

**ANALYSIS OF BUDDHIST TEMPLE CRITERIA IN
BOROBUDUR TEMPLE CONSTRUCTION
CULTURALLY**

A Paper

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HENI SETIAWATI

043131.51124.022

**ENGLISH DEPARTMENT
SCHOOL OF FOREIGN LANGUAGE-JIA
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ABSTRACT

This study is aimed to analyze Buddhist temple criteria in Borobudur temple construction culturally. The aspects that were used in this research are the shape of the building, roof, stage, ornate door / wicket, layout and location of the temple, the direction of the temple, materials and the dimensions of the temple. This study uses a qualitative description. The steps of this study are: (1) determining the object of research (2) preparing the theories of cultural reference books (3) consulting to the advisor (4) conducting the preparation. After analyzing the data, there are indication that Borobudur applying all the characteristics of Buddhist temple. These results can be concluded that the Borobudur temple is a Buddhist temple in Indonesia. This research is expected to provide information to students and to better recognize the Indonesian culture.

Keywords: characteristics of Buddhist temple, Borobudur

ANALISA CIRI-CIRI CANDI BUDDHA DI DALAM PEMBANGUNAN CANDI BOROBUDUR SECARA BUDAYA

HENI SETIAWATI

ABSTRAK

Penelitian ini bertujuan untuk mengkaji ciri-ciri candi Budha yang terdapat pada pembangunan candi Borobudur dipandang dari segi budaya. Adapun aspek-aspek yang digunakan dalam penelitian ini yaitu bentuk bangunan, atap, tingkatan, hiasan pintu/gawang, tata letak dan lokasi candi, arah candi, bahan pembuatan candi dan ukuran candi. Penelitian ini menggunakan metode kualitatif deskripsi. Adapun langkah-langkah penelitian ini adalah: (1) menentukan objek penelitian (2) mempersiapkan teori-teori referensi buku budaya (3) melakukan konsultasi dari pembimbing (4) melakukan penyusunan. Setelah menganalisa data dan membuat kolom untuk menampilkan hasilnya, menunjukkan bahwa semua ciri-ciri candi Budha terdapat pada candi Borobudur. Hasil ini dapat disimpulkan bahwa candi Borobudur memang merupakan candi Budha di Indonesia. mengenai Penelitian ini diharapkan dapat memberikan informasi kepada mahasiswa dan lebih kebudayaan Indonesia.

Kata kunci: cirri-ciri candi Budha, candi Borobudur

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043131.51124.022

APPROVAL SHEET FOR PAPER EXAMINATION

It is declared that on Monday dated July 2016 from 08.00 A.M to 03.00 P.M. the paper examination has been carried out.

Name : Heni Setiawati
Student Number : 043132.51124.022
Department : English
Title of Paper : Analysis of Buddhist Temple Criteria in Borobudur
Temple Construction Culturally.

Approved by

Examiner I

Imron Hadi, SS., M.Hum

NIK. 43D102080

Examiner II

Yeni Noryatin, SS., M.Hum

NIK. 43D109138

MOTTO AND DEDICATION

MOTTO

Success needs a process. Courage take distance higher than intelligent. Eat failure, and you will know the taste of success. But, success is not a final, only an achievement. Think as big as galaxy!!

DEDICATION

This research is dedicated to beloved parents Hadi Yono and Sukarsih, my husband and little brother who always support, love, pray and give attention to me. And all my friend who have helped me to reach my dream. I can't say anything, just hope that Allah repay you all.

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First of all, the writer would like to thanks to Allah SWT for all blessing and loving, it is impossible for the writer to finish this paper.

This paper writing is to fulfill one of the requirements for taking undergraduate program (S1) of English Department of school of Foreign Language JIA. In this paper, the writer explained about the Buddhist Temple Criteria in the Borobudur Temple Construction.

During this research, the writer uncounted a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper, especially to:

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Finally, the writer hopes this paper will be useful especially for her and generally for everyone who reads it.

Bekasi, July 2016

HS

CHAPTER I

INTRODUCTION

A. The Background of The Research

Darini (2013: 3) explained cultures have dynamic properties or changeable. There is no absolute culture change. The study of cultural change has been carried out by many disciplines such as sociology, anthropology, history, archeology, and psychology. Remnants of the past can provide information about the culture that developed at that time. However, not all cultures of the past, leaving his legacy.

Joesoef (2016: 16) said the archeology department is very important to the history department. Owing to the archaeologists, historians can work not only with written documents, but also with material remains from human activities in the past. These remains can be studied by choosing them, classifying them, and comparing them one to another. In other words, historians' investigation fields expands in terms of 'time' (as they learn about events before written records were present) and 'space' (enabling them to reveal history of people or country whose did not make use of writing).

No written document has ever been found that recorded the exact time when Borobudur was built, who commissioned the construction, or what the purpose of the construction was. Nevertheless, scholars can draw conclusion by comparing the narration from *prasastis*, the characters used in the *prasasti*, and other cultural heritage.

The end of the prehistory in Indonesia marked by the arrival of the nation and the influence of Hinduism that followed the entry of Buddhism to Indonesia the kingdom of Sriwijaya. Buddhism to Southeast Asia as due to colonization activity Hindus who not only set up centers trade but also brings with cults and their culture. The presence of the two faiths left many cultural treasures in the form of temples, one of which is a magnificent Buddhist temple, Borobudur Temple.

Indonesian nation with various tribes has many relics of the ancestors that have a very high value that we should be proud and of course very much appreciated and provides color and the style of its own for the nation in the form of customs, clothing, dances, buildings and so forth. One of them is the Borobudur temple located at Borobudur District of Magelang regency of Central Java Province. Borobudur is one of the greatest creatures of the Indonesian nation. We can imagine how difficult making the temple with huge stones that fit together harmoniously and strong even though without adhesive.

Borobudur is seen as the culmination of the development of Buddhism in this island. It may be seen from the carved of reliefs, sculptures and arrangement of figures Buddhist. All it shows how Buddhism has reached a level that complex as a great vehicle adopted by many members of the public. Meanwhile, there are several other experts try interpret the flow that is *tantrisma*. Another interpretation says that Borobudur is not merely Buddhist religious backgrounds, but has been influenced by the concept of worship

ancestor with terraced buildings of the Prehistoric Age. Thus, Borobudur is seen as a blend between the proletarian and the Buddhism religion.

Borobudur temple is believed to be the embodiment of the scripture which contains stories about gods, human, animal, and embodiment 'Bodhisattvas' are directed as a monument to the essence of life of the base to the top of the building. The grandeur of Borobudur is making one of the destinations of local and international tourists that it becomes asset pride of Indonesia. The story of the relief meaning, the meaning of the hand gesture (*mudra*) and the Buddha statues *stupa* beautiful form can be a source of knowledge of the richness of Indonesian culture. Learning about the historic buildings is not only in the manufacture, name the reigning monarch, or the location of the building, but the public can learn from the other side of the other.

Religious background of Borobudur is a blend of Mahayana with *Tantrayana* Buddhism, with *Yogacara* philosophical meditation. Forms of Buddhism are similar to Buddhism flourished in Bengal of India, during the reign of the Pala kings around the eighth century.

Joesoef (2016: 4) said that Bhumisambhara's name and location, that is almost likely to be in Southern Kedu, can be easily identified as Borobudur. In fact, the last two syllables 'bhara' remind us of the first part of the word Borobudur. However, the last part of the name 'budur' is not mentioned at all on the prasasti from the year 842 AD. Consequently, Dr. De Casparis believed that 'Heaping Virtues on the (ten) stages of Bodhisattva' cannot be

used as a name of a holy sanctuary. He pointed out that it should have been 'Bhumisambharabudhara' which means 'Hill of Heaping Virtues on the (ten) stages of Bodhisattva'. The word 'budhara' seems to match the first part of the word 'Bhumisambhara'.

This Buddhist temple has 1460 relief panels and 504 Buddha effigies in its complex. Millions of people are eager to visit the buildings included in this World Wonder Heritages. Not surprisingly, since architecturally and functionally, as a place of worship, Borobudur is attractive. Borobudur was built by King Samaratungga, one of the kings of ancient Mataram Kingdom, the descendant *Wangsa* Sailendra.

Thirteen centuries ago, a number of unknown artisan and priest constructed a structure from massive stones in an area considered to be sacred in central java and also surrounded by several volcanoes. They were aware that they would not be able to witness the completion of this structure but they were convinced that the generations to come would to improve it, admire their initial creation and take care of it.

Borobudur temple is one of Indonesia's cultural assets and is still the center of attention of the world community, both in terms of tourism, archeology and science. Borobudur temple is believed to be the embodiment of scripture contains stories about gods, human, animal and *Bodhisattva* embodiment that directed as a monument to the essence of life from the bottom to the top of the building.

Various perception of "history" that has spawned a variety of Borobudur functions, ranging from its function as a monument to honor ancestors the founder of the royal dynasty, as a picture of the cosmic mountain, as *mandala*, as demand reached an Buddhist (*dasa bodhisatwabhumi*), and a large stupa. However, actually Borobudur is not only recorded the development of religions and empires only.

Borobudur is a monument recorded the history of the life of society. In this context, we can understand how from the beginning of Borobudur has been established repose on the interweaving of history, religion, and art. Efforts to establish a monument of Borobudur is a hint of desire man made history. They created a landmark or *tetenger* that mark a particular achievement in the course of that society. Borobudur became a typical monument when the preliminary design prepared by conception typical religious anyway. Religious charged in animating this monument. Even more amazing, the religious charge it had been realized in the form of which has a high artistic value as well. From there, we can imagine how the cohesiveness of society at the time. There is extensive synergy between the king who wants to create history, the people who supported him compliance, labor and materials, drafter religion led religious leaders and philosophers, and the group of artists represented by the architecture, technicians, and sculptor who built Borobudur. Without the integration of the various elements of society, the construction of a giant monument is not it may take place. Therefore,

Borobudur is a monument evidence the history of the progress of social life in Indonesia. Life reflects harmony, prosperity, and welfare and unseen.

Borobudur is a very impressive creation. However the building has been forgotten for centuries, so the Buddhist temple has suffered destruction. Because of abandoned and neglected, the building was overgrown with weeds and covered the temple. Since Borobudur founded, repair and restoration efforts began to re-building Borobudur that done gradually by making pictures and reliefs. For the first time Borobudur Restoration held in 1907 AD - 1911 AD under the leadership of The Van Erf with the intention to avoid the greater damages of the building.

Based on the explanation above, the writer choses this title because Borobudur is one of Indonesia's cultural assets that must be protected and preserved. So it can be used as a data for the writer to conduct the research.

B. Scope of the Research

Based on the background of the research above, the writer would like to focus the research on the analysis of Buddhist Temple Criteria in Borobudur Temple construction culturally.

C. The Questions of the Research

To clarify the better understanding of the study, there are two questions for discussion, those are:

1. What Buddhist criteria are owned by Borobudur temple ?
2. What do those Buddhist criteria mean and function in Borobudur Temple?

D. The Objective of The Research

To answer the questions of the research, it will be clearer by explaining the purposes of the research below:

1. To explain the criteria of Buddhist Temple in Borobudur.
2. To know the meanings and function of the Buddhist temple.

E. Significance of The Research

The writer hopes this research paper can be useful not only for the writer but also for the readers mainly who learn or at least like to learn culture. The significance of the writing is described below:

1. For the writer

This research is expected to give data and information to increase the writer's knowledge.

2. For the reader

This research is expected to give benefits for the reader such as get various kinds of information and knowledge about Borobudur, be able to maintain and more familiar with the results of Indonesia's cultural heritage, knowing the relationship tourist attraction and environmental sustainability around the temple, as well as to train yourself to make a report that is good and right, to know and appreciate the history of the temple of Borobudur, as a student should know the background of the establishment of Borobudur, to determine the significance and meanings contained within the building complex of Borobudur, knowing the role as the object tourism of Borobudur.

F. The Systematic of the Paper

To get easier view in this scientific paper, the writer arranged scientific paper into five chapters which are summary of the writing which is called systematic of writing. The five chapters are as follow:

Chapter I explain about background of the research, scope of the research, research question, the objective of the research, significance of the research, and the systematic of the paper. It can be useful to add insight views and science, to prove the truth between theories and practice both in English and in the field.

Chapter II depict about the definition of the analysis of Buddhist temple criteria in Borobudur temple culturally.

Chapter III consist of the setting of the research, subject of the research, method of research, instrument of the research, technique of data analysis, and procedure of the research.

Chapter IV explains about analysis of Buddhist temple criteria in Borobudur temple culturally.

Chapter V the writer gives the summary of the scientific paper in preceding chapters and gives some of this suggestion.

The chapter's arrangement above, the data have the important explanation for this assignment. There are not addition in arranging in this order.

CHAPTER II

THEORITICAL DESCRIPTION

This paper would like to analyze Buddhist temple criteria in Borobudur Temple construction based on local wisdom culture that is why this paper needs some theories to support research. In this chapter, the theories are taken as a basic of the research. Those theories are about:

A. Analysis

According to Strauss and Corbin (1998: 11) that analysis is the interplay between researchers and data. It is both science and art. It is science in the sense of maintaining a certain degree of rigor and by grounding analysis in data. Creativity manifests itself in the ability of researchers to aptly name categories, ask stimulating questions, make comparisons, and extract an innovative, integrated, realistic scheme from masses of unorganized raw data. It is balance between science and creativity that we strive for in doing research.

Analysis is a careful study of something to learn about its parts, what they do, and how they are related to each other. Analysis is an explanation of the nature and meaning of something. (www.merriam-webster.com/dictionary/analysis)

Creswell (2001: 343), analyzing qualitative data requires understanding to make sense of text and image so that you can form answers to your research question. Qualitative researchers first collect data and then prepare it for data

analysis. The analysis initially consists of developing a general sense of data, and then coding description and themes about the central phenomenon.

B. Temple

Darini (2013: 58) stated that the term of *candika* associated with the temple, that is one of the name of *Durga* of goddess of death, so temple is associated with the death, burial ground or a place to glorify the died king. In Buddhist religion, temple is a place of worship. In Javanese temple associated establishment as a shrine to glorify rulers through their association with the Gods.

The term of temple generally used to refer to all the heritage buildings Hindu and Buddhist culture in Indonesia in the form of ancient baths, gate or gates of the city, and the sacred religious buildings. ETTY Saringendiyati (2009: 79)

According to Munoz as cited by Darini (2013: 60) for the Javanese Kings, temple is used to maintain power over to their vassal, so the construction of the temple is always political rather than religiously.)

Asmito (1988: 89) depicted that many magnificent and beautiful temples established in Central Java indicate several things:

1. A lot of manpower for the construction of the temples. Shades of the life in Central Java that is agrarian and autocratic rule that facilitate the deployment of manpower for the construction of the temples.
2. There is a strong religious foundation.

3. There are people who understand to make the temple. Temple is a sacred religious building so that in their manufacture cannot be done arbitrarily. *Silpasastra* book is clues about the basic to build the temple.
4. Material or base material is easily obtainable in Central Java.
5. The stable government is one of the guarantees to be able to build a building like a temple.

C. Buddhist Temple

Darini (2013: 65) said, generally, the temple consists of three parts, they are temple foot, temple body and temple roof. Temple symbolizes the macrocosm or universe that divided into subconscious (bhurloka, kamadatu) where humans are still affected appetite, centre of nature (bhurwaloka, Rupadatu) the part where humans have left the world and the top (swarloka, Arupadatu) place of the gods.

The laying of the temple can be divided into several types, they are single, group, group converge, and tiered backward in large or small groups.

In Indonesia, Buddhist religious sect that developed is Buddhist of Mahayana and Hinayana. But in its development, Mahayana pressured by hinayana. Hinayana relic even non-existent. All buildings of Buddhist temples in Indonesia patterned Mahayana, as well as legacy statue. Statue of Buddhist is always portrayed as a human being, but the signs that indicate more than human nature visible to the statue.

According to Munoz (2009: 497) for king temple used to maintain power over so the temple has been political rather than religious. Symbolically they often symbolize a universe regards royal or small scale, a fulcrum where the energy of the various work centrally, allowing the king to present and implement within a limited area.

Joesoef (2016: 125) explained that it is thus clear that a Buddhistic monument such as Borobudur should be structurally massive and adorned with so many stupas- the mostly adorned one compared with other ancient Javanese buildings- and could not be adorned by other than stupas, albeit a remarkable one. As stated by Dr. Bernet Kempers, the archeologist and chandi expert “There are certain features of Borobudur’s structure and decoration which recall the earlier stupas in India and even resemble monuments of very different denominations- such as terraced pyramids in various countries. Nevertheless, the way in which even these general features were combined and applied in a highly ‘personal’ way – the ‘personality’ of Borobudur is one of its most essential features – places Borobudur in a category of its own. Borobudur is: Borobudur”.

D. History of Borobudur Temple

Joesoef (2016: 6) said that archaeologist and historian seem to agree that Chandi Borobudur was built during the East Javanese period in the Ancient Hindu-Java history, between the years 650 to 930 AD. Various evidences suggest that Borobudur was constructed around the year 800 and took 50-70 years in the making.

A stupa is used to keep sacred objects, as a sign of respect or remembrance of Buddha. The Cailendra dynasty who ruled from the end of the 7th century to the 9th century, were followers of the Buddha Mahayana religion. Ariswara (2008: 1)

Joesoef (2016: 17) wrote that this conclusion fits well with the Central Java history around mid 8th century to mid 9th century, a period that is known as the Golden Era of the Syailendra Dynasty or rulers of the mountain. According to Dr. Soekmono, the Period was also marked by the emergence of a number of Chandis in the middle of Central Java. The efforts to build chandis reflect the people's enthusiasm, whether they live in the valleys or mountain slopes.

E. Borobudur Temple

Joesoef (2016: 1) stated that according to Dr. Soekmono, who is a professor in Archaeology, an expert in Indonesian *Chandi*, and director of the Borobudur Restoration Project most ancient Indonesian *chandis*' original names are unknown. In order to put the chandi on our list of national cultural treasure, these *chandis* were called after the name of the village where the *chandi* were located. However, if the name of *chandi* is known, the village where the *chandi* is located will be called after the name of the *chandi*.

According to Joesoef (2016: 1), Raffles stated that an ancient relic named Borobudur was found in Bumisegoro village, whereas the phrase "*Bukit Borobudur*" (Borobudur Hill) was mention in a *babad*, a type of ancient Javanese text, from the 18th century. The word *Budur* can be a metaphor for

“Hill” if we bring the mind the Melayu word (ter) *budur* which means ‘protruding’. However, in Javanese, the language spoken in the region where *chandi* Borobudur is located. The definition of the word ‘*budur*’ is not related to *chandis*, but it means cooked palm juice. Another interpretation believe that ‘*budur*’ is derived from the Javanese word ‘*budo*’ that means ancient. This term was found from the term ‘*budo era*’ that means ancient era. Therefore, the word ‘Borobudur’ can be defined as ‘ancient *Boro*’.

As cited in Joesoef (2016: 3), Dr. Soekmono casted doubt on Raffles’ findings. He felt that ancient *boro* is inaccurate, on the other hand, many *Buddhas* and the Grand Buddha invite more questions, for example on how the word ‘Buddha’ changes into ‘*Budur*’. It is true indeed that this change of word cannot be explained language-wise. Therefore it is hard to be accepted. It is no surprise that more efforts have been made to gather more information about the origin of the name using the composing words ‘boro’ and ‘budur’. While Dr. De Casparis created a compound word that may have been the origin of the word ‘Borobudur’ inspired by a narration found in a prasasti (stone inscription) dated 842 AD.

According to Ariswara (2008: 1), built in highlands, Borobudur is surrounded by mountains and hills. It bears a reputating of being Indonesia’s largest and most beautiful temple. Situated at 20 km from Magelang and 42 km from Yogyakarta, this amazing Buddhist temple is estimated to have been built between the end of the 7th century and the beginning of the 8th century. Actually, Borobudur is not really a temple in a meaning of *candi*, as it has the

form of a stupa a sacred building of Buddha whilst a *candi* is a Hindu building, from the word *Candika*, meaning ‘a place of worship the goddess *Durga*, *Siwa*’s wife.

Stupa is used to keep sacred object, as a sign of respect or remembrance of Buddha. The *Cailendra* Dynasty who ruled from the end of the 7th century to the 9th century, were followers of the Buddha Mahayana religion. The foundation of Borobudur Temple measures 123 square meters, and its height is 42 meters. Unfortunately, damages caused by lightning and earthquakes have shortened it to 31,5 meters, and demolished its summits. About 55,000 square meters of *andesit* rocks from lava make up the giant *stupa* which is in the form of a lotus, the sacred flower of Buddha.

Borobudur Temple consists of six terraces and one courtyard, with three round terraces on top. Thus, in all, there are ten levels, which conform to the *Dacabumi*, the ten levels of life that a *Boddhissatva* must go through in order to become a Buddha. This is the teachings of Buddha Mahayana. The ten levels of *Dacabumi* are:

1. *Pramudita*, meaning delight, or joy.
2. *Vimala*, meaning free from defilement.
3. *Prabhakari*, meaning brightness.
4. *Aracismati*, meaning easy to set on fire, enthusiasm.
5. *Sudurjaya*, meaning difficult to conquer.
6. *Abhimukhi*, meaning to show one face.
7. *Durangama*, meaning to go far away.

8. *Acala*, meaning strong, firm.
9. *Sadhumati*, meaning good intelligence.
10. *Dharmamegha*, meaning clouds of Dharma.

Besides depicting the *dacabhumi*, Borobudur also symbolizes the micro-cosmos, which is divided into three levels:

1. *Kamadhatu* : the lowest level, in which man's world of desire is influenced by bad impulses. This level includes *pramudita*, *vimala* and *prabhakari*.
2. *Rupadhatu* : the middle level, the world in which man has control over his bad impulses and uses his good impulses. But still, he is tied to his human nature, being: *arcismati*, *sudurjaya*, *abhimukhi* and *durangama*.
3. *Arupadhatu* : the highest level in which the world of man is no longer bonded by physical and worldly desires. This level includes: *acala*, *sadhumati*, and *dharmamegha*.

The *Kamadhatu* level has now been added, forming a strong stone wall covering the *Karmawibhanga* relief. The 160 reliefs depict cause and effect, and only a few are open to visitors. These reliefs can be found in the southeast corner.

The *Rupadhatu* level begins with a stretch of stairs from the base court. On this level there are four corridors separated by balconies. On each balcony are niches in which sit statues of *Dyani* Buddha in the *mudra* position, each different from another according to the points of the compass and the meaning of their sitting positions.

At the top of each corridor there are small *stupas*, and on the walls of its balconies as well as the walls of the temple are the most amazing reliefs. The upper part of the relief carved on the first corridor depicts the life story of Buddha Gautama, or *Cakymuni*. This relief is an illustration from the Holy Book *Lalitavistara*, which tells about the life story of Siddharta Gautama, the founder of the Buddha religion, in 56 BC. The lower part of the relief depicts stories of *Jataka* story of *Bodhisattva* before transforming into *Cakymuni*.

On the wall of the balconies are reliefs depicting avatars, parts of the stories of *Jataka* and *Awadana*. On the second corridor of the temple's main wall is a relief, not of stories, but a *Mandala*, the ways to reach the highest of knowledge (the Bodhi level). This part is named *Gandhavyuha*, which tells us how *Bodhisattva Sudhana* searches for the highest level of knowledge by going to wise people to discuss and exchange thoughts. Moreover, the balconies are covered with reliefs continued from the *avatars* of the first balcony underneath.

The relief on the temple's main wall, on the third level's corridor, depicts the *Tusita* heaven. Here reigns Buddha *Maitreya*, who one day will come down to the earth. According to the *Vajra-Kalpa*, vajra, or cosmic age, Buddha *Maitreya* is the last Buddha, the future Buddha, Buddha Gautama is the fourth Buddha, and the first three Buddhas were: *kraccucanda*, *Kanamuni*, and *Kacyapa*.

The relief on the temple's main wall, on the fourth level's corridor, depicts *Samanthabhadra*. Here, *Sudarsana* is the entering nirvana, or heaven,

followed by 32 Buddhas. On the relief of the balcony's wall is the continuation of the *Jataka* and *Awadana* story.

The *Arupadhatu* level is preceded by a level of transfer, a vast landing. Its outer borders with the balcony are square in shape, but the main walls are round, a circle without beginning or end. Starting from this level, it can be sense a feeling of calm quietness and peace, like in the journey from the *alam maya* to the world of meditation.

This level consists of three round landings with stairs, with no reliefs or decoration whatsoever. Here is the place of the 72 *Vajrasattavas* or *Dyani Buddhas*, tucked into small *stupas*. The niches in the stupas on the first and the second levels are diamond-shaped, whilst on the third floor they are square. These *Dyani* Buddha statues were once caged but now some are disclosed.

According to Joesoef (2016: 25), Chandi Borobudur was not built on a flat ground like other chandis, and there are no chambers as a worship area inside the Chandi. The chandi is completely different from other chandis in Indonesia. In fact, it is controversial because the sacred building is not a chandi, instead it was a stupa. Stupa is a symbol of Buddhism par excellence.

F. Culture

Darini (2013: 2) stated that culture in Indonesia is derived from the Sanskrit word, *bhuddayah* as the plural form of the word *buddhi* and *dhaya*. The words connote everything that intertwined with mind or thought and the ability to hold and create. Culture is the form of creativity, taste and

imagination. Understanding culture is widely associated with the idea, the object of the ideas (artifacts) and activity in civic life. The meaning between society and culture is influence each other.

Cunha (2009: 67) wrote above on the limited imagination that is at the basis of international and national provisions for indigenous knowledge. Ultimately, that imagination is predicated on a notion of “culture” of which knowledge is but one manifestation. In other words, the way Indigenous Intellectual Rights are conceived of relies on how “culture” is understood.

Koentjaraningrat (2013: 146), said culture which is a foreign word that is synonymous with culture comes from the Latin word *Colere* meaning process, work, mainly cultivate land or farming. The growing sense of the meaning of culture as all efforts and actions of man to cultivate the land and natural change.

In unscientific Western usage, the term culture refers to personal refinements such as classical music, the fine arts, world philosophy, and gourmet cuisine. Susan Andreatta, Garry Ferraro (2013: 33)

Nineteenth-century British Anthropologist Edward Taylor as cited by Andreatta and Ferraro (2013: 34) suggested one definition: culture is “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society”.

Adding to the already sizable number of definitions, we will define culture as “everything that people have, think, and do as members of a

society.” This definition can be instructive because the three verbs (have, think and do) correspond to the three major components of culture. That is everything that people have refers to material possessions; everything that people think refers to the thing they carry around in their heads, such as ideas, values and attitudes; and everything that people do refers to behavior patterns. Thus all cultures are composed of material objects; ideas, values and attitudes; and patterned ways of behaving.

Geertz in Hobart (2000: 1) explained that there is no such thing as a human nature independent of culture. Men without culture would not be, clever savages, thrown back upon the cruel wisdom of their animal instincts, nor would they be nature’s noblemen of Enlightenment primitivism or even, as classical anthropological theory would imply, intrinsically talented apes who had somehow failed to find themselves. They would be unworkable monstrosities with very few useful instincts, fewer recognizable sometimes, and no intellect mental basket cases.

Drawing attention to the civilizational basis of identity construction, Robertson suggests that “culture” has become a globally authoritative paradigm for explaining difference, a means for locating “the other.” Anthony (1997: 15)

Koentjaraningrat (1990: 6) said that comparative research to achieve an understanding of the process of cultural change in society is often used by anthropologists as methods of field research. Benchmarking of the state of culture in the community concerned at different times can give an idea of the

culture change processes that occur in the time between the first and second data collection.

That complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society. Alternatively, in a contemporary variant, culture is defined as a social domain that emphasizes the practices, discourses, and material expressions, which, over time, express the continuities and discontinuities of social meaning of a life held in common (<https://en.wikipedia.org/wiki/Culture>).

CHAPTER III

METHODOLOGY OF THE RESEARCH

A. Setting of the Research

The identification was conducted for a week in Borobudur Temple located in Magelang Regency, Central Java. Then the data were researched for four months. It was started from 8th semester, from March to July. It is done for several times. The writer has researched and got various kinds of book as references of the paper from some library and the references from internet were also used in accomplishing the paper.

B. Subject of the Research

The data for this research is taken from Borobudur Temple in Magelang. Borobudur was Buddhist temple built by Syailendra Dynasty in the end of seven century and beginning of eight century. The writer chooses the temple because it is the biggest temple in Indonesia.

C. The Method of the Research

The method which is used by the writer is qualitative descriptive with the content analyzing technique to the kinds of history, structure, form, values and cultural values of Borobudur Temple.

In Hornby (2010: 932), methodology is a set of methods (a particular way of doing something) and principles which used are to perform a particular activity. While, Arikunto (2007: 234) in his book, *manajemen penelitian*, explains a descriptive research is a research intended to collect information about status of developed indication or

phenomena that is the current condition based on when the research is done. The research is said qualitative because it is an activity referred assessment, while a research referred to measuring is said qualitative.

D. Instrument of the Research

In this research, the instruments of the research are the writer herself and some books are used as supporting material.

E. Technique of Data Analysis

The technique of data analysis is explained finding out the data about history, structure, and cultural value of the temple, explaining the elements culturally, analyzing the culture and religion values based on the theory which is concluded in chapter 2, making description of the research and making the conclusion from the research which has done.

F. Procedure of the Research

1. Preparations

- a. Determining the building which will be the object of the research, that is Borobudur Temple.
- b. Preparing all the things needed for collecting data such as papers, pen, dictionary and computer.

2. Implementations

- a. Visiting the object, Borobudur temple in Magelang.
- b. Collecting the data from the object.
- c. Finding the books for the references.
- d. Arranging the result of the research in a good order.

3. Finishing

- a. Reporting the result per chapter every week of the research to the counselor.
- b. Discussing the problem about the analysis of the research to the counselor.
- c. Giving mark to the result of the research if there is a mistake result or more.
- d. Rearranging and revising the result of the research.
- e. Reporting the final result of the research to the counselor.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

This chapter covers three sections. The first one is Data Description that explaining the data which the source of the research. The second is Data Analysis and the third is Data Interpretation.

A. The Data Descriptions

After understanding the theory review in chapter II and determining the method and technique which is mentioned in chapter III, the next step is collecting the data descriptions of Borobudur Temple which are related to the criteria of Buddhist Temple Construction.

The data for this research is taken from the objects Borobudur temple in Magelang. It is the biggest and famous temple in Indonesia. Borobudur is magnificent, must-see temple in Central Java, Indonesia. Borobudur, in Central Java, Indonesia, is one of the world's most impressive temples. Sitting on each level are 72 *stupas*, each containing a Buddha figure. It's as if each is strapped into his own private module and awaiting spiritual lift-off - an extraordinary spectacle that is, literally, the crowning glory of this significant religious monument.

Even if the focus of your trip to Indonesia is wildlife, it would be a rare opportunity missed if you failed to visit the Buddhist temple of Borobudur, set amid misty, jungle-clad hills near the city of Yogyakarta in Central Java. The structure was built in about 800AD, 300 years before Angkor War in Cambodia, in the form of a stepped pyramid.

Borobudur is a vast structure. It consists of two million blocks of lava rock, reaches 115ft at its highest point and features nearly 1,500 carved story panels and 504 statues of the Buddha. But after being abandoned, possibly in the 14th century, it quickly became invisible beneath layers of tropical foliage and volcanic ash. Sir Stamford Raffles, the British Governor General of Java, re-discovered the temple in 1814 and after extensive restoration by Unesco in the late 20th century it was designated a World Heritage Site.

The landscape around Yogyakarta, dominated by the Merapi volcano, is a sacred one, for Borobudur is merely the most renowned among many ancient temples.

B. The Data Analysis

Table 4.1 analysis of the description of Borobudur Temple with the criteria of Buddhist Temple construction

No Data	Criteria	Buddhist Temple	Description of Borobudur
1.	Shape building	Fat	rectangular shaped and tend to fat
2.	Roof	shows steps, generally composed of three levels	composed of three levels which indicate human life
3.	Top	Main <i>Stupa</i>	The crown of the <i>chandi</i> Borobudur would be the biggest

			<i>stupa</i> on the top of the monument.
4.	wicket doors and ornate of niches	Kalamakara style;	Ways to the top of the temple through the gate with Kalamakara style
5..	Relief	Engraving higher and stand with naturalist style image	Borobudur temple reliefs depict characters, events and activities of daily living
6.	Layout and location of the main temple	Mandala concentric, symmetrical, formal	Mandala concentric, symmetrical, formal
7.	Direction towards building	East	East
8.	Material	Andhesit stone	Andhesit stone
9.	Dimensions	massive	Massive

Datum 1

Shape Building

The first criteria of Buddhist Temple is the shape of the building. Buddhist temple has a fat shape and it accordance with Borobudur temple which has a fat body and vertical geometric dimension with the center of the temple located in the middle. This is shown by the original foundation of Borobudur

is a square, approximately 118 meters (387 ft) on each side. It has nine platforms, of which the lower six are square and the upper three are circular. This analysis can also be evidenced by the picture below.



Picture 4.1

Borobudur viewed from the top



Picture 4.2

Borobudur seen by the northwest corner

Datum 2

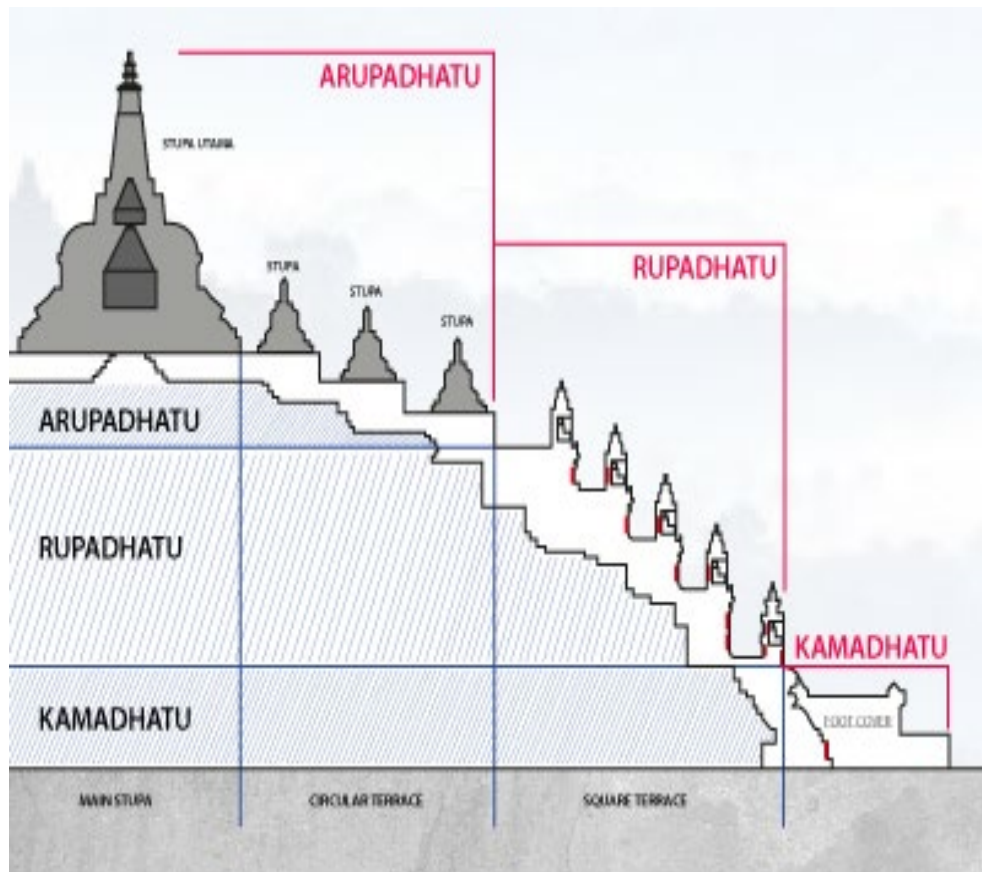
Roof

Buddhist temple shows steps, generally composed of three levels. This criterion is also owned by Borobudur Temple. The design of Borobudur took the form of a step pyramid. The prehistoric Austronesian megalithic culture in Indonesia had constructed several earth mounds and stone step pyramid structures called *punden berundak* as discovered in Pongguyangan, Cisolok and Gunung Padang, West Java. The construction of stone pyramids is based on native beliefs that mountains and high places are the abode of ancestral spirits or *hyangs*. The *punden berundak* step pyramid is the basic design in Borobudur, believed to be the continuation of older megalithic tradition incorporated with Mahayana Buddhist ideas and symbolism.

A stepped pyramid is always consisted of an odd number of levels. However, *chandi* Borobudur has ten levels. This oddness was due to the builder not only thinking about the originality of his concept, but also about Mahayana pattern concerning the road that was unfold for a Bodhisattva or the Mahayana path of the Bodhisattva. Therefore the common design of a Buddhist temple was aside and balanced by deviating from the custom of building a prehistoric stepped pyramid.

The monument's three divisions symbolize the three "realms" of Buddhist cosmology, namely *Kamadhatu* (the world desires), *Rupadhatu* (the world of forms), and finally *Arupadhatu* (the formless world). Ordinary sentient beings live out their lives on the lowest level, the realm of desire. Those who have burnt out all desire for continued existence leave the world of desire and live in the world on the level of form alone: they see forms but are not drawn to them. Finally, full Buddhists go beyond even form and experience reality at its purest, most fundamental level, the formless ocean of nirvana. The liberation from the cycle of *Samsara* where the enlightened soul had no longer attached to worldly form corresponds to the concept of *Sunyata*, the complete voidness or the nonexistence of the self. *Kamadatu* is represented by the base, *Rupadhatu* by the five square platforms (the body), and *Arupadhatu* by the three circular platforms and the large topmost *stupa*. The architectural features between the three stages have metaphorical differences. For instance, square and detailed decorations in the *Rupadhatu* disappear into plain circular platforms in the *Arupadhatu* to

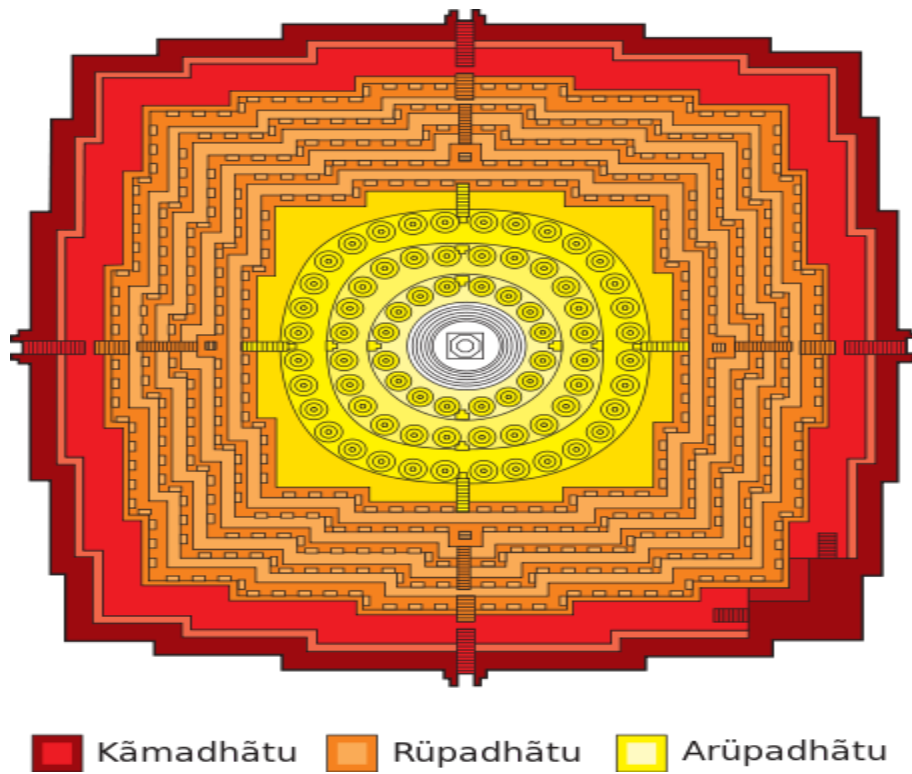
represent how the world of forms—where men are still attached with forms and names—changes into the world of the formless.



(Vektor motif : artscraftindonesia.com by Yulia)

Picture 4.3

The steps of Borobudur Temple



Picture 4.4

Design of Borobudur temple which has three levels, Kamadhatu, Rupadhatu
and Arupadhatu

Datum 3

Top

The most of Buddhist temple has a main *stupa* on the top. In the point of the criteria is also suitable with Borobudur Temple. It is shown by there is a main *stupa* on the top. The main *stupa* of Borobudur temple located in the middle and into the crown of this building. A line of 72 stupas are arranged in three levels as concentric circles circling the main *stupa*. The first circle, the lowest one, is consisted of 32 *stupas*. The second is consisted of 24 *stupas*,

and the third is consisted of 16 *stupas*. Each *stupa* stands on a base in a form of lotus cushioning with perforated walls. Through these holes, you can take a look at the hidden Buddha statues inside each *stupa*.



Picture 4.5

Main stupa of Borobudur Temple located on the top of the building with 72 stupas arranged in three levels as concentric circles.

Datum 4

Wicket doors and ornate of niches

Buddhist Temple has a characteristic that there is a wicket door with a decorative of *Kala Makara* style. The kind of the door also found in Borobudur Temple. There is a gate with *kala* head and mouthed without lower jaw. This proves that the Borobudur temple belongs to the class of

Buddhist temples and can be seen by the picture below.



Picture 4.6

Kala Makara style in the Borobudur gate

Datum 5

Relief

Although the stories come from India, the characters along with the flora, fauna, house architecture, boats, and even the depiction of the Buddha were clearly Indonesian.

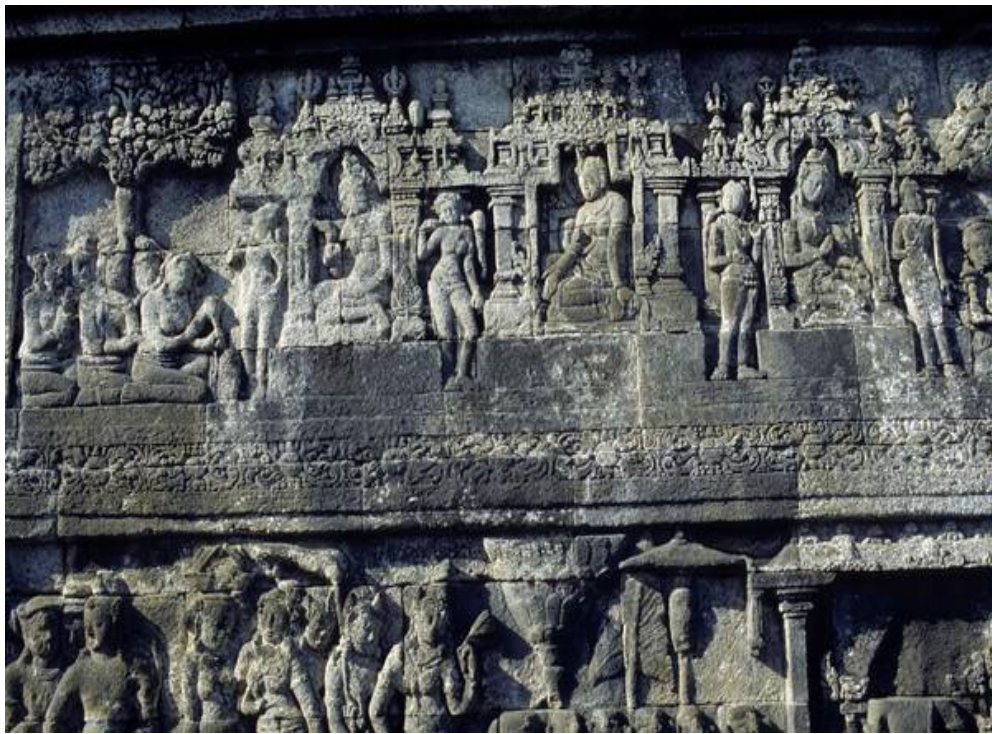
These reliefs gave a lot of contributions to our knowledge about Javanese lifestyle in the Javanese-Buddhist era. Borobudur itself, in a way, can be considered as a visual documentary that follows the events, actions, and activities that can still be found today not only in Javanese but also Indonesian society. It turns out that the sculptors of Borobudur not only consisted of famous artisans but also regular people. Everything depicted on the reliefs clearly pictured that regardless of their attitude and spiritual devotion, they had great awareness, if not deep love for their stone carvings, including the characters, holy events, and daily activity, such as working at the paddy fields, sailing women bringing a bucket of spring water, or villagers creating household objects from clay. In short, how the villagers worked, ate, or relaxed.

Table 4.2 Composition and distribution of relief story on the ledge of the temple is as follows:

Level	Location	Relief	Number of panel
Foot of temple	-	Karmawibangga	160 panels
Level I	Wall a	Lalitavistara	160 panels
	Wall b	Jataka/awadana	120 panels
	Ledge a	Jataka/awadana	372 panels
	Ledge b	Jataka/awadana	128 panels
Level II	Wall	Gandawiyuha	128 panels

	Ledge	Jataka/awadana	100 panels
Level III	Wall	Gandawiyuha	88 panels
	Ledge	Gandawiyuha	88 panels
Level IV	Wall	Gandawiyuha	84 panels
	Ledge	Gandawiyuha	72 panels
Total			1460 panels

Level I



Picture 4.7

Wall of relief Lalitavistara (120 panil)



Picture 4.8

Bottom wall reliefs of Manohara and Avadana (120 panels)

Level II

Picture 4.9

Wall of relief Gandawyuha (128 panels)
dan Edge of relief Jataka/Avadana (100 panels)

Level III:

Picture 4.10

Wall of relief Gandawyuha (88 panels)

Datum 6**Layout and location of the main temple**

Buddhist temple in Indonesia is generally a single temple. Although there is also a complex of temple consisting of several temples and there is a temple which is the main temple. The main temple is located in the middle of the complex. In this point, Borobudur included in the criteria of Buddhist Temple because it is a single temple that centered with Mandala. Mandala is the

doctrine or the concept of Buddhism. In Arupadhatu stage, there are 72 the statues of Dyani Buddhas, tucked into small stupas. The Dyani Buddhas mounted in niches, differ from each other according to their directions.

Table 4.3 Dyanimudra in Borobudur Temple

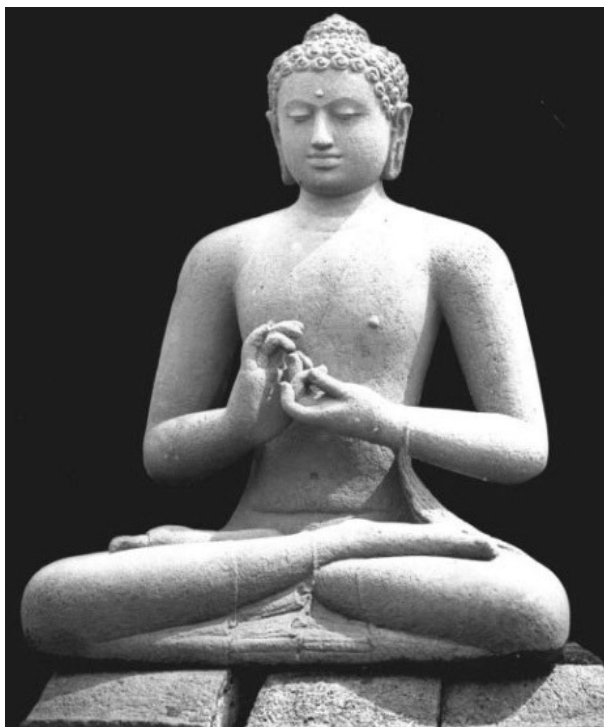
Mudra	Symbolize	Dyani Buddha	Direction	Location
Witarka mudra	Intelligent	Wairocana	Centre	balustrade niches in the fifth row (top) rupadhatu
Wara mudra	Generous	Ratnasambhawa	South	balustrade niches in the first four rows on the south side Rupadhatu
Dyana mudra	Meditation	Amitabha	West	balustrade niches in the first four rows on the west side Rupadhatu
Dharma cakra mudra	wheel of dharma	Wairocana	Centre	inside the 72 stupas in three circular terraces Arupadhatu

Bhumispar sa mudra	calling the earth as witnesses	Aksobhya	East	balustrade niches in the first four rows on the east side Rupadhatu
Abhaya mudra	Undaunted	amoghasiddhi	North	balustrade niches in the first four rows on the north side Rupadhatu



Picture 4.11

East - Bhumisparsa mudra - Aksobhya



Picture 4.12

Zenith - Dharma cakra mudra – wairocana



Picture 4.13

North – abhaya mudra - amoghasiddhi



Picture 4.14

West - Dhyana mudra – amitabha



Picture 4.15

South - .vara mudra- ratnasambhawa



Picture 4.16

Borobudur Temple with Mandala concentric.

Datum 7

Direction towards building

The next criteria of Buddhist Temple is faced in the east side. Reading of the relief stories in Borobudur Temple always starts and ends on the east side of the gate at every level, starting on the left and right ends of the gate. So obviously that the east is the ladder up the real (primary) and to the top of the temple, it means that the temple facing east while the other sides of similar right.



Picture 4.17

Borobudur as Buddhist temple appears in east side.

Datum 8

Material

Soil core that serves as the foundation soil of Borobudur temple is divided into two, namely landfill soil and native soil forming a hill. Landfill soil is soil that deliberately for the purpose of development of Borobudur, adapted to the shape of the temple. According to Sampurno the land was added above the original soil as filler and forming the morphology of the temple. The landfill has been created by the founder of the Borobudur Temple. It was not a result of restoration work. Landfill soil thickness is not same even if located on the same floor, which is between 0.5 to 8.5 m.

Borobudur constituent *andesite* rock with high porosity, pore content of about 32% -46%, and the pore holes with one another unrelated. Compressive strength is relatively low when compared to similar rocks compressive strength. It obtained a minimum compressive strength of 111 kg / cm² and a maximum compressive strength of 281 kg / cm². The heavy of rock volume between 1.6 to 2 t / m³.



Keterangan Gambar :

A : Tanah Urug

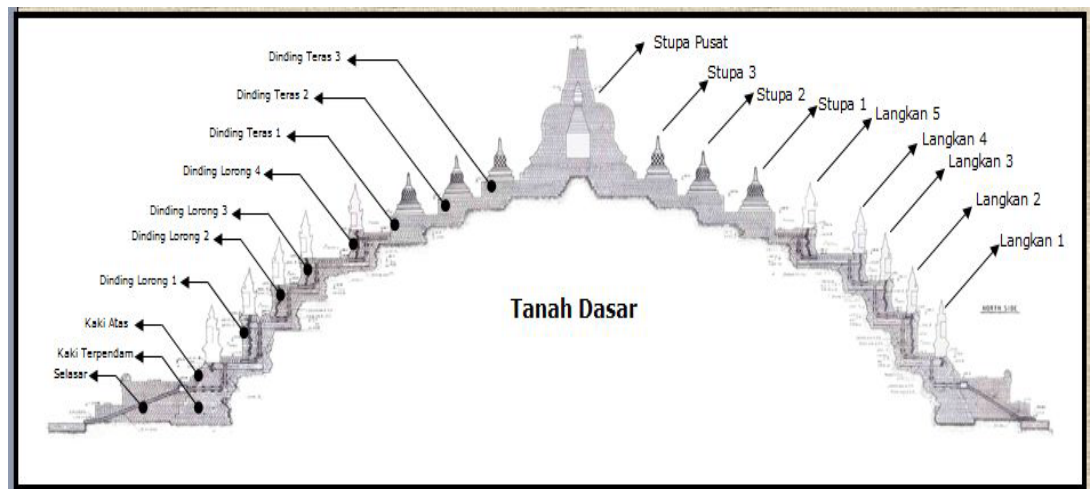
B : Lapis Horison A

C : Lapis Horison B

D : Lapis Horison C

Picture 4.18

The structure of the soil of Borobudur building



Picture 4.19

The structure of Borobudur Temple

Datum 9

Dimensions

As already described in chapter two, the Buddhist Monument should be structurally massive, it also can be seen in Borobudur Temple. The overall height was 42 meters, but was only 34,5 meters after restoration, and had the dimension of 123 x 123 meters (15,129 square meters). There were 10 floors. So it can be called that Borobudur is the biggest Buddhist temple in Indonesia.



Picture 4.20

Borobudur is the biggest Buddhist temple in Indonesia.

C. Data Interpretation

According to the data analysis has done and written in the previous point, the data analysis, the writer found eight aspects of Borobudur Temple corresponding the Buddhist temple criteria culturally. They are shape of building, roof, top, wicket doors and ornate niches, relief, layout and location, direction, material and dimensions. From the nine aspects, the writer analyzed that Borobudur Temple has all the Buddhist Temple criteria. It means 100% compatibility from the data. They are listed on table below.

Table 4.4 Buddhist Temple Criteria in Borobudur Temple Construction

No.	Buddhist Temple	Buddhist	Borobudur	Compatibility

	Criteria	Temple Criteria	Temple	
1.	Shape	Fat	Fat	✓
2.	Roof	Show step	Three levels	✓
3.	Top	Main stupa	Main stupa	✓
4.	Wicket doors	Kala makara style	Kala Makara style	✓
5.	Relief	Engraving higher and stand with naturalist style image	Naturalist	✓
6.	Layout and location	Mandala concentric, symmetrical, formal	Mandala Concentric	✓
7.	Direction	East	East	✓
8.	Material	Andhesit stone	Andhesit stone	✓
9.	Dimensions	massive	Massive	✓
Percentage of compatibility				100%

Based on the table above, the nine aspects, the writer analyzed that Borobudur Temple fits all the Buddhist Temple criteria. It shows 100% compatibility from the data.

D. The Discussion

From the analysis, the writer found nine aspects that represent all Buddhist Temple criteria. The eight aspects are shape, roof, top, relief, wicket door, layout and location, direction, material and dimensions. All the Buddhist Temple criteria are found in Borobudur Temple. Borobudur Temple is the biggest Buddhist temple in Indonesia. In addition to nine aspects, the characteristics that indicate Borobudur is a Buddhist Temple are reliefs depict Buddhism.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After analyzing the temple of Borobudur culturally, it can be concluded that there are a number of showing that the Borobudur temple corresponds with the characteristics of Buddhist temple. The aspects are shape of building, roof, top, relief, layout and location of the main temple, direction toward building, and material. Those aspects are used in preparation process analyzing Buddhist Temple criteria in Borobudur Temple construction culturally.

The writer of the paper analyzed eight points of Buddhist Temple criteria which are attached in Borobudur Temple. From the data analysis, it can be concluded implicitly :

1. Religions and cultures always give facts of worship in a place everywhere.
2. The facts can be buildings, its rules and society
3. Temples are as the descriptions of the previous proofs that there were historical activities.
4. Temples can be related to religious and governmental lives in the last time.
5. Temples can be differ from different religions through the differences of the shape, functions of the temples.
6. Borobudur Temple has all the criteria that in Buddhist Temple.
7. So that Borobudur Temple included in the group of Buddhist Temple.

B. Suggestion

At the end of this paper, the writer found that analyzing and exploring the culture of Indonesia is interesting, challenging and improving the knowledge of the writer herself about the wealth culture of Indonesia. The writer would like to propose some suggestion in regarding to culture analysis.

For the writer, the culture of Indonesia should be more payed. learning culture is fun. It will add a lot knowledge about culture especially temple. The writer feels that is necessary to do further research about culture.

To the further researcher, particularly those who have the same problem and interested in conducting research, it is suggested that this study can be a reference. Hopefully, there will be any further research of how to complete this technique.

For the teacher, this research of Buddhist Temple is still far away from perfectness, the writer hope the teacher can correct it wisely.

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BIOGRAPHY



The writer was born in Magelang on October 13th 1992, her mother is Sukarsih and her father is Hadi Yono. Her husband is Ardy. She has a daughter, Viona Myesha. She is the eldest daughter of two children and educated at Ringinanom Tempuran 02 Elementary School Magelang in 1997-2003. She continued studying to Tempuran 02 Junior High School in 2003-2006. The writer took Accounting Department when she was in SMK Muhammadiyah Salaman in 2006-2009, and she was interested in joining English Department of foreign Language-JIA in 2012-2016.

During her study at the college, she worked in a Japanese company in Cikarang. However, at the end of 2015 she resigned and focus on her education.