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Chinese Ancient Coin - Uang kepeng: A Strengthener of Bali and China Relationship

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Abstract
Relations between Bali and China have been established since the Han Dynasty around 100 BC. This opinion was strengthened by the discovery of nekara, a bronze kettle drum, in Pejeng, Gianyar. The relationship between Bali and China is a topic relation in which Bali was written in the notes of Chinese traders who came to Southeast Asia in the 2nd century. One of the legacies of Chinese trade in Bali is the uang kepeng (ancient Chinese coin) which was used as a means of a transaction at that time. The existence of uang kepeng in Bali is very interesting to discuss because of the transformation of its function. Previously uang kepeng functioned as a tool for trading transactions transformed into a means of transactions in religious rituals. This research used the method of observation, literature study, and in-depth interviews to reveals the existence and role of uang kepeng or pis bokong in Bali. At present, uang kepeng has also become a craft commodity that has a role in tourism in Bali.

Keywords: Uang kepeng; Bali; China; trade relationship; religious rituals; tourism.

JEL Classification: Z12

Introduction
Bali is one of the thousand islands of the Indonesian archipelago, which has been influenced by foreign cultures. Victor Goloubev stated that the Dong Son culture of Yunnan (South China) influences Indonesia since the Han Dynasty in 100 BC (Soekmono 1973). One of China's legacies in Bali is a bronze drum called nekara in the Penataran Sasih temple of Gianyar, well known as *Bulan Pejeng* (Pejeng's moon). The nekara is the most massive ancient drum in Southeast Asia, even in the world (Raka 2016, Ardika 2017). At this time, the molding tool of nekara stored adequately in the Griya Sasi Menuaba temple of Tegallalang Gianyar. From its ornament, it is clear that nekara of Pejeng was made by local people who have a skill in metal molding techniques.

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Chinese Ancient Coin - *Uang kepeng*: A Strengthener of Bali and China Relationship

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Introduction

Bali is one of the thousand islands of the Indonesian archipelago, which has been influenced by foreign cultures. Victor Goloubew stated that the Dong Son culture of Yunan (South China) influences Indonesia since the Han Dynasty in 100 BC (Soekmono 1973). One of China's legacies in Bali is a bronze drum called *nekara* in the Penataran Sasih temple of Gianyar, well known as *Bulan Pejeng* (Pejeng's moon). The *nekara* is the most massive ancient drum in Southeast Asia, even in the world (Raka 2015, Ardika 2017). At this time, the molding tool of *nekara* stored adequately in the Griya Sakti Manuaba temple of Tegallalang Gianyar. From its ornament, it is clear that *nekara* of Pejeng was made by local people who have a skill in metal molding techniques.

Since the raw material, namely coppers and tins, are not available in Bali, the bronze indicated came from Southeast Asia mainland and then molded in Bali (Ardika *et al.* 2017, 16). Also, there were other kinds of bronze tools as a ritual means and daily work tools found in Bali. The ancient China coin or *uang kepeng*, a rounded coin with a hole in the middle, is one of China's legacies that still exist in the present Bali. In ancient times, *uang kepeng* used as an exchange. Furthermore, in the present day, the *uang kepeng* functioned as one of the Hindu ritual elements. Generally, this research aims to find out the relationship between Bali and China and its influence on local cultures, such as cultural heritage, arts, exchange instruments, tradition, and others. Mainly, this research determines the history, function, and role of *uang kepeng* in reconciling Bali and China tourism relations. Also, the research enriches the documentation on Chinese and Bali relations and socialize the existence of *uang kepeng* in Bali both to the Balinese and international communities (Chinese citizens).

1. Research Background and Literature Review

The texts about Bali has just uncovered in the 5th Century even though the relation between Bali and China have begun in the Bronze Age (Marwati Djoened 1984, 243). The Chinese trader notes that Pali or Bali located in the east of Holing or Java. Bali also was known as *Dwapatan*, and there is a similarity between the local people's customs. The local harvest time, *lontar* - a palm leaf writing, and cremation rituals as the local customary wrote on Chinese trader's notes. It shows that Bali is in the trade route of mainland Chinese traders in addition to Chenla (Cambodia) and Holing (Java) (Marwati Djoened 1984, 283).

Furthermore, Ardika *et al.* (2015, 216) stated that the relationship between Bali and Cina, which have begun since the Han Dynasty (206-24 BC) lasts until the Qing Dynasty (1644-1912 C). Commodities such as rice, coffee bean, cows, horses, cotton, and even slaves became the export commodities. The traders used the Chinese coin (*uang kepeng*), the bronze coin with a square or a round hole in the middle, as the exchange. The traders came from the northern coast of Bali and settled around the port cities such as Julah, Manasa, Banwa Bharu, and others. Afterward, the traders continued their journey to the south and were residing in Kintamani of Bangli. *Uang kepeng* or *pis bolong* is still closely related to the lives of Balinese people.

In an extended period, the relationship between Bali and China continues. The mutual relations which originated in trade then extended to other aspects, such as socio-cultural, socio-political, and socio-religious. The cultural relations that have been built since the Bronze Age inherit the *nekara* of Pejeng, continued through the trade activities. Trade is the most appropriate medium to build relationships with the residents where they live. The use of *uang kepeng* (*pis bolong*) as a medium of exchange indicates how strong Chinese influenced Bali. Nowadays, *uang kepeng* is no longer used as a medium of exchange on the market but as a symbol of exchange in religious rituals. In other ways, *uang kepeng* used to make religious ritual equipment such as *cili* (statue) and *lamak* (ritual accessories), and other elements. The experts who made the equipment called *undagi*.

The relation between Bali and China seems intensively developed. The legacy such as *nekara* of Pejeng, *uang kepeng*, the Chinese notes, are the indicators of Bali-China relationship. Other sources, such as the legends of Jayapangus and Kang Cing Wei, the myth of Dewi Danu, which is still living fertile today in Bali, the story Dalem Balingkang, and Baris Cina dance. The intercultural relationship between Bali and China then expanded into the integration of Balinese and Chinese races. A blend of Balinese and Chinese races gave rise to mixed Balinese Chinese descent, as seen by the Kintamani people. On the other hand, the mixing of the two different races raised a syncretism of Siwa-Buddhist culture and religion, as seen in Ulun Danu Batur Temple nowadays. Further sub-elements of culture also arise, such as the art performance of "*Barong Landung Ngelawang*" and the story of "*Sampik Ingtai*" with traditional Balinese "*geguntangan*" music.

The exposure of the various phenomena above backgrounded the research of *uang kepeng* roles in Bali. Even though there is an official coin issued by Bank Indonesia but cannot substitute the *uang kepeng* in socio-cultural and socio-religious needs in Bali (Nopirin 2017, 2). The abundance of religious rituals and ongoing activities has caused the need for *uang kepeng* to be very high in Bali. Balinese people are aware that *uang kepeng*, which came from China, is an essential element of Hindu religious ceremonies.

In October 2018, the number of Chinese tourist visits to Bali decreased dramatically since the Government of Bali blocked travel agency from China that sell Bali tour packages cheaply (Bisnis Bali, January 23, 2019, page 1).

2. Methodology

The object of the study is the cultural sub-element of *uang kepeng*, using a qualitative approach. In order to collect data, this research conducts observation, in-depth interviews, and literature studies. The data used is not only from interviews and observations, but also collected from several documents or references (Strauss and

Corbin 2017, 24). The data is expected to produce a substantive theory and informal theory (Endraswara 2017, 70). As an initial activity, observation is carried out at the place of the religious ceremony to carefully observe the position, shape, and function of the *uang kepeng*. Furthermore, the researcher interviews the *undagis*, stakeholders, priests, religious leaders, and others who are competent in their fields. Observation and interview activities are carried out repeatedly in different places and choose different informants.

After collected through observation, interviews, and literature studies, the data is processed and analyzed using descriptive qualitative analysis methods and is carried out every time from observations and interviews. According to Tadjoe Ridjal, in Burhan Bungin (2004, 106), that the analysis activities begin with data validation in order to achieve consistency, followed by theoretical abstraction steps on field information, with the consideration of producing possible questions considered fundamental and universal.

3. The Relations between China and Bali

Research on the relationship between China and Indonesia has been done quite a lot, especially by foreign researchers such as van der Hoop, Rumphius, Nieuwenkamp (Poesponegoro 1984), Bernet Kempers (1960), Stutterheim (1929), and others. The *Nekara* of Pejeng, which is currently stored in the Penataran Sasih Temple of Pejeng, Gianyar, is a representation of relations between China and Indonesia. As a work of residents, according to Victor Goloubew, is the influence of Dongson (South China) culture from the Han Dynasty in 100 BC (Soekmono, 1973). Thus, China-Indonesia relations, especially Bali, had begun since the Han Dynasty (206 BC-24 BC) and continued until the Qing Dynasty (1644-1912 AD), even today.

It should note that Chinese traders accessed the northern coast of Buleleng and resided around port cities, such as Julah, Manasa, and Banwa Bharu. Furthermore, Chinese traders continued their journey to the south and then settled in Kintamani, Bangli. The existence of Chinese in Kintamani causes mixed offspring between immigrants (Chinese) and indigenous people (Bangli). Those mixing races can be found in the Panelokan villager. Besides, the presence of two different races also raises a new culture but still respect the ancient culture. This intercultural phenomenon can be seen in Pura Ulun Danu Batur, as one of the Hindu holy places which is classified as a representation of female elements (*pradana*) paired with Pura Besakih as a male element (*purusa*). In the sacred courtyard of Ulun Danu Batur Temple, there is a *palinggih* or shrine of Buddhist God (Chinese) in the same area with *palinggih* of Lord Vishnu (Bali). In art performance, the mixture culture appears in "*Barong Landung Ngelawang*" dance. The story of "*Sampik Ingtai*" is a story from China mainland that became popular in Bali, especially North Bali. *Sampik Ingtai* folklore usually became a theme of the art performance with traditional music called "*geguntangan*".

The *Uang kepeng*, as one of the Chinese cultural heritage has been a part of the Balinese cultural subunit since hundreds of years ago. The existence of *uang kepeng* is decreasing while the need for its use is increasing. Almost every religious ceremony in Bali from small, medium to large, always requires *uang kepeng*. How high is the need for *uang kepeng* in Bali? Meanwhile, in the country of origin *uang kepeng* is no longer produced. Because the legal means of payment in the China today are Yuan and no longer use *uang kepeng*, that is, *uang kepeng* is not used anymore, and is only used as a collection item in the Hakka Museum, Chinese Sanming.

The *uang kepeng*, as one of the Chinese, inherits culture as Balinese culture. The existence of *uang kepeng* nowadays are becoming rare despite the needs of *uang kepeng* getting increased. Almost every religious ritual in Bali required *uang kepeng* as a ritual trade vise versa in its originated country *uang kepeng* are not reproduce since China's currency is Yuan. In China, *uang kepeng* is no more used for trading activities but becomes one of Hakka Museum collection.

3.1. The Existence of *Uang Kepeng* in Bali

Culture is dynamic and always changes according to the demands of space and time. Especially in the current era of globalization, the enhancement of science, information technology, and modern telecommunications, has a broad impact on changes in the use of space and time. Global culture synonymous with global tourism also makes the national boundaries became hazy. The global culture causes global concern, as stated by Salazar (2006, 188) is the disappearance of the social and cultural boundaries of traditional territorial. Bali as a leading tourist destination of Indonesia where traditional social and cultural boundaries are highly respected so that cultural sustainability must be maintained. In Balinese people, it is determined the boundaries between the sacred and profane territory and is considered as a pearl of ancient wisdom, so no one tries to break it. As a tourist destination, Balinese culture, with various forms and functions, became a commodity of tourist attraction.

Cultural diversity includes cultural arts, customs, traditions, social organizations, culinary, religious ceremonial and ritual, and others. Thus, Balinese cultural tourism with the spirit of Hinduism should involve the local community more widely and intensively, because the culture is the main attraction of tourism attached to the community itself (Pitana and Gayatri 2005, 35).

In addition to Balinese cultural arts activities, a religious ceremony is an option for spiritual tourism. In these activities, they can enjoy sacred arts and cultural activities as a complement to the religious ritual. The rapid development of tourism significantly contributes to the increase of regional income or Regional Original Revenues (PAD), and at the same time, as a trigger for the rapid development of Bali in all aspects, such as economic aspect, education, health, arts, and religion. Common religious ceremonies namely *piodalan* can be found in main temples such as Besakih temple of Karangasem, Batur temple of Bangli, Uluwatu temple and Taman Ayun temple of Badung, Tanah Lot temple of Tabanan, Pura Pagulingan, Pura Tirta Empul, Pura Mengening, Penataran Sasih, and Pura Samuan Tiga in Gianyar, Pura Sakenan of Denpasar, and Pura Goa Lawah of Klungkung. All tourist attractions are classified as cultural heritage. Some of them, the Taman Ayun temple and Pakerisan archaeological sites, such as Pura Pegulingan, Pura Tirta Empul, Pura Mengening, and Gunung Kawi site have been designated as world cultural heritage since June 29 2012 in St. Petersburg, Russia (World Heritage Committee 2012, 4).

In addition to the "piodalan" religious ceremonies mentioned above, also a celebration of the *pitra yadnya* ceremony "*ngaben*" such as in Ubud Palace and Gianyar Palace is quite a lot of exciting tourist visits. Once in the royal *ngaben* ceremony of Sukawati, there was a German tourist intrigued by the *ngaben* ceremony. Then he asked permission to cover the royal cremation ceremony to be documented in a contract system (Informant, Interview: Sunday, October 21, 2018). To be noted, that in the *ngaben* ceremony requires much *uang kepeng*. The *uang kepeng* as a complement of offerings uses the amount of one-piece, multiple tens, or hundreds or thousands. There are still many religious ceremonies that require *uang kepeng* and also an interesting tourism object, such as *nangluk merana*, *mapakelem*, *menek kelih*, and others.

Balinese are religious people who held religious ceremonies often. Those religious ceremonies, both the lowest level and highest level, require *uang kepeng* in quite a significant amount. Therefore, the existence of *uang kepeng* has a very strategic position both as a complementary symbol of offerings and symbolizing the exchange in the *niskala* or spiritual sphere. Each amount of *uang kepeng* has a particular function and meaning.

3.2. The Functions of *Uang Kepeng*

The *uang kepeng* is one of Bali and China's intercultural legacies that have become the local culture of Bali. The *uang kepeng* is very valuable in the Hindu since it is necessary for every religious ceremony. Based on existing data sources, the currency of *uang kepeng* has been circulating for 2000 years ago. In its context with Chinese trade in Bali, it is not denied that the coin is a measure of price. Both Chinese and local Balinese belongings use *uang kepeng* as a measure. Trading processes are goods exchanged for money, and money they can buy or exchange other goods (Nopirin 2017, 3).

Furthermore, according to Nopirin (2017, 2), that what is meant by money is nothing but anything that can be used or accepted to make payments, both goods, services, and debt. In the history of money, several types of goods have been used as money (for example, shells, gold, animal teeth, leather, silver, and other). Thus, money can be defined as everything that generally has a function, namely, as a unit of measuring prices, as a medium of exchange, and as a hoarder or store of wealth. Of the three money functions conveyed by Nopirin, it seems to apply also to the *uang kepeng* or *pis bolong*, which has played a role in the three functions of the intended money. Nowadays, the function of *uang kepeng* has transformed from exchange means to religious ritual compliment so that some Balinese people still saving their *uang kepeng* as an asset of wealth.

3.3. Price Measurement Functions

The existence of *uang kepeng* still has a function as a means of measuring prices. *Uang kepeng* also has its rate in Rupiah, the Indonesian currency. From an interview with a trader at Sukawati Art Market 2, the price of *uang kepeng* are as follows:

"The rate of one-piece uang kepeng in Indonesia Rupiah is Rp. 25,000 per piece. Moreover, if there are pictures of characters, such as Arjuna, Bima, Kresna, Tualen, and others, the price will be higher. It is difficult to find original uang kepeng, especially uang kepeng with character and only a few people who save it, so the price is high".

(While telling stories he showed the original *uang kepeng* compared with the new ones that showed his shop for sale).

Based on the interview, *uang kepeng* can be used as a unit of measuring prices. According to the informant, the price of *uang kepeng* is higher than US Dollars, that 1 piece of *uang kepeng* rated to 1.7 USD or 25,000 IDR.

3.4. *Uang Kepeng* as an Exchange Tools

Before money presences as a means of exchange, there must be a common desire in advance to exchange goods with goods (barter). The process, goods are exchanged for money, and with this money can buy or exchange with other goods. When talking about the function of money as a means of exchange, it is exciting to discuss the existence of *uang kepeng* in Bali. For 2000 years, *uang kepeng* has served as a means of exchange. However, since the end of the Dutch colonial era, *uang kepeng* is no longer became an official exchange in legal trades. As Anak Agung Gede Rai Kepeg, the informant, states during the interview as follow:

"During the Dutch occupation in Bali around 1940/1941, I clearly remember the use of pis bolong or uang kepeng in trading activities. At that time, not only the pis bolong but also bengol". He clearly stated that the value of 1 pis bolong is 0.25 cents (4 pis bolong = 1 cent). If 1 rupiah is 100 cents = 400 uang kepeng; 1 suku = 50 cents = 200 uang kepeng; 1 talen = 25 cents = 100 uang kepeng; 1 ketip = 10 cents = 40 uang kepeng; and 1 cent = 4 uang kepeng. Moreover, He also emphasized that it was usual to spend uang kepeng to buy rice" (Informant, interview: Saturday, October 13, 2018).

From the results of the interview, an explanation was obtained that when the Dutch colonized Bali (before 1942), the value of the Rupiah was far higher than the *uang kepeng*, which was 1 rated to 400 (Rp. 1 = 400 *uang kepeng*).

3.5. Money as a Hoarding or Depositing Tool for Wealth

When referring to the function of money as a means of hoarding or storing wealth, authentic *uang kepeng* still exists in its function as a hoarder of wealth. That said, because of the nature of fanaticism towards the use of authentic *uang kepeng* for religious ceremonies. In line with the nature of fanaticism towards the use of authentic *uang kepeng*, and on the other hand, the increasing welfare of the people due to the success of Bali tourism has caused the public interest to hold religious ceremonies even higher. Both of these make the need for genuine *uang kepeng* even higher, and the price becomes increasingly expensive.

Keep in mind that the price of genuine *uang kepeng* is high because the goods are scarce. Nevertheless, there is still a tendency for certain people to prepare offerings or *banten* to use authentic *uang kepeng*. Of course, it is an opportunity for hoarders of authentic *uang kepeng*. Because they are sure that whatever the price will be bought will be expensive to complete the core material of the offering. Thus, it is reasonable that the seller of the original kepeng at Sukawati Art Market 2 said that the price of the original *uang kepeng* was higher than the dollar price and reached 25,000 IDR.

3.6. *Uang Kepeng*, the Symbolization of Religion and Culture

The *Uang kepeng* has a multipurpose, and one of them is a symbol of religion. *Uang kepeng* is needed in Bali as long as its people make Hinduism a doctrine of believing in the existence of God (Ida Sang Hyang Widhi Wasa). Humans in communicating with strength beyond their ability always use symbols, so that it is not excessive if humans are said to be symbols. The strength beyond the capacity in question is God and His creation, both invisible and invisible. To show the surface requires symbols as a replacement. Symbols mark something else conventionally (consensus), not naturally and directly (Abdul Chair 2012, 38). Hindus religiously conventionally accept the presence of symbols as a representation of something else and are passed down through generations, from generation to generation. In making symbols using selected material that is considered primaries, such as gold, silver, bronze, sandalwood, pule wood, jewels, *uang kepeng*, and others. Hindus have commonly done this up to now. All the objects in question are usually used as symbols of the manifestation of God and the *Hyang Istadewata* (the manifestations of God) and are formed (manifested) according to function.

In Hinduism, the symbols are more popularly called *nyasa* (*pratima*). It is a symbol of God, which made in the form of *Acintya*, which means that the God (Ida Sang Hyang Widhi) whose existence is unthinkable. Then for His manifestations, such as Lord Brahma, Lord Wisnu, Dewa Ciwa, or other gods, besides using gold also other materials, such as silver, bronze, copper, *uang kepeng*, and others. Of all the material in question, one of them is

uang kepeng. In addition to making *pratima* material, it also used as material for other offerings, such as *pedagingan* (the contents), *pis satakan* (the two hundreds of money), *pis siyuan* (the coins in thousand), *daksina* (the core), *kewangen* (the fragrance), *sibuh pepek*, *jun tandeg*, *orti*, *bagia*, *adegan*, *sanggar urip*, and other elements, with emphasis on functions. For more details, in the following section exposure to religious symbols that use *uang kepeng*.

a. The *pedagingan*

The *pedagingan* is a stone planted at the base of a building. Its functions as the life force (spirit) for the building. Buildings made using pedagogs include sacred buildings, residential buildings, the entrances to houses, kitchens, barns, and others. The function of the *uang kepeng* is as the giver of life (*pangurip*). By being given life (spirit), whatever the shape of the building is not only a pile of stones, red brick, wood, bamboo, and roof but has changed its status and given a name according to its function. That is, since the *pedagingan* was planted, the building was already alive and functioning.

b. The *pis satakan*

The *pis satakan* is 200 pieces of *uang kepeng* shaped knitted money by inserting a rope (thread) into the hole and joined. The issue of form is not very important, but the number is decisive, which must be 200 pieces. After the form of *pis satakan*, it symbolized the exchange of complementing offerings. When the event has finished, say it can be taken back.

c. The *pis siyuan*

The *pis siyuan*, which is a thousand *uang kepeng* knitted with white yarn. Its function is not much different from the expression as a symbol of exchange. The difference, because there are more, can certainly affect the values and functions carried out. Nevertheless, when the offering ceremony was completed, the money could be taken back.

d. The *daksina*

The *daksina* is an offering as a symbol of Brahma in his capacity as a creator. The *daksina* consists of elements needed in lives that reflect prosperity, such as coconut, egg, candlenut, rice, *uang kepeng*, *tapak dara* (cross symbol), and others. The *daksina* is an offering that is quite representative and will be perfect if it is equipped with other elements so that it becomes a form of the observer. However, it is clear that the basis of making the clerk is the *daksina*. In the *daksina* there is *uang kepeng* as a symbol of welfare. Rice of prosperity, *tapak dara*, the safety, coconut the earth and water, egg (the purity), and others.

e. The *kewangen*

The *kewangen* (*kewangan*) is the completeness of prayers other than flowers. The *kewangen* is shaped like a mountain (upside down), as a symbol of the God *Trimurti*. The *kewangen* includes banana leaves as the wrapper, a symbol of the Brahma god. In the middle part contains one piece of *uang kepeng*, the symbol of the God Vishnu; and the top filled with flowers with beautiful plaits of young coconut leaves, symbols of Lord Shiva. The *uang kepeng* in *kewangen* symbolized the goddess of the moon and separately *uang kepeng* as a *sari* or core of the offering.

f. The *pratima* or *arca* (statue)

The tradition of using the *uang kepeng* as *pratima* has been going on since the past. The tradition of making *pratima* using the *uang kepeng* as the material is still exacerbated until now. The use of *uang kepeng* means that money is a symbol of well-being. By using *uang kepeng* as a *pratima* material, because the function of *pratima* is the media that is used as worshipers to beg for welfare.

g. The *sibuh pepek*

The *sibuh pepek* made from coconut fruit which has been removed from the fibers. A third of the head (top) is removed (opened), made two holes on the left and given a handle with wood *dapdap*. The function of *sibuh pepek* is to take the holy water when implementing *piodalan*. The function of *sibuh pepek* is as a means of taking water at its source. Water, in this case, means a symbol of fertility. In one part of the row, the *pepek* is filled with *uang kepeng*. The *uang kepeng*, in this case, is interpreted as a symbol of prosperity.

h. The *jun tandeg*

The *jun tandeg* serves as a container to store water to complement the needs of religious ceremonies. But for the ceremonies such as *piodalan melis*, *jun tandeg* was used as a water container accompanying *lis* made from woven coconut leaves. The presence of *pis bolong*, in addition to completing pots (*jun*), is wrapped around a circular thread on the shoulders of the pot, also on the ends of the webbing. The function of *uang kepeng* in this case is as a symbol of well-being, and water sprinkled around the area where the ceremony was held as a symbol of fertility.

3.7. The *Uang Kepeng* as a Tourist Attraction

The challenges of life in the current global era today provide opportunities for artisans who have high creativity to work. Such challenges can create the rise of creative industry creators for expression. One answer to the demands of the times that are vulnerable to change is to create new products to be consumed. Industrial creators make not only new products for tourist needs but also for residents. The success of Bali tourism can change the lifestyle of more prosperous communities. So that those who earn more can use their money to buy other items, both to meet religious and cultural needs. This opportunity is an opportunity for *undagi* (artisans), sculptors, and others to express their artwork. One of them is a craftsman who creates *uang kepeng* as raw material for work. Many things can be made using the *uang kepeng* material, such as crossing, *lamak*, *cili*, and sculpture.

Initially, various forms of innovative works were made entirely to complete the needs of religious ceremonies. But at this time, all forms of completeness of the ritual or ceremony as well as a tourist attraction. Including various forms of artwork made from the *uang kepeng*. Without realizing it, that all forms of cultural symbols (works of art) made from the *uang kepeng* also attract many tourists. Because in addition to being unique, it is also stunning to look at when displayed completing religious ceremonies. For tourists who choose religious tourism (visiting religious ceremonies), of course, they are interested in the various forms of equipment (*upakara*) in Bali. That are not only the aspects of the ritual interesting, but also the nuances of the diversity of the completeness of the ceremony. For example, various forms (forms) of complete ceremonies made from young coconut leaves; palm leaf; various forms of buildings made of bamboo; the form of a complete ceremony made from processed pork (*sate tegeh* and *sate tungguh*); complete ceremonies made from Balinese snacks (*dangsil*, *gunungan*, *meru*, *sarad*); various decorations made from fruits and seeds (*barong-barongan*); and others. As well as being more beautiful and attractive with the presence of various forms of decorative art made from the *uang kepeng*. Of course, by not ignoring the attraction caused by the diversity of customs, traditions, and procedures of religious ceremonies.

3.8. *Uang Kepeng* Strengthening Bali-China Tourism Relations

The above has been described, that the relationship between Bali and China has been started for 2000 years ago. But in the world of tourism, the relationship between Bali and China began to develop since the beginning of the 21st century, which in quantity in each year the level of Chinese tourists visiting Bali always increased. According to Bagus Sudibiya (Chair of ASITA Bali Trustees), that since October 2018, Chinese tourist visits have dropped dramatically. As one of the reasons is the closure of illegal networked stores from China. It happens because of the emergence of various negative surface phenomena about the China tour operation that sells cheap Bali tour packages, while in the country, it is expensive. Sales of packages are expensive, with the aim of cross-subsidizing the costs incurred for those who serve such business methods, which are not normal in our country. The phenomenon reached the ears of the government, then carried out an inspection. As an implication, there has been a drastic decline in Chinese tourists (Bisnis Bali, January 23, 2019, page 1).

In relation to the phenomenon of Chinese tourists in Bali, many have been discouraged by Bali tourism businessmen. According to one of the tours guides I Wayan Cemeng said that Bali tour guides were not much interested in a large number of Chinese tourists to Bali. According to Cemeng, in quality does not affect the welfare of the Balinese people, especially those who are engaged in tourism. That said, because all financial administration affairs of tourists visiting Bali, such as accommodation, transportation, restaurants, tour guides, and other parties, have been completed in their country before their departure. When in Bali, they only carry out activities by what has been programmed. Especially in guiding tours, they hire guides from Medan. At the same time, in Bali, there are many Mandarin guides. That is why the Bali tourism stakeholders, especially tour guides, apathetic towards the presence of Chinese tourists in Bali (Interview: February 9, 2019, in Gianyar, Bali).

The Bali Provincial Government concerns about these problems because Bali has a high commitment to maintaining relations with other countries, especially in the tourism sector, including with China. Bali cannot ignore tourism because the lives of Balinese depend on tourism. As stated by Picard (2006, 19), that Bali does not have a wealth of mining with adequate infrastructure, and with agricultural land that is not large enough for plantation business development and is very difficult to lead to industrialization. The only wealth possessed is culture and natural beauty. So that the only way out to improve the standard of living of the Balinese without changing their traditional lifestyle is the development of tourism. Thus, even though there has been a gap in tourism relations between Bali and China, it is very important to build reconciliation. With the hope that Bali and China tourism relations will recover as before.

To ensure the security and comfort of the relations between the two parties (Bali-China), the Bali Provincial Government is trying to organize a Chinese market trading system in Bali. This was done to anticipate that there would be no repeat of the bad events that had befallen the relations between Bali and China tourism. The effort taken is through the Culture approach. As a reference material, cited the view of Althusser (2004, xxv), as follows:

To maintain the continuity of the reproductive process of production and production relations, the State was developed as the highest structure that unites and forces individuals to remain sticky and move to carry out those processes. Countries with their apparatus maintain in various ways so that conditions that support reproduction and relations of production continue. Althusser then distinguishes two types of state apparatus into: (a) Repressive State Apparatus (RSA) that work in repressive ways through the use of violence (military, police, law, prison, and courts); and (b) Ideological State Apparatus (ISA) that work in persuasive, ideological ways (religion, education, family, mass media, etc.).

Starting from Althusser view, to face the condition such as Bali-China, the approach was chosen with the Chinese Consulate General in Bali through cultural approach. That is, giving an understanding to the Chinese Consulate General, that **the relationship between Bali and China is** not only in tourism, but more important than that is the existence of cultural relations that have been pioneered since 2000 years ago (the beginning of the century).

It seems that the Chinese Consulate General has responded positively to the ideas made by the Bali Provincial Government. It was proven that during the seminar with the Theme: Increasing and Strengthening the Relationship between Balinese and Chinese Culture that organized by the Bali Tourism Board at Griya Santrian Resort on January 30, 2019. The seminar attended by the Chinese Consulate-General. When the first speaker Dr. I Nengah Duija, Professor of Anthropology at IHDN Denpasar, explained the relationship between Balinese and Chinese history during the reign of King Jayapangus in Bali, he looked grave and was amazed to hear that. This event occurred in the 12th century AD. The cultural heritage left behind from the interaction of the two countries is the oral tradition, which is currently very popular, is a legend about the friendship relations between Raja Jayapangus (Bali) and Kang Cing Wei (China). HE Chinese Consul was increasingly convinced that the relationship between Bali and China, on the one hand, is in the field of tourism, and from the other side, namely in the field of culture. Relations in the field of culture as an indicator, that *uang kepeng* as a medium of exchange, as symbols of religion and culture, and even now the *uang kepeng* has become one of Bali's local wisdom. It also re-revealed that the character of "Jayapangus" and "Kang Cing Wei" was manifested in the form of "Barong Landung" art building, even sacred, adored, and stored in a holy place.

The most exciting effort is the implementation of the "Balingkang Kintamani Festival" on February 6, 2019, located on the front yard, Ulun Danu Batur Temple, Kintamani, Bangli. The opening of the cultural festival was attended by the Chinese Consulate General, Governor of Bali, all Regents in Bali, Balinese and Chinese community leaders, humanists, artists, and thousands of Balinese people who mingle with Chinese tourists. In his remarks, the Chinese Consulate General enthusiastically expressed his gratitude to the Governor of Bali for the various efforts that have been made so that tourism relations between Bali and China recover and re-stock. According to him, there are two essential activities carried out by the Bali Provincial Government each have their meaning. First, the seminar can be interpreted as a medium of understanding about the relationship between Bali and China. Secondly, the Balingkang Kintamani Festival can be interpreted as a medium to showcase Chinese cultural heritage in Bali (Bangli), namely *uang kepeng* and various forms of collaboration between Balinese culture and Chinese culture. The Governor of Bali I Wayan Koster, also expressed many things about the importance of Balinese and Chinese relations. He was enthusiastically conveyed to the Chinese Consulate General and Chinese tourists to participate in promoting Bali in their country.

Conclusion

- a. The relationship between Bali and China has been established for 2000 years ago and already inherit many kinds of sub-culture such as *uang kepeng*, folklores, and performance dances. In addition, Bali-China relationship also present in religious term such as interreligious shrines, which can be found at Batur temple of Kintamani.
- b. Balinese people have adopted *uang kepeng*, the Chinese coin, as a religious ritual complement. *Uang kepeng* experiences a function transformation from exchange tool in trading activities became an exchange means in religious ritual.

- c. The creativity of Balinese people uses the *uang kepeng* as material for fines art became a commodity to support Bali tourism.
- d. The Government of Bali and The Government China concern about the relationship between Bali and China regarding recent issues of tourism. *Uang kepeng* can be used as a medium to reinforcement of Bali-China relationship.

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