

China's Traces of Heritage as Tourism Discourse in Bali

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Abstract. Chinese coin is one of traces of living heritage in Bali. this research is motivated by the limited understanding of the potencial meaning of chinese heritage. We research the importance of chinese coins in Bali. Using genealogical study, this research theorizes and establishes empirical support for cultural tourism discourse: 1) power of the discourse, 2) knowledge of the discourse, and 3) relation of the discourse. Our results suggest that The core products are package tour to ancient temples connected to Chinese cultural heritage site. We discuss several implications of our research for a number of domain such as the product and the practice of discourse in tourism.

Keywords: tourism discourse, traces, cultural heritage, Bali

1 Introduction

Since Bali was developed as the international destination there are 4.5 million inbound tourist coming to Bali every year. Most of tourist are interested coming to Bali because of uniqueness of culture and tradition and Bali has abundant of heritage and ceremony that take place every day making Bali become the living museum (living monument). There is no day without religious ceremony. It is why the philosophy of tourism development in Bali is based on cultural tourism. Cultural tourism in Bali has a basis on Balinese Hindu religion and the philosophy of *Tri Hita Karana* which is actualized in tourism sector to create the dynamic correlation between tourism and Balinese culture which both of them will be developed in synergistically, harmoniously, and continuously to give prosperity to the local people, conservation on culture and environment[1]

A few months ago the Travel Advisory magazine had nominated Bali as the best destination Island in the world. In addition, the *Subak* in Bali as the traditional irrigation organization had nominated by The World Cultural Heritage Committee as the one of the World Cultural Heritage. According to Passenger Exit Survey report that the portfolio product which tourists are interested in coming to Bali are culture (60%), nature (35%) and man made product (5%) [2]. In term of nature and culture, Bali is known as the Island of Paradise, the Island of Thousand Temple and the Last Paradise due to a unique cultural heritage, beautiful scenery, natural resources, the friendly of local people, and the local wisdom of preserving its culture[3]

Bali is one of the preferred destination of the Chinese citizens. The number of direct Chinese tourist arrivals in Bali has significant increase from 129,121 tourists in the year of 2008 to 310,904 tourists in the year 2012. On average, the growth of direct Chinese tourist arrival in Bali during period 2008-2015 was 35,2 % per year. In the year of 2008, Chinese

tourist were ranked as the fifth highest. But in the year of 2012, 2013, 2014 and 2015 they were second highest after Australian tourist [4]. Furthermore in the year of June 2017 the Chinese tourists was in the first rank i.e.24.12%from the total numbers of tourism travelling to Bali [5]. Chinese tourists have now become the emerging tourist market in Bali and effort need to be undertaken to increase their number.

Therefore, understanding and learning about cross-culture understanding between Indonesian and Chinese people can improve the quality of service to satisfy the Chinese tourist expectation that could improve the potential market. How to understanding the Chinese cultural value could be developed through the parallel dichotomy cultural approach (cross-cultural understanding) between China and Bali by exploring its cultural diplomacy history [6]. The cultural diplomatic between Bali and China must be explored and reinterpreted to take a good advantage as tourist information to strengthen the cross-culture understanding among the people of China and Indonesia through tourism as the melting-pot.

2 Result And Discussion

There are three important elements to expose the Chinese heritage as cultural tourism information in Bali such as discourse, agent and the supporting institution as the following table

Table 1. Chinese Coins in Bali as Tourism Discourse

The Type of Discourse	The Product of Discourse	Power <i>Savoir</i>	Knowledge <i>Connaisance</i>	Relation of Discourse	Reverse of Discourse	The Practice of Discourse
Cultural tourism	(1) the performing art of Barong Landung dance, the huge and tall idols, representing the figure of king and queen; (2) the performing art of Baris China dance expressing the glorify of Chinese army in the ancient	(1)Temples which is correlated to Chinese heritage in Bali such as Dalem Balingkan Temple in Singaraja, Batur Temple in Bangli, Stupa in Pagulingan Temple, Gowa Gajah Temple in Gianyar; (2) The Customary villages in Bali	(1) the local genius of Bali “Tri Hita Karana” philosophy. (2)Bali Province Regulation Number 2, 2002 pertaining to “Cultural Tourism”; (3) the Hindu religion philosophy <i>Pancayadnya</i> , the five holly sacrifice; (4) the concept PancaDewa	(a) protecting the Balinese cultural value and tradition from tourism commercialization; (b) developing tourism sector and share the economic benefit for local people; (c) developing tourism and cultural simultaneousy, so that tourism sector could support the cultivation and conservation of culture.	Tourism sector become one of generating foreign exchange for local and central government of Indonesia.	The core products are package tour to ancient temples connected to Chinese cultural heritage site such as (a) Dalem Balingkan temple and Batur temple in Bangli regency.

The Type of Discourse	The Product of Discourse	Power <i>Savoir</i>	Knowledge <i>Connaisance</i>	Relation of Reverse of Discourse	The Practice of Discourse
	time; (3) the religious ceremony in Bali utilizing Chinese coin as ritual artifact; (4)the traditional art handicraft using Chinese coin as material manufacture. (c) Museum Rudana exhibiting art handicraft made of Chinese coins.	still utilize the Chinese coin as artifact ritual Hindu ceremony.	ta, the five guardians; (5) the history of cultural diplomatic relationship between China and Bali from 11 century until 15 century; (6) folklore the loving story of the ancient king of Bali Sri Aji Jaya Pangus with Chinese girl named Kang Ching Wei; (7) the character printed on coin's obverse has cultural value meaning.		

Based on archaeological data, China's trade relations with Bali through the northern coastal port of Bali (Manasa and Julah village in Singaraja regency) had existed from 7-8 century. Numismatic study showed that the existence of Chinese coins were identified from Tang Dynasty (618AD - 907 AD) [7]. Folklore mentions a marriage story between the King Sri Aji Jaya Pangus (1178 AD-1181 AD) with a Chinese princess named Kang Ching Wei. Representation of this marriage is enshrined in the Balinese art called *Barong Landung*. The groom is displayed with black skin, protruding teeth, loose hair, and wearing black and white clothes. The bride is expressed with white skin, oval face, slanted eyes accompanied by smiling lips, bleached blond hair, wearing a white or yellow-shrouded with geometric lines sarong showing a Chinese girl. Based on the legend and historical data showed that in the 12th century there has been contact between China and Bali.

Contacts between China and Bali, can also be traced through the conquest of Bali undertaken by Javanese Kings, such as King Kertanegara who ruled the Kingdom of Singasari in the 13th century by placing the minister Patih Keboparud as a government representative in Bali. Since that time Bali was ruled by Singasari Kingdom which spreaded out the

Tantrayana philosophy with the archaeological relics called *Kebo Edan statue* (the crazy buffalo) which is kept at Kebo Edan Temple in the villages of Bedulu-Gianyar regency [8]. When Gajah Mada was appointed to be the Minister of Majapahit Kingdom, he had conquered Bali in 1343 AD. Since that time, the Majapahit Kingdom had used China coin as a tool of transaction in *Nusantara* archipelago including Bali as territory of Majapahit. Export China coin to *Nusantara* archipelago has been undertaken by the Kingdom of Majapahit [9].

Chinese coins as currency system had already introduced during the Tang dynasty (618AD-906 AD). This coins have circle shape with a square hole in the center which have diameter 25 mm and it's weigh approximately 3.5 grams. The units of values in China called *qian* (钱), in Majapahit kingdom called *picis* and in Bali called *keteng*. During the reign of the Tang dynasty were produced about 100 million to 327 million *qian*. Under the rule of the Sung dynasty (960AD-1125 AD) the numbers was increased to 800 million *qian*, even the beginning of the 11th century had produced about 1.8 billion *qian*. The huge production was reached in the year 1078 AD which had produced nearly 9 billion *qian*. (Hartwell, 1980:87-93). In the era of the ancient Balinese kingdom, the Chinese coin had functions as the currency exchange. It also had function as tradition or religious function and magical function. According to the Balinese Hindu religion's philosophy teach the five holly sacrifice called *Pancayadnya*, such as (1) *Dewa Yadnya* (offering to the Lord and its manifestations); (2) *Rsi Yadnya* (offerings to the Sages and priest); (3) *Pitra Yadnya* (offerings to the spirits of the ancestors); (4) *Manusa Yadnya* (offering to man and of humanity); (5) *Bhuta Yadnya* (offering to its Ethereal occupants of the universe with all of its contents). The use of Chinese coin as a means of ceremony to fulfill the function of tradition and culture, such as the *sesari*. *Sesari* reflects a core offering as the embodiment of the noblest values presented to the God. For ceremony (*Banten*) as an offering to the God, the use of *sesari* used on *kewangen* as a means of ceremony. *Kwangen* made by taper cone of banana leaves, which it crown decorated with fragrant flowers, with background palm leaves carving. The crown ornament are inserted with a pieces of Chinese coin as *sesari*.

Chinese coin is used as the elements of offering in Balinese culture and tradition, such as using it as one important element on *kewangen* offering. *Kawangen* offering is is one of means of ritual (*upakara*) in Hindu-Bali religion. The semiotics meaning of the form *kewangen* offering is identified as the reflection of the accessories (*pengangge*) that expressed the holly Hindu alphabet called *ulu candra* in the writing of the script. *Ulu candra* consisted of *candra* (semicircular curved lines), *windhu* (painted with a round full circle) is represented by Chine coin (uang kepeng) circular conical taper as a crown. If this *ulu candra* turning, then the shape is the same as *kewangen* offering. It is represented by the crown made of carved palm leaf. *Windhu* displayed by circular of uang kepeng, Conical displayed by a cone taper made from banana leaves as *kewangen* offering [8]

Chinese coin is also used as a means of ceremony by burying it that called *mendem pedagingan* when establishing the new holy family temple or the new public temples. The function of those kinds of Chinese coin is to provide magical powers (spiritual power) for holy buildings so that the ancestors and the God would like dwell in such a place. The Chinese coin is believed contain five elements of metal (*panca datu*), which became a symbol of *Panca Dewata* (five deities) symbolized by the essensial color from the blend of five metals that form the Chinese coin. As for the five elements of metal, such as : (1) yellow color of brass as a symbol of the God Mahadeva; (2) the colour of red the metal copper as a symbol of the God Brahma; (3) the black color of the element of iron as a symbol of the God Vishnu; (4) the white color of silver metal elements as symbols of Isvara; (5) the gray color as a mix of the four elements of the above metals became a symbol of Lord Shiva.

In addition, there is written symbols (characters) on the obverse of the Chinese coins have a spiritual meaning, such as (1) Thai ping (太平) means peace; (2) Zhi Dao (知道) means happiness; (3) Xian Ping (先平) means tranquility, harmony; (4) Jing de (静的) means generosity; (5) Tian Xi (天禧) means luck; (6) Ming dao (明道) means the path of light; (7) Jing you (精友) means of salvation; (8) He Zhi (和值) means harmony and peace; (9) Xi Ning (西宁) means calmness; (10) Jia Ding (嘉定) means goodness; (11) Zhi da meaningful desires will be accomplished; (12) Hong wu means glory; (13) the Yong le (永乐) means happy forever; (14) Kang xi (康熙) means well-being, prosperity; (15) the Dao guang (道光) meaningful way without a hitch (Harthawan, 2011:108). That is why the Hindhu-Balinese believe that the Chinese coin had never been unconsecrated even though used for funerals.

3 Conclusion

There are a number of discourse: the performing art of Barong Landung dance, the huge and tall idols, representing the figure of king and queen; the performing art of Baris China dance expressing the glorify of Chinese army in the ancient time; the religious ceremony in Bali utilizing Chinese coin as ritual artifact; and the traditional art handicraft using Chinese coin as material manufacture. The discourse is practiced in tourism domain such package tour to ancient temples connected to Chinese cultural heritage site.

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