

SEMIOTIC ANALYSIS OF PEGON ARABIC T-SHIRT: AN ALTERNATIVE DAKWAH FOR MILLENNIALS IN CARING FOR THE NUSANTARA ISLAMIC HERITAGE

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Abstract

This research on the Arabic Pegon t-shirt was qualitative research based on Charles S. Pierce's semiotic theory, which revealed the existence of icons, indexes and symbols in every text and visual communication. Therefore, this research attempted to uncover the iconization, indexicality and symbolization contained in t-shirt designs that used Pegon Arabic script and find the meaning behind the use of these three aspects of language signs. This research data came from Arab Pegon t-shirts produced and marketed by a millennial at the "Galeri Sahaya" Pati outlet. This research concluded that the use of Pegon Arabic script on t-shirts was a representation of Indonesian cultural symbols, which were outlined in several t-shirt design themes, namely the themes of mahabbah (love), hubbul wathon (love of the homeland), syauq (longing), and adab (manners). The themes raised in the Arabic Pegon t-shirts were general (universal) themes that could be accepted by all groups and groups with the aim that the Arabic Pegon script could be known externally by all levels of society and revive the enthusiasm to care for the Islamic heritage of the archipelago.

Keywords: Arab Pegon T-shirt, Semiotics, Charles S. Pierce.

Abstrak

Penelitian tentang kaos Arab Pegon ini merupakan penelitian yang bersifat kualitatif berlandaskan teori Semiotika Charles S. Pierce yang mengungkapkan adanya icon (ikon), index (indeks), dan symbol (symbol) di dalam setiap komunikasi teks maupun visual. Oleh karena itu, penelitian ini berusaha membongkar ikonisasi, indeksikalitas, dan simbolisasi yang terdapat dalam desain kaos yang menggunakan aksara Arab Pegon dan menemukan makna di balik penggunaan tiga aspek tanda bahasa tersebut. Data penelitian ini berasal dari kaos Arab Pegon yang diproduksi dan dipasarkan oleh seorang kaum milenial di outlet "Galeri Sahaya" Pati. Penelitian ini menyimpulkan bahwa penggunaan aksara Arab Pegon dalam kaos merupakan perwakilan dari simbol budaya Indonesia yang dituangkan dalam beberapa tema desain kaosnya, yaitu tema mahabbah (cinta), hubbul wathon (cinta tanah air), syauq (rindu), dan adab (tata krama). Tema-tema yang diangkat dalam kaos Arab Pegon tersebut merupakan tema-tema umum (universal) yang dapat diterima oleh semua kalangan dan golongan dengan maksud agar aksara Arab Pegon ini dapat dikenal secara luar oleh semua lapisan masyarakat dan menggugah kembali semangat untuk merawat warisan Islam Nusantara.

Kata Kunci: Kaos Arab Pegon, Semiotika, Charles S. Pierce.

INTRODUCTION

Without realizing it, certain fashion models have a strong supporting capacity in forming popular (pop) culture in Indonesian society. T-shirts or T-shirts are part of the current pop culture that has emerged in Indonesian society. T-shirts, a new player in Indonesian fashion, have occupied their place and have had a big influence on the birth of pop culture. It aligns with Watson's thought (via Ibrahim, 2007:xxi), which says that pop culture has a dynamic nature and the power of rapid change. Pop culture can be interpreted as a series of ideas, reactions and expectations that change constantly as people or groups change.

The phenomenon of t-shirts as part of pop culture in Indonesia is marked by the emergence of distros or factory outlets that are always filled with young people. Graphic design and screen printing techniques continue to develop; even the details of the choice of fonts and types of characters used have become symbols for the wearers and producers of these t-shirts. The Pegon Arabic script does not want to be left behind in the hustle and bustle of pop culture. Arabic Pegon is the name for the Hijaiyah or Arabic letters used to write Malay and Javanese (formerly Old Javanese) (Sanusi DKK 2010:65). The difference between Arabic Pegon and the original Hijaiyah letters lies in the typeface (letter form) of the Arabic letters which was changed to accommodate the letters and pronunciation of local languages. Arabic Pegon is one of the archipelago's Islamic heritages, which can create a new script that integrates Arabic and Javanese or Malay scripts.

Nowadays, Islamic boarding school students not only use these characters to interpret the bald book, but some millennials also use these characters in the designs of the t-shirts they produce. His presence represents young people to be firm and confident in showing their role in caring for the Islamic heritage of the archipelago. Galeri Sahaya is a Pati distro managed by a young man named Sahal Mahfudh. The gallery specifically produces t-shirts bearing the Arabic Pegon script. Sahal, an alumnus of an Islamic boarding school in Pati, feels called to preserve the Islamic heritage of the archipelago through the business he is involved in. According to him, the Pegon Arabic script requires beauty and has many meanings and symbols. Even though this script has existed since the 17th century, it seems it is still vague (not visible) because typographic practices in Indonesia are still controlled by the Latin letter "regime". Therefore, it is necessary to introduce and preserve the Islamic heritage of the archipelago through media that is easily accessible to the public, namely through t-shirts.

Much research has been conducted on t-shirts as a communication medium, for example, by Umi Aflaha, who wrote about hadith t-shirts as a medium for da'wah. This research explained that t-shirts containing the Prophet's hadith carried a campaign mission of kindness (Aflaha, 2017). Meanwhile, Jamil et al. have conducted research regarding the da'wah message on the Muslim

"Mosclot" t-shirt. This research concluded that the content of the "Mosclot" t-shirt design was intended to provide motivation or advice to t-shirt users and anyone who saw it and to become a pioneer of Muslim t-shirts in Indonesia, which changed the negative perception of the use of religious symbols in everyday life (Jamil DKK, 2017).

As for the research on Pegon letters, as far as the author observes, it is only related to regionalism and its development among Islamic boarding school students in Java, as has been done by Hisyam entitled "Pegon Script, Identity and the Change of Santri Society" (Hisyam, 2006). Noordyanto's article is "Arabic Pegon Typography in Practice Speaking Madurese Amid Cultural Dynamics Carried by Latin Letters" (Noordyanto, 2016). Meanwhile, research linking Arabic Pegon applied to t-shirts still needs to be improved. Therefore, research regarding the use of Arabic Pegon script in t-shirt design needs to be carried out further because t-shirts have become a sign vehicle for conveying text openly, from experience, political movements, ideology, business, social relations, identity, and even those that do not show identity. The user. Based on the arguments above, research on using Arabic Pegon script in t-shirt products will be analyzed using a semiotic lens (Antariksa, 2009:2).

METHODS

This type of research is qualitative research. The data was obtained through direct observation at the Sahaya Gallery, one of the outlets that initiated the use of Pegon Arabic script on t-shirts, followed by interviews with Sahal Mahfudh's brother as the owner and designer of the t-shirts. This research data was obtained through in-depth observation and then by reviewing relevant library data. After the data was obtained, data analysis was carried out using the semiotic textual analysis of Charles S. Pierce, an American pragmatic philosopher. The term semiotics first appeared in the 19th century. Pioneers of semiotics, according to Richard (2002: 4-5), were Plato and also Aristotle, who examined the origins of language in the *Cratylus*, which then referred to the formal doctrine of signs. Research using a semiotic lens is research related to signs that appear through verbal and non-verbal means (Sobur, 2009:13).

Through this qualitative research, researchers try to understand and be aware of the entire phenomenon of using the Arabic Pegon script in several t-shirt designs for the millennial generation and analyze it comprehensively and holistically. The results of the understanding, deepening and analysis of this research are presented by researchers in descriptive form based on the systematics of scientific writing.

RESULT AND DISCUSSION

Charles S. Pierce's Semiotic Textual Analysis

Based on the object, Peirce divides signs into three components: icon, Index and symbol. An icon is a sign in which the relationship between the signifier and the signified is in the same natural form. It is also said that an icon is a relationship between a sign and an object or reference similar to a portrait and a map. An index is a sign showing a natural relationship between a sign and a causal sign, a cause-and-effect relationship, or a sign directly referring to reality, such as smoke as a sign of fire. Then, a symbol is a sign that shows the natural relationship between the signifier and the signified, which can refer to the denotatum through convention (Sobur, 2009:13). In this way, the relationship between a symbol as a signifier and something that is signified or signified is conventional. With this convention, the user community interprets the characteristics of the relationship between the symbol and the object it refers to, as well as interpreting its meaning (Sobur, 2009:13).

Applying Pegon Arabic script to t-shirt products is a communication medium that carries a certain message. Messages are produced within a certain social scope to be conveyed to readers or listeners, so an exchange of meaning occurs behind the hidden symbols. Therefore, if the message is displayed, the recipient can interpret it. However, the freedom of meaning that arises from communication depends on the message's recipient because many factors influence it, including cultural systems, knowledge, social, political and economic backgrounds. The same symbol displayed will have different meanings among different recipients due to differences in experience and knowledge. This dissimilarity also occurs between the sender of the message and the recipient of the message, so the form of the meaning of these symbols is also different (Brata, 2010:1).

According to Peirce's view, symbols in everyday terms are usually called words, names and labels. Symbols are associated with ideas or references and referents or reference worlds. As in Peirce's insight, the relationship between these three items is conventional. He referred to his opinion that signs and their meaning are not structures but rather a cognitive process, which he called semiosis. Semiosis is the process of meaning and interpretation of signs through three stages. The first stage is perceiving aspects of the sign representation (first through the five senses), the second stage is spontaneously linking the representation with experiences in human cognition that interpret the representation (called the object), and the third is interpreting the object according to one's wishes. This third stage is called interpretant (Benny, 2014:8). Therefore, the term symbolic meaning contained in t-shirts using Pegon Arabic script refers to the

purpose or meaning contained in a symbol or symbol, which of course, has a certain meaning when viewed in terms of written content and other symbols as signs in writing.

T-shirts in Pop Culture Frames

T-shirts began to be worn by Indonesian people around 1970. Rock and roll culture in the West influenced the popularity of T-shirts in Indonesia, so many Indonesian rock bands in the 70s wore T-shirts to perform on stage. Starting in the 1980s, T-shirts began to be dominated by the Indonesian garment and confectionery industry, with well-known brands, including Dagadu in Jogja, Joger in Bali, and C59 in Bandung. Both t-shirt models, screen printing designs and screen printing techniques have begun to vary and vary. In the 2000s, the Indonesian t-shirt industry shifted from mall shops to small and unique creative industries. Many young people create their T-shirts and designs themselves. This phenomenon continues to this day. Distros prove it in every city filled with young people. T-shirt designs have also begun to develop. T-shirts continue to experience developments in terms of their graphic design as well as their true counterpart, namely screen printing techniques (www.schoolpouringrights.com/fashion/).

Using Arabic Pegon script in t-shirt products has become a new phenomenon in Indonesian fashion. T-shirts are no longer just about image designs or various models, but also the form of characters; in this case, the Arabic Pegon script is something that can make the T-shirts have high selling value. Even though this script can be said to be ancient, it is popular culture/mass culture, which McDonald defines as a dynamic force which destroys ancient boundaries, traditions, and tastes and blurs all kinds of differences. Popular culture is a style, ideas or perspectives, and perspectives and attitudes completely different from mainstream 'mainstream' culture (high culture) (Strinati, 2007:18).

Pegon Scripts

The Pegon Arabic script is a symbol of cultural acculturation between Islam and Java (Fikri, 2014:17). In the General Indonesian Dictionary (KBBI) (1989:1011), Pegon means the Arabic script used to write Javanese, or Arabic writing that does not have sound marks (diacritics). The popularity of this script has been used rapidly since the development of Islam in the archipelago, especially Java, in the 17th to 18th centuries. The Islamic community in Java, especially traditional Islamic circles, are mostly familiar with the Pegon letter. This letter was very popular after the arrival of Islam to the archipelago. However, nowadays, the practice of writing Pegon


Arabic script in daily activities has yet to be visible, considering that current writing practices are still dominated by Latin script.

Analysis of the *Hubbul Wathon* T-Shirt Design

Researchers analyzed the Hubbul Wathon design using three semiotic aspects to understand the t-shirt design's meaning: sign (ground), object (designatum), and interpretant. These three semiotic aspects will be divided into two stages of analysis. First, the analysis will look for icons, indexes and symbols in this t-shirt design. Second, the researcher continued the analysis of the meaning stored in this t-shirt design by using systematic thinking on the three semiotic aspects.

Researchers reveal the literal meaning of the hubbul wathon design by revealing several semantic aspects in this first stage. To reveal these aspects, the researcher presented the analysis results using tables. It is to make reading this first level of semiotic analysis easier.

Table 1 Semiotic Aspects of *Hubbul Wathon* Design

First Stage Semiotic Aspects	
O	I
Icon	The sentence of “ <i>mongko ora keno ora nyatane yento cinta Indonesia</i> ”
	The index symbol in this Hubbul Wathon t-shirt design is Indonesian culture expressed in Pegon Arabic script, which shows an attitude of love for Indonesia's homeland.
Index	
Symbol	The symbol in the Hubbul Wathon t-shirt design is 'love for the homeland', which is a sign of love for the homeland, namely the red and white flag and the Garuda bird as the symbol of Indonesia.

Based on the table above, it can be seen that the icon for the Hubbul Wathon t-shirt design is the sentence “*mongko ora keno ora nyatane yento cinta Indonesia*”. It can be seen with several icon indicators divided by Pierce, including the Index (topological icon). In this design, the topological icon is a word that uses the Arabic Pegon script and is transformed into the Javanese

Kromo language. There is a similarity between the study of Pegon Arabic and the Javanese Kromo language. It symbolizes the high cultural values that exist in Indonesia.

Second, diagrammatic icons. In this design, the diagrammatic icon is the word *cinta Indonesia* (loving Indonesia), the same as the red and white flag and the symbol of the Indonesian state. It proves there is a similarity, namely the value of patriotism or love of the country. Thus, the existence of a state symbol with the word *cinta Indonesia* becomes a harmonious relationship to bring out the values of patriotism towards the Unitary State of the Republic of Indonesia.

Third, metaphorical icons. In this design, the metaphorical icon is the words of *ora keno ora cinta Indonesia*, with the state symbol at the top of the Pegon Arabic writing. These things have nothing to do with each other. However, they have the same characteristics, namely patriotism or love of the country. The world of *ora keno ora* contains the meaning of necessity. At the same time, the existence of the state symbol and the red and white flag is a necessity that cannot be lost in the Unitary State of the Republic of Indonesia.

To see the icons in the Hubbul Wathon t-shirt design, next, the researcher will explain the Index contained in this design, namely the existence of Indonesian culture as expressed in the Arabic Pegon script. The Arabic Pegon script is a form of indication that Indonesian culture has distinctive and unique characteristics. It is material contained in culture and only exists in Indonesia. Thus, with this t-shirt design, there is a message and campaign inviting people to love Indonesian culture, and one of the efforts to love local culture is to put Arabic Pegon script in the millennial era t-shirt design.

On the other hand, to open the sign in this Hubbul Wathon t-shirt design is a symbol. The symbols in this design are the red and white flag and the national symbol, the Garuda bird. These two symbols have become very common among Indonesians regarding the meaning of loving one's country and how to foster an attitude toward the values of patriotism in national and state life. Thus, to find out the meaning of the design of this Hubbul Wathon t-shirt, we also need to pay attention to the symbols in the design.

Most of the Islamic community in Java, especially traditional circles, know the pegon letters well. Indonesian people, especially on the island of Java, became familiar with this person's writing when Islam began to enter Java. Pegon's Arabic script was written for the first time for primordial and political reasons. Thus, this elaboration between Arabic letters and Javanese has become a barometer of local Islamic independence in Java since centuries of Islam. It does not

stop there; the Pegon Arabic script has become a necessity understood and studied for generations in traditional Islamic circles.

Based on the argument above, revealing the meaning behind the sign is very logical. It is also necessary to review it through systematic thinking as outlined by Pierce, which, in this case, is referred to as ground (sign). Signs that humans understand are a fundamental reason. The basis or reason for the emergence of signs in this condition is a form of resistance to the cultural imperialism brought by the colonialists. Thus, the appearance of Pegon Arabic script in this t-shirt design is a logical reason for a concrete step in transforming the campaign movement towards local culture as safely as the community did when fighting the invaders who came to this country because the true identity of a nation must be preserved in any time dimension so that this nation does not lose its identity.

Researchers read the meaning stored in this design by reviewing one ground aspect, qualisign. The qualification of this hubbul wathon design lies in one characteristic, namely the nature of resistance. The nature of this resistance can be identified by placing Arabic Pegon script on t-shirts with a modern and contemporary face. Meanwhile, the Pegon Arabic script has a traditional tendency, which is considered old-fashioned nowadays. On the other hand, researchers also see one significant aspect of the ground in this design, namely the spirit of nationalism, expressed in strengthening local culture, in this case, the Pegon Arabic Script. It does not stop there. The reading of the ground sign also goes through the legisign stage. Researchers read that the legisign in this design is the embedded symbol of the Indonesian state, namely the Garuda bird and the red and white flag that forms the roof of the house. This legalisation proves that the strengthening of the Pancasila ideology must be maintained and assimilated into the culture of the millennial era. Thus, it is proof that it is important to uphold the identity of a nation with a culture that has existed and been preserved from generation to generation.

Next, to understand the meaning of the t-shirt design, the researcher looked at another aspect of the sign, namely the denotatum. The denotatum of a sign must be reviewed with several sign objects such as icons, indexes and symbols. Researchers have mentioned this above. Thus, to reveal the meaning behind the symbols in the Hubbul Wathon t-shirt design, the researcher will present an interpretation of the meaning behind the signs.

The meaning contained in the Hubbul Wathon t-shirt design is multi-interpretable, and of course, the interpretations produced by one reader will be different. However, in this case, the researcher revealed the meaning behind the sign on the clothing design by paying attention to the sign's object (denotatum) and the ground of the sign. Thus, based on the flow of analysis as the researcher mentioned above, the design of the Hubbul Wathon t-shirt wants to convey a message

about strengthening the Pancasila ideology: We must preserve local culture and be proud of the identity we have, which has been preserved from generation to generation, and we must not rejecting new cultures that come in any time dimension. In this way, the Arabic Pegon Script t-shirt design proves that cultural assimilation is very important, and we also need to open up a broad paradigm of thinking. On the other hand, not closing new cultures that come, also not abandoning our cultural identity and continuing to maintain the values stated in the Pancasila ideology so that we remain loyal to and love the Unitary State of the Republic of Indonesia.

Analysis of the Mahabbah T-Shirt Design

Researchers analyzed the Mahabbah design using three semiotic aspects to understand the t-shirt design's meaning: sign (ground), object (designatum), and interpretant. These three semiotic aspects will be divided into two stages of analysis. First, the analysis will look for icons, indexes and symbols in this t-shirt design. Second, the researcher continued the analysis of the meaning stored in this t-shirt design by using systematic thinking on the three semiotic aspects.

The researcher reveals the literal meaning of the *Fashlun Fi Al-Mahabbati* design by revealing several semantic aspects in this first stage. To reveal these aspects, the researchers presented the results of their analysis using tables. It is to make reading this first level of semiotic analysis easier.

Table 2 Semiotic Aspects of Mahabbah Design

First Stage Semiotic Aspects

O

I



Icon

Index

Symbol

The sentence of “*utawi tresno iku biso ndadekake luhur utowo ino*”
The index symbol in this *Mahabbah* t-shirt design is Indonesian culture expressed in Pegon Arabic script, which shows the attitude towards the concept of the wisdom of love.
The symbol in the *Fashlun Fi Al-Mahabbati* t-shirt design is 'wisdom of love', the sign of the existence of mountains of puppets designed to call for love.

The table above shows that the icon for the *Fashlun Fi Mahabbati* t-shirt design is the sentence "utawi tresno iku biso ndadekake luhur utowo ino". It can be seen in several iconic indicators shared by Pierce. These include: first, Index (topological icon). In this design, the topological icon in writing describes the "konsep kebijaksanaan cinta / concept of the wisdom of love" written using Arabic Pegon script and then transformed into the Javanese Kromo language. There is a similarity between the study of Pegon Arabic and the Javanese Kromo language. It symbolizes the high value of wisdom towards culture in Indonesia.

Second, diagrammatic icons. In this design, the diagrammatic icon is the sentence 'tresno iku biso ndadeake luhur utowo ino'. This sentence is the same as the illustration of a mountain of wayang, which forms the article's frame. It proves there is a similarity, namely the value of wisdom towards humans. Thus there is a symbol of a puppet mountain with words of 'tresno iku biso ndadeake luhur utowo ino' into a harmonious relationship to bring out the values of wisdom in humans in interpreting the essence of love.

Third, metaphorical icons. In this design, the metaphorical icon is a mountain of *Wayang* with cloud designs on each side. These things have nothing to do with each other. However, there are the same characteristics, namely the noble nature, as the wayang mountains have a conical shape which symbolizes human life. The higher the knowledge, the more focused the soul, feeling, creativity and intention. Meanwhile, clouds are always in the sky, far from the ground. One characteristic in common is that humans must have a high value of wisdom.

That is the explanation above to see the icons in the *Fashlun Fi Al-Mahabbah* t-shirt design. Next, the researcher will explain that the Index contained in this design is the existence of Indonesian culture expressed in the Arabic Pegon script. The Arabic Pegon script is a form of indication that Indonesian culture has distinctive and unique characteristics. It is a material embedded in culture and only exists in Indonesia. Thus, this t-shirt design has a message and campaign inviting people to love Indonesian culture. What is an indication of one of the efforts to love local culture is placing Arabic Pegon script in millennial-era t-shirt designs.


On the other hand, to reveal the signs in this fashlun fi al-mahabbati t-shirt design, is to look at the symbols. The symbol in this design is the mountain of puppets and clouds surrounding it. These two symbols have become very common among Indonesians, meaning a value considered noble and high. Thus, to find out the meaning of this t-shirt design, we also need to pay attention to the symbols in the design.

Analysis of the *Fashlun fi al-Adabi* T-shirt Design

Researchers analyzed the *Fashlun Fi Al-Adabi* design using three semiotic aspects to get the meaning behind the t-shirt design: sign (ground), object (designatum), and interpretant. These

three semiotic aspects will be divided into two stages of analysis. First, the analysis will look for icons, indexes and symbols in this t-shirt design. Second, the researcher continued the analysis of the meaning stored in this t-shirt design by using systematic thinking on the three semiotic aspects.

Table 3 Semiotic Aspects of *Fashlun fi Al-Adabi* Design

First Stage Semiotic Aspects	
O	I
Icon	The sentence of " <i>saben perkoro yen akeh mesti murah, kejobo adab, yen akeh tambah munggah</i> " " <i>fashlun fi al-adabi</i> "
	The index symbol in this <i>Fashlun Fi Al-Adabi</i> t-shirt design is Indonesian culture expressed in Pegon Arabic script, which campaigns for a moral message to always uphold adab/manners.
	The symbol on the fashlun fi al-adabi t-shirt design is 'How should we be civilized? The sign illustrates adab with a picture of a person wearing a cap and kissing.
Symbol	

Based on the table above, it can be seen that the icon for the Fashlun Fi Al-Adabi t-shirt design is the sentence "*saben perkoro yen akeh mesti murah, kejobo adab, yen akeh tambah munggah*". This word is reaffirmed on the back of the t-shirt using the Indonesian language "adab article: the more things there are, the cheaper they are." Except for adab, the more there is, the more expensive it is." Furthermore, this can be seen in several iconic indicators shared by Pierce. These include: first, Index (topological icon). The topological icon is in writing that explains the differences between civilized and uncivilized people, which is stated in sentences written using the Arabic Pegon script and then transformed into the Javanese Kromo language. It symbolizes the high value of wisdom towards culture in Indonesia, one of which is that Indonesian people always pay attention to the manners embedded in humans.

Second, diagrammatic icons. The diagrammatic icon is a sentence "*adab yen akeh tambah munggah*". This word is the same as the illustration of a person wearing a cap kissing a hand. It

proves that there is a similarity, namely the high value of someone's heart who wants to kiss someone's hand because they respect the position of the person whose hand is kissed. Apart from that, the person whose hand is kissed has a higher position than the person who kisses his hand. It is interconnected and portrays the higher level of civility that makes humans more valuable. In this way, this symbol becomes a harmonious relationship to bring out the values of wisdom in humans with noble manners.

Third, metaphorical icons. The metaphorical icon is a person wearing a hat and looking down while kissing a hand with a circular rice design underneath. These things have nothing to do with each other; their shape differs between humans and rice. However, there are the same characteristics, namely the noble nature of the soul and a broad heart. As a person who wears a hat, kissing hands means being humble and not arrogant enough to bow down to kiss the hand of someone who is in a higher position than him. The higher the knowledge, the more the soul, feeling, creativity and intention subdued. Meanwhile, the rice planted by farmers will bend more and more as the content becomes denser.

That is the explanation above to see the icons in the *Fashlun Fi Al-Adabi* t-shirt design. Next, the researcher will explain the Index contained in this design, namely the existence of Indonesian culture expressed in the Arabic Pegon script and the image of a crown at the top of the *fashul fi adabi* writing. The Arabic Pegon script is a form of indication that Indonesian culture has distinctive and unique characteristics. It is material contained in culture and only exists in Indonesia. Thus, this t-shirt design has a message and campaign inviting people to love Indonesian culture. What is an indication of one of the efforts to love local culture is placing Arabic Pegon script in millennial-era t-shirt designs.

On the other hand, to reveal the signs in this *Fashlun Fi Al-Adabi* t-shirt design, one must look at the symbols. The symbols in this design are an illustration of a person wearing a cap kissing someone's hand, an illustration of a cloud of filled rice at the bottom, and an illustration of a crown at the top of the writing *Fashlun Fi Al Adabi*. These three symbols have become very common among Indonesians in terms of the meaning of a manner considered noble and high. Thus, to understand the meaning of this t-shirt design, we also need to pay attention to the symbols in the design.


Next, to understand the meaning of the t-shirt design, researchers looked at aspects of other signs, namely the denotatum. The denotatum of a sign must be reviewed with several sign objects such as icons, indexes and symbols. Researchers have mentioned this above. Thus, to reveal the meaning behind the symbols in the *Fashlun Fi Al-Adabi* t-shirt design, the researcher will present an interpretation of the meaning behind the signs.

The meaning contained in the design of this *Fashlun Fi Al-Adabi* t-shirt will, of course, have multiple interpretations, resulting in different interpretations from one reader to another. However, in this case, the researcher revealed the meaning behind the sign on the clothing design by paying attention to the sign's object (denotatum) and the ground of the sign. Thus, based on the flow of analysis as the researcher mentioned above, the *Fahslun fi al-adabi* t-shirt design wants to convey an important meaning to human life. It can be seen from the campaign method regarding the importance of having noble manners. Apart from that, in this t-shirt design, there is a meaning that the sign maker wants to convey, namely a call or appeal to the dangers of having low manners. On the other hand, this design also illustrates that the way to reflect high etiquette, as stated in the symbol in the design, is by kissing the hand of someone who is in a higher position than another.

Analysis of the *Fashlun fi Asy-Syauqi* T-Shirt Design

The researcher reveals the literal meaning of the *Fashlun Fi As-Syauqi* design by revealing several semantic aspects in this first stage. To reveal these aspects, the researchers presented the results of their analysis using tables. It makes it easier to read the semiotic analysis in this first stage.

Table 4 Semiotic Aspects of *Fashlun fi Asy-Syauqi's* Design

First Stage Semiotic Aspects	
O	I
	Icon The sentence of “ <i>utawi beronti iku agawe manungso dadi keronto-ronto</i> ”
	Index The index symbol on the <i>Fashlun Fi Asy-Syauqi</i> t-shirt design is Indonesian culture written in the Arabic Pegon script, which explains the interpretation that affection for something can make humans fall into oblivion.
	Symbol The <i>Fashlun Fi Asy-Syauqi</i> t-shirt's symbol illustrates a bird and clouds with raindrops.

Based on the table above, it can be seen that the icon for the *fashlun fi as-Syawqi* t-shirt design is the sentence *utawi beronti iku agawe manungso dadi keronto-ronto*”. This word is

reaffirmed on the back of the t-shirt using the Indonesian language "Love article: Longing makes people wander." Furthermore, this can be seen in several iconic indicators shared by Pierce. These include: First, Index (topological icon). The topological icon in the design is in writing and conveys a message about understanding the longing that makes humans wander (read: fluctuating). It is contained in sentences written using the Arabic Pegon script and then transformed into the Javanese Kromo language.

Second, diagrammatic icons. The design's natural diagrammatic icon is the sentence of "*manungso dadi karonta-ronta*". This word is the same as an illustration of a cloudy cloud with raindrops. It proves a similarity: the influence of high turmoil causing raindrops and the human heart to hold back longing. These things are interconnected and portray the feelings of longing that humans have. In this way, this illustration becomes a harmonious relationship to bring out the atmosphere of turmoil when holding back longing.

Third, metaphorical icons. In this design, the metaphorical icon illustrates a bird and clouds accompanied by raindrops. These things have nothing to do with each other because their shapes clearly differ between birds and clouds. However, they have the same characteristics. Namely, they symbolize the affectionate side just as birds can be interpreted as messengers and affection. In contrast, cloudy clouds and raindrops symbolize the turmoil of the human heart when holding feelings of affection and longing to the point of shedding tears.

That's the explanation above: See the icons in the *Fashlun Fi As-Syauqi* t-shirt design. Next, the researcher will explain the Index contained in this design, namely the existence of Indonesian culture expressed in Arabic Pegon script and a frame of cloudy clouds with raindrops. The Arabic Pegon script is a form of indication that Indonesian culture has distinctive and unique characteristics. It is material contained in culture and only exists in Indonesia. Thus, this t-shirt design has a message and a medium for conveying the meaning of an invitation to love Indonesian culture. What is an indication of one of the efforts to love local culture is placing Arabic Pegon script in millennial-era t-shirt designs.

On the other hand, look at the symbols to reveal the signs in this *Fashlun Fi As-Syauqi* t-shirt design. The symbols in this design are illustrations of birds and clouds with raindrops. These two symbols have become very common among Indonesians regarding the meaning of affection, which often involves the condition or condition of affection that Indonesian people, especially millennials, usually feel. Thus, to find out the meaning of this t-shirt design, we also need to pay attention to the symbols in the design.

The meaning contained in the design of this *Fashlun Fi As-Syauqi* t-shirt will, of course, have multiple interpretations. The resulting interpretations will be different from one reader to

another. However, in this case, the researcher revealed the meaning behind the sign on the clothing design by paying attention to the sign's object (denotatum) and the ground of the sign. Thus, based on the flow of analysis as the researcher mentioned above, the design of the *Fahslun Fi As-Syauqi* t-shirt wants to convey an important meaning to human life. It can be seen from the existence of a campaign method to be aware of feelings of love and longing, which cause people to experience turbulent pressure in their hearts. Apart from that, in this t-shirt design, there is a meaning that the sign maker wants to convey, namely that there is a call or appeal to the dangers that if someone is not ready for the intense pressure of feelings of love and longing, he will become a very hurt person because he feels that way.

CONCLUSION

The Pegon boarding school students should no longer only use the Islamic Arabic script to provide meaning in the 'book of baldness'. However, the Pegon Arabic script must be massively displayed in media that is easily accessible to the general public, one of which is in t-shirt designs. Its presence in t-shirt designs shows a representative phenomenon of young people being firm and confident in showing their role in caring for the Islamic heritage of the archipelago. Themes written using the Pegon Arabic script are universal themes, so the Pegon Arabic script is better known to the public and creates interest in it. The themes in question are mahabbah (love), hubbul wathon (love of the homeland), syauq (longing), and adab (manners). The symbolic meaning resulting from this theme invites people to love their homeland, prioritize affection to avoid division, prioritize karma, and the importance of managing feelings of affection and longing because they can cause people to experience stress and turmoil in their hearts. From the symbolic meaning, the use of Arabic Pegon script on t-shirts carries the mission of preaching goodness, whether the readers of these symbols want to follow it.

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