

THE MEANING OF BUDDHIST STATUE SYMBOLS IN BOROBUDUR, MENDUT AND PLAOSAN TEMPLES BASED ON BUDDHIST LITERATURE

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ABSTRACT

Borobudur, Mendut, and Plaosan temples are representative temples in Buddhist temple architecture in Indonesia. These three temples were built with different backgrounds in their time but have a common function as places of worship. One of the main characteristics in the building of this temple is the presence of Buddha statues with their spiritual function in the religious activities of Buddhists. This research uses qualitative research methods with a phenomenological approach. Data is processed and analyzed with several stages, namely data condensation, data presentation, and drawing conclusions. The results of the study show that the Buddha statue is interpreted as an important main symbol in temple buildings. This symbol is related to the sacred meaning of the temple and puja activities carried out by the community. The Buddha statue is the most important symbol because it directly represents the Buddha. These Buddha statues are found in all three temples with different names but as Buddhist symbols, have the same characteristics. All three stand out because they are in the middle and tend to be larger in size than other objects, and without a doubt that Buddha statues symbolizing Buddha itself are certainly discussed in Buddhist literature. Although in making Buddhist statues in the three temples look different such as the sitting position of the statues, the shape of the mudras, and the ornaments that adorn them, there are similarities in the components of the statues based on Buddhist literature. The similarity of these components is contained in one sermon (sutta) that explains the characteristics or signs of a Buddha is the Lakkhaṇa Sutta in Dīghanikāya. It is said in the literature that Buddha had 32 signs of the body as a great man

KEYWORDS Symbols, Buddhist Statues, Buddhist Literature, Borobudur Temple, Mendut Temple, and Plaosan Temple

How to cite: Santacitto Sentot, Uun Triya Tribuce, Aryanto Firnadi (2023). The Meaning of Buddhist Statue Symbols In Borobudur, Mendut And Plaosan Temples Based on Buddhist Literature. Journal Eduvest. 3 (1): 18-33
E-ISSN: 2775-3727
Published by: <https://greenpublisher.id/>



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INTRODUCTION

The temple is one of the cultural products of ancient peoples that has an influence from India. (Wirasanti, 2016) This influence can be seen from the structure of the building, the purpose of the construction and the basic technical construction. In general, the philosophical foundation of temple construction in Indonesia adopts the philosophical foundation of temples from India. However, some components of temple architecture in Indonesia have characteristics that temples from other countries, especially in India, do not have, such as antefixes with their triangular shapes that found in almost all temple buildings in Indonesia as a symbol of Mount Meru (Sarjanawati, 2010).

In general ways the architecture of his Buddhist and Hindu temple buildings is not much different. The architectural components and ornaments that adorn the temple have similarities (Sirumapea et al., 2019). In the context of Hindu temples, the temple building symbolizes the concept of the universe known as the Triloka concept (Taim, 2017). In the concept of dividing the temple into three parts, namely k aki temple symbolizes bhurloka or the world on which humans stand, the body of the temple symbolizes bhuwarloka or a world where humans have achieved chastity or perfection and therefore can deal with gods or ancestors who are worshipped. The roof of the temple symbolizes the swarloka or the world of the gods and spirits of the ancestors (Handriyotopo, 2022) (Istanto, 2018). This concept seems to have been adopted by the Buddhist temple building with the same concept. This is because the construction of the temple is based on the same belief in the community that the temple is a building of worship intended for the gods. (Soekmono, 2017)

However, the concept of dividing the temple building into three parts in the Triloka concept does not seem to apply in the building of Borobudur Temple (Nurlatifah & Suhartini, 2021). The understanding that develops in the community tends to use the old concept that divides the part of Borobudur Temple also into three levels, namely Kāmadhātu, R ūpadhātu, and A rūpadhātu. Padahal the concept is considered inconsistent with the concept taught in Buddhism. Through research conducted by (Marissa et al., 2017) Title, "Reinterpretation of the Levels of Borobudur Temple (Criticism of the Interpretation of Three Levels in Borobudur Temple: Kāmadhātu, Rūpadhātu, and Arūpadhātu)" divides the levels of Borobudur Temple into 4 the levels are Saṃsara, Magga, Phala, and Parinibbāna (Florisan & Jordan, 2009). This is based on the understanding that (1) at the very base of the temple contains reliefs depicting the law of cause and effect (the law of karma) for the creatures that are still bertumimbal lahir (saṃsara), (2) the first terrace to the fifth porch decorated with reliefs of Jātaka, Avadana, Lalitavistara, and Gandhavyuha containing about the humans who are practicing the path (magga) to attain perfection, (3) the part consisting of 72 stupas with each Buddha statue is a fruit (phala) for anyone who practices the road, (4) the main stupa of Borobudur Temple represents the parinibbāna or death of Him who has achieved perfection

because in this stupa the Buddha-shaped physique is no longer found (Idris et al., 2020).

Although the concept of temple architectural construction has differences it remains philosophical the construction of the temple is understood as a place of worship. As a building of worship, it requires completeness of ornaments as a means of respect for a revered or respected figure. The function of ornaments for people in the past (especially prehistoric and Hindu-Buddhist), was as a medium to vent the desire for devotion, offerings, reverence, and devotion to the spirits of ancestors or revered gods, including temple ornaments (Santiko, 1995). Therefore, temple ornaments as cultural products set in Hindu-Buddhist were created not only have aesthetic value but also religious value. The idea of the aesthetic value of art in each culture has different characteristics. This aesthetic value refers to an autonomous discourse regarding the good and the beautiful in the arts. The aesthetic value of an art is also related to the supporting community. Including the ornamental culture on the temple building which is closely related to the belief (Hindu-Buddha) (Supriyanto, 2014).

The Buddhist temple building has a distinctive and different ornamental completeness from the completeness of ornaments in Hindu temples (Purhita, 2022). This distinctive feature lies in the symbol of the Buddha statue in the temple Buddhist. While in general these symbols are understood as part of an ornament with a symbolic function, this understanding differs from the understanding that Buddhist societies have supported by sources literature derived from sacred texts. Based on a review of Buddhist literature, the symbol of the Buddha statue has a deep meaning especially if it is placed in a temple building. This placement has a specific purpose regarding the sacred meaning of the symbol (Lelono, 2012).

RESEARCH METHOD

The main focus of this study is to find out the meaning of Arca Buddha, which is located in Borobudur, Mendut, and Plaosan temples. These three temples are puja temples with different symbols of Buddha Statues. In addition, the philosophical foundations of the construction of the three temples also have differences. Borobudur Temple was built as a worship building filled with relief ornaments and other symbols. The existence of 504 Buddha statues dominates the symbols in this building. In Mendut temple, there is a statue of Sakyamuni Buddha with other symbolic ornaments. Architecturally and the placement of statues in these two temples are clearly different. Unlike the previous two temples which are architecturally clear as Buddhist temples, Plaosan Temple has a different architecture that is a combination of Hindu and Buddhist architecture. (Handriyotopo, 2022) It is characterized by acculturation in this temple as a symbol of the unity of two leaders of different faiths. In this temple area, you can find perwara buildings with 2 different shapes, namely the shape of a stupa and a perwara temple in general. While in the garbha of the mother temple are found six Buddha Statues although at this time they no longer exist. With a different background but visually there are similarities in the completeness of the main symbols of the Buddha statues in these three temples. Therefore, through this

article, we will discuss more deeply the meaning of the Buddha Statue symbol based on Buddhist literature di Borobudur, Mendut, and Plaosan Temples

RESULT AND DISCUSSION

Differences in Symbols and Ornaments

The creation of the temple as a building of worship is complemented by parts that have symbols and ornaments as the highest form of respect for the revered figure. The existence of symbols and ornaments is found in Borobudur Temple, Mendut Temple and Plaosan Temple as three Buddhist temples. In determining which parts are symbols and which parts are ornamented in these three temples, broadly speaking, it is no different. This is because these three temples are Buddhist temples and were built in the adjacent era. Broadly speaking the difference between a symbol and an ornament can be known from its function, Symbols give signs that reflect a certain meaning, while ornaments reflect aesthetic functions. The meaning referred to in symbols is certainly related to Buddhist values.

In addition to being understood based on its function, the presence of a symbol in the building of the temple can be known from several characteristics. First, in terms of location, the object that is the symbol tends to be in the middle and appears most prominent so that it is easy to become the center of attention for anyone who is looking. Second, in size, the object is usually depicted as larger than other objects. This is also done to make it easier for anyone who visits to find out the significance of the object. Thirdly, objects that are symbols are commonly found in all Buddhist sites including those in other countries. That is, a general understanding of Buddhist values manifested into the art and architectural form in general was adopted by Buddhist societies in different countries. Fourth, objects that are symbols are generally found referenced in Buddhist literature.

Based on the above functions and four characteristics, the symbols on the three temples are found in parts that have important significance in Buddhism, such as Buddha Statues, Stupas, Bodhisatta Statues, Reliefs that have stories found in the Scriptures, reliefs of gods, reliefs of the Kalpataru Tree, jambangan (*nidhikumbhi*), makara, and kirtimukha. Reliefs depicting ritual practices in Buddhism can also be categorized as symbols because they depict important meanings in Buddhism. Among the objects categorized as symbols, Buddha Statues, Bodhisatta Statues and Stupas can be said to dominate in Buddhist art and architecture because they are found in almost every country that has ancient Buddhist sites.

The main symbols of the temple

Buddhists building a place of worship certainly has a purpose. Its main purpose is as a place of worship or as a revered object. Similarly, the function of Buddhist temples in Indonesia is as a place of puja as well as an object of puja. The temple became a place of puja because there was a part of the temple that was used for worship. For example, some of the passages surrounding the body of Borobudur Temple and also Mendut Temple are used to perform *pradaksina* (Pāli language: *padakkhiṇa* or homage by surrounding the object that is used as a tribute to the right). Similarly, the temple booths in Mendut Temple and Plaosan Temple are also

used as puja places either with regard to meditation, offering puja objects or recitation of *suttas*, *paritta* or Buddhist sermons. These temples also serve as objects of puja or reverence. It is said so because many parts of the temple are puja objects that symbolize Buddha, His teachings and other symbols of Buddhist puja. It can even be said that the whole part of the temple is the object of reverence, because in fact the temple with all its beauty symbolizes the majesty of the Buddha and His teachings.

The temple as a place and at the same time an object of worship cannot be separated from the object of puja which is a tribute to especially Buddhists. It is commonly known that from the past until now Buddhists have placed Buddha as the highest object of reverence. This is because Buddha was a teacher who discovered and taught His teachings to His students. Because Buddha himself had died a long time ago, Buddhists made symbols that represented Buddha himself as objects of reverence.

Efforts to create symbols representing the Buddha have actually been made since Buddha times. One example, as mentioned in *Vinayapiṭaka*, is the Buddha's hair relic. This relic was given by Buddha himself to two merchants named Tapussa and Bhallika who asked for Beliau the object of respect in his place. On another occasion, at the request of a householder named Anāthapiṇḍika, Buddha asked Bhikkhu Ananda to plant the Bodhi Tree as an object of reverence representing Himself. Furthermore, in the *Mahāparinibbānasutta* of the Tipiṭaka scriptures, Buddha also mentions four types of people including a Buddha worthy of being awakened to a stupa when he dies.

Over time, the objects symbolizing Buddha have increased. Even after Buddha died, important objects pertaining to Him were made objects of worship by His students. Some examples are the throne representing the Buddha's seat (*vajrasana*), the dhamma wheel (*dharmacakra*) representing the Buddha Dhamma, and also the relief of the soles of the Buddha's feet (*fināda*).

Buddhist symbols that have existed since Buddhist times and some of the aforementioned *vajrasana*, *dharmacakra*, and *fināda* were popularly used as objects of reverence several centuries after Buddha passed away. However, when Buddhism began to develop in Greek territory in the 1st century AD, due to the influence of Greek culture, Buddha statues symbolizing Buddha itself began to be created. Since then the representation of Buddha into the Statue of Buddha has grown to various regions where Buddhism is spread. As a result, when Buddhism spread and developed in Indonesia around the end of the 5th century AD, many Buddha statues were built as Buddhist symbols.

Looking at the history of the emergence of Buddhist symbols, three temples, namely Borobudur, Mendut, and Plaosan which were built around the 7th century AD, certainly have Buddhist symbols that developed later. In this case, the Buddha statue is the main symbol of respect in these three temples, although it is undeniable that specifically Borobudur Temple there is a stupa with a large size which is also represents Buddha himself. In Borobudur Temple, the existence of 504 Buddha statues has been identified, while in Mendut Temple there is although one Buddha statue but the largest that has been found in Indonesia so far. While in Plaosan Temple in the building of the two main temples to identify there are

6 Buddha Statues which although now have been lost. The possibility of the existence of 6 Arca Buddha is due to the existence of six empty thrones each flanked by two Arca Bodhisatta.

The symbol of the temple here refers to the main object of respect that is the purpose for which this temple was built. Usually the main object of respect is located at the very main usually in the middle, or in the middle of the cubicle if the temple is a house (*ghara*) such as Mendut Temple and Plaosan Temple. If you look at the parts of these three temples, it can be found that the objects of puja here are not only Buddha statues but also Stupa and Bodhisatta statues. These three things are the main objects. Everyone who visits the temple aims to pay homage to these three main objects. Nevertheless, among these three puja objects the Buddha statue remains the foremost symbol because it directly represents the Buddha. Meanwhile, the Bodhisatta Statue although it is an object of puja but is not the main object because this statue only represents people who are struggling to achieve enlightenment (buddhahood). This is the reason why it is important to comprehensively review the meaning of the Buddha Statue symbol in three temples, namely Borobudur Temple, Mendut, and Plaosan.

The Meaning of Buddhist Statue Symbols

It has been mentioned above that the Buddha Statue is the main puja object in a Buddhist temple which is very important. A RCA Buddha as a symbol of Buddha is an object that has been agreed upon by all Buddhists since ancient times as an important object in the world of Buddhist art and architecture. Although this Buddha statue is found in all three temples with different names, as a Buddhist symbol, it has the same characteristics. All three stand out because they are in the middle and tend to be larger in size than other objects, and without a doubt that the Buddha statue symbolizing the Buddha itself is certainly discussed in Buddhist literature.

Buddha statues are a symbol of Buddha itself. Buddha statues are found both in Borobudur Temple, Mendut Temple and Plaosan Temple. In Borobudur Temple, statues depicting Buddha are found in several temple niches and inside stupas except the main stupa. The Buddha statues found in this temple are made in a cross-legged sitting position. Meanwhile, in Mendut Temple, a Buddha statue was found in the temple cubicle with a sitting position on the throne with its legs extended downwards and flanked by two other statues identified as Bodhisatta Statues. Meanwhile, in Plaosan Temple, several Buddha statues were found sitting cross-legged, but in a damaged condition. These Buddha statues are placed in the pendapa along with several bodhisatta statues. However, it is a pity that the Buddha statues, which were supposed to be in the two main buildings, have even been lost. This lost Buddha statue should be located on each throne in each chamber with each flanked by two bodhisatta statues. Today, the throne has been vacant and this is where it is possible to once sit a Buddha Statue.

The way to identify that a particular statue is considered a Buddhist Arca is to compare it through various statements found in the Buddhist Scriptures related to the physical characteristics of the Buddha. One of the sermons (*suttas*) that explain the characteristics or signs of a Buddha is the *Lakkhana Sutta* in

Dīghanikāya. It is said that Buddha had 32 signs of the body as a great human being as follows:

1. The soles of the feet are flat (*suppatiṭṭhitapādo*).
2. On the soles of his feet is a chakra with a thousand ruji, a circle and a center in perfect form (*heṭṭhāpādatalesu cakkāni jātāni honti saḥassārāni sanemikāni sanābhikāni sabbākāraparipūrāni*).
3. Nice heel (*āyatapaṇhi*).
4. Long fingers (*dīghaṅguli*).
5. Soft and delicate hands and feet (*mudutalunahatthapādo*).
6. Hands and feet are like nets (*jālahatthapādo*).
7. Slightly high ankles (*ussaṅkhapādo*).
8. Legs that are like the legs of an antelope (*eṇijaṅgho*).
9. Both hands can touch or rub both knees without bending over (*ṭhitakova anonamanto ubhoḥi pāṇitalehi jaṇṇukāni parimasati parimajjati*).
10. The pubic is wrapped in membranes (*kosohitavatthaguyho*).
11. The skin is like gold-colored bronze (*suvanṇavaṇṇo hoti kañcanasannibhattaco*).
12. The skin is so soft and smooth / that no dust can adhering to the skin (*sukhumacchavi hoti, sukhumattā chaviyā rajojallaṃ kāye na upalimpati*).
13. On each pore the skin is overgrown with a strand of roman fur (*ekekalomo hoti, ekekāni lomāni lomakūpesu jātāni*).
14. The hair that grows on the pores is blue-black, coiled to the right (*uddhaggalomo hoti, uddhaggāni lomāni jātāni nīlāni añjanavaṇṇāni kuṇḍalāvaṭṭāni dakkhiṇāvāṭṭakajātāni*).
15. The great body piece is like a brahma (*brahmujugatto*).
16. Seven protrusions (*sattussado*), namely on both hands, both feet, both shoulders and torso.
17. The chest is like the chest of a lion (*sīhapubbaddhakāyo*).
18. On both shoulders there is no indentation (*citantaraṃso*).
19. Height equal to the length of the span of both hands is like a banyan tree (*nigrodhaparimaṇḍalo*).
20. Equally wide chest (*samavaṭṭakkhandho*).
21. The senses of the seasoning are very sensitive (*rasaggasaggī*).
22. The jaws are like the jaws of a lion (*sīhahanu*).
23. Forty pieces of teeth (*cattālīsadanto*).
24. Flat dentition (*samadanto*).
25. Between the teeth there is no gap (*aviraḷadanto*).
26. Pure white teeth (*susukkadāṭho*).
27. Long tongue (*pahūtajivho*).
28. Sounds like brahma-sounds, like the sound of a Karavika bird (*brahmassaro hoti karavīkabhāṇī*).
29. Blue eyes (*abhinīlanetto*).
30. Eyelashes are flexible, like cow eyelashes (*gopakhumo*).
31. Between the eyebrows of the eyes grew a fine hair, white as a soft cotton (*uṇṇā bhamukantare jātā*).
32. The head is like a swarm (*uṇhīsasīso*).

The carvers who made the Buddha Statue are certainly guided by the signs of this great human body. However, not all of these body signs are contained in a sculpture, because not all of them can be carved, for example the signs of the great man in the mouth such as teeth, tongue including sounds like brahma, in the eyes including eyebrows, in the skin of the body including pores and also the sense of taste. Some of the physical signs of a Buddha contained in the sculpture of the statue can be seen from his posture, chest, fingers and part of his head. One example can be seen in the Buddha statue at Borobudur Temple in the following figure 1 .

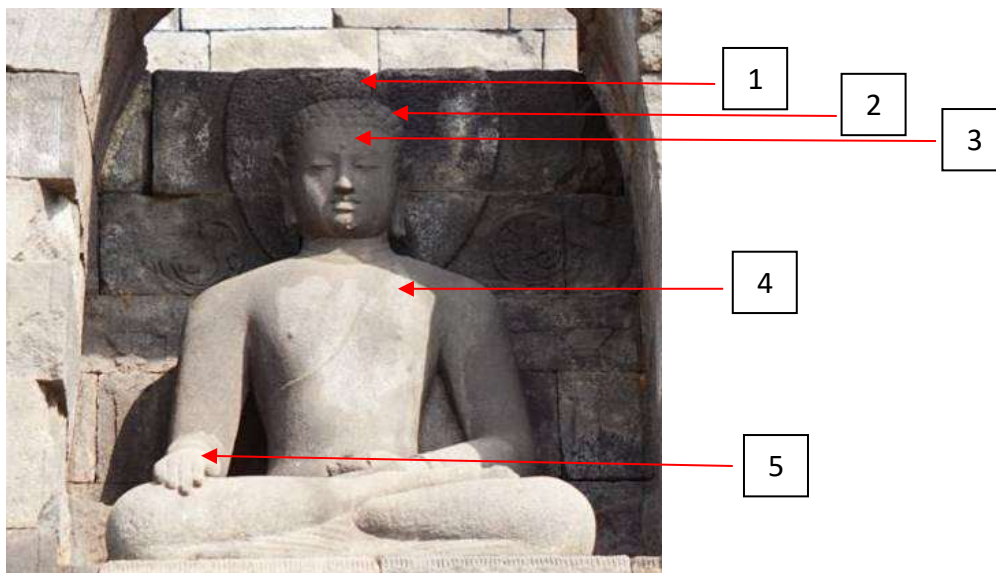


Figure 1

Buddha statue in Borobudur Temple with a display shows the characteristics of a majestic being as shown by arrows (1) bandaged head (2) hair curled to the right (3) fine hair between the eyebrows (4) wide chest like a lion's chest and (5) beautiful fingers.

Looking at the Buddha Statue above, you can find some physical signs of Buddha that can be sculpted. The top of the Buddha's head looks prominent and splintered. These two things refer to the sixteenth characteristic sign of *sattussado* and the thirty-second i.e. *uñhāsāsīso*. If you look closely, the Buddha's hair carved on the statue is also in the form of a circle that is circular to the right. This is the fourteenth physical characteristic of the Buddha, namely *dakkhiṇāvattakajātāni*. Buddha's physical signs regarding the bluish-black hair color or golden-colored skin are certainly not visible in a sculpture. Furthermore, we can also find on the forehead or between the eyebrows of the Buddha Statue there is a small bulge. It actually refers to the characteristics of the forty-first Buddha's body called *uñṇā bhamukantare jātā*. This is the embodiment of the white fine hair that grows between the eyebrows. Buddha statues that reveal a proportional and majestic body can be identified as physical signs of the fifteenth Buddha's body, namely a majestic body like a brahma (*brahmujugatto*) and a kesembilas i.e. a body like the Banyan Tree or Nigrodha. The flattened shoulders are the eighteenth physical mark of the Buddha, namely *citantaraṃso* where the shoulders are flat without any indentation.

Meanwhile, the chest also appears wide. It can be identified as the seventeenth physical sign of Buddha i.e. chest like the chest of a lion (*sīhapubbaddhakāyo*) and the twentieth i.e. chest equally wide (*samavaṭṭakkhandho*). Meanwhile, the fingers and toes on the Buddha Statue are also so well sculpted that they reveal well-proportioned fingers. This is important to do because indeed two of the 32 signs of a great man like Buddha are the fingers of the Buddha's hand are said to be long (*dīghaṅguli*) and beautiful as nets (*jālahatthapādo*). Like the flat shoulders, the soles of the Buddha's feet are also flat. On the Buddha statues at Borobudur and Plaosan Temples, although it does not reveal a chakra with a thousand ruji on the soles of the feet as a second physical sign, the flat soles of the feet or *suppatiṭṭhitapādo* as the first great human sign are shown in each Buddha statue.

The physical signs of the Buddha's body seen in picture 1 can be found in the Buddha Statue in the following picture 2 taken from Mendut Temple. The Buddha statue in Mendut Temple which is buried in the temple chamber is the largest ancient Buddha statue found in Indonesia.



Figure 2
Buddha statue in Mendut Temple

In the picture of Buddha Statue above taken from Mendut Temple, the physical signs of being a Buddha are well visible. The apex of the head looks protruding and looks like a beserban. Each strand of his head hair curled to the right. Between the eyebrows, there is a small bump that is the embodiment of fine strands of white hair. The body is well-proportioned, majestic and authoritative. Both shoulders are flat without indentations. His chest was wide, and the fingers of his hand revealing the *mudra dharmacakra* (the symbol of the rotation of the dhamma wheel) were proportionate.

The statues identified as Buddha statues in Plaosan Temple, as mentioned above, are in a state of disrepair, so they are not clearly visible. However, in general, the Buddha statue in Plaosan Temple has similarities with that in Borobudur Temple. They are sculpted in a state of sitting cross-legged. We can see in the following figure 3 where the head is already damaged, and some are even cut off. Nevertheless, on the part of the body there is still a visible relative intact so that

the physical signs of the Buddha look like both shoulders flat, flat soles of the feet, well-proportioned fingers, and a wide and well-proportioned chest.



Figure 3
Buddha statue in Plaosan Temple with a damaged and cut head, but still visible physical signs of Buddha.

In addition to the aforementioned physical signs of Buddha, in Buddhist literature, a Buddha also has an aura especially on his head. Atthasalini as the Book of Commentaries of Dhammasaṅgani mentions that the aura emanating from the Buddha's body has six colors namely, blue, yellow, red, white, orange and a mixture of the five colors (*nīlapītalohitodātamañjīṭṭhapabhassaravasena chabbaṇṇarasmiyo*). The appearance of aura on especially the Buddha's head is sculpted very clearly both on the Buddha Statue at Borobudur Temple and Mendut Temple. We can see this in the following figure 4.



Figure 4

Buddha statue at Borobudur Temple (left 1) and Buddha statue at Mendut Temple (right 2) showing the radiance of aura surrounding the back of Buddha's head

The picture above on the left is the embodiment of the Buddha Statue from Borobudur Temple, while the right one is from Mendut Temple. Both of them revealed an aura that looked coiled around the back of the head. The depiction of the aura of the head looks different. In the first, the aura is depicted as merely round, while the second is in the form of a leaf (possibly a prototype of the leaves of the Bodhi Tree or the tree on which the Buddha attained enlightenment). This difference certainly occurs because of the different imaginative creations of sculptors in representing the aura of the Buddha's body into a sculpture.

The aura emanating from the Buddha's head is not only seen in the Buddha Statue both in Borobudur Temple and in Mendut Temple, but also seen in every Buddhist relief in Borobudur Temple. We can see an example in figure 5 below taken from the relief of Lalitavistara. Here, clearly visible, a round aura radiates around the head of the relief depicting the Buddha.



Figure 5
Buddhist reliefs on the Lalitavistara relief at Borobudur Temple depicting the aura surrounding the Buddha's head

Interestingly, the aura emanating on Buddha's body is described by the sculptors who made Plaosan Temple in a different way. Not only the aura seemed to surround the Buddha's head, but the whole Buddha's body. This can be seen in the following figure 6 which is a Buddha statue from Plaosan Temple.



Figure 6
Buddha statue in Plaosan Temple which shows the presence of aura surrounding the entire Buddha's body as shownn arrows

It should be underlined that the appearance of aura radiating on the entire body of the Buddha is also seen in one of the reliefs of Lalitavistara in Borobudur Temple. This can be seen in the following figure 7. The depiction of the aura that radiates on the Buddha's body in this relief looks very similar to that of the Buddha Statue in Plaosan. His aura is decorated with sculptures in the form of licks of flames burning out. In addition, there is also a special aura surrounding the Buddha's head. It is possible that the Buddha Statue in Plaosan Temple is also the same. It's just not visible because it's in a broken state.



Figure 7

Buddhist reliefs on the Lalitavistara relief at Borobudur Temple showing a picture of the aura on the back of the head (arrow 1) and the aura surrounding the Buddha's body in the form of a lick of fire (arrow 2)

It should also be emphasized here that the Buddha statues in Borobudur Temple, Mendut Temple and Plaosan Temple should also be distinguished from other statues. In addition to being a great enlightened human being, Buddha was also an ascetic or monk. As a monk, like His students who live as monks, Buddha also wears simple robes. The statues identified as Buddha statues are also seen that Buddha is wearing a robe. As recorded in the *Vinayapitaka of the Tipitaka*, it is known that a monk including the Buddha had three robes, namely the outer robe (*uttarasaṅga*), the inner robe (*antaravasaka*) and the doubled robe (*saṅghati*). These three robes can be seen worn in sculptural Buddha Statues. Of these three robes, the first two are usually often used. While the doubled robe is used as a double robe during winter or as a substitute for the outer cloak when the outer cloak is cleaned. Therefore, usually on Buddha statues, there is a picture of only two robes, namely the inner robe and the outer robe. This can be identified one of them from the Buddha statue in Mendut Temple in the following figure 8. It can be seen that the Buddha statue appears to be wearing two robes namely the outer robe (*uttarasaṅga*) as shown by arrow 1 and the inner robe or sarong (*antaravāsaka*) as shown by arrow 2 in the picture below. The outer robe covers all parts of the body from shoulder to foot by leaving the right shoulder exposed. Meanwhile, the inner robe is seen on the legs more and longer than the outer robe. In reality, the inner robe worn is usually invisible from the outside because it is covered with an outer cloak. However, in order to show that Buddha as a monk also wore an inner robe, the sculptors revealed an inner robe longer than the outer robe.

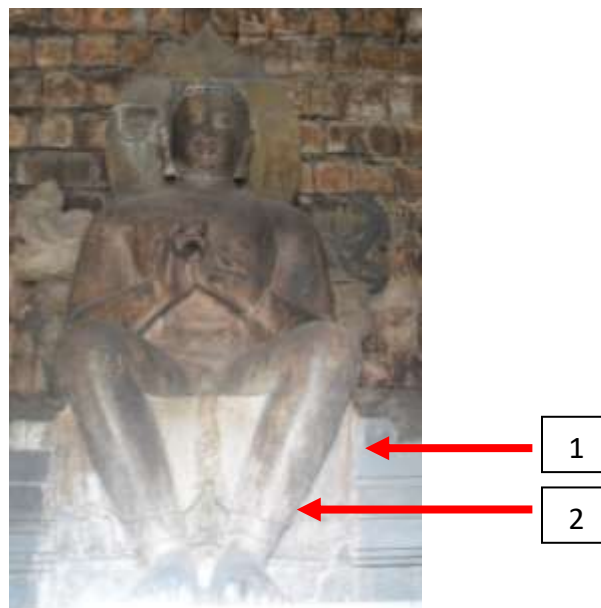


Figure 8

Buddha statue in Mendut Temple wearing two robes, namely the outer robe (arrow 1) and the inner robe (arrow 2)

In sculpting Buddha Statues, the sculptors in making statues will combine aspects of locality and universality. For example, the face of Buddha statues in Java represents the face of Javanese, the face of Buddha statues in Thailand looks like the face of Thais. Similarly, wajah Buddha statues in Sri Lanka look like the faces of Sri Lankans, and the faces of Buddha statues in India look like the faces of Indians. This is the locality aspect. However, the aspect of universality is not ignored, namely that the physical signs of a Buddha are still shown in Buddhist sculpture. Below are examples of Buddha statues from different countries.



Figure 9

Images of Buddha statues from various countries such as: (1) India, (2) Sri Lanka, (3) Thailand, and (4) Myanmar.

CONCLUSION

The temple as a place and at the same time an object of worship cannot be separated from the object of puja which is a tribute to especially Buddhists. As a place of puja, a puja symbol is needed as a means to pay homage to the object being worshipped. The main object of puja and has a very high spiritual value for Buddhists is the Buddha Statue. Buddha statues are made as symbols that represent Buddha himself as an object of reverence. This is because Buddha was a teacher who discovered and taught His teachings to His students. Because Buddha himself had died a long time ago, Buddhists made symbols that represented the great qualities of Buddha in a Buddha statue. The high spiritual value of the Buddha statue in the temple building can be known from several characteristics, namely pertama, in terms of the location of the object which is a symbol tends to be in the middle and appears most prominent. Second, in size, the object is usually depicted as larger than other objects. Thirdly, objects that are symbols are commonly found in all Buddhist sites including those in other countries. Fourth, objects that are symbols are generally found referenced in Buddhist literature.

A RCA Buddha as a symbol of Buddha is an object that has been agreed upon by all Buddhists since ancient times as an important object in the world of Buddhist art and architecture. Although this Buddha statue is found in all three temples with different names, as a Buddhist symbol, it has the same characteristics. The Buddha statues found in Borobudur Temple can be found in temple niches and in stupas

except in the Main stupa. The Buddha statues found in this temple are in a cross-legged position with various mudras. Meanwhile, in Mendut Temple, there is a Buddha statue in the temple cubicle with the foot position extending down and flanked by two identified as Bodhisatta Statues. While in Plaosan Temple, the Buddha statues found are in two different places. First, in the two main temple buildings there are found six Buddha statues in different places and each Buddha statue is flanked by two Bodhisatta statues. The existence of the Buddha's Statue, however, in the main temple building has been lost. Second, the Buddha statue found in the mandapa.

Buddha statues found in Borobudur, Mendut and Plaosan temples have different characteristics. Nevertheless there are similarities in the components of statues Based on Buddhist literatur. The similarity of these components is contained in one sermon (sutta) that explains the characteristics or signs of a Buddha is the Lakkhaṇa Sutta in Dīghanikāya. It is said in the literature that Buddha had 32 signs of the body as a great man. The sculptors who made Buddha statues are certainly guided by the signs of this great human body. However, not all of these body signs are contained in a sculpture, because not all of them can be carved, for example the signs of the great man on the tongue including the voice like brahma, in the eyes including the eyebrows. Some of the physical signs of a Buddha contained in the sculpture can be seen from his posture, chest, fingers and part of his head

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