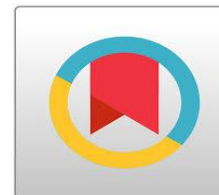


**A Study of Traditional Chinese Elements in Balinese Culture: An Acculturation Perspective**

**Kajian Unsur Tradisional Tionghoa dalam Budaya Bali: Sebuah Perspektif Akulturasi**



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ARTICLE INFORMATION	
<p><b>Keywords</b>  <i>Acculturation;</i>  <i>Balinese culture;</i>  <i>Chinese elements;</i>  <i>Characteristics;</i>  <i>Reason analysis;</i></p>	<p><b>ABSTRACT</b>  <i>Using acculturation theory to study Chinese immigrant culture from the main culture of immigrant places, this paper is presented to interpret the characteristics and reasons for Chinese elements in Balinese culture. The exchanges between China and Bali, Indonesia, have existed since ancient times, and the continuous development of the ancient Silk Road has brought the two places closer together. From 2017-to 2019, the writer went to Bali to conduct cultural field research, observed and recorded Chinese elements in Balinese society, consulted literature, and explored the embodiment of traditional Chinese cultural elements in Balinese culture. The study found that Balinese people integrate traditional Chinese culture into their daily life and work, which is reflected in some aspects of local society and culture. They absorb traditional Chinese elements into Balinese culture with a Balinese style. This produced varying degrees of influence in Balinese religion, art, literature, language, and other fields and reflected the example of cultural integration and cultural co-construction carried out by the Balinese in the face of the heterogeneous culture of Chinese culture. Chinese immigration, the homogeneity of Chinese culture and Balinese culture, the tolerance of Balinese people, and the friendship of Chinese people have created favorable conditions for Balinese culture to absorb Chinese elements</i></p>
<p><b>Kata Kunci</b>                      Budaya Bali;                      Unsur Tionghoa;                      Karakteristik;                      Analisis Alasan;</p>	<p><b>ABSTRAK</b>                      Dengan menggunakan teori akulturasi untuk mengkaji budaya pendatang Tionghoa dan budaya asli, makalah ini disajikan untuk menginterpretasikan ciri dan alasan unsur Tionghoa berakulturasi dengan budaya Bali. Pertukaran antara Cina dan Bali, Indonesia, telah ada sejak zaman kuno, dan pengembangan Jalur Sutra kuno yang berkelanjutan telah mendekatkan kedua tempat tersebut. Dari tahun 2017 hingga 2019, penulis pergi ke Bali untuk melakukan penelitian lapangan budaya, mengamati dan merekam unsur-unsur Tionghoa dalam masyarakat Bali, berkonsultasi dengan literatur, dan mengeksplorasi perwujudan unsur-unsur budaya tradisional Tionghoa dalam budaya Bali. Studi ini menemukan bahwa masyarakat Bali mengintegrasikan budaya tradisional Tionghoa ke dalam kehidupan dan pekerjaan sehari-hari mereka, yang tercermin dalam beberapa aspek masyarakat dan budaya lokal. Mereka menyerap unsur tradisional Tionghoa ke dalam budaya Bali dengan gaya Bali. Hal ini menghasilkan berbagai tingkat pengaruh dalam agama, seni, sastra, bahasa Bali, dan bidang lainnya dan mencerminkan contoh integrasi budaya dan konstruksi bersama budaya yang dilakukan oleh orang Bali dalam menghadapi budaya heterogen budaya Tionghoa. Imigrasi Tionghoa, homogenitas budaya Tionghoa dan budaya Bali, toleransi orang Bali, dan persahabatan orang Tionghoa telah menciptakan kondisi yang menguntungkan bagi budaya Bali untuk menyerap unsur-unsur Tionghoa.</p>

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## Introduction

The study of Chinese immigrant culture is carried out on the Chinese in foreign countries, and the main object of concern is the Chinese. The initial practice of immigrant groups absorbing, synthesizing, and integrating foreign cultures in order to survive and seek development is nothing more than trying to learn the common language or language of the main ethnic group (tribe) or powerful ethnic group in the place of residence in the shortest possible time (Rachman, 2019; Sujaya, et al., 2021; Lu et al., 2021). Historically, the Chinese who came to Indonesia through immigration, especially Bali, have been trying to integrate into the local life while adapting to the new environment (Yingmin & Malini, 2021). In Wang Dahai's *Hai Dao Yi Zhi*, the Indonesian Chinese "speak foreign languages, eat foreign food, wear foreign clothes, read foreign books, do not eat pork, believe in Islam, and behave in the same way as Javanese (Wang, 2022)." The records vividly describe the Chinese people who came to Indonesia and assimilated into the local Indonesian national culture. Therefore, they can survive locally and integrate into the local society. After the Chinese came to Bali, they faced a collision between the Chinese culture they carried and the local Bali culture. It is possible to integrate, assimilate, separate, or marginalize in the collision. This is also the main content of overseas Chinese cultural studies in China for many years. Indonesian Chinese culture is the way of life and behavior of Indonesian Chinese, the sum of the material and spiritual-psychological reactions that the Chinese accepted and created in the process of survival in Indonesia. It manifests in Indonesian Chinese in the system of understanding language, writing, art, religion, morality, ethics, craftsmanship, utensils, customs, and institutions. Chinese culture is an integral part of Indonesian culture, but it is also an immigrant culture, a multicultural integration of various ethnic cultures (Yang Qiguang). Up to now, there are 21 Chinese-style temples in Bali, following the traditional Chinese temple architectural style, including arches, carvings, and Chinese couplets. At the same time, the temples also enshrine the gods that the local people generally believe in and also put in gods of various religions. This is influenced by the harmonious local culture (*Tridharma*). Taking Satya Dharma Vihara as an example, it is originally a Buddhist temple, but it also enshrines the gods enshrined in Buddhism, Confucianism, and Taoism. This can be seen as the influence of Balinese culture on Chinese belief culture. In addition, the Chinese who have lived in Indonesia for a long time have their own understanding and cultural development. China's Confucian culture is regarded as Confucianism religion in Indonesia, and Confucius has been deified and become a deity. Indonesia's strong religious beliefs influence this. People deified the

Confucian sage, Confucius, and they respected and created a new religion, which became a new heterogeneous cultural form created by them in the process of adapting to the new environment (Santoro et al., 2020).

However, will local Indonesian culture be influenced by Chinese culture? Will Chinese culture and Indonesian culture produce cultural fusion? The answer is yes, and a typical cultural co-construction scene has been formed (Cf. Blussé, 1991; Efferin & Hoppe, 2007; Yudhistira & Fatmawa, 2020). The heterogeneous culture brought by Chinese immigrants is recognized, accepted, and integrated into the local Balinese culture. In the daily life of Balinese people, until now, there are still many traces of Chinese culture. Sari et al (2018) stated that Chinese culture was even more well known during the reign of the Ming Dynasty. For example, porcelain, jars, plates, to cups from China. Many temples and buildings in Bali were made using these decorative plates on the walls. For example, the temple in Batur, in Balingkang, Bangli Regency. According to him, the Melanting Temple or Subandar Temple in Bali is a symbol of the Chinese Goddess of Fertility. In addition, Balinese people are also familiar with the legend of King Jayapangus' marriage to Dewi Kang Chi Wi. which then made Barong Landung Pratima.

Based on the existing cultural facts in Bali that are influenced by Chinese culture, the author makes a study and will try to introduce the performance and characteristics of the co-construction of the two cultures from the fields of religion, language, and literature, art, etc. The object of this study is the cultural components of the Chinese culture in Bali that have been absorbed and transformed by the local Balinese culture, that is, the observation and analysis of the material and non-material cultures after cultural fusion and cultural co-construction.

## **Method**

The collection of data was mainly carried out through field investigation and literature review. The author lived in Bali from 2017-to 2019 to conduct cultural field research, collecting data and understanding the situation through interviews and observations. Document sorting, collecting relevant facts and data by reading reports and articles. Observation and experiential methods are used in the investigation process, and relevant cultural facts are recorded with words and cameras as research materials.

The comparative analysis method which will be used in this research is to compare two or more data and analyze the differences so as to reveal the development, change, and regularity represented by these things. In this article, the author compares different cultures

of China and Bali from different perspectives and conducts analysis and research in the comparison. This article is more inclined to adopt the method of cross-cultural comparison, which is a comparative study of two or more societies or cultures. This study borrows different research methods from different disciplines, such as textual analysis, historiography, historical analysis, and psychoanalysis. When discussing the social practice of living culture, it is appropriating the research methods of sociology (qualitative) and anthropology (ethnography).

## **Results and Discussion**

Acculturation is the process of adapting to a new culture (Yan, 2020), the process of understanding the new culture's thought, belief, and feeling system and its communicative system (Ola, 2021), and the learner's relationship with the social and psychological integration of the target language community (Zanches, 2021). For article writing needs, several other concepts will be introduced.

Cultural acculturation refers to the cultural change caused by continuous and direct contact with the values, customs, and behavioral norms of two distinct cultures, which is manifested in the physiological changes reflected by diet, climate, residence, interpersonal communication methods, rules, and new cultural values and psychological changes. The process of changing the original nature and mode of different cultures through long-term contact, interaction, and adjustment, that is to say, the changes of one nation's culture under the influence of another nation (Chen & Rahman, 2018). Ward (2020), as stated by Zuraida et al. (2020) divides acculturation into four stages, (1) excitement at initial exposure to a new culture; (2) culture shock; and The resulting feeling of alienation and resistance to foreign cultures; (3) the gradual relief of cultural stress; (4) assimilation or adaptation to the new culture.

Cultural fusion refers to the phenomenon that "two independent cultural systems, through long-term contact, borrow and influence each other, have roughly reached a close degree. As a result of cultural fusion, a third cultural system may be produced, and the original one. The two cultural systems that existed in the past disappeared or became subcultures in the new cultural system (Nalenan et al., 2021).

Cultural co-construction is the coexistence of heterogeneous cultures in a common cultural environment. Each culture regards itself as a member of a new culture and jointly builds a new culture. This new culture is the result of the joint efforts of all parties. The original different cultural audiences have become the audiences of this new culture so as

to solve the problem of cultural recognition and the recognition of members of the original heterogeneous culture.

When studying the relationship between different cultures, a concept of cultural subjectivity is involved. Cultural subjectivity is a group subjectivity between individual subjectivity and quasi-subjectivity, with the nature of maintaining oneself and reducing or dominating other cultures. When cultures converge, there is usually more conflict (not acknowledgment) than acknowledgment. Therefore, in the process of cultural convergence, the biggest problem is not the communication and dialogue between cultures but the mutual recognition between cultures. The highest manifestation of this subject recognition among cultures is the fusion of different cultural audiences, and the opposite extreme is genocide and cultural genocide. Fusion means the identification of the subjectivity of the other party, placing the other party on the same subject position as oneself, and allowing it to coexist with oneself in a sense; on the contrary, if you do not agree with the subjectivity of the other party, you are unwilling to cooperate with the other party. To live on an equal footing and even need to eliminate the other party's existence implies the subject's survival instinct.

Another is the acculturation theory model. The theoretical acculturation model is a generalization and summary of the acculturation process. So far, the theoretical models of acculturation mainly include the "Cross-cultural Adaptation Model" of John W. Berry (Kunst et al.,2021), the acculturation process model of Colleen Ward of New Zealand, and the "Acculturation Theory to Unfamiliar Cultures" of Dieter Danckwortt of Germany (Fargion & Nuttman, 2020). These three theoretical models basically cover the core content and model construction of international cultural adaptation issues. This article will use Berry's "Cross-cultural Adaptation Model" to explain and illustrate the cultural adaptation between China and Bali, starting from the Balinese. Canadian cross-cultural psychologist Berry draws on the theories and methods of anthropology based on his investigation and research on immigrants and indigenous peoples. He proposes a "cross-cultural adaptation model". In his theoretical model, acculturation mainly divides the types of acculturates from the two dimensions of immigrants maintaining their own traditional culture, the tendency of identity, and the tendency to communicate with other ethnic and cultural groups. According to whether the answer to the two-dimension questions is affirmative or not, cultural adaptation is divided into four kinds of cultural adaptation: Integration, Assimilation, Separation, and Marginalization (Yoo, 2021). Among the four acculturation types, the integration model (individuals who believe that they are willing to establish close

relationships with members of the mainstream culture, accept their values, and maintain the integrity of their own culture without giving up their original values and identities) is a type of individual who performs best in the process of cultural adaptation. It builds good communication between the original and mainstream cultures to adapt to sales.

Berry (2019) believes that the complete concept of acculturation should include two levels: one is the acculturation at the cultural level or group level, that is, the changes in social structure, economic foundation, political organization, customs, and other aspects after cultural contact; the other refers to cultural adaptation at the psychological or individual level, that is, the changes in behavior, values, attitudes, and identity of individuals after cultural contact (Maedge, 2021). The core subject of this theory is outsiders, which is the mainstream of acculturation research. However, the adapted side of cultural adaptation has received little attention. For example, how the holders of the mainstream culture face the heterogeneous culture under the cultural collision and what coping strategies they adopt. Berry (2019) believes that the acculturation process actually impacts the two cultures that come into contact with each other, but the dominant culture has little influence. Therefore, his two-dimensional model pushes acculturation research to a more comprehensive and detailed stage. Chinese immigrant culture has received a lot of attention, but less attention has been paid to the influence of Chinese culture on the mainstream culture in Chinese immigrant areas. Therefore, the research of this paper draws on the above theories and starts from the holders of the mainstream cultural perspective (Bali people) to analyze their attitudes and adaptive strategies in the face of foreign culture (Chinese culture). The research of this paper belongs to the type of case study.

There is still controversy over the concept of culture. The Indonesian word for culture is "budaya," which is derived from the Sanskrit "buddhaya," which is the plural form of "buddhi." "Buddhi" means wisdom and morality, so culture is all human behavior and things related to wisdom and morality. "In a broad sense, culture refers to the sum total of material wealth and spiritual wealth created by human beings in social and historical practice. In a narrow sense, it refers to the ideology of society and the corresponding institutions and organizations." This article will use the Indonesian interpretation of "culture" and use the broad cultural concepts, including religion, music, dance, literature, customs, festivals, architecture, trade and so on. The acculturation of the Balinese to Chinese culture is reflected in the cultural performance in various fields, for example, as shown in figure 1.

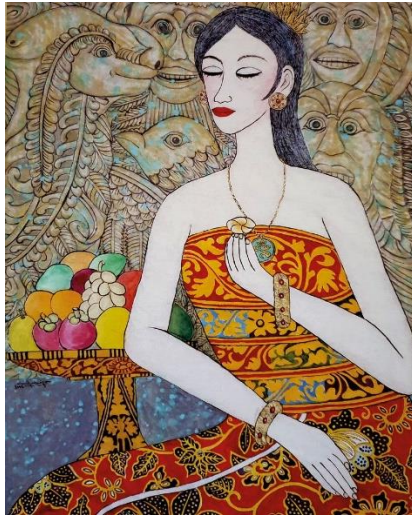


Figure 1 The cultural picture that reflects Balinese and Chinese acculturation  
(Source: <https://www.nowbali.co.id/revealing-chinese-and-balinese-cultural-connections-through-art-with-tjandra-kirana/> )

Next, in the following, the author will introduce the performance and reasons for the influence of Chinese culture on Balinese culture.

#### A. The Influence of Chinese Culture on Balinese Culture

##### a) The influence of Chinese Culture on Balinese religion

Bali Hinduism combines local animism, ancestor worship, Buddhism, and other traditional beliefs, representing a unique form of Hindu worship. Before being officially named "Bali Hinduism," Balinese religions also included Shiva-Buddhism. It was not until 1962 that the government of the Republic of Indonesia (Indonesia) officially recognized the religion of Balinese Hinduism. Although the Indonesian population is mainly Muslim and Christian, more than 80% of the residents of Bali believe in Balinese Hinduism. Therefore, when discussing the influence of Chinese culture on Balinese religion in its long history, I will use the title of Balinese religion to avoid misunderstanding. In terms of religious belief, the Balinese have incorporated elements related to Chinese culture into their own belief system, which is the recognition and introduction of foreign cultures.

##### i. Treat those who once arrived in Bali and contributed to Bali as gods.

In the past, the relationship between China and Bali was mainly carried out through economic and trade exchanges. Balinese people know Chinese people as people who are good at trade. There are reasons to believe that Ratu Gede Subbandar and Ratu Ayu Subbandar (Sulistyawati, ed., 2008: 10-20) are not the real names of the Chinese. However, the great name was given to her/by the



Balinese according to the local belief, "Subbandar" means "port," "Latu" means ruler, manager, and "Gede" means "big" and "noble" in the local language. Not only that, but the Balinese also regard them as their ancestors and built Pelinggih in the temple of the gods, dedicated to worship and worship. No definitive historical records have been found about Ratu Gede Subbandar, but there is a household story in Balinese folklore. According to legend, in 1181 AD, Sri Aji Jayapangus succeeded Jaya Sakti as the ruler of the Varmadewa Dynasty. He fell in love at first sight and was willing to marry Kang Cing Wie. Kang Cing Wie was the daughter of a businessman, and her class status was uncertain, which aroused the worries of the elders in the dynasty, angered the local god, and cursed the kingdom to perish. However, the two insisted on their love and got married. Kang Cing Wie brought Chinese agriculture, architecture, art, religion, and other civilizations to the Balinese and was loved by the people. Unfortunately, they were unable to have an heir for many years, and the two went through hardships to seek an heir. Finally, both died. Balinese people firmly believe that Ratu Gede Subbandar is the Kang Cing Wie, and other ancient temples are dedicated to Ratu Gede Subbandar.

In addition, there is a shrine in the northwest corner of the Pura Segara Ulun Danu Batur temple in Batur Lake, Bali, which enshrines a brightly colored deity called Ratu Ayu Subandar, who is considered to be a messenger of the gods, a commercial Patronus. According to legend, in history, Bali once belonged to an Indianized country on the island of Java. The northern coast of Bali was a port and a trading center. With the help of the Song Dynasty, the king sent a Song Dynasty official to be the head of the port and also gave its royal family golden belts, which are to said be treasured in temples. Ratu Ayo Subbandar has guarded the economic and social prosperity of the Balinese for generations. Based on this historical background, the Bali Provincial Government chose to hold the "Balingkang Chinese Culture Festival" on February 6, 2019, in front of the Ulun Temple, inviting Chinese tourists to Bali to visit and show the fusion of Bali and Chinese culture. In order to inherit the historical friendship between China and Bali and demonstrate the achievements of China-Indonesia people-to-people and cultural exchanges.

ii. The Influence of Chinese Culture on Balinese Religion Dance

Religious dance is an important form of religious art. Religious dance not only has the symbolic meaning of religious culture and art but also contains the aesthetic consciousness of people of different nationalities, regions, and times. In Balinese culture, Chinese Baris Dance and The Landung Barong Dance are religious dance art forms that combine a lot of Chinese cultural elements.

Residents of the Indigenous village of Renon, Denpasar, have a unique and authentic cultural heritage, namely the Chinese Baris Dance. The people of Renon still preserve this unique art to this day. This sacred dance is believed to be influenced by Chinese culture. The origin of the name of the dance is related to the entry of the Mongolian army of the Yuan Dynasty into Java at the end of the 13th century. The Yuan Shizu Kublai Khan's war against Java failed. Some Mongolian soldiers stayed and lived in Indonesia for a long time, and some crossed the Bali Strait to settle in Bali. After the arrival of the Mongolian soldiers, they still kept the tradition of training in line and choreographed it into a unique Balinese dance -- Chinese parade dances. To this day, Chinese parade dances are performed at important religious ceremonies and celebrations. The Chinese Baris Dance is only performed at certain places and at certain times, must be accompanied by Gong Beri, and all the dancers must be men wearing round hats like Mongolian warriors of the Yuan Dynasty when the dancers speak similarly to Chinese (Wicaksana, 2021). The dance movements contain a lot of Chinese martial arts elements. At the same time, long sleeves and yarmulke with patterns and trims are typical of traditional Balinese dress. The Chinese Baris Dance is a dance composed of the spiritual core of Bali and the shell of Chinese culture. It is a typical representative of cultural integration.

The Landung Barong Dance is one of Bali's characteristic dances. Landung means "high." The core props of the Landung Barong Dance are two 3-meter-high statues, both with masks a dark faces, the prototypes of this pair of Balinese gods are the Balinese king Jayapagos and the Chinese, girl Kang Cing Wie. Barong Landung is the embodiment of the Ruler of Bali, Sri Jayapangus. King Jayapangus, with the title Pāduka Śri Māhārāja Haji Jayapangus Arkaja Cihna/Lañcana, was a king of ancient Bali who became a symbol of ethnic harmony and cultural assimilation as well as Bali and China at that time, so that Bali was safe and peaceful. At that time, king Sri Jaya Pangus ruled the Kingdom

of Balingkang. During his reign, the life of the community was very prosperous. The government was at peace in terms of military resilience to its trade. From this trade relationship, rumors about the prosperity of this work were heard by the Chinese state. The Chinese merchants also decided to come and establish friendly relations with the government ruled by Sri Jaya Pangus. From this relationship, sooner or later, Sri Jaya Pangus found a Chinese woman he adored. This woman was named Kang Ching Wie, the daughter of a wealthy Chinese merchant. The king of Balingkang finally decided to propose to the merchant's daughter to be his queen. Sri Jaya Pangus and Kang Cing Wie are also symbolized as a couple who have true love. To always remember the king's services, the people of Balingkang finally decided to manifest it into a barong. Remembering Raja Sri Jaya Pangus and Kang Cing Wie were cursed by Dewi Danu, from that statue, the people of Balingkang made a pair of sculptures, so this sculpture is called Barong Landung. King Jayapangus is embodied in Barong Landung, a visualization of a large black doll with hollow teeth, while Kang Cing Wei is a beautiful, tall, slender doll with narrow eyes and always smiling with the character of a Chinese girl. Kang Cing Wie is a girl from China. The combination of a Balinese king and a Chinese girl is a symbol of the fusion of Balinese culture and Chinese culture. However, the status of the Balinese king shows that Balinese culture is the main culture. This is in line with the cultural characteristics of subjectivity. Therefore, Bali culture, as the main culture, always puts itself in the main position when absorbing Chinese cultural elements.

iii. Balinese Society Preserves the Cultural Attributes of Copper Coins in Religious Sacrificial Ceremonies

Chinese kepeng money (Chinese copper coins) has a flat round shape and a hole in the middle. This form of Chinese kepeng is a Chinese coin that is commonly found in the archipelago and Bali in particular. According to the Chinese themselves, the round shape symbolizes the sky or heaven while the rectangular hole symbolizes the earth, so according to the Chinese, the shape of the currency symbolizes the earth and sky. The existence of Uang Kepeng in Bali is thought to be due to trade relations between the archipelago and China. Starting from the port areas in North Bali, such as Julah and Manasa villages, to the interior in Sukawana Village, Kintamani. Some literature mentions that the relationship

between Bali and China occurred in the medieval, classical era, around 900-1250 AD. Bali's trade with China occurred before Majapahit conquered Bali (Danes, 2018). At that time, Uang Kepeng was used to exchange goods and services and for completeness of offerings. However, in its development, Uang Kepeng is no longer used as a medium of exchange but only in certain traditional ceremonies at the temple. Money kepeng is now also changing its function into handicrafts in Bali (Suarbawa et al., 2018).

Copper coins, ancient copper auxiliary coins, refer to all kinds of square-hole round coins after the Qin and Han dynasties. The casting period of square-hole round coins extended to the early years of the Republic of China. Chinese copper coins are also called "Five Emperor Coins," which refer to copper coins with round, square holes. Ancient copper coins are cast according to the "outer circle and inner square" and "the unity of heaven and man," whichever is like heaven, law, and earth. In ancient folk, there has always been the custom of using ancient copper coins to exorcise evil spirits and bring blessings (Huang, 2022).

Usually, five copper coins are strung together to represent the power of the five directions and five elements. Chinese copper coins are called Pis Bolong in Bali, which means "coins with a hole in the middle" in the Balinese language. Until the early 20th century, Chinese copper coins were still one of the currencies circulating in Bali and served as a medium of exchange. Afterward, the Balinese gradually applied Chinese copper coins to various rituals such as religious sacrifices and prayers in Bali. First, the Balinese offered the copper coins as a tribute to the supreme god to express their gratitude to the gods; Outline the gods or objects that symbolize the sacred or as decorations for the gods or sacred objects; the third is that the copper coins are used by the Balinese as a sacred object for good blessings. The different words on the copper coins give different meanings, form a collection, and take root among the people. For example, "Taiping Tongbao" in the Northern Song Dynasty means "a better life," and "Zhi Yuan Tongbao" from the Yuan Dynasty symbolizes "happiness." The use of Chinese copper coins in Balinese culture is similar to the understanding of copper coins in Chinese civil society. It not only played a role as a trading tool but was also used in beliefs, retaining Chinese copper coins' social, spiritual, and cultural characteristics.

b) The Influence of Chinese Culture on Balinese Language, Literature, and Music

i. The influence of Chinese culture on the Balinese language is reflected in Bali's names of places, plants, people, and kingdoms. Such as "Desa Songan", Songan is a village in Kintamani District, Bangli Regency. The name "Songan" comes from "Song-an." It is likely to be "Song-an(宋安)" in Chinese. In ancient times, "Song An" was very common as a place name. In the sixth year (470 years) of Song Taishi in the Southern Dynasty, Song a County was set up and belonged to Xiangzhou. In the eighth year of the Ming Dynasty (464), Song'an County was relocated. Emperor Tai of the Song Ming Dynasty was promoted to Song. In the third year of Emperor Wen of the Sui Dynasty (583), Song'an County was abolished, and Lening County was directly under the jurisdiction of Yingzhou. The Southern Dynasties Liang set Song'an County, which belongs to Gwang Zhou (Jianguo, 2021).

"Desa Pinggan" is a village located in the Kintamani sub-district, Bangli Regency, Bali province. The sound "Pinggan" is similar to the pronunciation of "平安Ping-an" in Chinese. In Chinese, "平安Ping-an" means peace, a happy and healthy life. After the Chinese came to Bali island, they settled there and named the place with the name "Ping An." The name contains the pursuit of happiness and safety of these wanderers far away, which is their long-cherished wish.

The botanical name "Leci." Leci is from the word "Litchi," Litchi (scientific name: *Litchi chinensis* Sonn.) is distributed in the southwest, south, and southeast of China, with the most abundant cultivation in Guangdong and southern Fujian. In Bali, Melinggih Village, Payangan District, Gianyar, for decades known as the village of Leci. This is because most of the residents' roads and yards have lychee trees that were planted and imported from China.

The Chinese community in Bali is partly well assimilated by using Balinese names, namely Putu, Made, Nyoman, and Ketut. They also use Balinese as their mother tongue and not Chinese. The names of people such as "I Putu Liong", "Wayan Encik", etc. Putu and Wayan are the characteristics of Balinese names, while "liong" is from the Chinese Family name "梁Liang." Liang is one of the Chinese surnames. In Hokkien, women born to the same parents who are older than themselves are called "阿姐Ajie," pronounced [a-tsi], and pronounced [a-tsé]. The word "Encik" in Balinese names is supposedly from the word "阿姐

Ajie . "According to the reference from the Indonesian Dictionary, "Encik" are equivalent to "eldest sister" in Chinese and is generally used to address males/females who do not know each other. The Balinese also use this name in their personal names, which is obviously influenced by the Chinese local language and culture. Chinese surnames or kinship appellations contained in the names of Indonesian Chinese or Balinese in Bali are the absorptions of Chinese culture and the innovation of Chinese culture. The former is absorption. The latter is innovation because in Chinese tradition, no appellation is put in the name, and this is the adjustment and innovation of Chinese culture in Bali, which is a typical practice of cultural adaptation.

- ii. Balingkang, the ancient kingdom of Bali, according to research, "Kang" in the name "Balingkang" comes from the Chinese "皇" (emperor), "bali" is Bali, and Balingkang means "King of Bali", which has a lot to do with the marriage of Jaya Pagus and Kang Cing Wie. Until now, there is a temple in Bali still use the name "Balingkang", that is Pura Dalem Balingkang, it is located in Pinggan Village, Kintamani District, Kab. Bangli – Bali. In Bali, Palinggih adalah tempat bersemayam dewa. Struktur palinggih berbentuk gedong dan beratap rendah, tidak seperti palinggih kebanyakan di Bali. Kekhasan Pura Dalem Balingkang adalah adanya ornamen dan beberapa interiornya berciri Tionghoa seperti dominasi warna merah dan kuning yang merupakan warna khas kelenteng atau wihara.

The classical Chinese literary work "Liang Shanbo and Zhu Yingtai" ("Liang Zhu") were widely disseminated in Bali. Generally, "Geguritan Sam Pik Ing Tay" in Bali is performed in the Balinese language in the form of a combination of singing accompanied by narration. Geguritan Sam Pik Ing Tay is regarded as an important part of Balinese literature today.

The art and culture of wayang potehi came from China and continue to live in Indonesia until now. Potehi itself comes from three syllables. "Pou" means cloth, "te" means bag, and "hi" means puppet. So that means wayang potehi is a puppet with a medium in the form of cloth dolls. Where the puppeteer will put his hand so he will play the puppet. The name "botehi" in Indonesian is a transliteration of Hokkien's name for puppetry. Botehi's Hokkien pronunciation is "boo dei hi" it is a kind of puppet show that originated in Quanzhou, Fujian, China, in the 17th

century and is the most commonly seen puppet show. One of the Han folk opera performances. It is one of the traditional local dramas of the Hokkien language. The puppet show has a very long history. It is recorded in the ancient Chinese books *Wulin Old Stories* and *Dong Jing Meng Hualu* that there is a palm puppet show on the gift list of the court banquet in the Song Dynasty (Fan & Long, 2022). Butehi is precise because the puppets of this type of performance in the early days are very similar to "bags made of cloth," so they have the general name of cloth puppets (Ardhana, 2020).

- iii. Gamelan music is the most representative Indonesian music widely popular in Java and Bali, played by various instruments. The Gamelan popular in Java and Bali has its own characteristics. Among them, the Beri Gong is one of the characteristics of the Bali gamelan. The Beri gong is a metal instrument shaped like a compass, which is concentrated in Denpasar, southern Bali. Reno Township originated from the battle gongs used in ancient Chinese wars. With the continuous popularity of Chinese parade dances in religious ceremonies, the role of Beri gong has changed, mainly for the accompaniment of Chinese parade dance performances. It should be mentioned that the Beri Gong has a strong religious meaning, can only be played in religious ceremonies, and cannot be freely enjoyed by people as ordinary music. Because of its inseparable relationship with Chinese parade dance, we believe that Beri Gong was introduced to Bali along with Mongolian soldiers at the end of the 13th century. Besides, Gamelan Angklung is one of Bali's characteristic percussion instruments. It combines the Angklung and Gamelan instruments with the celesta and the Zhubo Lagog. It is usually played in large ngaben funerals. It is also used as an accompaniment in some sacrificial dances. Incorporating the elements of Angklung bamboo musical instruments into funerals is inspired by Chinese funeral culture, which has a tradition of playing bamboo musical instruments. The Balinese Rindik is similar to the Chinese Bamboo Flute.

#### c) The Influence of Chinese culture on Balinese Architecture and Decorative Arts

- i. Chinese porcelain has exquisite craftsmanship and beautiful patterns and is loved by people from all over the Southeast Asian countries, and Balinese society is no exception. Since ancient times, Chinese porcelain plates have been regarded as valuable things in Balinese society. In addition to being placed at home, they are often

inlaid on the surface of the gates of temples, palaces, or private residences, symbolizing the noble status of the building or the social status of the owner. Porcelain plates are embedded in the red bricks of the walls, giving the impression that the porcelain plates are integrated into the building. The Balinese attach great importance to the inheritance and protection of ancient cultures. Until today, walls decorated with porcelain plates can be found inadvertently everywhere in Bali.

- ii. The prototype of some buildings in Bali may come from China, such as Meruta, Anku-Ankumen, Balai Gugu, and so on. Chinese pagodas inspire Meruta religious architecture. Bali Meruta, also known as Balingji Meru, is one of the main buildings in Balinese Hindu temples. It is based on brick and stone, and the tower structure is built from bottom to top with wood. Each floor is covered with thatch. Meruta is shaped like a mountain, representing Mount Meru, the holy mountain of Hinduism, and is the temple of the gods. The doors of traditional Balinese houses are narrow wooden doors called Anku-Anku, which are similar to the doors of courtyard houses in northern China. To this day, the Balinese still continue this tradition, but they will carve out a spacious gate on the wall beside the Angu-Angu Gate to facilitate the entry of vehicles such as cars and motorcycles. In addition, in the corner of every traditional village temple in Bali, there will be a high drum pavilion building called Balai Gugu. A cracked wooden barrel hangs in the center of the pavilion made of rocks or bricks, which is used to wake up and convene the masses. Or engage in religious activities or hold assemblies with communication functions. Balinese scholars believe this is similar to the Chinese Bell and Drum Towers, where huge bells or drums were placed to beat the drums for alarm or to report the time on time (Zhang et al., 2019) During Chinese New Year, Pura Ulun Danau Batur comes alive with Chinese celebrations and parades.
- iii. In addition, there is a unique style in the Balinese architectural relief art called "patra cina," which is explained in the Balinese dictionary as the so-called Chinese leaf carving refers to that in the carving, the plant vines extend to the surrounding, the trees The branches are stretched, the petals are round, and each flower has three petals. New buds are often attached to the middle of the branches. There is also a method called patra mesir. Although it is called Egypt, it is a carving method from China, and this carving method cannot be found in Egypt. According to Professor Putra Agung, a descendant of the Karangasem Palace and an Indonesian historian, in an interview, the so-called Chinese leaf carvings and Egyptian leaf carvings were named after Cik



A Tuang, a craftsman from China. was named after the construction of the Karangasem Palace to distinguish two different carving techniques.

- iv. The Acculturation Characteristics of Balinese Culture to Chinese Culture, Bali culture is the main culture of acculturation and is in the core position, while Chinese culture is the foreign culture and is in the auxiliary position. Every culture has its own strong spiritual core. In the process of cultural fusion of Chinese culture into Balinese culture, Balinese only select those parts that are integrated with the Balinese core spiritual and use a Chinese culture as a tool or auxiliary means in Bali. In the form of culture, it plays an auxiliary role. Tari Baris Cina or Beri Gong is used to serving Indonesian religious rituals. In fact, China and Bali are all male-dominated societies. In the love story between Jaya pangus and Kang Cing Wie, Jayapangus is the king and the supreme person of power, while Kang Cing Wie is a stand-in supporting role. From the perspective of the combination of the two, it symbolizes the Balinese culture as the subject and Chinese culture as the second subject.

Cultural integration is the main form of Balinese acculturation to Chinese culture. The influence of Chinese culture on Balinese culture is extensive, involving religion, language, literature, music, art, and other fields, which shows that Balinese people's attitude towards Chinese culture is open and inclusive, and they have not adopted an attitude of hostility and exclusion. It can be inferred that after the Chinese came to settle in Bali, they lived in harmony with the Balinese, recognized each other, and learned from each other, including each other's civilizations. This is completely different from excluding Chinese people in other parts of Indonesia, especially Java Island. The author went to the village of Desa Pinggan in northern Bali, where the Chinese lived, and observed that the Buddhist temple of the Chinese and the Hindu temple of the Balinese are in the same village, not far away, and they live together in harmony. The trust in the target culture in cultural adaptation is the underlying reason for cultural integration. The Chinese culture has been admired and imitated by the Balinese in the past. From the fact that Balinese people worship Chinese business officials and girls with good character as gods and enshrine them in temples, it can be seen that people believe that these "immortals" from China can bless Balinese people with prosperity. Chinese copper coins are an indispensable role in the spiritual life of Balinese people from the past to this day. People believe these coins from China will bless not only the Chinese people but also the Balinese. From the architectural decoration of Karangasem Palace, the porcelain vases displayed on the whole island

and the porcelain plates hanging everywhere, as well as the absorption of Beri Gong into Gamelan, the main musical art form in Bali, we can see that the Balinese are pursuing Chinese art forms, and they even called the art form that originally came from Egypt, not China, as "patra cina." Balinese believe that the beautiful things that Chinese people think are valuable and beautiful. They also think that they are valuable and beautiful. All of these fully reflect the Balinese's trust in Chinese culture and are the core factors for the development of cultural adaptation towards cultural integration.

## B. Analysis of the reasons for cultural integration between Bali and China

### 1) The history of exchanges between China and Bali

Chinese immigration to Bali is the material premise for Bali culture as the main culture to integrate foreign Chinese culture. Therefore, it is necessary to sort out and introduce the historical exchanges between China and Bali. The exchanges between China and Bali have created opportunities for cultural integration and cultural co-construction. Bali is located in Indonesia and borders the island of Java in the west. It has become a famous international tourist destination because of its unique religion, culture, and art. In ancient Chinese books, Bali is called "婆里洲 Polizhou," "婆利 poli," "女人国 Women's Country," "猫厘 Maoli," "巴利岛 Bali Island," "小爪哇 Little Java," and "苗里岛 Miao Li Island," etc. (Qin Weifen, 2020), the people-to-people exchanges and cultural integration between China and Bali have continued to this day. In the Tang Dynasty, with the development of maritime traffic and international trade, southern coastal areas such as Fujian and Guangdong began to migrate to the ports of Southeast Asian islands to engage in commercial or handicraft activities. In the late Tang Dynasty, the Huang Chao insurrectionary army and the turmoil in the south led to a large number of Chinese being forced to go south, and some of the rebel armies also fled to Indonesia's Balinbang (today's Palembang) and other places after their failure. During the Northern Song Dynasty, with the development of shipbuilding and navigation, the government encouraged overseas trade. It promoted southern coastal residents to visit Southeast Asia for business or settlement.

During the Yuan Dynasty, troops were launched many times overseas. In 1293 (the 30th year of the Yuan Dynasty), 20,000 troops were sent to the expedition to Java, and thousands of warships set off from Quanzhou. After the war was defeated, many soldiers

stayed in Java in Goulan Mountain (Wang Dayuan). Among them, Some have also been relocated to Bali, near the island of Java. The Ming Dynasty set up the Municipal Shipping Division in Quanzhou and other places, allowing limited tributary trade with a few countries, but later, in order to consolidate the coastal defense and prevent Japanese pirates from invading and harassing, it imposed a sea ban, restricted overseas trade, and strictly prohibited private merchants from going to sea. After Chengzu of the Ming Dynasty ascended the throne, he sent three treasure eunuchs, Zheng He (he is called "Chenghoo" in Indonesian), to lead the fleet to the West seven times to visit Southeast Asian countries. Zheng He's voyage to the west is the largest and longest sailing voyage in China in ancient times. It is also the largest maritime exploration in the history of the world before the voyage in the late fifteenth century. Each time they passed through Indonesia. Island and Sumatra are the main ones, and some Chinese people are concentrated near the port of Bullerang in the north of Bali to facilitate business. In the late Ming Dynasty, with the development of the maritime spice trade, the Netherlands, represented by the Dutch East India Company, invaded Indonesia, occupied Jayakarta after Ambon, and changed its name to Batavia (today's Jakarta) in order to bring The building of Batavia became a central point of colonial plunder. In order to solve the shortage of labor force and the need for urban construction, the Dutch East India Company bought, sold, and plundered the population along the southern coast of China, and a large number of Chinese were sold to Batavia as "pigs". In the Qing Dynasty, more and more businessmen went to the Indonesian archipelago to do business. Farmers and handicraftsmen went to the South Ocean to seek wealth because of their livelihood. After the Opium War, there was even a wave of large-scale southward migration. The number of people was 180, increasing year by year, and by 1902 it had exceeded 120,000, a very astonishing number. Although it is not certain that these people have gone to Southeast Asia, it is certain that Southeast Asia, including Indonesia, is the main immigration destination.

According to the population statistics of the Dutch East Indies (now Indonesia) by the Dutch colonial government in 1930, there were more than 1.23 million Chinese in Indonesia. Although the relationship between China and Indonesia has experienced a long and tortuous process, the number of Chinese people who went to Indonesia has continued to increase. According to the results of the 2010 Indonesian census, there are 2.83 million Chinese and overseas Chinese in Indonesia, accounting for about 1.2% of the total Indonesian population, ranking 18th in the number of Indonesian ethnic groups.

Indonesia's Chinese and overseas Chinese are mainly from Fujian, Guangzhou, Chaozhou, and Hainan. The Chinese in Bali are mainly concentrated in three areas: Karangasem, Bangli, and Klungkung.

The bronze mirror unearthed in Buleleng County of Bali shows that China and Bali have had exchanges at least at the beginning of the Han Dynasty. After that, many Tang Dynasty porcelains were unearthed in the Branjang area, and some pieces of 7th-10th century ceramics were found in Sanur Town, which further shows the trade between China and Bali has never been interrupted from the Han Dynasty to the Song Dynasty. After the restoration of diplomatic relations between China and Indonesia in the 1990s, more and more Chinese traveled to Bali. Especially after President Joko Widodo came to power, he unilaterally implemented a tourist visa-free policy for China, and the number of Chinese tourists to Bali increased rapidly. The total number of tourists from China increased from 387,000 in 2013 to 1.38 million in 2017 and fell slightly in 2018, still as high as 1.36 million. People-to-people exchanges between China and Bali have reached an all-time high.

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slightly in 2018, still as high as 1.36 million. People-to-people exchanges between China and Bali have reached an all-time high.

2) Social distance and psychological distance as two factors affecting cultural acculturation

Cultural integration is one of the integration forms of acculturation. Social distance and psychological distance are two basic concepts in acculturation model theory (Meiella et al., 2020). Two factors affecting cultural acculturation are as follows. First, the social distance and acculturation. Social distance refers to the status of the cultural group's society relative to the target culture community or the degree to which the cultural group is accommodated and in contact with the target culture community (Magee, 2020). Social distance is determined by a series of social factors that reflect the relationship between the cultural group community and the target cultural community, including:

Social dominance means that in the fields of politics, economy, culture, technology, etc., the learner community and the target culture community are equal. Not one is superior to the other. Integration pattern, also called Marriage pattern, refers to whether the target culture community assimilates the cultural group community, retains its way of life and values, or both, which not only adapts to the target culture but also follows its own culture in its own life circle. The cultural acculturation between China and Bali is carried out under the background of mutual acceptance and respect between the two groups. The ethnic fusion of Chinese and Balinese has created a soil for cultural fusion and cultural co-construction. Acknowledging the subjectivity of culture is, first of all, under the premise that every culture has the right to exist and develop, that is, it recognizes the diversity and rationality of cultures, recognizes that any culture has its own characteristics and values, that different cultures play an equally important role in their respective peoples, and that there is no difference between advanced and backward cultural traditions. Acknowledging the subjectivity of each other's culture is a key point for cultural coexistence and reducing cultural conflicts. Recognition of cultural subjectivity must mean giving up dominance over the other side and believing in equality between subjects. The three villages with the largest concentration of Chinese in Bali are Baturiti and Carangsari dan Padangbai. According to Professor Wayan's investigation, the ancient Chinese were known for their good at commercial

trade after they settled in Bali.

The Chinese still gather near the traditional market to facilitate the trade of agricultural commodities. The ancestors of the Chinese people in Carangsari were respected by the royal family and were given spears and Kris swords, and a special cemetery was designated for the Chinese in the village. The Chinese living in Bali have been intermarrying with the locals in the rolling wheels of history. Even today, in some places, it is impossible to tell which is Chinese and which is Balinese by appearance. Padangbai is a village in Bulerang County, Bali. It used to be the largest trading port in Bali when it was prosperous. Chinese people gather here today. Putu Nik Wijaya, a descendant of the Chinese, said that the Karangasem royal family has close relations with the Chinese. For this reason, King Karangasem set aside a place in the royal temple Sekara Temple to allow the Chinese to build a shrine (Bale Pawedan). Until today, the descendants of the Chinese still guard the altar. In addition, the Chinese also set up shrines (palinggih Ratu Subandar) in pura Tanjungsari. It can be seen from this that the local Balinese are tolerant of their beliefs, fully respect the Chinese, and even allow the Chinese to express their beliefs in the most sacred territory they consider. It also shows that after the Chinese came to Indonesia, what they brought was peace and friendship, which brought many benefits to the development of the local society, and was highly welcomed and fully recognized by the Balinese as the main cultural body. Next, culture congruence. Culture congruence refers to whether the cultures of two societies are similar or different. Many factors in Chinese culture are compatible with Balinese culture and easily understood and accepted. This is a cultural harmony type. The Chinese and the Balinese have a tradition of ancestor worship and religious belief, and different forms of music, art, and painting are used to express ancestor worship and deity worship. Diligence, simplicity, love of life, and pursuit of beauty have led to the fusion of the two cultures.

The psychological distance and cultural adaptation. Psychological distance refers to the overall psychological feeling of the individual learner towards the target culture and its community. It is related to the individual culture holder's adaptability to the adapting task and belongs to the personal emotional variable (Chu & Yang, 2018). Several psychological factors mainly determine psychological distance. Culture shock refers to the confusion and fear that culture holders experience when using the target culture. Culture shock (culture shock) refers to the anxiety and loss

of culture holders when they come into contact with a new culture. An important concept when dealing with culture shock is motivation. Motivation refers to the culture holders' learning of the target culture and their efforts to achieve the purpose. Balinese are open and tolerant of foreign cultures. Immigration is the manifestation of globalization, the interaction process between immigrant individuals and the individual or collective of mainstream society, and the process of interaction and adaptation of various cultures (Grigoryev, et al., 2022). Cultural fusion results from mutual recognition and appreciation among different cultural subjects in the same cultural environment. It is the main mode of cultural harmony and adaptation and achieves true social and ethnic fusion. Facing the foreign Chinese culture from the Balinese society, it integrates some elements into the local cultural form. It faces Chinese culture with an open and inclusive attitude, making it possible to integrate Chinese culture into Balinese culture.

Many factors in Chinese culture are compatible with Balinese culture and easily understood and accepted. This is a cultural harmony type. The Chinese and the Balinese have a tradition of ancestor worship and religious belief, and different forms of music, art, and painting are used to express ancestor worship and deity worship. Diligence, simplicity, love of life, and pursuit of beauty have led to the fusion of the two cultures. Balinese use their cultural thinking to understand and introduce Chinese culture. The borrowing of cultural elements is not copying but adapting them. For example, porcelain as a decoration is one of the uses of Chinese porcelain. However, it is Balinese originality to inlay the porcelain plate on the wall's surface or hang it in the living room for decoration. Copper coins were the medium of exchange in ancient Chinese society and were often used for sacrifices or prayers. Copper coins also used to be used as a medium for commodity exchange in Bali, but over time, the social role of copper coins has changed. Bali people not only use copper coins as an important tool for blessing and sacrifice but also carry out various activities related to gods. At the same time, the production material of copper coins was changed, the aluminum alloy was used as an alternative material, and the shape was still the shape of copper coins. Therefore, when the Balinese passed on their own culture, they borrowed copper coins with Chinese cultural characteristics or the inspiration brought by copper coins. The latter introduced concepts, not real objects. Moreover, migration of ancestor worship. Ancestor worship is a primitive religion with the core content of sacrificing the dead ancestors and praying for shelter. It is a

primitive religion composed of totem worship, reproductive worship, and soul worship. The indispensable spiritual force of production and the production of human beings has had an extremely extensive and far-reaching influence in the history of human civilization development. Ancestor worship is a major feature of Balinese culture. In absorbing Chinese cultural elements, this practice has been transferred to Balinese people to sage or even deify the "capable people" in Chinese culture that are well-known to Balinese people and worship them in the form of god worship. Such is the cult of the Balinese to Ratu Gede Subbandar and Ratu Ayo Subbandar.

## **Conclusion**

The presented data and discussion above have revealed that the culture of Bali, in some cases, is mixed with the culture of Chinese. The Chinese who settled in Bali brought Chinese culture to Bali and at the same time absorbed elements of Balinese culture into Chinese culture, thus giving Balinese Chinese culture its unique characteristics. For example, every Chinese New Year, Chinese families in Bali will hang high Penjor in front of the gate, and they will not be taken down until the Lantern Festival. The benjiaer is a woven fabric hanging in front of the door during the grand festival in Bali. The difference is that the Chinese will hang a big red lantern on the benjiaer. The names of the Chinese and their descendants are gradually becoming Balinese, and unique names and words that only Balinese people can use will be added to the names, such as Wayan Mader, who is the eldest, second, and third and fourth in the family such as *Made*, *Komang*, and *Ketut*, or *Ni* for women and *I* for men, etc. The temples and houses built by the Chinese also fully reflect the architectural characteristics of Bali. Looking forward to that from this article, more scholars are interested in overseas Chinese culture and participate in the research. At the same time, as described and analyzed in this paper, Balinese, in turn, absorb Chinese cultural elements. Open and tolerant attitudes, they integrated Chinese cultural elements into Balinese religion, art, and daily life, enriching the local culture. They raised cultural integration and cultural co-construction to new levels. It provides a model for the integration of civilizations around the world.



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