

The Meaning of Special Attributes in The Embodiment Sculpture of the Majapahit's Female Figure: Semiotic Study on Gayatri, Tribhuwanatunggadewi, and Suhita Sculptures

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Abstract

Attributes of the sculpture are one of the most important aspects of the sculpture iconography, as some embodiment sculptures have special attributes as the identity of the figure being depicted. The embodiment sculptures discussed in this study are the embodiment sculptures of the Gayatri, Tribhuwanatunggadewi, and Suhita. This study aims to reveal the meaning of the embodiment sculptures' special attributes and the relationship between these meanings and the figures depicted. Peirce's semiotic study was employed in this study. Based on the semiosis on the sculpture attributes, it is found that Tribhuwanatunggadewi is a Shiva-Buddhist queen regnant. It is also found that Suhita implemented government politics and cultural policy during her reign, as well as strengthening information regarding the role of Gayatri and Tribhuwanatunggadewi as *Makalamangalya*. This study contributes a novel finding which complements pre-existed studies on iconography. It also contributes a methodology novelty in that semiotic approach could be used to provide comprehensive data in archaeological study.

Keywords: *Special Attributes, Embodiment Sculptures, Majapahit Female Figure, Semiotics*

Abstrak

Atribut pada arca merupakan salah satu aspek paling penting dalam ikonografi arca, beberapa arca perwujudan memiliki atribut istimewa sebagai identitas dari tokoh yang diarcakan. Arca perwujudan yang dibahas dalam telaah ini adalah arca perwujudan dari tokoh perempuan Gayatri, Tribhuwanatunggadewi, dan Suhita. Tulisan ini bertujuan untuk mengungkap bagaimana makna atribut-atribut istimewa dari arca-arca perwujudan serta hubungan makna tersebut dengan tokoh yang diarcakan. Kajian semiotika Peirce digunakan untuk mengungkap makna di balik atribut istimewa arca perwujudan diperlukan. Berdasarkan kajian semiotic, pada atribut istimewa arca perwujudan, diketahui Tribhuwanatunggadewi beraliran Siwa-Buddha dan Suhita menerapkan pengetahuan politik pemerintahan dan kebudayaan pada masa pemerintahannya, serta memperkuat keterangan mengenai peranan Gayatri dan Tribhuwanatunggadewi sebagai makalamanggalya. Kajian ini memberikan kontribusi metodologis dimana kajian semiotika dapat menyajikan data yang komprehensif dalam ikonografi arca.

Kata kunci: *Atribut Istimewa, Arca Perwujudan, Tokoh Perempuan Majapahit, Semiotika*

Introduction

Sculptures are physical embodiments of gods and goddesses worshiped by devotees or worshippers. Sculptures with physical embodiments of gods and goddesses are also called non-embodied sculptures. Important components in the study of sculptures are attributes, artistic value, and iconometry. In this case, the attribute is a characteristic that distinguishes one sculpture from another. Attributes can be in the form of *laksana* or a sign of divinity and decoration found on the sculpture (Maulana, 1997).

Among sculptures of goddesses, female figures such as Gayatri, Tribhuwanatunggadewi, and Suhita during Majapahit time are among embodied goddesses gained much interest on archaeological studies. The Majapahit Kingdom was a kingdom that developed in the 13th to 15th centuries AD. In the process towards its glory, there were a number of female figures who also played important roles, such as: Gayatri, Tribhuwanatunggadewi, and Suhita. The three influential

figures were highly respected members of the Majapahit kingdom. When they died, their figures were enshrined as goddesses and made into their dharma temples (Pigeaud, 1960).

This present study aims at uncovering the meaning contained in the attributes of embodied sculpture and analyzing the relationship between the meaning of the special attributes of embodied sculptures and the lives of the Majapahit female figures who are enshrined. The characters are three female figures of Majapahit, namely Gayatri, Tribhuanatunggadewi, and Dyah Suhita, court figures who were asked to participate in holding the reins of power in Majapahit. Gayatri was incarnated as Goddess Prajnaparamita in Bhayalango Temple (Munandar, 2003a). Tribhuanatunggadewi was manifested as Goddess Parvati, the sculpture was made during the sradha ceremony and was found at the place where Tribhuanatunggadewi worshiped, namely at Ngrimbi Temple (Bernet Kempers, 1959). Meanwhile, Dyah Suhita is embodied in the depiction of the figure of a female queen on the embodiment sculpture found in Jebuk. Apart from these sculptures, there are also sculptures of other embodiments depicting the same goddess. Other embodied sculptures, such as the Prajnaparamita sculpture, are found in the ruins of *Cungkup Putri* near Singhasari Temple, and the Retja Bride sculpture is found in Jebuk. The sculptures embodied by these figures have their own special features, namely their very complete attributes, which characterize the making of these sculptures specifically for the great figures who once reigned.

The special attributes referred to in this study are 1) special attributes that are only found in embodied sculptures and are not possessed by non-embodied sculptures, and 2) the attributes found are limited to a few sculptures. In order to find out these special attributes, it is

necessary to conduct a search of the attributes that are only possessed by the embodied sculpture that refers to *Model Deskripsi Arca Tipe Tokoh* (Sedyawati, 1983).

The special attributes serve as a significant object of study, as they can be related to the background of the female figures of Majapahit who are enshrined. Studies on special attributes on sculptures have not been widely carried out, therefore, the symbols and meanings contained in the sculptures are not clearly known. Symbols and meanings can explain what *Silpin* was trying to convey in making the sculpture, especially in the embodiment of the sculpture. The meaning of the embodiment sculpture can reveal the life of the character being enshrined.

Literature Review

There are several studies discussing the embodiment of sculptures. A.J. Bernet Kempers discussed the aspects examined in the embodiment of Tribhuwanatunggadewi sculpture in his book *Ancient Indonesian Art* (1959). The Parvati sculpture was identified as a portrait of Queen Tribhuwanatunggadewi, this sculpture was found in Ngrimbi Temple. This sculpture has the characteristic of Majapahit artist hand, indicated by the presence of a lotus flower that appears on the vase on the left and right of the sculpture. Besides that, the sculpture was depicted in a large size, which is in accordance with the political situation of Majapahit at that time. The sculpture was estimated to have been made in 1384 at the *sraddha* ceremony which was held 12 years after Tribhuwana's death in 1372 AD (Bernet Kempers, 1959).

Another study who explored the sculptures of Gayatri, Tribhuwanatunggadewi and Suhita was the one by Titi Surti Nastiti in

her dissertation entitled *Kedudukan dan Peranan Perempuan dalam Masyarakat Jawa Kuna (Abad VIII-XV Masehi)* which was published by the Archeology Study Program, Universitas Indonesia (2009). Nastiti described the Bride Retja sculpture, depicting two prominent kingdom figures as god and goddess in Tulungagung. Meanwhile, in the same place, a female sculpture was found, which was thought to be a queen and the exact figure as the female figure in the bride sculpture—suspected to be Suhita (Nastiti, 2019).

The study of the Suhita sculpture was also discussed by Jan Fontein, R. Soekmono, and Satyawati Suleiman in their book entitled *Kesenian Indonesia Purba: Zaman-zaman Djawa Tengah dan Djawa timur* (1972). The book mentioned that the Queen sculpture was thought to be the embodiment of Suhita based on the attributes of the lotus flower on the back of the sculpture, which seemed to give the impression that the queen had emerged from a lake or pond (Fontein, 1972).

The narrative regarding the Prajnaparamita sculpture, the embodiment of Gayatri, was mentioned in several writings. One of them was written by Agus Aris Munandar in his chapter entitled "*Arca Prajnaparamita sebagai Perwujudan Tokoh*" in a book entitled *Aksamala: Untaian Persembahan untuk Ibunda Prof. Dr. Edi Sedyawati* (2003). The article stated that when Gayatri died, she was enshrined as Prajnaparamita at Bhayalango Temple, in accordance with what was reported in *Nagarakrtagama* *pupuh* 69: 1-3. Jnanawidya carried out this ordination at Prajnaparamitapuri, namely Bhayalango Temple, during the *sraddha* ceremony. The Prajnaparamita sculpture from Singhasari Temple was also a manifestation of Gayatri, based on the explanation in the Gajah Mada inscription found near Singhasari Temple (Munandar, 2003a).

The abovementioned studies on the three goddesses' sculptures were limited to discussing the study of the iconography of sculptures and have yet to discuss in detail the meaning of these sculptures. This research seeks to discuss studies that have never been discussed before, namely, to reveal the life of the character who is envisioned by interpreting the attributes of embodied sculptures through their attributes using a semiotic approach. Methodologically, the use of semiotic approach as an effort to interpret the attributes of embodied sculptures has never been made before. The use of a semiotic approach can be a tool for uncovering the meanings and symbols contained in the special attributes of the sculpture and its relationship to the figure being enshrined, and this is the methodological gap that this study fills.

Method

The present study employed archaeological and semiotic methods. Archaeological research methods start with formulation, implementation, data collection, data processing, analysis, interpretation, and publication. Archaeological research methods are summarized again into three more general parts: data collection, data processing, and interpretation (Sharer & Ashmore, 2003). Field studies and literature studies were carried out at the data collection stage. The field study consisted of verbal and pictorial data recording of the sculptures in the collections of the National Museum, Muaro Jambi Bathing Area Information Center, and Bhayalango Temple.

The sculptures used as data sources in this study consisted of two types: embodied sculptures and non-embodied sculptures. The embodied sculptures included the Parvati sculpture with inventory number 256 a/103b, found at Ngrimbi Temple, identified as a portrait of Queen Tribhuwanatungadewi. The second embodiment sculpture

was the Parvati sculpture, with inventory number 114 C/3546 in the collection of the National Museum. The next embodied sculptures were the Queen sculptures, with inventory number 6058, and the Retja Bride sculpture, with inventory number 5442, in the collection of the National Museum, which were identified as the Suhita sculptures. The next sculpture was the Prajnaparamita sculpture with inventory number 17774 in the collection of the National Museum and the Prajnaparamita sculpture from Bhayalango Temple, which is identified as the embodiment of Gayatri.

After the data collection stage was complete, the data processing was carried out to embodiment sculptures by referring to the elements contained in the *Model Deskripsi Arca Tipe Tokoh*. These elements included: general data, general characteristics, special features, *laksana*, and jewelry (Sedyawati, 1983). At the data processing stage, an analysis was also carried out on the special attributes of embodied sculptures using Peirce's semiotic approach.

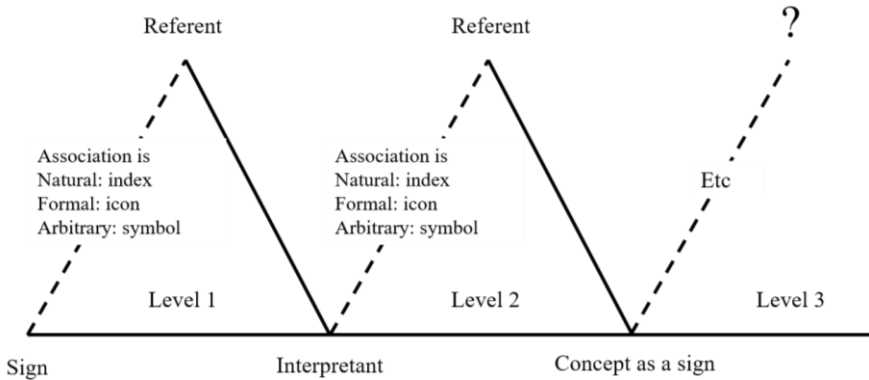


Figure 1. Semiosis process

According to Peirce, sign meaning is a cognitive process called semiosis (Hoed, 2014). Semiosis is the process of forming a sign that departs from a sign related to the referent in human cognition as an interpretant. Semiosis can be done when the interpretant of the triangle

has references from clear sources (Hoed, 2014). Semiosis is carried out when a sign or sign has a certain referent and is ultimately associated with an interpretant. Semiosis as a triadic circuit is shaped like Figure 1.

In the semiosis process, the sign has a (natural/formal/arbitrary) association with the referent. The referent can be interpreted as an interpretant. The interpretant can become a second sign and repeat the previous triangular process, where the concept that previously was an interpretant can turn into a new sign and the semiosis process continues. The use of semiotics in archaeological studies is intended as an attempt to approach the truth of meaning, namely a meaning that may have been given by the people who used the artifacts in the past (Munandar, 2003b).

In the last stage, interpretation was carried out to examine the relationship between the meaning of the special attributes of the sculptures embodied by Gayatri, Tribhuwanatunggadewi, and Suhita and the figures being enshrined. Interpretation was made by making a semiosis of the postulates that were considered to have the strongest truth. The postulates were put forward based on historical analogies to written sources relating to the Majapahit era, which discussed the lives of the three female figures of Majapahit using Peirce's semiotic approach. Written sources from the Majapahit era also provided overviews of the lives of the figures Gayatri, Tribhuwanatunggadewi, and Dyah Suhita. In summary, the procedures of this study can be seen in Figure 2.

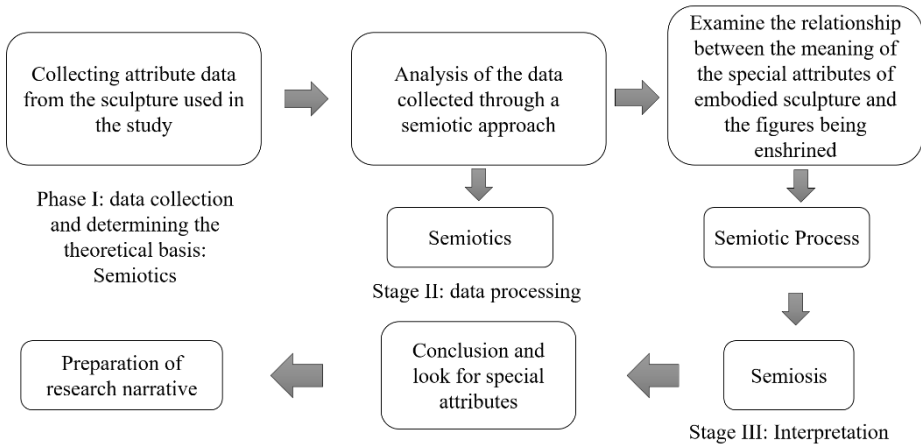


Figure 2. Stages of the Research Process

Result and Discussion

Special Attributes to the Sculptures of the Embodiment of Majapahit Female Figures

Each embodied and non-embodied sculpture is given a code name according to the identity of the sculpture. Embodiment sculptures include: 1) The sculpture of Dewi Parvati with inventory number 256a/103b in the collection of the National Museum is named Parvati Sculpture 1, 2) The sculpture of Dewi Parvati with inventory number 114 C/3546 in the collection of the National Museum is named Parvati Sculpture 2, 3) Prajnaparamita sculpture with inventory number 17774 in the collection of the National Museum is named Prajnaparamita Sculpture 1, 4) Prajnaparamita sculpture with inventory number 186/TLA/1996 from Bhayalango Temple is named Prajnaparamita Sculpture 2, 5) Queen sculpture with inventory number 6058 in the collection of National Museum is named Queen sculpture, 6) and the Retja Bridal sculpture with inventory number 5442 in the collection of the National Museum is named the Retja Bride sculpture. Non-manifested sculptures include: 1) The Parvati sculpture, with inventory

number 6347, is named Parvati 3 sculpture, 2) The sculpture of a noblewoman, with inventory number 310, is named the noblewoman sculpture, and 3) the Prajnaparamita sculpture in the collection of the Muaro Jambi Bathing Area Information Center named the Prajnaparamita 3 sculpture.

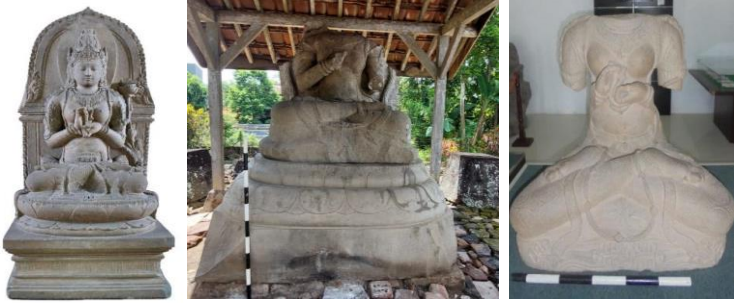


Figure 3. Prajnaparamita Sculpture 1 (left) (Source: Museum Nasional, 2021); Prajnaparamita Sculpture 2 (center) (Source: Andik, 2022); Prajnaparamita 3 sculpture (right) (Source: Taufik, 2022)



Figure 4. Parvati Sculpture 1, Parvati Sculpture 2, Queen sculpture, Retja Bride sculpture, Parvati 3 sculpture, Aristocrat Woman sculpture (left to the right). Source: Nabila, 2022

The search for special attributes on the embodied sculptures is carried out by referring to the elements contained in the *Model Deskripsi Arca Tipe Tokoh*, including general data, general characteristics, special features, *laksana*, and ornaments (Sedyawati, 1983) as Tabel 1.

Table 1. The iconographic components observed in embodied sculptures

Details	Component
General data	The size of the chest, the nature of cultivation, and the method of cultivation
General Features	Materials, <i>asana</i> , and <i>stela</i>
Special Features	Body shape, facial expression, <i>urna</i> , ears, neck, body posture, foot posture, <i>mudra</i> , number of hands, number of feet, <i>Surya Majapahit</i> , and a lotus in a vase
<i>Laksana</i>	Front right, front left, rear right, and rear left
Jewelry	<i>Sirascakra</i> , crown, <i>jamang</i> , headband, <i>sumping</i> , hair ornament, earrings, necklace, <i>upavita</i> , breast sash, belly tie, breastplate, shoulder girth, bracelet, ring, cloth, <i>wiru</i> , belt, hip jewelry, <i>uncal</i> , <i>sampur</i> , anklets, and toe rings

Comparisons between embodied and non-embodied sculptures were made based on the identity of the sculptures. The embodiment sculptures of Parvati Sculpture 1 and Parvati Sculpture 2 were compared with the Parvati 3 sculpture (non-embodiment). Prajnaparamita Sculpture 1 and Prajnaparamita Sculpture 2 compared to Prajnaparamita Sculpture 3 (non-embodiment). The embodiment sculptures of Queen and Retja Bride were compared to the Aristocrat Woman sculpture (non-embodiments). Based on the comparison of the iconographic elements in embodied and non-embodied sculptures, there are a number of special attributes found in embodied sculptures as presented in Table 2.

Table 2. Special attributes of embodiment sculptures

Sculpture's Name	Special Attributes
Prajnaparamita Sculpture 1	1) chest size and body shape, 2) <i>stela</i> , 3) <i>asana</i> , 4) <i>sirascakra</i> , 5) <i>sampur</i> , 6) necklace, 7) <i>kirat bahu</i> , 8) belt, and 9) chest sling.

Sculpture's Name	Special Attributes
Prajnaparamita Sculpture 2	1) chest size and body shape, 2) <i>asana</i> , 3) belly band, 4) <i>kucabandha</i> , and 5) <i>sampur</i> .
Parvati Sculpture 1	1) chest size and body shape, 2) <i>stela</i> , 3) <i>Surya Majapahit</i> , 4) head band, 5) necklace, 6) bracelets, 7) chest sling, 8) belly band, 9) ring, 10) cloth, 11) hip jewelry, 12) lotus in a vase, and 13) neck.
Parvati Sculpture 2	1) chest size and body shape, 2) <i>stela</i> , and 3) lotus in a vase.
Queen Sculpture	1) <i>asana</i> , 2) <i>stela</i> , 3) posture, 4) foot posture, 5) lotus in a vase, 6) chest sling, 7) hip jewelry, 8) chest size, 9) <i>jamang</i> , 10) <i>sumping</i> , 11) <i>upavita</i> , 12) belly band, 13) <i>uncal</i> , 14) <i>kirat bahu</i> , 15) belt, 16) cloth, 17) necklace, 18) ring, 19) lotus relief, and 20) lotus pond relief
Bride Retja Sculpture	1) <i>Surya Majapahit</i> , 2) posture and foot posture, 3) head bands, 4) mirror, 5) chest size, 6) <i>stela</i> , 7) <i>sirascakra</i> , 8) headband, 9) <i>jamang</i> , 10) <i>sumping</i> , 11) <i>upavita</i> , 12) necklace, 13) belly band, 14) <i>uncal</i> , 15) cloth, 16) belt, and 17) relief pillars

Each special attribute of the embodiment sculpture is grouped according to its type: 1) special attributes in accordance with the provisions of the characteristics of the Majapahit sculpture, 2) special attributes that match the aesthetics of the artist, and 3) special attributes outside of the characteristics of the Majapahit sculptures and the artist's aesthetics, this is adjusted to the characteristics of these special attributes as presented in Table 3 and 4.

Table 3. Special attributes according to the characteristics of Majapahit and the artist's aesthetics on embodied sculptures

Sculpture's Name	Special Attributes in accordance with the provisions of the characteristics of the sculpture of Majapahit	Special attributes that match the aesthetics of the artist
Prajnaparamita Sculpture 1	1) <i>sampur</i> , 2) <i>kirat bahu</i> , and 3) belts	1) <i>stela</i> , 2) <i>asana</i> , 3) <i>sirascakra</i> , 4) necklace, and 5) chest sling
Prajnaparamita Sculpture 2	1) belly band, and 2) <i>sampur</i> .	1) <i>asana</i> , and 2) <i>kucabandha</i>
Parvati Sculpture 1	1) <i>Surya Majapahit</i> , 2) headbands, 3) bracelets, 4) belly	1) <i>stela</i> , 2) necklace, 3) chest

Sculpture's Name	Special Attributes in accordance with the provisions of the characteristics of the sculpture of Majapahit	Special attributes that match the aesthetics of the artist
	band, 5) cloth, and 6) lotus in a vase	sling, 4) rings, and 5) hip jewelry
Parvati Sculpture 2	lotus in a vase	1) body shape, and 2) <i>stela</i>
Queen Sculpture	1) lotus in a vase, 2) <i>jamang</i> , 3) <i>sumping</i> , 4) <i>upavita</i> , 5) belly band, 6) <i>uncal</i> , 7) <i>kirat bahu</i> , 8) belt, 9) cloth	1) <i>asana</i> , 2) <i>stela</i> , 3) chest sling, 4) hip jewelry, 5) chest size, 6) necklace, and 7) rings
Bride Retja Sculpture	1) <i>Surya Majapahit</i> , 2) headband, 3) <i>jamang</i> , 4) <i>sumping</i> , 5) <i>upavita</i> , 6) belly band, 7) <i>uncal</i> , 8) cloth, and 9) belt	1) posture and foot posture, 2) <i>stela</i> , 3) <i>sirascakra</i> , 4) necklace, and 5) chest size

Table 4. Special attributes other than characteristics of Majapahit and the artist's aesthetics on embodied sculptures

Sculpture's Name	Special Attributes
Prajnaparamita Sculpture 1	Large and protruding breasts
Prajnaparamita Sculpture 2	Large and protruding breasts
Parvati Sculpture 1	Big, protruding breasts and three stripes on the sculpture's neck
Parvati Sculpture 2	Large and protruding breasts
Queen Sculpture	The relief of the lotus pond on the <i>padmasana</i> and the lotus relief behind the sculpture
Bride Retja Sculpture	Sitting posture, pillar relief, and mirror

Semiotic Analysis of the Special Attributes beyond Iconography

Semiotic analysis in Peirce's semiosis approach produced several meanings. Meaning was generated after going through a process of reasoning at several levels. The special attributes of embodied sculptures are interpreted as semiosis on Table 5.

Table 5. Semiotic description on the special attributes of goddesses sculptures

Sign	Levels of semiosis	Meaning	Explanation
The protruding and large breasts on the Parvati Sculpture 1, Parvati Sculpture 2, Prajnaparamita Sculpture 1, and Prajnaparamita Sculpture 2	3 levels	Index of Goddess Parvati as Mahadewi (Mother Goddess)	Related to the concept of Goddess Parvati as the Mother Goddess, namely ambā-bhavānī (Bapat & Mabett, 2017) and the concept of Parvati as Mahadevi (Kinsley, 1986).
The attitude of sitting on the Bride Retja Sculpture	3 levels	Index of Goddess Shiva and Goddess Parvati (In this case, God and his magic)	Related to the concept of Dwi Parvati as the magic of Lord Shiva (Kinsley, 1986)
Pillar relief on the Bride Retja Sculpture	3 levels	Icon from heaven concept	Related to the Sarabhasesa myth of Narasimha emerging from the Gold Cloth's palace pillar and the depiction of Parwata's Palace (Fontein, 1972; Kramrisch, 1981)
The wavy relief of the lotus pond on the Padmasana of the Queen sculpture	2 levels	Icon of the water of immortality	Related to the concept of a lotus pond containing <i>amerta</i> water or water of immortality (Fontein, 1972). <i>Amerta</i> water is a symbol of immortality and is the drink of the gods (Stutley, 2019)
The lotus relief depicted behind the	3 levels	Icon of the lotus as a symbol of	Related to the concept of

Sign	Levels of semiosis	Meaning	Explanation
Queen sculpture		perfect knowledge on Prajnaparamita (Buddhist) and a symbol for the god of knowledge on Ganesh (Hinduism)	Prajñāparamitā as a symbol of knowledge (Santiko, 2017) and Ganesha as the God of Knowledge (Wantari & Gunawan, 2020)
The mirror is like the Goddess on the Bride Retja Sculpture	2 levels	Icon of Shiva as a couple (Shiva-Parvati) Concept	Related to the concept of Shiva as the partner of Goddess Parvati (Kinsley, 1986)
Three lines on the neck (<i>trivali</i>) of Parvati sculpture 1	3 levels	Symbol of Buddha in conception	Related to the concept of Buddha Dhamma taught by the Buddha (Hansen, 2008)
<i>Tisikkhā</i> on the Sculpture of Parvati Sculpture 1	3 levels	Symbol of the teachings of Shiva-Buddha in Ancient Javanese	Related to the teachings of Shiva-Buddha in Ancient Javanese based on <i>Sutasoma</i> (Zoetmulder, 1985)

Table 5 presents the special attributes of the goddess sculptures analyzed semiotically through Pierce semiotic approach. It is shown that the special attributes have been interpreted in such ways that related to some concepts such as the teachings of Shiva-Buddha, knowledge symbols, and Buddha Dhamma. The levels of semiosis is explained in Figure 5.

Figure 5 illustrates that the protruding and large breasts in Parvati Sculpture 1, Parvati Sculpture 2, Prajnaparamita Sculpture 1, and Prajnaparamita Sculpture 2 as sign 1 have natural associations so that they produce signs in the form of indexes with the condition of women who are aged and have given birth (referent 1). The nipples of mothers

who have given birth will protrude, and the breasts tend to stick out (everted nipple) (Cadwell & Maffei, 2011). Breasts have a biological function as the main source for babies. Besides that, breasts are shown as a symbol of female fertility, as seen in the sculpture of Venus of Willendorf, where one part of the body, namely the breasts, is shown to be very large in proportion to the body compared to other body parts (McDermott, 1996).

The condition of women who are old and have given birth with large breasts is a representation of the mother (interpretant 1= sign 2). The condition of large breasts in unmarried women is also found in Suhita Sculpture. However, there are different conditions between the two, where the Parvati Sculpture 1 and Parvati sculptures 2 are depictions of the Tribhuwanatunggadewi figure, and the Prajnaparamita Sculpture 1 and Prajnaparamita Sculpture 2 are depictions of the Gayatri figure who already has children. Meanwhile, Suhita Sculpture depicts the unmarried character of Suhita. The sculpture of Suhita cannot be interpreted using the *makalamanggalya* concept because there are no supporting references regarding Suhita's life as a mother.

The breast, as a representation of the mother, has an arbitrary association so that it produces a sign in the form of a symbol with the concept of *makalamanggalya* (referent 2). The concept of *makalamanggalya* is interpreted as *makalamanggalya* during the Majapahit era (Nastiti, 2019) was based on inscriptions (interpretant 2=sign 3). The mention of *makalamanggalya* as the guide and supervisor (mother) of her offspring (the next potential ruler) is mentioned in several inscriptions, such as the Gēnēj II Inscription, the Prañcasārapura Inscription, and the Caṅgu Inscription (Nastiti, 2019). *Makalamanggalya* had an arbitrary association resulting in a sign in

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the form of a symbol with Devi Parvati as the mother goddess (referent 3). Parvati as a mother is known as Ambā or Ambā-Bhavānī, which in the purāṇic tradition becomes *Mahākālī*. This is mentioned in the *Yogeśvarī Māhātmya*, which mentions the Mother Goddess (Parvati) who is incarnated as a Yoginī or Yogeśvar who destroys demons (Bapat & Mabett, 2017).

Dewi Parvati, as the mother goddess, is interpreted as Goddess Parvati as the Mahadewi (interpretant 3). Dewi Parvati, as a Mahadewi, has no referents, therefore she cannot become a sign, and semiosis stops at the third level. The meaning of protruding and large breasts in the semiosis chart is as Figure 5.

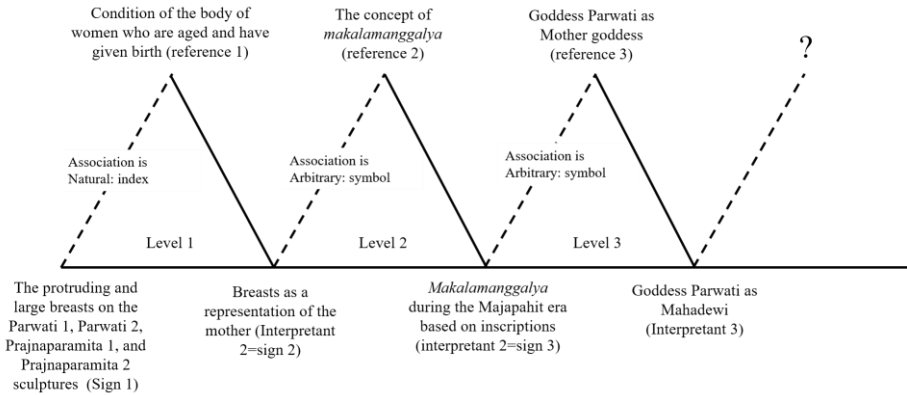


Figure 5. Semiosis special attributes of protruding and large breasts in Parvati Sculpture 1, Parvati Sculpture 2, Prajnaparamita Sculpture 1, and Prajnaparamita Sculpture 2

The meaning of the special attributes of protruding and large breasts is an index of Dewi Parvati as the Mahadewi. In this series of semiosis, the breast is also a representation of the mother where the mother has the role of the mother giving birth, caring for, and raising the child to grow up. This is related to the concept of *makalamanggalya* which refers to the term under supervision or under the guidance found in the inscriptions from the Majapahit period (Nastiti, 2019). The concept of

makalamanggalya was found in several Majapahit period inscriptions as follows:

Makalamanggalya refers to the term under supervision or under guidance (Nastiti, 2019). This term is also mentioned in the Gēnēj II inscription dated 1251 Saka (1329 AD). Here's the quote:

(3) *śrī tribhuwanottuḡgadewī jayawiśṅwarddhanī rājābhīseka samjñā pinitasajñākṛta dya[q] tya. pinratiśōa ti tiktawilwanagara. Makamaḡgalyājñā bhadāra kṛtarājasapatnī sāpakṣata arddhanareśwarīmūrā. bhadāra kṛta* (4) *rājasamātā* (Yamin, 1962)..

Translation:

Śrī Tribhuwanottunggadewī Jayawiśṅwarddhanī with the title or nickname Dyah Tya was enthroned in the Majapahit state, under the guidance of Bhatāra Kṛtarājasapatnī [who was] part of the *arddhanareśwarī* of Bhatāra Kṛtarājasa.

At that time, Tribhuwanatunggadewī guided her son, namely Hayam Wuruk. In the Caṅgu Inscription from 1280 Saka (1358 AD), it was stated that Hayam Wuruk was under the guidance or supervision of Śrī Tribhuwanottunggarājadewī Jayawiśṅwarddhanī (*Makalamanggalya*) (Nastiti, 2019).

I.a. (3) *irikā diwaśanyājñā pāduka śrī tiktawilwanagareśwara. Śrī rājasanagara nāmarājābhīse* (4) *ka. raṅprathita mantrinirjita nṛpāntaropayana surāḡgaḥo pamānāneka warakāminī sewyamāna. garbhoppattināma* (5) *dyaq śrī hayām wuruk. makamaḡgalyājñā pāduka bhaḡāra śrī tribhuwanottuḡgarājadewī jayawiśṅwarddhanī nāma rajñābhi* (6) *śeka. nṛtta racanādi guṅa kośalyālaya tīrthodakamaya nirmalamānasa* (Pigeaud, 1960).

Translation:

At the time of Śrī Pāduka's order, the King in the Majapahit kingdom who had the title Śrī Rājasanagara, got beautiful girls resembling angels, as a sign of respect for the kings who were conquered by his ministers, with the name Dyah Śrī Hayām Wuruk. [He] was under the guidance of Paduka Bhatāra whose title was Śrī Tribhuwanottunggarājadewī Jayawiśṅwarddhanī

Heritage of Nusantara:

[who] was skilled in creating dances, was virtuous, became a source of life like the clear waters of Lake Mānasa. Hayam Wuruk was not only mentored by his mother, but also by his grandmother who had the title Bhatāra Kītarājasapatnī. Information regarding this is also found in the Prañcasārapura inscription from the Majapahit period (t.t.)

Based on this explanation, it is known that the concept of a mother as a mentor existed during the Majapahit era, known as *makalamanggalya*. It indicated that the rulers of Majapahit, such as Tribhuwanatungadewi and Hayam Wuruk, were guided by their mother and grandmother, Gayatri. The depiction of a large breast with a prominent shape shows the construction of the artist's mind regarding the ideality of depicting a sculpture's breast. At that time, breasts were often symbolized as a symbol of fertility and life. An example is the breast of the Jaladwara sculpture during the Majapahit period, which was hollowed out and became a water channel for the king's baths. In this case, the breast has a meaning as a source of life (Astutik, 2017).

The conception of the mother is closely related to Dewi Parvati as the Mother Goddess. Parvati is known as *ambā* or *ambā-Bhavānī*, which in the purāṇic tradition becomes *Mahākālī*. This was mentioned in the *Yogeśvarī Māhātmya*, that the Mother Goddess (Parvati) was incarnated as a *Yoginī* or *Yogeśvar* who destroyed the demon *Dantāsura* (Bapat & Mabett, 2017). In another text entitled *Bhaviṣyottara Purāṇa*, Parvati was mentioned as a *Reṇukāmbā* who lives in *Ambā*. The text described about a *Brahmin* named *Reṇukā* who lived in *Dravida* and was in a sad condition and decided to go to *Ambāpura* to leave worldly pleasures and perform penances for *Mahādeva*. His action was successful and made *Mahādeva* happy, so he was bestowed with a boon by appearing *Śivānī* (Parvati) in the form of *Reṇukāmbā* before him (Bapat & Mabett, 2017). Based on this, it is

known that Parvati was described as the Mother Goddess with her first depiction as Ambā (Dewi Ibu), later as Yoginī or Yogeśvar, and finally described as *Reṇukāmbā* or Mother Goddess.

Mahadevi is therefore defined as: 1) Mahadevi as the ultimate reality itself, and 2) Mahadevi as the source of all divine manifestations (male and female) where Mahadevi is described as the great cosmic being in the highest heaven and transcending all qualities of all men and women (Kinsley, 1986).

The Meaning of the Special Attributes of the Manifestation Sculpture with the Figured Figure

The Meaning of Tisikkhā on the Parvati Sculpture 1

Figure 6 illustrates that *Tisikkhā* on Parvati Sculpture 1 as sign 1 has an arbitrary association (symbol) with Parvati Sculpture 1 influenced by Buddhist teachings (referent 1). The influence of the Buddha on the Parvati Sculpture 1 can be seen in the presence of *trivali*, or three lines on the neck of the Parvati Sculpture 1. The Parvati Sculpture 1 is influenced by Buddhist teachings referring to the existence of Shiva's teachings which are complemented by *tisikkhā* (Buddha) (interpretant 1=sign 2). Shiva's teachings equipped with *tisikkhā* (Buddha), have arbitrary associations (symbols) with Shiva Buddha Tattwa (the essence of Shiva-Buddha) (referent 2). J.H.C Kern states that the blending of Shaivism and Mahayana Buddhism is an attribution of meaning to a single supreme Principle (Suwantana, 2018). Shiva Buddha Tattwa (the nature of Shiva-Buddha) is interpreted with teachings about the nature of Shiva-Buddha (interpretant 2=sign 3).

The teachings about the nature of Shiva-Buddha have arbitrary associations (symbols) with books from the Majapahit era which

discussed Shiva-Buddha: Sutasoma (referent 3). In *Kakawin Sutasoma*, there was an explanation of Mahayana Buddhism and its relation to Siwaism, where the two schools of thought can coexist (Zoetmulder, 1985). Sutasoma was interpreted with Shiva-Buddhist teachings from the Ancient Javanese period (*interpretant 3*). The teachings of Shiva-Buddha during the Ancient Javanese period did not have a referent anymore, so they stopped at three levels. The meaning of *tisikkhā* on the Parvati Sculpture 1 in the semiosis chart is as Figure 6.

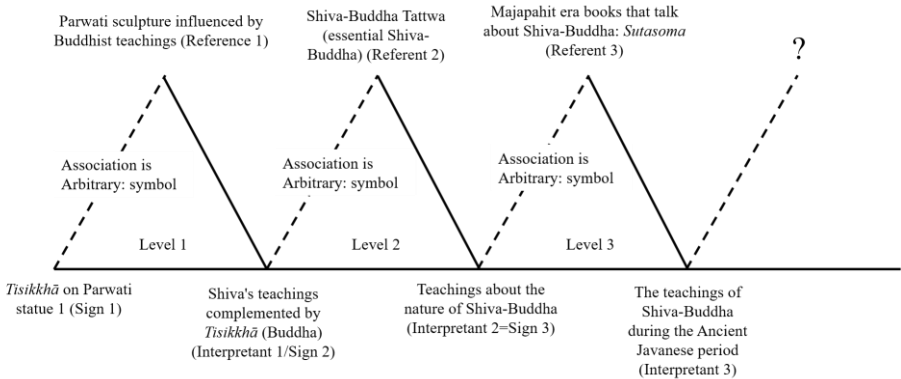


Figure 6. Semiosis *tisikkhā* on Parvati Sculpture 1

Tisikkhā in the Parvati Sculpture 1 can be interpreted as a symbol of the Shiva-Buddhist teachings of the Ancient Javanese period. The influence of Buddha on the Parvati Sculpture 1 can be seen in the presence of *trivali* or three lines on the neck of Parvati Sculpture 1, where the *trivali* symbolizes the three teachings of Buddha (*tisikkhā*), namely morality, meditation, and wisdom. (Gyatsho, 1990). This implies that the Parvati Sculpture 1 which symbolized Hinduism with a Majapahit style pattern, actually has Buddhist elements in it. The Parvati Sculpture 1 has elements of Shiva and Buddha, such as the dual concept of Shiva, namely shakti or Parvati, and a Buddhist element, namely *tisikkhā*. The existence of these two elements in a sculpture that breathes Hinduism refers to the concept of Shiva-Buddhist

teachings, where the mixture of Shivaism and Mahayana Buddhism is the giving of meaning to a single highest principle (Suwantana, 2018).

The teachings of Shiva-Buddha existed during the Majapahit period, where there were texts discussing Mahayana Buddhism and its relationship with Shivaism in *Kakawin Sutasoma*. In *Kakawin Sutasoma*, it was said that ascetics who follow Buddha or ascetics who worship Shiva could be blamed if they did not understand the Absolute as *Siwatwa* (Siwa's, Shiva's nature) and *Buddhatwa* (Buddha's, Buddha's nature). The major religions that developed in Majapahit at that time were the Shiva religion from the Śaivasiddhānta Hinduism and Mahāyana Buddhism. The Shiva-Buddhist religion is a designation for the highest reality or reality and is not a new religion where the two are parallel (Zoetmulder, 1985). In several texts, such as the *Kakawin Sutasoma*, *Kakawin Arjunawijaya*, and *Kunjarakarna*, it was stated that the highest reality is one but is called by various names according to the religion that worships. For example, Bhatara Buddha for Buddhists and Sang Hyang Paramasiwa for followers of the Shiva religion (Santiko, 2012).

Based on a quote from *Kakawin Sutasoma pupuh* 139 verse 5 as follows:

Rwāneka dhatu winuwus wara Buddha Wiśwa. Bhinneka rakwa ring apan kēna parwanosēn. Mangkāng jinatwa kalawan Śiwatwa tunggal. Bhinneka tunggal ika tana hana Dharma mangrwa

Translation:

“It is said that his two manifestations are Buddha and Shiva. It is said that it is different, but when can it be divided in two. Thus the Buddha's truth and Shiva's truth are one. Different from one, there is no dual Dharma” (Ariyoga, 2021)

The description in *Kakawin Sutasoma* is a description of how the Shiva-Buddhist teachings in Ancient Javanese, especially Majapahit, worked. From this explanation, it can be seen that the presence of *tisikkhā* on the Parvati Sculpture 1 is a form of applying Buddhist teachings to a sculpture that has a Hindu nuance. Based on this, it is known that the character depicted in Parvati Sculpture 1 is very likely to have three characters according to the *tisikkhā* concept: morality, meditation, and wisdom. It can also be seen that the *Silpin* sculpture maker tries to convey the values or teachings of the Buddha in the character of the Parvati sculpture 1.

The meaning of Trivali in the Parvati Sculpture 1 with the Tribhuwanatunggadewi Figure

The trivali attribute on the Parvati Sculpture 1 which is associated with the figure Tribhuwanatunggadewi is interpreted as semiosis. Figure 7 illustrates that the trivali on the Parvati Sculpture 1 as Tribhuwanatunggadewi as sign 1 has an arbitrary association so that it produces a sign in the form of a symbol with trivali as a *tisikkhā* symbol on Tribhuwanatunggadewi (referent 1). The three lines on the Buddha's neck, or *trivali*, symbolize the three teachings of the Buddha (*tisikkhā*), namely morality, meditation, and wisdom (Gyatsho, 1990). Parvati Sculpture 1 is a Parvati sculpture identified as a portrait of Queen Tribhuwanatunggadewi (Bernet Kempers, 1959).

Trivali, as a symbol of *tisikkhā* in Tribhuwanatunggadewi, refers to Tribhuwanatunggadewi who performs *tisikkhā* (interpretant 1=sign 2). Tribhuwanatunggadewi who performs *tisikkhā* has arbitrary associations so as to produce a sign in the form of a symbol with Tribhuwanatunggadewi, who is familiar with Buddhist teachings (Buddhadharma) (referent 2). The application of the three Buddhist

teachings by Tribhuwanatunggadewi is very likely reflected in the way she ruled in Majapahit. These things are related to how Tribhuwanatunggadewi was political and became the ruler of Majapahit. Tribhuwanatunggadewi, who is familiar with Buddhist teachings, interpreted the Buddha's concept in himself (interpretant 2 = sign 3). The Buddhist concept in Tribhuwanatunggadewi is arbitrarily associated so that it produces a sign in the form of a symbol with Buddhism (referent 3).

Buddhism is interpreted with the concept of Buddhism (interpretant 3=sign 4). The concept of Buddhist teachings has an arbitrary association so that it produces a sign in the form of a symbol with Siddhartha Gautama (referent 4). Siddhartha Gautama is interpreted as Gautama Buddha (interpretant 4). Gautama Buddha does not have a referent anymore, so he cannot form a new sign. The meaning of the *trivali* attribute on the Parvati Sculpture 1, which is associated with the figure of Tribhuwanatunggadewi in the semiosis chart, is as Figure 7.

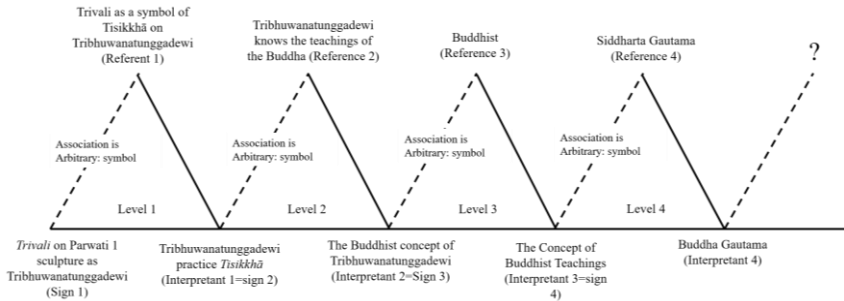


Figure 7. Semiosis *trivali* on the Parvati Sculpture 1 with the Tribhuwanatunggadewi Figure

The meaning of the *trivali* attribute on the Parvati Sculpture 1 can be interpreted as a symbol of the application of the three Buddhist teachings in the reign of Tribhuwanatunggadewi. The Parvati Sculpture 1 has nuance of Hinduism, even though there are

characteristics of a Buddhist sculpture adapted into it. This indicates that it was *Silpin* who keep a message about the character being enshrined, namely Tribhuwanatunggadewi. Based on this, it is known that the figure of Tribhuwanatunggadewi, who is described as Dewi Parvati, very likely has three characters: being morality, meditation, and wisdom (Huong, 2019). This is very likely to be applied in her reign in Majapahit.

These three teachings are reflected in the way of the government of Tribhuwanatunggadewi when she was queen in Majapahit. These teachings were applied to several policies or actions carried out by Tribhuwanatunggadewi as follows:

1. Morality

This teaching was applied by Tribhuwanatunggadewi during his reign when she served as a member of *Bhatāra Saptaprabhu* (*Pahēm Narendra*) or the Royal Advisory Council as reported in the Gajah Mada B Inscription, which dates to 1273 Śaka (1351 AD) and in *Kakawin Nagarakrtagama* (Nastiti, 2019). Her position as a member of *Bhatāra Saptaprabhu* was in accordance with the teachings of morality, namely doing the right thing, where the task of *Bhatāra Saptaprabhu* was to make good and bad considerations regarding the replacement of *Mahapatih*'s position (Nastiti, 2019). Considering good and bad was one of the right actions and does not harm any party because she acted fairly.

2. Meditation

This teaching was applied by Tribhuwanatunggadewi in two events and policies during his reign. First, Tribhuwanatunggadewi succeeded in quelling a number of rebellions, such as those in Sadeng and Keta.

This was in accordance with the teachings of meditation, which is the right effort to eliminate the evil elements that are already there (Munandar, 2015). Second, Tribhuwanatunggadewi's aspirations were the same as Gajah Mada's, namely to unite the archipelago. This was in line with the teachings of meditation, which was to awaken good elements where this unification is intended so that Majapahit could become bigger and more famous.

3. Wisdom

This teaching was applied by Tribhuwanatunggadewi in two events and policies during his reign. First, Tribhuwanatunggadewi carried out a politics of reciprocity by giving the position of *mahapatih* to Gajah Mada because of his great services to Majapahit and for himself, namely quelling the rebellion in Sadeng and helping Tribhuwanatunggadewi to ascend the throne (Munandar, 2015). This was related to the teachings of wisdom that applies the law of cause and effect or karma, where good things will be rewarded by good deeds.

The Meaning of the Lotus Relief on the Suhita Sculpture with the Dyah Suhita Figure

The attributes of the lotus relief on the Suhita sculpture which are associated with the figure of Dyah Suhita can be interpreted as semiosis. Figure 8 illustrates that the lotus growing near Suhita is interpreted as a lotus growing in water (interpretant 1=sign 2). Lotuses that grow in water have arbitrary associations that produce signs in the form of symbols, with lotus growth as a process of developing science (reference 2). The process of the growth of the lotus is metaphorically associated with the process of the formation of knowledge in the

Vedas. This relates to an important aspect of the creation of the universe according to Hindu beliefs (Aamir & Malik, 2017).

The growth of the lotus is interpreted as developing science (interpretant 2=sign 3). The science that develops has associations that are arbitrary so as to produce signs in the form of symbols with science in Suhita (referent 3). During Suhita's reign, the state of Majapahit was calm, without rebellions and battles, which can be interpreted that Suhita was very likely having political knowledge of government in running the government. In addition, there are several aspects of typical Majapahit culture that are displayed (Munandar, 2015). It is very possible for Suhita to implement her knowledge by developing the politics of governance and culture of Majapahit during her reign (interpretant 3). Suhita developed the politics of governance and culture of Majapahit no longer having a referent, so she could not form a new sign. The meaning of the lotus relief on the Suhita Sculpture, which is linked to the Dyah Suhita figure in the semiosis chart, is as Figure 8.

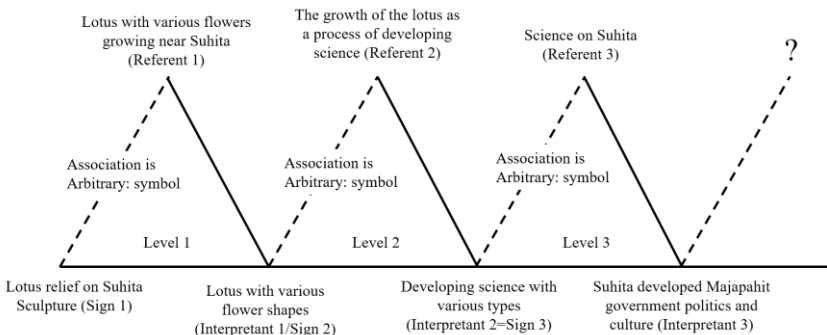


Figure 8. Semiosis of the lotus relief on the Suhita sculpture with the Dyah Suhita Figure

The special attribute of the lotus relief on the Queen sculpture can be interpreted as a symbol of Suhita developing the politics of government and culture of Majapahit during his reign. The lotus flower

reliefs found on the Suhita Sculpture include *padma*, *utpala*, and *kumuda* based on their shape. Behind the sculpture is a lotus flower that thrives in a pond (Fontein, 1972). The process of the growth of the lotus is metaphorically associated with the process of the formation of knowledge in the Vedas. This relates to an important aspect of the creation of the universe according to Hindu beliefs (Aamir & Malik, 2017). Based on this, it can be seen that it is very possible that the lotus relief on the Queen sculpture symbolizes science.

When referring to the character's background, it is known that Suhita applied a number of sciences in his government, namely government politics and culture. During Suhita's reign, the state of Majapahit was calm, without rebellions and battles, which could be interpreted that Suhita was having knowledge of government politics in running the government. It can be interpreted that it is very possible for Suhita to implement his knowledge by developing the politics of governance and culture of Majapahit during his reign. This is evidenced by the condition of Majapahit, which recovered from the war, and there was no rebellion. In addition, Suhita also revived elements of the original Javanese culture by rebuilding temples that were very similar to the terraced *punden* of the megalithic period on the slopes of the mountain. Suhita's role in government politics is also reflected in the awarding of the title "A Lu Ya" to Haji Gan Eng Cu, who has served Majapahit for his services from the Port of Tuban (Ashadi, 2017).

The Meaning of the Lotus Pond Relief on the *Padmasana* Suhita Sculpture with the Dyah Suhita Figure

The relief attribute of the lotus pond in the *Padmasana* Suhita sculpture associated with the figure of Suhita can be interpreted as semiosis.

Figure 9 illustrates that the lotus pond relief on the *Padmasana* Suhita sculpture as sign 1 has an arbitrary association resulting in a sign in the form of a symbol with the sanctity of Queen Suhita standing near the lotus pond (referent 1). The Queen sculpture as the embodiment of Suhita is identified based on the attributes of the lotus flower on the back of the sculpture, which seems to give the impression that the queen is emerging from a lake or pond (Fontein, 1972). Queen Suhita's chastity standing near the lotus pond is interpreted as Queen Suhita, who is holy and eternal (interpretant 1=sign 2). The lotus is a symbol of purity associated with the birth of the Gods (Dewi, 2017, p. 45). The lotus is considered sacred because it remains clean and is not stained by mud, even though the lotus flower grows in the mud (Zimmer, 1974).

The holy and eternal Queen Suhita has an arbitrary association resulting in a sign in the form of a symbol with Parvati as the Mahadewi and the *amerta* pond overgrown with lotuses (Referent 2). In the Hindu concept, water is a symbol of femininity, and the lotus flower is her creation, so the lotus and water cannot be separated. The lotus that lives in water means creating offspring or producing new life, so as a means of creating offspring, the lotus is considered the Mother Goddess (Zimmer, 1974). Parvati as the Mahadewi and the existence of an *amerta* pond overgrown with lotuses are interpreted with Queen Suhita as Parvati (interpretant 2). Queen Suhita, as Parvati, does not have a referent anymore, so she cannot form a new sign. The meaning of the lotus pond relief on the *Padmasana* Suhita Sculpture, which is connected with the Dyah Suhita figure in the semiosis chart, is as Figure 9.

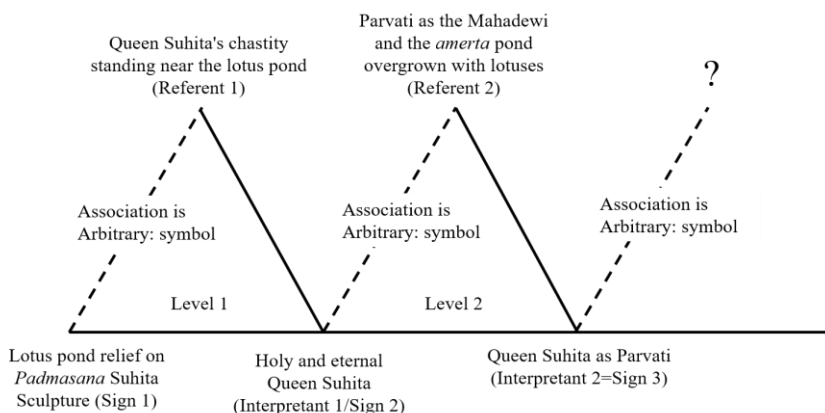


Figure 9. Semiotic relief of the lotus pond on the Padmasana Suhita Sculpture with Dyah Suhita Figure

The special attribute of the lotus pond relief on the Padmasana Suhita Sculpture is interpreted as a symbol of Queen Suhita as Parvati. The Suhita sculpture depicts a lotus relief on the back, this is in line with Fontein's narrative that the Queen sculpture as the embodiment of Suhita is identified based on the attributes of the lotus flower found on the back of the sculpture, which seems to give the impression that the queen is emerging from a lake or pond (Fontein, 1972). The asana with the wavy lotus pond relief on the Queen sculpture can be considered as a form of a lake from the underworld of the gods, which contains the water of life, in the underworld, there are new lives being born (Fontein, 1972). Based on this narrative, it is known that the lotus pond on the Queen sculpture or Suhita sculpture contains *amerta* water. *Amerta* water is eternal, so the emergence of new life will continue. Based on mythology, *amerta* water is a symbol of immortality and is literally the drink of the gods (Stutley, 2019).

In the Hindu concept, water is a symbol of femininity, and the lotus flower is her creation, so the lotus and water cannot be separated. The lotus that lives in water is a means of creating offspring or producing

new life, so as a means of creating offspring, the lotus is considered the Mother Goddess (Zimmer, 1974). Based on this, it is known that it is very possible that the relief of the lotus pond on the Suhita Sculpture is a symbol of creation that refers to the Mother Goddess. In Hindu mythology, the Mother Goddess is the Goddess Parvati called Ambā. Based on this, it can be interpreted that it is very possible that the form of Dyah Suhita, who is depicted in a lotus pond, is an embodiment of Dewi Parvati as the Mother Goddess, which is symbolized by a lotus and water.

Conclusion

The special attributes of the Parvati, Prajnaparamita, Queen, and Retja Bride sculptures have different meanings. The relationship between the special attributes of the sculptures and the figures being enshrined has resulted in several new findings. So far, the Tribhuwanatunggadewi sculpture has been considered to have Hinduism in its depiction of Goddess Parvati. Based on the study of meaning in the present study, there is a Buddhist element in the Parvati Sculpture 1, namely the *trivali* symbol, where Tribhuwanatunggadewi is embodied as a Hindu and respects Buddhist teachings namely *tisikkhā*. The teachings of the *tisikkhā* Buddha are most likely reflected in Tribhuwanatunggadewi's reign, where she applied the teachings of morality, meditation, and wisdom. This suggests that Tribhuwanatunggadewi, during her lifetime adhered to the Shiva-Buddhist religion, which at that time, the Shiva-Buddhist teachings also developed in Majapahit.

The attributes of large and protruding breasts also generate new meanings for the Gayatri and Tribhuwanatunggadewi figures. The existence of large and protruding breasts is found in Prajnaparamita Sculpture 1, Prajnaparamita Sculpture 2, Parvati Sculpture 1, and

Parvati Sculpture 2 and is not found in the sculptures of Suhita's embodiment. This further strengthens the identity of Gayatri and Tribhuwanatunggadewi as guiding mothers, as they were referred to as *makalamanggalya* during the Majapahit era. The meaning of the lotus attribute on the Suhita Sculpture very likely reflects a symbol of science, where possibly there were two forms of knowledge applied by Suhita as the ruler of Majapahit during his reign, namely the application of governmental political knowledge by managing the security of Majapahit and reviving elements of indigenous Javanese culture.

The use of Peirce's semiotic approach plays a major role in uncovering new findings in this study. Peirce's semiotic approach uncovered the identities of Gayatri and Tribhuwanatunggadewi as *makalamanggalya*. The findings in this study further strengthen the use of a semiotic approach as a tool for uncovering meaning, especially in archaeological studies. The special attributes of embodied sculptures are shown as the identity of the person being enshrined. The results of this study is expected to be the basis for further research. Studies on the meaning of the embodied sculpture's attributes are still being developed since many of the attributes meanings from the embodied sculpture of kings and queens of Majapahit have yet to be studied.

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