Received: *17 August 2023*
Revised: *5 September 2023*
Accepted: *8 September*

The Signified of Chinese Buddhist Warrior Statues

Yijia Wei[1] Thawascha Dechsubha[2]

Abstract

The purposes of this research were to study and understand the popularity of Buddhist warrior statues in the folk and the background of spontaneous engraving and shaping of folk believers and the reasons for their formation find out the meaning of the artistic signs of the Buddhist warrior statues, explain the process of the meaning of signs of summarize the signified of the Chinese Buddhist warrior statue system, qualitative research methodology was applied. The procedures of the study were presented as the following topics: Research design. This study will use the statues of Buddhist Warriors in these cave temples as the research scope 200 Buddhist warrior statues in 20 cave temples and ancient temples along the silk road in China.

The results were as follows; Chinese Buddhist warrior statues have become symbols of Chinese history, culture, art, folk customs and other important characteristics, carrying extremely rich cultural and historical information and aesthetic value. when it is used as a medium of expression, the object it replaces or refers to is the signified of protecting the Buddha Dharma, subduing demons and eliminating demons, eradicating epidemics and protecting the people and the country. This is based on Buddhist classics, folk beliefs and Chinese culture to assign meaning and value of signs created. The signifier and signified of the Chinese Buddhist warrior statue symbol will change due to the propagation in different "scenes". Buddhist warrior statues were eventually carved step by step by hand, which reflects the ancient craftsmen's own understanding. Start with a stone and end up with a complete statue.

Chinese Buddhist warrior statues signs spread Chinese aesthetic features and the beauty of the face and body of the Chinese nation in the public space of ancient

[1] Ph.D candidate in Semiotics and Cultural Studies, Metharath University, Pathumthani, Thailand
E-Mail: yijiawei994@gmail.com

[2] Assistant professor at School of Liberal Arts, Metharath University

China. The expansion and secularization of the sign of Buddhist warrior statues enhanced the status of Buddhism among the people, enhanced the confidence of believers, and won over more common people. The connotation of protecting the country and protecting the people provides a lot of valid theory basis for the spread and development of Buddhist Dharma in the secular society. It is an effective sign for the spread of Buddhism in China.

Keywords: Signified Chinese Buddhist Warrior Statues, Vajrapani, four Heavenly Kings

Introduction

Compared with the whole research on Chinese Buddhist art, The study of Buddhist warrior statues not only started late, but also has not yet entered the mainstream of Buddhist art research. At present, there is no semiotic research on Chinese Buddhist warrior statues. This paper aims to do some basic research on the sign system of Chinese Buddhist Warrior statues.

This paper, from the origin of the art sign of Chinese Buddhist warrior statues, we will understand the popularity of Buddhist warrior statues in the folk and the background of spontaneous engraving and shaping of folk believers and the reasons for their formation. Then find out the meaning of the artistic signs of the Buddhist warrior statues, and explain the process of the meaning of signs.

Chinese Buddhist warrior statue art is one of the symbolic expression ways of traditional Chinese aesthetics, so from the semiotic point of view, this symbol system can represent the cultural characteristics of a nation. The text is divided into five chapters, respectively from the historical tradition, modeling system, artistic image, Chinese and Western contrast and symbol research five aspects of the Chinese Buddhist warrior statue art.

Definitions of terms for this article: Vajrapāni : In Sarskrit, “Holder of the Vajra”, an important dhisattva in the MAHAYANA and VAJRAVANA traditions, who pears in both peaceful and wrathful forms. In the Pali suttas, is a YAKSA (P. yakkha) guardian of the Buddha. (Robert, 2013)

Research's objective

To study and understand the popularity of Buddhist warrior statues in the folk and the background of spontaneous engraving and shaping of folk believers and the reasons for their formation find out the meaning of the artistic signs of the Buddhist warrior statues**.**

Conceptual framework

This research is a research study of the Signified of Chinese Buddhist Warrior. The researcher defines the research conceptual framework based on on iconographic research, literature research, (image library, historical documents, historical artifacts).

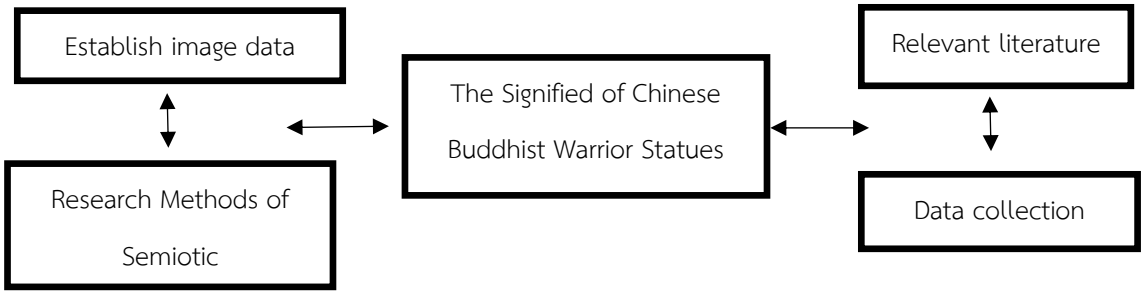


Fig.1 Conceptual Framework

Literature review

A relatively complete system of semiotic studies has been established, such as "Coursein General Linguistics" by Ferdinand de Saussure, in which the author divided language into speech, signifier and signified, the systematization of language, the relationship of sentence paragraph and association, The theories and methods of consensus linguistics constitute the basic concepts of European semiotics. Saussure's semiotics is characterized by the fact that a single sign is classified into two parts: Signifier and signifier. Signifier refers to the sound-images of sign. Signified is the concept part of the sign. A whole made up of two parts, called a sign.

Semiotic theory holds that symbols have the appearance of culture, but also have the connotation of deep thoughts. One of the core of semiotics is the interpretation and dissemination of connotation meaning, decoding the symbolization

process of a sign being assigned meaning and value. Any object is referred to by a sign. In Buddhist art, we can regard a specific temple as a sign, or a Buddhist warrior as a sign, or the Vajra (Vajra is Sanskrit) held by the Buddhist warrior as a sign. Each sign has the symbolic characteristics and signification of Inters miotic translation.

This paper attempts to make an in-depth analysis of the connotations and changing rules of the Buddhist warrior image signs based on semiotic principles to trace back the development of national psychology and national aesthetic.

Methodology

The statues of Chinese Buddhist warriors are less constrained by Buddhist rituals, and can better reflect the free creation of craftsmen. The characters are vividly portrayed and full of spirit ,so this provides a good sample for studying the stylized aesthetics in Chinese plastic art. qualitative research methodology were applied. The procedures of the study were presented as the following topics:

Research Design

Developing the modeling system focusing on warrior statues in Buddhist art is designed to apply the quantitative research method. The scope of the study will be as follows:

First collect the image data as an image data set, generally hundreds of images are needed, and we still need to collect some images of this scale. Will use network pictures, if possible, shoot according to the actual scene, and then collect the literature. Finally, comparative analysis of image data and literature Chinese Buddhist art is mostly based on the creation of Chinese translation of Buddhist scriptures. The image of the warrior image that this article focuses on is also the same, so the record of the image of the image of the warrior in the Chinese translation of the Buddhist scriptures is an important document comparison.

Population and samples

1. Population

Population consists 200 Buddhist warrior statues in 20 cave temples and ancient temples along the Silk Road in China. This study will use the statues of Buddhist Warriors in these cave temples as the research scope.

2. Sample

Chinese Buddhist Warrior statues include the images of the Four Heavenly Kings, Vajrapani, Skanda Bodhisattva

3. Data Collection Procedures

The data collected in this study will be by observation method, literature method, and so on. This study will select 30 statues of Buddhist warriors from the cave temples, ancient temples, and museum collections in Han China on the Silk Road as the main research samples. These cave temples and temples include.Dunhuang Mogao Grottoes (mogao Grottoes 194 in the tang Dynasty), Yungang Grottoes (Cave 9), Maijishan Grottoes (Cave 4 in Maijishan Grottoes (Northern Zhou Dynasty) on the right side of the front porch; Maijishan Grottoes 14 cave (Sui Dynasty) left, cave 5 (Tang Dynasty) Heavenly Kings statue, Cave 4 and Cave 43 both ends or both sides of the front porch of The Vajrapani statue (Song Dynasty), Longmen Grottoes (Tang Yonghui first year (650 years) in Binyang South Cave entrance of the Vajrapani; Jingshan Temple cave (about chiseled in 665), the hole of the guardian of the Pharos; In the first year of Longshuo (661) in the early period of Emperor Gaozong of Tang Dynasty, the statue of Protecting Pharos at the mouth of Han's niche; Tianlongshan Grottoes (Shengshou Temple), Dazu Grottoes (Jianshanzi Grottoes No. 3 Buddha shrine, Shengshui Temple Grottoes No. 3 Thousand hands Guanyin shrine, Middle Tang Dynasty), In the late Tang Dynasty, No. 5 Pishamen Shrine, No. 10 Sakya Buddha Shrine, No. 51 Third Buddhist Shrine in Beishan Fowan, Anyue Grottoes (the Statue of Rehli in Jinamdong; Anyue Reclining Buddha foot strength; An Yue Thousand Buddha village Vajrapani), Chengdu Ten Thousand Buddha Temple Vajrapani in Tang Dynasty, Longxing Temple Vajrapani, Datong Museum Vajrapani in Tang Dynasty, Shuanglin Temple Vajrapani (Ming Dynasty)

4. Data Analysis Procedures

In the process of data collection, 5 experts in the research field of Buddhist statues in China will be interviewed through online interviews, scope including: the elements of the modeling system of Buddhist warrior statues, the representative works of Buddhist warrior statues, and the traditional techniques of Buddhist warrior statues.The various artistic element data collected from Sinicized Buddhist warrior images are compared with the source artistic element data, or the differences in other

similar images are compared, this paper investigates the changes in the form and meaning of Chinese Buddhist samurai images, and finds out the expression forms of symbol retrieval of Chinese Buddhist samurai images under different cultural systems

Results

Chinese Buddhist warrior statues have become symbols of Chinese history, culture, art, folk customs and other important characteristics, carrying extremely rich cultural and historical information and aesthetic value. when it is used as a medium of expression, the object it replaces or refers to is the signified of protecting the Buddha Dharma, subduing demons and eliminating demons, eradicating epidemics and protecting the people and the country. This is based on Buddhist classics, folk beliefs and Chinese culture to assign meaning and value of signs created. The signifier and signified of the Chinese Buddhist warrior statue symbol will change due to the propagation in different "scenes". Buddhist warrior statues were eventually carved step by step by hand, which reflects the ancient craftsmen's own understanding. Start with a stone and end up with a complete statue.

Chinese Buddhist warrior statues signs spread Chinese aesthetic features and the beauty of the face and body of the Chinese nation in the public space of ancient China. The expansion and secularization of the sign of Buddhist warrior statues enhanced the status of Buddhism among the people, enhanced the confidence of believers, and won over more common people. The connotation of protecting the country and protecting the people provides a lot of valid theory basis for the spread and development of Buddhist Dharma in the secular society. It is an effective sign for the spread of Buddhism in China.

Conclusions and Discussion

1. Analysis of the sign system of Chinese Buddhist warrior statues

Why does the sign of Buddha warrior appear, what does it convey to us, and how does it convey to us? This is a question that is expected to be solved by means of semiotic research. From the Buddhist warrior images in ancient India and Gandhara period, Chinese Buddhist warrior statues such as “Vajrapāni", "Four Heavenly Kings” and “Skanda Bodhisattva were derived. Under the influence of the communication

and integration with the Chinese culture, the foreign features disappeared and were transformed into a unique group of Buddhist warriors in china, They are the warrior figures of Buddhist dharma protectors, whose functions include dharma protection, guard and demon-fighting. The images of these warriors are not only the guardian of Buddhism, but also the guardian of the peaceful and happy life of the people. The religious feelings and secular wishes of many believers are harmonized in them.

As a visual sign system, the "signifier" of the Buddhist warrior image is the feature of its modeling system and sign lead, and its "signified" and its evolution process are the issues to be discussed in this paper.

With the emergence of a sign, the signifier and signified also come into being. For example, taking "Vajrapāni" as a sign, its signifier is "a statue holding the Vajra pestle, raising hands, stamping feet, glaring eyes, with strong force", referring to the practical and symbolic functions of protecting Buddhism, protecting the country and protecting the people.

1.1 The type of Chinese Buddhist warrior signs

As a visual art sign system, Buddhist warrior images constitute an alternative or referential relationship, which is linked together by a certain convention, and this convention is the principle of sign formation. Therefore, "holding Vajra pestle", "angry eyes to subdue demons", "tall and mighty" are the index of the symbol characteristics of "Vajrapāni", that is to say, as long as the index features of the image can be considered as Vajrapāni.

Chinese Buddhist warrior statues have their own aesthetic ideal and modeling system. Ancient craftsmen confidently and skillfully used subjective shaping to express a strong sense of strength and spirituality. These outstanding works have become symbols of the important characteristics of Chinese history, culture, art and folk customs. Chinese Buddhist warrior statues have the characteristics of image sign, art sign and religious sign.

1.2 Analysis of signified of Chinese Buddhist warrior statues

In Buddhist image art, Buddha is more divine, while warrior is more human. This is the continuation of the civilization in Chinese culture that weakens the worship of gods and attaches importance to blood ties and clans. In China, Buddhist art has

never been a pure religious art, but is bound to be closely integrated with the secular life of the Chinese people.

The connotation (signified) corresponding to the external modeling characteristics generated by Chinese Buddhist warrior statues escaped from the original meaning of "protecting Buddhism and spreading Buddhism", and extended and changed the symbolic connotation (signified) of "protecting the country and protecting the people". This symbolization process from abstract to concrete embodies people's desire to seek advantages and avoid disadvantages in life. The symbolization process of Chinese Buddhist warrior statues has gradually changed from a religious sign to a cultural sign, representing people's spiritual pursuit.

Chinese Buddhist warrior statues have the characteristics of secularization and embody more creative freedom than other Buddhist statues. In this way, the Chinese Buddhist warrior statues have developed into a sign of terror and heroism, and the recipients of signs have an invisible sense of awe.

This kind of angry, scary, tall and powerful image makes believers form a nervous reaction. This sense of visual oppression, on the one hand, can frighten the "evil" of human nature and alert believers to the good. On the other hand, it is also a kind of subdue and expulsion of supernatural "evil", and makes believers feel safe and trusted. This reflects the symbolic meaning of the external signifier of Chinese Buddhist warrior statues, highlighting the artistry and imagination of Chinese civilization.

1.3 Signified meaning as a sign of image

Image is a type of sign with the function of recording information , which can record people's understanding of the objective world and store human cultural information. Human life and memory will disappear, a lot of knowledge and experience can not be true and undamaged preservation and spread. And image signs can help human consolidate and preserve knowledge achievements, including sociology, history, anthropology, geography and other information bearing.

The image signs of Chinese Buddhist warrior statues have the function of recording information on religion, historical events, aesthetics of The Times, life traditions, including carving skills, etc. Many statues of Buddhist warriors in the Tang Dynasty have accurately recorded the style and structure of the Chinese classic bright armor, It is illustrated in Figure 1. There are also records of scenes of social life under

the imperial system in ancient China. What is enshrined in the hall are Buddhist statues that emphasize the equality of all living beings, but to some extent, it also reflects the strong social hierarchical relationship, and also shows the integration process of religious concepts and secular culture. Through the statue's size, costume, posture, facial expression and other aspects, the craftsman reproduced the scene of the imperial power dynasty with strict hierarchy.



Fig.2 The Statue of the Heavenly King in No.2 ruins of Laojun Dian with Bright light armor.

1.4 Signified meaning as a sign of art

Morris (2014) believes that the process of artistic sign producing structural effects on interpreters is actually a process of aesthetic sensation. “Because of the fact that the work of art is a sign and as such exists only in a process of semiosis.”

The statues of Chinese Buddhist warriors are less constrained by Buddhist rituals, and can better reflect the free creation of craftsmen. The characters are vividly portrayed and full of spirit. The statues have the pursuit of painting in style and the artistic pursuit of harmony and unity between the momentum of all things in the universe and the spirit and temperament of human beings in the form sense of integrity, fluidity and line sense of the statues.

The artistic pursuit of advocating freehand style makes Chinese artisans bold choice of human body structure, subjective shaping and other reasons create Chinese traditional decorative, stylized statue style, coupled with the understanding of folk craftsmen for the subject itself, so that the statue rich in internal vitality and appeal.

The characteristics of Chinese Buddhist warrior statues are reflected in the dynamic beauty in the static standing posture, which is a typical modeling pursuit that combines realism and freehand work.

1.5 Signified meaning as a sign of faith

Buddhist scriptures and later imperial power and folk beliefs gave symbolic meaning to Buddhist warrior statues, such as protecting Buddhism, protecting the country, protecting the people, punishing evil, promoting good, strength, etc. As well as the image after the Chinese, its symbolic meaning of the rich and derivative.

First of all is the Protect dharma. Dharma guardians, as the name implies, are guardians of the Dharma. There are classification of earthly dharma guardians (karma Dharma guardians) and earthly Dharma guardians (wisdom Dharma guardians). They were taken in by Buddha who swore to obey the Dharma to protect the Dharma, and to protect those who practiced and practiced the Dharma from internal and external disasters. It is one of the important signs of safeguarding Buddhist teachings and suppressing the harassment of demons and ghosts, and plays a role in promoting "bright morality, promoting goodness, standardizing and educating" among believers.

The second is National Defense. Four heavenly Kings dressed in armor, royal style, dignified appearance. The meaning of "protecting the country" in Buddhist warrior statues comes from the expectation of the rulers. The four heavenly Kings, who guard the Buddha's Dharma, are regarded as the guardian of the army, and then revered as the "guardian of the country". With it as the spiritual pillar, we pray that it will bless the consolidation of the imperial power and protect the land for thousands of years, so as to deter the people. It is illustrated in Figure 3.



Fig. 3 Tang Dynasty stone statues of HeavenlyKings in Boston Museum

The belief of the Heavenly Kings originates from the connotation of Buddhism protects the country in *The Sutra of Golden Light*. The focus of the Heavenly King's belief is to "protect the country", which is what secular political indoctrination needs. Although the belief in the Heavenly Kings, which arose from the early Tang Dynasty, still continues, the image of the Heavenly Kings has completely lost the feature of Buddhist dharma protection, and merged with Chinese folk myths, legends and Taoist deities, and its function has become to protect the military or people's livelihood. This "reference" provides a lot of "convenient" theoretical basis for the spread and development of Buddhist Dharma in the secular society. R. E. Emmerick (Trans.)

The third is Protect the people. The statue of Chinese Buddhist warrior is worshipped as the sign of the patron saint of protecting the people, eradicating epidemics and driving away evil.

Folk dance "Vajrapani dance" has the meaning of eradicating the epidemic and protecting the people. According to the Southern Dynasty Zong Lin “Jing chu sui shi ji" put down in writing wearing Buddha head to Exorcise disease, from the Wei Jin Southern and Northern Dynasties of the Buddhist tour like Vajrapani dance, one of the purposes of the dance ceremony for the elimination of disaster relief bad luck, pray for good luck. The Vajrapani dance, led by the Buddha and accompanied by a small waist drum, is performed to fight the epidemic, pray for good luck and protect the people.

Bukong (AD 705 ~ AD 774) translated the Buddhist sutras, "The Heavenly King guards the Dharma with his army." The Heavenly King not only guards the Dharma, but also punishes the wicked or those who have bad intentions. The role of the Heavenly King went from being the protector of the heavenly army, protecting its borders, to the protector of the religious people, to the protector of the people, to the protector of all religious people, all good people. The expansion of the content of The Heavenly Kings belief improves the status of Buddhism among the people, strengthens the confidence of believers, wins over more lower-level believers, and plays an effective role as a sign for the spread of Buddhism.

2. The variation of signified system of Buddhist warrior iconography in communication

The phenomenon of sign transmission is the process of the generation, transmission and interpretation of sign meaning. The meaning of the sign is the message about the signified conveyed by the sign through the transmission of the signifier.

The signifier and signified of a sign are not always fixed, but a very fluid formation process. Objective things themselves develop and change. With the development and change of objective things, the meaning of signs will also change correspondingly, and the evolution process of each sign is very close to the real historical anthropology. When the same sign spreads in the historical and cultural background of different countries, the signifier and signified will also undergo deformation and alienation. These changes in meaning are closely related to society, culture, history and ideology.

The influence of "scene" transformation on the sign system variation of Chinese warrior statues

Signs do not and cannot provide the whole meaning of communication activities, and a considerable part of the meaning of signs comes from the "scene". The signifier and signified of a sign will vary because they are propagated in different "scenes". The "scene" here includes: 1. The environment of the sign system itself; 2. Known information background of both parties.

For China, there is a process of accepting a foreign religion and culture, as well as a foreign religious statue. Although they follow the Buddhist rituals, these differentiated expressions are very meaningful. In fact, even Buddhist sutras have been modified or deleted to meet the needs of local cultural circumstances.

If the Chinese Buddhist warrior statues often appear on the tiger”s head hat as a sign. The changes in the lion's head helmet of the ancient Greek statue of Heracles to the tiger's head hat of the statue of Vajrapāni at Maijishan Grottoes temple of the Northern Zhou Dynasty are examples of cultural "scene" shifts affecting the variation of signifiers.It is illustrated in Figure 4.



Fig.4 Tiger's head hat

*Shows the earliest lion's head helmet came from the image of Hercules in ancient Greece, which was transformed into the tiger's head hat after it was introduced to China. (Right first : 6th century BC, Ancient Greece ,The statue of Hercules. Middle: 2nd century AD Gandhara Period, British Museum, UK , The statue of Vajrapāni . Left first: 557 AD - 581 AD Northern Zhou Dynasty, Maijishan Grottoes temple,China ,The statue of Vajrapāni)

The statue of the "Vajrapāni" in the Buddhist warrior statue was first borrowed from the statue of Heracles in the ancient Greek statue. As the Greek hero, the first task assigned to him by King Eurystheus was to kill the Nemean lion and peel off the lion's hide. The lion was so powerful that his fur was invulnerable. Hercules killed the lion with his magical powers and peeled the skin off with his own claws. From then on, he wore the lion's skin as a armour and the lion's head as a helmet, and received much help in the subsequent fierce battles. Since then, the image of Hercules with the lion's head has become an established image.

The Buddhist statues were introduced from Central Asia to China in East Asia, where there was no trace of the life of lions. Craftsmen had to build the statues of "Vajrapāni" according to what they saw and heard, and the lion-head cloak became the tiger head hat common in the statues of Buddhist warriors in China.

The body dynamics of the Buddhist warrior statues created by Chinese craftsmen will generally continue the statue model passed on by the master's mouth. In actual production, talented craftsmen will make some subtle free play according to their own aesthetic taste, but will not change the most basic formula, which is created within a certain limit.

Buddhist warrior statues are religious symbols, inspired by Buddha or Bodhisattva, which are hyperpersonal. However, the craftsmen incorporate their own observations and preferences of daily life, including the appearance and physical features of local people, the costumes and props of martial artists in local operas, and the gestures of martial artists during martial arts practice.

In addition, in the expression of warrior statue art, the posture of the statue represents the spiritual power of the movement. When the talented craftsmen carve and shape, they subconsciously use the rhythm of the lines to dominate the form of the work, practice the artistic pursuit of “Qi Yun Sheng Dong”(This Chinese word means : Artistic works reflect the momentum of all things in the universe and people's spiritual temperament, charm degree, to achieve natural and vivid, fully display its vitality and appeal of the aesthetic realm), and create the unique aesthetic characteristics of Chinese modeling.

In the "scene" of Chinese folk beliefs and legends, the symbolic connotation of Buddhist warrior statues also adds the meaning of folk beliefs such as protecting the country, protecting the people, exorcizing evil and eradicating epidemics to the Buddhism doctrine of "understanding life and death, eliminating suffering and sorrow" transmitted by the original Buddha guardian. This signifier form, which is called "abandon the raft upon landing" in Buddhism, has endowed more people with the vision of praying for good fortune and protection in the Chinese folk belief system. The fierce and mighty figurehead shape of warriors has brought awe and sense of security to ordinary people, and found a suitable signifier form for the connotation of folk belief of "pursuing advantages and avoiding disadvantages”

3. The influence of recipient subject experience on the variation of Chinese Buddhist warrior image sign system

The motivation support of symbolic meaning variation sometimes comes from the experience of the cognitive subject. Due to the different experience and cultural background of the cognitive subject, the basis for the interpretation of symbol form will also be different, which leads to the variation of symbolic meaning.

In Buddhist statue art, the functions of Buddhist warrior statues are mainly reflected in two aspects, religion and image, due to the different identity and observation purpose of the viewer, as well as the different observation perspective of

each viewer. At the beginning of the creation of Buddhist images, the main function of Buddhist warrior images should be preaching and visualizing. Guide the viewer into the spiritual world of Buddhism and fully comprehend the Buddhist teachings. To help them understand Buddhist ideas correctly and to regulate their own behavior. The identity of such viewers is generally believers or people engaged in religious studies. They don't spend too much time and energy on art, but more on digging out the hidden religious connotation behind the statues to get inspiration and spiritual touch. In the eyes of Buddhist believers, the statues of Buddhist warriors are just a bridge connecting themselves with religious thoughts. They are more eager to gain knowledge from the statues and try to gain a deeper understanding of Buddhism.

There are also some viewers who have a completely different focal points when observing Buddhist statues. They pay more attention to the visual feelings brought by Buddhist statues and focus on appreciating the artistic value of Buddhist statues in the art of Buddhist statues. They observe from the perspective of images. This type of audience usually includes ordinary viewers, artists, craftsmen and researchers. They will pay more attention to the expression form of the external shape of the statue and obtain an aesthetic experience.

Knowledge from Research

Identify the body of knowledge that is the result of research. Synthesis in the form of diagrams, charts or concept maps with a concise, easy-to-understand format/structure description

Conclusion

The signified of sign is based on the signifier, through which the signified behind the sign can be conveyed. According to Saussure's semiotics theory, the hidden content of ideology and spiritual pursuit contained in the image signs of Chinese Buddhist warriors can be interpreted.

Its connotation refers to a psychological effect of protecting the country, protecting the people, eliminating disasters and elimination of plague. Supporting such an image can get many benefits and eliminate various disasters. Basically speaking, both the craftsmen and the donors were common people living in China at the same

time, and the creation of these majestic warrior images was in line with the spiritual needs of the people at that time.

The limitation of the article is that only qualitative research is used, and the research method is relatively simple. Future research will use quantitative and qualitative mixed research methods to make the research results more comprehensive. In addition, I lack the ability to read Sanskrit Buddhist classics, and my research on some original materials is not deep, which may affect the accuracy of the expression of the article.

Finally, some suggestions for other researchers: First of all, The research related to the Chinese Buddhist Warrior Statues can be studied using an interdisciplinary approach to supplement the limitations of the research. Secondly, the research on Chinese Buddhist Warrior Statues can enrich and improve the existing research on Buddhist art from many perspectives such as history, geography and belief circulation, and there are still many problems to be solved in this field. Third, there is still a lot of research space in the research of the statue of Jingang-Lishi, and there are still many problems to be explored and studied by scholars and colleagues.

References

Dang , C. (2017). A Research of Vajra-pani from the Perspective of Religious Studies. **Journal of Tibet University**, (5), 34-41

Emmerick, R. E. (2016). **The Sutra of Golden Light: A Translation of the Suvarnabhasottamasutra**. Motilal Banarsidass.

Hesiod (1966). **Theogony.** L. W. Martin (Ed.). Clarendon Press.

Liu, H. T. (2020).Wearing the head of Buddha to fight the epidemic. **Cultural Heritage**,(5), 80-88.

Li, X. (2018). Vajrapani the deity produced by artisan. **Sculpture**, (127), 90-93.

Ling, L. A. (2008). The “Sinicization” process of the images of Vajrapani in Dunhuang Grottoes durang the Northern Wei Dynasty. **Chinese Culture Forum**, (4), 5-12.

Morris, C. W. (2014). **Writings on The General Theory of Signs** (p. 420). Walter de Gruyte.

Mao, N. (2004). Longmen Grottoes' statue of Vajrapani: On the localization and secularization of Chinese Buddhist Art. **New Art**, (4), 43-44.

Saussure, F., &Wade, B. (1959). **Coursei General Linguistics** (pp. 66-67). Philosophical Library.

Robert, E. et al. (2013). **The Princeton Dictionary of Buddhism**. Princeton University Press.