

**ISLAMIC SYMBOL ON FASHION STYLE USED BY THE STUDENTS OF ARTS AND
HUMANITIES FACULTY, STATE ISLAMIC UNIVERSITY OF SUNAN AMPEL
SURABAYA: SEMIOTICS STUDIES**

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Abstract

Fashion does not only have a function to cover the body, but also it has has a relation to religious values. This research aims to describe the Islamic value towards the style of student fashion at Adab and Humanity Faculty, UIN Sunan Ampel Surabaya through semiotics study. The theory that used in this research is Ferdinand De Saussure's structuralism. It analyzes on syntagmatic, paradigmatic relation and context as the background. Descriptive qualitative is used in this research by semiotics concept. The data were taken from the picture of the students' fashion and the questionnaire that is filled out by the students. This research results show that 60% of students fashion based on Islamic value. In contrast, 40% of them did not wear Islamic fashion style. It is because the students need more understanding of Islamic fashion rules.

Keywords: Islamic Symbol, Fashion Style, Semiotics.

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INTRODUCTION

Dressing is not just putting on clothes to cover the body but has functions related to cultural and religious values. Nowadays, dressing follows the model or style according to the era; for example, the style of dressing in the 1970s differs from the 1980s model. However, it could be that the 1970s style of dress reappeared recently. Changes in clothing styles are not only for non-Muslim clothing styles (not covering the aurat) but have developed rapidly in Muslim clothing styles.

Muslim fashion style is a cognitive manifestation of Islam and culture. Cognitive means making Islamic teachings and culture as a blueprint or guide for the community in dressing. This means that clothing is not only related to the form or concrete form of clothing but also related to the rules and concepts of clothing. It is very clear that Islam refers to the Qur'an and hadith as a guide in dressing. Several suras in the Qur'an that discuss how a Muslim should dress, namely Surah An-Nur: 31, Al-A'raf: 26, and Al-Ahzab: 59. The rules are

not only in the suras of the Qur'an but also the hadith which reads "When a woman has reached puberty, she should not show her limbs except her face and wrists (H. R. Ath Thabari). Another Hadith also says "Verily, when a woman reaches puberty, she should not show any part of her body except her face and the palms of her hands (H. R. Abu Dawud). In addition to these traditions, there are still many traditions that relate to the way a Muslim dresses, namely H. R. Muslim, H. R. Ibn Hibban, H. R. Ahmad, H. R. Bukhari, and others. From these sources, it is clear that a Muslim woman must cover her aurat. These two sources, namely the Qur'an and hadith, are the sources of the rules of dress in Islam.

The rules of dress in Islam are known as the concept of covering the aurat. Islamic law defines aurat as a part of the body that in principle should not be visible except in an emergency. Covering the aurat is obligatory for every Muslim when performing worship and interacting with fellow humans (Munawwir, 2002: 984).

Clothing styles are also tied to principles in the culture of a particular society. One example is the Javanese who have the concept of the clothing philosophy "*ajining rogo soko busono*". The value of an individual lies in the clothes that are attached to him. Islamic religion and Javanese culture both place clothing as a *parole* and *langue* of the wearer's identity so that the concepts of *parole* and *langue* in this case are applied not only to the concept of language where according to Saussure *langue* is the totality of a set of facts of a language inferred from the memories of language users and is a repository of language that exists in every individual. *Langue* exists in the brain, not just abstractions and is a social symptom. With the *langue*, a speech community is formed, namely a community that agrees on grammatical rules, vocabulary, and pronunciation while *parole* is the use or realization of *langue* by each member of the language community. It is concrete because *parole* is nothing but a physical reality that differs from one person to another. In short, *langue* is a system or rule while *parole* is a concrete object. These two concepts can be extended to the use of fashion. When connected to the use of fashion, *parole* is the form of clothing while the concept that surrounds the clothing is *langue* so it appears that the relationship between *parole* and *langue* is interrelated.

Apart from being related to the concepts of *parole* and *langue*, style of dress can also be related to other language concepts, namely syntagmatic and paradigmatic. Ferdinand de Saussure first introduced the relationship between syntagmatic and paradigmatic. He said that the syntagmatic relationship is the relationship between the elements in an utterance arranged sequentially and linearly. At the linguistic level, syntagmatic relationships exist at the level of phonology, morphology, and syntax. For example, at the level of phonology, phonemes in the order /b,u,n,g,a/, if the phoneme order is changed, the meaning will also change or even be meaningless.

What is meant by *paradigmatic* relationship is the relationship between elements contained in an utterance and similar elements that are not contained in the utterance concerned. This means that elements in a word can be exchanged with elements in another word to produce a different meaning. For example, at the level of phonology, the phonemes /b,s,k,/ are found in the words book, tribe, and nail.

If the syntagmatic and paradigmatic relationships are applied to the concept of dress, then the syntagmatic concept is in the integrated relationship between the parts of clothing worn, for example for women there is a headscarf, shirt, pants or skirt, and shoes or sandals. In the case of the hijab alone, it can include turbans (inner hijab), safety pins (buttons), brooches, or other accessories. If the elements of one another are combined into one, there will be harmony in Muslim dress. Another case is if the element of jilbab is replaced with a hat, then the meaning is no longer the concept of Muslim dress because it is not in accordance

with the rules of Muslim dress. The paradigmatic concept in the style of dress can be seen if one element can be replaced or entered by another element. For example, in men's clothing, there are elements of skullcap, koko shirt, sarong, and sandals. So, the skullcap can be replaced by a hat, the shirt replaced by a t-shirt, the sarong replaced by jeans, and the sandals replaced by sports shoes so that it appears that another element can replace each element, but still has the meaning of harmony in dressing.

These two concepts of Roland Barthes give rise to the understanding that clothing is not only a functional issue in social life but also symbolizes the identity or social status of individuals in the social structure of that society. A Muslim will display his social identity by wearing Muslim clothing such as jilbab, sarong, songkok/kopiah, gamis/ takwa clothes, and mukena. Everything becomes a marker or symbol that the individual is Muslim.

These symbols will be divided based on the economic status of the user. If the Muslim has a high economic status, then he will choose clothes according to his economic situation. Muslim fashion brands such as *Dannis*, *Nevada*, and so on become the choice. Brand selection is also done by Muslims who occupy the lower social structure. They will choose Muslim clothing that does not have a reputation as a well-known brand. This action is also related to their purchasing power. Nevertheless, it is common for them to wear brands that are identical to those worn by the upper class but with lower quality. People refer to these items as "original but fake (aspal)" or "KW".

The behavior of the two groups of people, namely the lower and upper classes, illustrates that the consumption process has formed a unity of life with a material base that can eliminate the values of subjectivity in social exchange (Simmel, 1991a). As a result, the interpretation and identification of individuals in society is based on the symbols they consume. For Friedman (1995:95), defining individuals in this consumption practice must pay attention to individual backgrounds such as community type, kinship network, family network, and individual integration with the world system. Simply put, the clothing style will be related to common values, a system that binds one another. On the other hand, individuals can have individual tastes that differ from each other.

Value is an abstraction of a sign according to Ferdinand de Saussure. A sign is a unity of two inseparable fields like a piece of paper, namely the *signifier* or form and the *signified* or meaning (Piliang, 2003: 171). The signifier refers to the *sign* refers to the reference or reality. In the Saussurean view, meaning is what is signified, which is the content (Piliang, 2003: 175). The signifier is the visible, physical or material element of the sign while the signified is the mental concept or meaning that the signifier refers to. These two elements together form a verbal or visual sign. Seeing this, it is clear that clothing with its parts is a signifier that relates to signifiers as something that has meaning. In other words, the parts that make up clothing can be treated as signs composed of signifiers and signs (Sobur, 2004: 105-106). One of the people who are dynamic in consuming fashion are university students (Hidayati, 2011). If likened to a fashion show stage, the campus environment is like a catwalk with no end or edge. Various models of Muslim clothing are present with various variations and choices.

This is in accordance with the conditions in which the style of clothing changes quickly according to the changing tastes of the market that has mushroomed into the campus world. No one knows who initiated the change. Is it students as consumers or sellers as producers. No research illustrates this fact. However, that fact can show the clothing form and explore why they wear it. Based on this description, this research will discuss; (1) How is the *parole* and *langue* of Islamic symbols attached to the clothing of students of the Faculty of Adab and Humanities of UIN Sunan Ampel that shows Islamic symbols?, (2) How is the form of

syntagmatic and *paradigmatic* relations of Islamic symbols in the clothing of students of the Faculty of Adab and Humanities of UIN Sunan Ampel Surabaya?, and (3) What is the context that surrounds the use of Islamic symbols that are assembled in the syntagmatic and paradigmatic chains of the clothing of students of the Faculty of Adab and Humanities of UIN Sunan Ampel Surabaya?

METHOD

This research is designed as descriptive qualitative research using the concept of semiotics. In the context of this research, the Muslim symbol in clothing will be described as *langue* and the concept surrounding it as *parole*. In contrast, the syntagmatic and paradigmatic chains will describe the series and choice of fashion symbols as a form of individual cognition. The subjects of this research are students of the Faculty of Adab and Humanities of UIN Sunan Ampel Surabaya. The data in this study are in the form of photographs of fashion models worn by students of the Faculty of Adab and Humanities and the results of interviews with these students.

Data collection will be done by interview, observation and documentation techniques. Interviews will be conducted on randomly selected subjects while observations are made on the phenomenon of Muslim clothing symbols used by students. The data analysis will be based on the interpretation of Islamic symbols combined with *parole*, *langue*, syntagmatic and paradigmatic concepts. Thus, researchers will focus their attention on Islamic symbols in clothing that form the dress pattern of students of the Faculty of Adab and Humanities. The model of sign interpretation is in line with Barthes' understanding of signs through the signification process to the understanding of ideology.

RESULTS AND DISCUSSION

Parole, Langue and Syntagmatic and Paradigmatic Relationships of Islamic Symbols in the Clothing of Students of the Faculty of Adab and Humanities UIN Sunan Ampel Surabaya

Discussion related to *parole*, *langue*, and syntagmatic and paradigmatic relationships in Islamic symbols in the fashion style used by students of the Faculty of Adab and Humanities UIN Sunan Ampel Surabaya is described as follows.



Parole contained in the fashion style used by the three students above, namely Agusta, Yayang and Nasrullah, is the same: jackets, t-shirts, jeans, and sports shoes. *Langue* in the

style of clothing used is in accordance with their respective functions, for example t-shirts and jackets are used to cover the upper part of the aurat for men. In addition, the two clothes are suitable to be combined because the use of T-shirts is prohibited if they are on campus, so they are covered with jackets. Likewise, the pants and shoes used also follow the rules and functions.

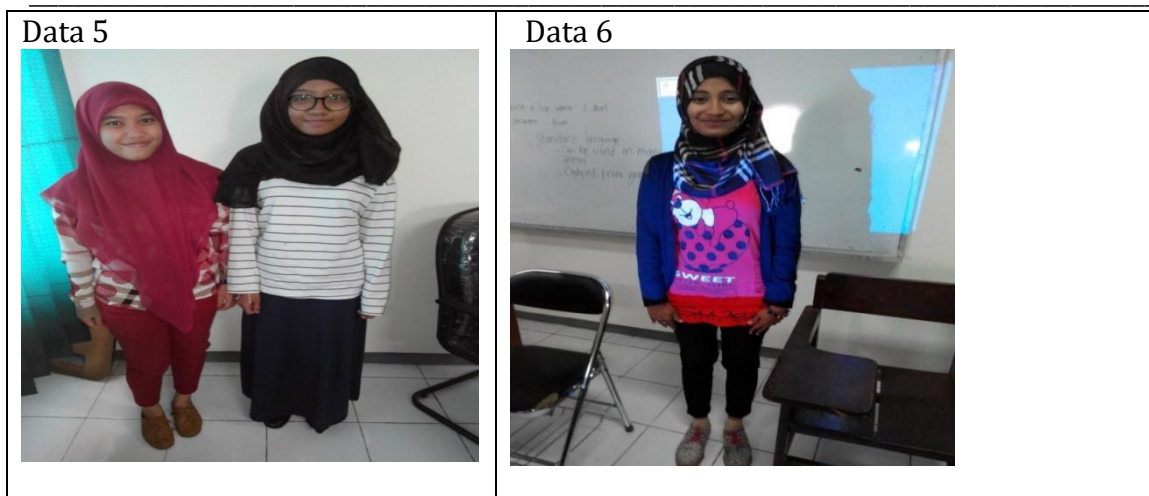
Judging from the syntagmatic relationship in each element, the clothes used are appropriate. This can be seen in the combination of t-shirts, jeans, sports shoes, jackets and backpacks as the trademark of students. Although the style of clothing is actually for field conditions, the style has become a trend for students today. As for when viewed from a paradigmatic relationship, then some elements of clothing can be replaced with other elements of clothing; for example, a t-shirt can be replaced with a shirt, so without a jacket. Jeans can be replaced with cloth pants, sports shoes can be replaced with loafers. The fashion style of male students also looks different as in the following data.



The style of dress worn by Farid and muhayat is almost the same. They use several parole elements, namely shirts, soft jeans, and sneakers. As for langue, each element is in accordance with its respective function. For example, a shirt as a top that covers the upper body, pants cover the lower body. In addition, shoes are the proper footwear to wear on campus. The fashion style they use is quite simple. The clothing style is often used by students when going to campus. In terms of colour, it looks simple and unobtrusive, which indicates simplicity. In addition to simple clothing, the shoes used are also the type of loafers students generally use on campus.

Syntagmatically, the combination of these elements is appropriate. That's because soft jeans are more flexible when paired with any form of shirt. Meanwhile, in the paradigmatic relationship, shirts can be replaced with collared shirts or Muslim clothes. Then soft jeans can be replaced with regular fabric pants. And it will look neat when the shirt is tucked in and given a belt.

The fashion style of male students is more simple than that of female students. This is because female students use many parole elements. Here are some data on the fashion styles worn by female students.



Based on the data above, it can be identified that the parole in the style of dress used by Ainun (left) is hijab, t-shirt, soft jeans, and sandals. The langue in each element in her style of dress is almost in accordance with its function, but according to Islamic values, the clothes and pants used are not suitable because they are tight and still show the curves of the aurat. In terms of syntagmatic order, the combination of each element used by Ainun is sufficient, consisting of clothes, pants, headscarves and shoes. In terms of color, it is also appropriate, namely the combination between elements is quite harmonious between the hijab, t-shirt, and pants, namely the combination of red.

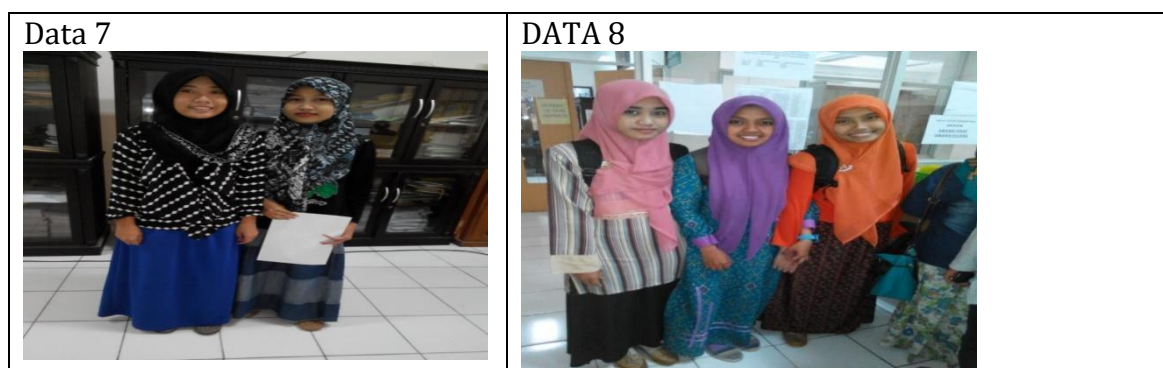
Actually, it does not matter if the combination of these elements consists of a headscarf, t-shirt, soft jeans and shoes, as long as the pants are long, covering the entire aurat and the t-shirt is long so that the curves of his body are not visible. It can be categorized into a paradigmatic relationship by replacing one of the elements in the series with another element, or it can also be a t-shirt replaced by a knee-length blouse so that it covers the curves of the body.

Unlike Ainun, Ajeng's (Middle) style of dress is more simple. She uses hijab, t-shirt, skirt, and vantofel shoes as parole elements. Each element used is also in accordance with the rules of Islamic dress, except that the headscarf is not extended to cover the chest (langue). From syntagmatics, each element of clothing complements each other from headscarves to shoes. In terms of color, the combination of white and black is also appropriate. As for the paradigmatic relationship, each element used can be replaced by other clothing elements, for example, a black headscarf, can be replaced with a white headscarf, a t-shirt can be replaced with a black blouse, while a skirt, can be replaced with pants.

The following fashion style similar to Ainun's foam style is Alisya (left). The parole used by Aliyssa includes a motif hijab with a black base and blue and white stripes, Jacket, t-shirt, soft jeans, and painted shoes. Based on the parole above, the langue in each of these elements is not appropriate; for example, the headscarf, which should be stretched over the chest, is formed in a circle so that the chest is visible. Then the jacket that functions for cold Manahan is combined with a t-shirt that seems short-sleeved to cover a short-sleeved t-shirt so that the aurat is not visible. Meanwhile, other elements, such as pants, also do not function to cover the aurat as a whole.

When analyzed based on the syntactic relationship, it can be judged that the style of dress he wears is not in accordance with Islamic rules. It can be seen from the combination of each element in the dress. The combination of a headscarf that does not cover the chest

with a short-sleeved T-shirt, jacket and tight soft jeans even shows the bottom of the legs. If some elements of the clothing are replaced with other elements, for example, the headscarf is changed in the model that is stuck down; a skirt replaces the soft jeans, it will be more in line with the rules in Muslim dress. Or if you want to keep wearing pants, you can replace them with pants that cover the ankles, while short shirts can be replaced with knee-length shirts. The replacement of each of these elements with other elements, while still being harmoniously related to one another, is called a paradigmatic relationship. In contrast to Alisya, some students in data 7 and 8 below use a simple fashion style, but in accordance with Islamic values.



From the five students in data 7 and data 8, they are dressed in almost the same elements, namely a headscarf, blouse, skirt and shoes. There is also a gamis, a combination of a blouse and skirt. The language in their dress style is by its function, so the mix and match between elements look neat, harmonious and elegant for the students.

Unlike the previous analyses, the three students' clothing styles can also be analysed based on syntagmatic and paradigmatic relationships. The syntagmatic relationship between elements in the type of clothing used is appropriate, starting from the headscarf, blouse, skirt and shoes. Syntagmatic in terms of colour is also suitable to look neat and attractive. As for if it is related to the paradigmatic element, the colour of each component can be replaced and combined with matching colours; for example, the colour of the skirt used by the left student can be replaced with black, the black headscarf can be replaced with white, the combination of blouse with a dress can be replaced with others. Based on the description of the student's style of the dress above, it can be replaced with a Muslim style of dress characterised by Islamic symbols by replacing one of the elements in the series of each element of clothing. For example, jeans are replaced with ordinary cloth-type pants, shirts can be replaced with koko shirts without using a jacket, and sports shoes can be replaced with loafers or sandals. The most important thing is that each element is interrelated with other elements and harmonious in mixing and matching. Replacing a component with another in a series is called a paradigmatic relationship.

The Context that Surrounds the Use of Islamic Symbols in the Syntagmatic and Paradigmatic Chain of Fashion of Students of the Faculty of Adab Humanities UIN Sunan Ampel Surabaya

Context is all background knowledge that speakers and speakers equally understand to interpret the meaning of speech (Leech, 1983: 13; Wijana, 1996: 11). In this case, the context is the background of the user of the fashion style so that how a person's background appears in the clothes used. From the data above, it can be seen how the background of

students who use a style of clothing that follows the times so that many Islamic symbols and how the background of students who continue to use Islamic clothing styles.

The style of clothing worn by male students looks standard, namely by using a shirt or t-shirt covered with a jacket, jeans and shoes. Almost all male students tend to use jeans. They have followed the trends from various backgrounds, such as SMA, MA or Islamic boarding schools. For example, when they go to college, those from the hut, who are accustomed to using sarongs and songkok, these clothes are abandoned and switch to student fashion styles. For clothing brands or brands, only a few students choose certain brands such as Polo, American, Reebok, Crocs, Almia, Larusso. While other students tend not to care about brands, the most important thing for them is that they are comfortable when worn. Whatever fashion style they follow is still in accordance with Islamic rules, namely covering the aurat.

In contrast to the fashion styles worn by male students who tend to be Islamic. The fashion style of female students is divided into two, namely semi-Islamic ones, which only use the hijab as a symbol of Islam and Islamic fashion styles that are completely in accordance with Islamic rules. Almost all of their parents or family play a role in their clothing style they wear. Most of them also do not care about the brand or brand, the important thing for them is to be comfortable and follow the fashion development. If we look at their backgrounds, most of which are from public schools, wearing Muslim clothing is a learning process for them. So that the fashion styles appear like the data above. In contrast to fashion styles that are guided by Islamic values. This style of clothing teaches to cover the entire aurat, does not show the curves of the body, does not show the ankles and even the way the hijab is arranged is stretched over the chest.

Background greatly determines the style of dress. It can be seen that most of them come from madrasah or MA schools where madrasah teach how a Muslim in clothing. So the habit of dressing Muslim still applies. In addition, family background is also influential. For example, the family has been taught to cover the aurat. As for the problem of brands, some of them are okay with it. For them, the important thing is that they are comfortable and following the Islamic law. Only a few students use branded clothing such as Logo, Nevada, Larusso, Nadia, Az Zahra and other Islamic brands. Students who use branded clothing are students of the upper-middle economic class. In contrast, those who are simple without brands are students of the lower-middle economic class, most of whom are of the lower-middle economic class. From the description above, it can be concluded that one's style of dress reflects one's personality and understanding of what one wears. Likewise, context plays a very important role in reflecting one's style of dress, especially family background and education. So it was found that the style of clothing of students who were in accordance with Islamic value symbols was 60%, while those who were not in accordance were 40%.

CONCLUSION

Islamic symbols in the clothing of students of the Faculty of Adab and Humanities UIN Sunan Ampel in the semiotic perspective of Roland Barthes cannot be separated from the structuralist theory of Ferdinand de Saussure, so that in this study, the concepts of parole and langue can be seen in the clothing used by students, such as headscarves, shirts, pants, skirts, shoes and so on. In addition, the syntagmatic and paradigmatic relationships in the clothing used by students can also be known. Syntagmatic relationships can be known from the combination in a series of each element of clothing, for example a series of headscarves, shirts and pants or skirts, in accordance with Islamic symbols or not. And if it is not appropriate then one element of the outfit can be replaced with another element, so that a paradigmatic

relationship is found. The style of clothing worn by students cannot be separated from the context behind it, such as family background, family support, educational background and student understanding of Muslim clothing.

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