A SEMIOTICS ANALYSIS OF TEN SELECTED AREMA FC WALLPAPERS TAKEN FROM AREMAFC.COM

A Thesis

Submitted to The Faculty of Letters and Humanities in Partial Fulfillment of the Requirements for the Degree of Strata One (S1)

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ABSTRACT


This research focused in semiotic analysis to convey the message from object, sign and interpretant explanation result that contained in ten selected wallpapers taken from Aremafc.Com. In this thesis the writer will only focus on Pierce’s theory.

This analysis used qualitative method to analyze the ten selected data. Through this method, each of wallpapers was analyzed by classifying the compiled data into three groups; they are sign, object, and interpretant. In this researched the writer analyzed the word or sentence as sign, picture as object and the combination of sign and object as interpretant.

Finally, from the analysis, the result of the ten selected wallpapers show that the blue color and sign of lion mostly appear on the wallpapers. The change of logo Arema FC anniversaries, such as the different color of the lion as the symbol of Arema FC, the 26th anniversary uses the blue lion while the 27th anniversary uses the yellow lion.

The basic color of Arema FC jersey is blue. It is shown in wallpaper 1, but in the last wallpaper the color of the jersey is yellow. The influence of the new owner of Arema FC is the answer of Arema FC’s enigma, because the new owner is one of the conglomerates in Indonesia that is active in political party (Golkar) of the country. Yellow symbolizes the color of this party.

That is obvious that semiotic usages in selected ten wallpapers are to symbolize the identity of club and its supremacy. Without a logo, a club will be unknown by people. In addition, the creators of the wallpapers also have the messages for the readers or Aremania itself to convey their feeling or willing.
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in next.

Jakarta, July 2015

Umi Rifdah
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This thesis is written to be submitted as partial fulfillment of the requirements for the Degree of Strata One (S1), in English Letters Department, Faculty of Adab and Humanities, State Islamic University Syarif Hidayatullah Jakarta which entitled: “A Semiotics Analysis of Ten Selected Aremafc Wallpapers Taken from Aremafc.Com”.

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The writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is a very important stuff in human’s life that the main function of it is as a medium of communication. As a main medium of communication, exactly language has a very important role in human’s daily activities. It is a specific human’s characteristic which makes them different from others. By using it, people can say their intents, wants, messages and informations to other people.¹

These mean that language is a main medium of communication, because only with it people will be able to communicate each other even if in every time, place, or purpose. It is a speech symbol, which has sound as characteristics symbol of basic type of the language.² People can produce an utter through the sounds symbol of language. In this aspect, Jesperson says that the essence of language is human activity; activity on the part one individual to make himself/herself understood by another, and activity on the part of that other to understand what was in the mind of the first.³ However, the language can do activities and can perform acts, because people use language for a purpose or to achieve a goal.

By using a language, communication will be easier for human to do because it will help people to socialize, such as texting, uttering or broadcasting. Human also will be able to interact one another with those media. These are very collateral with what Abdul Chaer says in his book, *Sosiolinguistik; Perkenalan Awal*, that communication is a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior.⁴

To do the communication, human needs a language to make the communication runs successfully. A language is the source of human’s life. Human is expressed a communication in a world of language and sign. It is only human who has sign systems to communicate. This also distinguishes human from animal. Animals also communicate and have sound systems, but those systems are not words of sign. So they don’t have language. Furthermore, a language and the sign in human logic expression is the basic principle that distinguished to the animal language.⁵

Based on some language definitions above, then human can communicate in many ways. Some of them are by symbol system and sign. A science that learns about sign called semiotic (the study of sign). Semiotics or semiotician the study of signs, and linguistics can be seen as that sub discipline of semiotics which is particularly concerned with the nature of the linguistic sign. What is of relevance to linguistics from the discipline of semiotics are those of its

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conclusions about signs in general which are applicable to linguistic signs. The process of making and using signs is called semiosis.\(^6\)

Meanwhile, according to Benny H. Hoed, semiotic is one of semantic branch which observes a sign in daily life, e.i describes that every single things showed as a sign should be interpreted.

Actually many things that human can explain like a sign that appears in photograph, paint and picture, or a sign also can refer to words, tones and body language. But every people have their own meaning to interpret a sign or symbol itself in communication and also with their own reason. Every people always ask about what is the meaning of a sign? There are many signs in our daily activities like traffic lights or others.

Sign takes the form of words, images, gesture and objects. Language is the system of sign to communicate. The system of sign in language has arbitrary relation and meaning of a language object. Human uses the sign or symbol to communicate to other people who have the same feeling, idea, and desire.\(^7\)

Symbol is one of those words that often used in a confusing manner. The confusion is increased by different scholars using the word to mean very different things. Most obviously, general semantics uses symbol to designate what other writers call a sign. Sign designates something, which stands for something else. Any content word in the language is a sign, being a spoken or written vehicle for


\(^7\) A. ChaedarAlwasilah, *SosiologiBahasa*, (Bandung: Angkasa, 1993), p.8
an immaterial meaning that refers to some experiences. A symbol is a sign which has further layers of meaning. In other words, a symbol means more than it literally says. (Signs are literal; symbols are not).\footnote{J.E. Cirlot. \textit{Definition of Symbols}. (n.d). [http://web.mst.edu/~gdoty/classes/concepts-practices/def-symbols.html]. Accessed on February 18th, 2015, 22.17 pm.}

A symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object.\footnote{T.L. Short. \textit{Pierce’s Theory of Signs}, (Cambridge: Cambridge University Press: 2007), p.220} We interpret symbols according to ‘a rule’ or ‘a habitual connection’. The symbol is connected with its object by virtue of the idea of the symbol-using mind, without which no such connection would exist. It is constituted a sign merely or mainly by the fact that is used and understood as such.\footnote{Daniel Chandler. \textit{The Basics Semiotic} (New York: Routledge, 2004), p.38}

Symbols of language are manifested by everyone in many forms. They are used in university logos, billboards, wallpapers, and slogans. All of symbol in that form designed a meaning or an icon of design that made. The symbol of the design gives a message or meaning to their viewer, reader, or user itself. A symbol is a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional – so that the relationship must be learned: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse codes, traffic lights, national flags\footnote{\textit{Ibid}, p. 36-37}. Symbol is always connected in human
communication. People often see a sign or symbol when they do indirect communication, for example, the words in picture of “Arema Indonesia”. It is just not a football club, but we should add a symbol to fulfill its function regardless of any similarity or analogy with its object and factual connection, and it means that symbols are not limited to words.

The problem that will be explained in this thesis is based on the meaning of the message whether is it categorized as good message or not and effective or not in delivering the communication through the wallpapers. In the analysis, it will be explained the symbol of the wallpapers, the messages that contain in them and it will be seen the efforts of the creators in making them

Therefore based on the background study above, the writer is interested to analyze the taglines that are used in the ten selected wallpapers of Arema FC. What makes it unique is that Arema FC always use English jargons, even almost in every clubs in Indonesia Super League does not use it but Arema FC does. So that this research will be entitled “A Semiotics Analysis of Selected Arema FC Wallpapers Taken from Aremafc.Com”.

**B. Focus of the Study**

According to the background of the study above, the writer focuses on the analysis of the ten selected pictures which are taken from Aremafc.Com Therefore, in this research, through the semiotic analysis it will explain the messages of the ten selected pictures which have important roles in this.
C. Research Question

Based on the background and focus of the study above, the writer wants to identify the problem by the following question:

1. What are the message and the meaning represented by the relationship of the Object, Representament, and interpretant using Pierce Triadic Theory of ten selected pictures on aremafc.com?

D. Significance of the Study

The writer hopes that the result of the research can be useful to people to understand the messages, which use semiotic analysis and can broaden up the researcher knowledge regarding to the study of sign. Then, the writer hopes this thesis could give a lot of benefits for the readers who are interested in sign and symbols semiotic field.

E. Research Methodology

1. Objectives of the Research

To know about the messages and the meaning relationship of the object, representament, and interpretant of ten selected pictures which are taken from aremafc.com
2. Method of the Research

In this study, the writer uses qualitative method to analyze the selected data. This research uses qualitative method because the writer explains the data by describing the wallpapers.

Qualitative research uses a verbal data and another non numeric data as a basic to solve identification of problem, such as discourse analysis and naturalistic analysis.\(^\text{12}\)

3. Data Analysis Technique

In this research, the writer uses “Descriptive Analysis Technique”. Through this technique, firstly the writer accesses arema fc website (aremafc.com), the writer looks at the gallery and took ten of wallpapers that using English taglines, classifies the compiled data into three groups namely sign, object, and interpretant. Then, related to each other to find out the appropriate meaning of message that will be analyzed by using the theory of Charles Sanders Pierce.

4. Instrument of the Research

The instrument of the research is the writer herself as the subject of the study by collecting the ten selected wallpapers from aremafc.com, reading the taglines of the ten selected wallpapers, understandings, identifying the sign and analyzing the ten collected data which are taken from “aremafc.com”.

5. Unit of Analysis

   The unit analysis of the research is ten selected pictures which are taken from “Arcmafe.Com”.

6. Time and Place

   The writer starts doing the research from the eight semester of 2012/2013 at English Letters Department, Adab and Humanities Faculty, State Islamic University “SyarifHidayatullah”, Jakarta.
CHAPTER II

THEORETICAL FRAMEWORK

A. Definition of Semiotics

The semiotics theory of code has been the basis of several studies. Since code is the systems of knowledge underlying all cultural communication processes, the theory of codes has been considered as another key to deciphering the hidden messages. Semiotics is a science to study a sign in human life. It is agreed as the study method in the first conference, Association for Semiotics Studies in 1974\(^\text{13}\).

According to Umberto eco as quoted by Chandler that semiotics is taken from the Greek word, *semeion* which means a *sign*. A semiotic theory is an analysis of the meaning of signal or sign is identifying by object\(^\text{14}\).

Semiotics is concerned with meaning-making and representation in many forms, perhaps most obviously in the form of ‘texts’ and may be verbal, non-verbal, or both, despite the logo-centric bias of this distinction. A text is an assemblage of signs (such as words, images, sound and/or gesture) constructed (and interpreted) with reference to the conventions associated with a genre and in a particular medium of communication.\(^\text{15}\) Semiotics is rarely quantitative, and


\(^{15}\) *Ibid*, p.2
often involves a rejection of such approaches. An item occurs frequently in a text
does not make it significant. The structuralism semiotician is more concerned with
the relation of elements to each other.\textsuperscript{16}

Semiotics, or in Barthes terms, semiology basically wants to learn how
humanity interprets things. Interpret (to Signify) in this case cannot be confused
with communicating (to communicate). Interpret means that the objects are not
only carrying information, in which case the objects that want to communicate,
but also constitute the structured system of signs.\textsuperscript{17}

Semiotics, also called semiotic studies or semiology, is the study of
cultural sign processes (semiosis), analogy, metaphor, signification, and
communication, signs and symbols.\textsuperscript{18}

Semiotics is a discipline that investigates all forms of communication
that occurs by means of the sign and based on the sign system (code) 'system of
signs'.\textsuperscript{19}

According to Jakobson, as quoted by Chandler that semiotics ‘deals with
those general principles which underlie the structure of all signs whatever and
with the character of their utilization within messages, as well as with the
specifics of the various sign systems and of the diverse message using those

\begin{footnotesize}
\begin{enumerate}
\item[Ibid] p.8
\item Drs. Alex Sobur, M.Si. \textit{SemiotikaKomunikasi}. (Bandung : PtRemajaRosdakarya, 2013), p. 15
\item Alex Sobur \textit{Op. Cit.}, p.16
\end{enumerate}
\end{footnotesize}
different kind of signs. Similarly, any garment responds to definitely utilitarian requirements and the same time exhibits various semiotics properties.\textsuperscript{20}

Signs take the form of words, images, sounds, odors, flavors, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them the meaning. Pierce declares ‘Nothing is a sign unless it is as a signs’.\textsuperscript{21}

**B. Types of Semiotics**

Semiotics is meaning-making and representation about “sign” that connected with object and symbol. So, there are types of semiotics know nowadays, as follows\textsuperscript{22}:

1. **Analytic semiotics**: is semiotic which analyzes signs system.
2. **Descriptive semiotics**: is which pays attention sign system that old new sign have meaning same.
3. **Zoo semiotics**: is semiotics which analyzes sign system made by animals.
4. **Cultural semiotics**: is semiotics which analyzes studies sign system that used in definite society.
5. **Narrative semiotics**: is semiotics which studies on mythology and folklore narrative.
6. **Natural semiotics**: is semiotics which analyzes sign system from nature.

\textsuperscript{21}Ibid,  
\textsuperscript{22} Alex Sobur*Op. Cit.*, pp.100-101
7. **Normative semiotics**: is semiotics which analyzes sign system made by human being, which have the form of the words or sentences.

8. **Social semiotics**: is semiotics which analyzes system sign system made by human being, which have the form of the word or sentences.

9. **Structural semiotics**: is semiotics which analyzes sign system through language structure.

Discussing about the semiotics, it is automatically related with the symbol, due to symbol is one of the characteristics that belongs to semiotics itself. For the further definition about the symbol will be described as follows.

**a. The Symbol**

Many writers, in discussing the notion of signification, had drawn the distinctions between sign and symbol. There is no consistency in the way in which various authors have defined these terms. For example, Odgen and Richards distinguish symbols as “those signs which men use to communicate with one another”, whereas Pierce, who also treats symbols as a subclass of signs, defines them, on the basis of the conventional nature of the relation which holds between sign and significatum. Meanwhile Lyons, who follows Pierce quite closely in certain respects, says that “a symbol is a sign…which acts as substitute for some other sign with which it is synonymous” and that “all signs not symbols are signals”.  

Any initial interpretation can be reinterpreted. That a signified can itself play the role of a signifier is familiar to anyone who uses a dictionary and finds him- or herself going beyond the original definition to look up yet another word which has been taken up by later theorists but which explicitly excluded from Saussure’s model is the notion of dialogical thought.24

Pierce and Saussure used the term ‘symbol’ differently from each other. For Peirce, a symbol is a sign which refer to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. Pierce categorized the patterns of meaning in signs as iconic, symbolic, and indexical. Anything can be sign as long as someone interprets it as ‘signifying’ something referring to or standing for something other than itself. Pierce and Saussure, for instance, were both concerned with the fundamental definition of the sign.

Etymologically, the symbol is derived from the Greek word "symbol-ballein" which means throwing together a (noun, act) is associated with an idea. There is a mention "symbolos", which means the marks of which tell something to someone.25

In Kamus Linguistik; Fourth Edition, Harimurti mentioned that symbol or sign is a sketch which appears on the surface conventionally and can be used as a basic unit graphic in the letter system to describe or to record the idea, word,

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root word, phoneme, or sound. This is related with what Peirce brought up in the scope of semiotic. He said that a symbol is ‘a sign which refers to the Object that denotes by virtue of a Law, usually an association of general ideas. . . . It is thus itself a general type.’ A symbol stands in a signifying relationship with its object only because there exists a convention that it will be interpreted in that particular way. A flag at the beach may signify that swimming is safe; but there is neither any resemblance between the flag and the state of the tide, nor any direct causation from the tide to the flag. The only thing that qualifies the flag for signifying that swimming is safe is the general practice of using flags in this way.

Symbol is one of those words which are often used in a confusing manner. The confusion of it is increased by different scholars using the words to mean very different things. Most obviously, in general semantics Alfred Korzybski uses symbol to designate what other writers call a sign. Sign designates a thing which stands for other things. Any content word in the language is a sign. It is being spoken or written for an immaterial meaning that refers to some experience. A symbol is a sign which has further layers of meaning. In other words, a symbol means more than it literally says. (Signs are literal; symbols are not).

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Chandler adopts from Pierce’s though said that a symbol is a sign which refers to the object that denotes by virtue of a law, usually an association of general ideas, which is operated to cause the symbol to be interpreted as referring to that object. He defines that the feature of signs is that they are treated by their users as ‘standing for’ or representing other things.²⁹

We interpret symbol according to ‘a rule’ or ‘a habitual connection’. The symbol is connected with its object by virtue of the idea of the symbol-using mind, without which no such connection would exist. It is constituted a sign merely or mainly by the fact that is used and understood as such.³⁰

A symbol is a conventional sign or one which is depended upon a habit (acquired or inborn). For examples the one that contains in a word, sentence, book and other conventional signs are symbols. A symbol or a sign is something which stands for something in some respect or capacity. It addresses somebody, which creates in the mind of that person an equivalent sign, or perhaps more developed sign. That sign which creates called as the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in the reference to a sort of idea, which sometimes called as the ground of representament.³¹

A symbol of language is manifested by everyone in many form, it is used in university symbol, logos, billboard, wallpaper, and slogan. All symbols in those

³⁰Ibid. p.38
forms are designed a meaning or an icon of design that made. The symbol of the
design give a message or meaning to their viewer, reader, or user itself.

A symbol is a mode in which the signifier does not resemble the signified
but which is fundamentally arbitrary or purely conventional – so that the
relationship must be learned: e.g. language in general (plus specific languages,
alphabetical letters, punctuation marks, words, phrases and sentences), numbers,
morse code, traffic lights, national flags.  

Linguist are also Semioticians, they are Charles Sanders Peirce and
Ferdinand de Saussure. The other semioticians like Umberto Eco is Piercean.
Roland Barthes is included to Saussurean with Jean Francois Lyotard,
Micheal Foucoulit, Jacque Lakan, Jacques Derrida and Julia Kristeva. But in this
thesis, the writer will only focuses in describing one semiotics theory which
sourced from Charles Sanders Pierce.

b. Semiotic Model by Pierce

A critical point in Peirce’s theory is that the meaning of a sign is created
by the interpretation it stimulates in those using it. He reiterates this in his
comment that “a sign … addresses somebody, that is, creates in the mind of that
person an equivalent sign, or perhaps a more developed sign.”

32 Chandler, Op. Cit., p.36-37

Pierce’s model of the sign includes an objector referent-interaction between representament, the object and the interpretant. Pierce noted that ‘A sign…[in the form of a representamen] is something which stands to somebody for something in some respect or capacity. It addresses somebody. That creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representament.

Within pierce’s model of the sign, the traffic light sign for ‘stop’ would consist of: a red light facing traffic at an intersection (the representamen); vehicles must stop (the interpretant).34

Semiotic theory by Pierce is meaning of the sign and function of the sign system. Triangle sign by Pierce is Representament, object, and interpretant.

This is the triangle sign model by Peirce:

![Triangle Sign Model](image)

The relation between representament, object, and interpretant have been important because the relation produces new interpretant the semiosis process

which is unlimited. I (interpretant) become new R (representament) which refers to O (object) and I (interpretant) will become a new R (representament). There are no “first” nor “last” sign in this process of unlimited semiosis.\textsuperscript{35}

An “object” is the referent to which the sign refers to such as a written character or word, known as the “sign vehicle.” It is important to understand that this does not have to be a material object. As with the sign or representament, not every feature of the object is relevant to signification. Only specific elements of an object enable a sign to signify it. For Peirce, the relationship between the object of a sign and the sign that represents it is one of determination – it is the object, entity, or socially agreed concept that determines its sign and its successful signification; the idea being that the object imposes definite constraints that a sign must adhere to if it is to represent that object and form the correct interpretation in our minds.

According to Pierce, a Sign or Representamen, is a First which stands in such a genuine triadic relation to a Second, called its Object, as to be capable of determining a Third, called its Interpretant, to assume the same triadic relation to its Object in which it stands itself to the same Object. The triadic relation is genuine, that is its three members are bound together by it in a way that does not consist in any complexus of dyadic relations. That is the reason the Interpretant, or Third, cannot stand in a mere dyadic relation to the Object, but must stand in such a relation to it as the Representamen itself does. Nor can triadic relation in which

\textsuperscript{35} Winfred Noth. \textit{Handbook of Semiotics Advances in Semiotics} (Indianapolis: Indiana University Press 1990), p. 43
the Third stands be merely similar to that in which the First stand, for this would make the relation of the Third to the First a degenerate Secondness merely. The Third must indeed stand in such a relation, and thus must be capable of determining a Third of its own; but beside that, it must have a second triadic relation in which the Representament, or rather the relation there of to its Object, shall be its own (the Third’s) Object, and must be capable of determining a Third to tis relation. All this must be equally be true of the Third’s Thirds and so on endlessly

Pierce said that symbolic signs such as language are (at least) highly conventional; iconic signs always involve some degree of conventionality, indexical signs ‘direct the attention to their objects by blind compulsion. Indexical and iconic signifiers can be seen as more constrained by refential signifieds whereas in the more conventional symbolic signs the signifieds can be seen as being defined to a greater extent by the signifier. Here are the three modes together with some brief definitions:

a. Symbol/symbolic: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional – so that the relationship must be learned. For example, language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic light, national flags.

b. **Icon/iconic**: a mode in which the signifier is perceived as *resembling* or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) – being similar in possessing some of its qualities: e.g., a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, ‘realistic’ sounds in ‘programme music’, sound effects in radio drama, a dubbed film soundtrack, imitative gesture.

c. **Index/indexical**: a mode in which the signifier is not *arbitrary* but is *directly connected* in some way (physically or casually) to the signified – this link can be observed or inferred: e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), ‘signal’ (a knock on a door, a phone ringing), pointers (a pointing ‘index’ finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personnel ‘trademarks’ (handwriting, catchphrase) and indexical words (“that”, “this”, “here”, “there”).

### C. History of Arema FC.

The writer collected the pictures from Aremafc.Com (official website of Arema FC Indonesia) 2014, as the object in this research. Arema Indonesia Football Club commonly referred to as Arema, is a professional Indonesian Football club based in Malang, East Java and founded in 1987. Arema has won Indonesia Super League in 2009-2010. They have also won the Piala Indonesia.

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twice in 2005 and 2006. Arema is one of superior football team in Indonesia, they have fanatic fans that called Aremania. Arema’s traditional kit color is identical with blue. Their home base is Kanjuruhan Stadium in Malang.38

Arema FC has many wallpaper, some of them using English tagline, the other wallpaper use Indonesian language and also there are wallpapers without taglines. But, from the many wallpaper that Arema FC has, the writer selected the ten wall papers because they use English taglines. Those wallpapers have qualification to examine of semiosys. Such as, using English tagline and some of signs on it. They are: Together for Glory!, The Power is Ours, Keep the Unity, One Flag One Pride, Let’s Back to Blue, Only God Can Stop Us, My Future is Here, Aremania Loyalty Without Limit, The Next Generation, and Golden Generation Academy. Unfortunately, the content of the website is changed by the management, because Arema has transformed the name from Aremafc become Arema Cronus. So the style of the website and the content also has changed.

A. Data Description

In this data description the writer tabulates the collected data from Aremafc.Com (official website of Arema FC Indonesia) 2014, as the object in this research. The pictures and the taglines will be analyzed by using Pierce’s semiotic theory. The data can be presented as bellow:

1.) Wallpaper with tagline “Together for Glory” and the picture of three players.

2.) Wallpaper with tagline “The Power is Ours” and the picture of a blue lion and number 26.

3.) Wallpaper with tagline “Keep The Unity” and the picture of a lion’s head.

4.) Wallpaper with tagline “One Flag One Pride” and the picture of a giant flag.

5.) Wallpaper with tagline “Let’s Back To Blue” and the picture of supporters.

6.) Wallpaper with tagline “Only God Can Stop Us” and the picture of long black flag and red flare.

7.) Wallpaper with tagline “My Future is Here” and the picture of a ball on the yard.
8.) Wallpaper with tagline “Aremania, Loyalty without limit” and the picture of Lion’s head.

9.) Wallpaper with tagline “The Next Generations” and the picture of junior players.

10.) Wallpaper with tagline “Golden Generation Academy” and the picture of three players wear yellow jersey.

B. Data Analysis

<table>
<thead>
<tr>
<th>No</th>
<th>Sign</th>
<th>Object</th>
<th>Interpretant</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>• TOGETHER FOR GLORY! • ISL logos • The three players • The blur supporters</td>
<td>The wallpaper number 1</td>
<td>• To emphasize that they must win the match • ISL is the highest professional competition for football clubs • They are very glad and proud by winning the match • The main focus is the players</td>
</tr>
<tr>
<td>2</td>
<td>• The standing lion</td>
<td>The wallpaper</td>
<td>• Lion is the symbol</td>
</tr>
<tr>
<td>Number</td>
<td>Description</td>
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<td>--------</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>The number 26&lt;br&gt;Arema logos&lt;br&gt;Red and white stripe&lt;br&gt;THE POWER IS OURLS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Number 2 of Arema fc&lt;br&gt;Arema fc anniversary&lt;br&gt;Arema fc is the most powerful clubs in Indonesia&lt;br&gt;Symbolizes the national flag of Indonesia&lt;br&gt;Aremagazine&lt;br&gt;Keep the unity&lt;br&gt;Aremagazine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>The number 27&lt;br&gt;Arema logos&lt;br&gt;The yellow roar lion&lt;br&gt;Keep the unity&lt;br&gt;Aremagazine</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Number 3 of Arema fc anniversary&lt;br&gt;Arema is one of the clubs in Indonesia&lt;br&gt;The enigma within the real color of lion&lt;br&gt;No more dualism inside Arema Fc</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 3      | The wallpaper number 3

*Note: The table may not display correctly in this text format.*
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</table>
| 4 | - ONE FLAG ONE PRIDE  
  - Giant flag of Arema fc | - The first edition of Arema Fc magazine  
  - The only one pride for Aremania is Arema fc  
  - Shows how big Aremania’s love of their pride  
  - The wallpaper number 4 |
| 5 | - Let’s Back To Blue  
  - The conductor  
  - The supporters  
  - AREMAFC.COM | - Persuasive sign from the conductor  
  - The role model for Aremania  
  - The official site of Arema fc  
  - The wallpaper number 5 |
| 6 | - ONLY GOD CAN STOP US  
  - Red flare by the supporters | - Aremania will never stop supporting Arema fc until die  
  - Aremania burns the flare to burn their spirit while support Arema  
  - The wallpaper number 6 |
| 7 | • Academy Football Academy  
• The Stars  
• MY FUTURE IS HERE  
The wallpaper number 7 | • The place to exercise football for recruiting some new professional and great players  
• The reflection of some players that are born from Arema football academy  
The wallpaper number 7 |  

| 8 | • The lion’s head  
• The blue background  
• AREMANIA, loyalty without limit  
The wallpaper number 8 | • The symbol of Arema fc  
• The character color of Arema  
• Aremania will support their club without any doubt.  
The wallpaper number 8 |  

| 9 | • THE NEXT GENERATIONS  
The wallpaper number 9 | • They will be great credit for  
The wallpaper number 9 |
| AREMAFC.COM | maintaining Arema fc’s seniors |
| The junior players of Arema fc | The official site of Arema fc |
| The main focus of the wallpaper is the junior players |

| AREMAGAZINE | The magazine of Arema fc |
| The three players number 10 | The three players are the best in Bakrie era |
| Yellow jersey | The changed color of Arema jersey |
| GOLDEN GENERATION ACADEMY | The three players are the best player in Arema fc |
1. Datum 1.

The writer analyzes the icon from the picture above as the sign and the tagline “TOGETHER FOR GLORY!” by using Pierce’s triadic concept. Then the writer relates both of them and interprets as “They will get victory if they are being solid and do not play individualist in every match”.

The other sign is the logo of ISL (Indonesia Super League) among the letters, in “O” letter exactly. It can be interpreted as Arema is one of a part of ISL. Indonesia Super League (ISL) is the highest professional level competition for football clubs. The competition is managed by PT. Liga Indonesia.

The sign of the picture shows that three football players are hugging each other. They are Arema FC players; Gonzales, Alfarizie, Hasyim Kipuw. It seems that they are very glad and proud by winning the match. The background of the picture is the supporters who support their favorite club in every match, however, it seems blur. The writer assumes that the main focus only on the players not supporters to emphasize that their solidarity make them won the match and they struggle very hard to get glory. The players wear blue jersey because blue is the
color for Arema fc. There is no history why the color of Arema fc is blue, but the founding father of Arema, Acub Zaenal said that the blue color is considered to give Arema fc positive effect and fearless

From the sign of the text line “TOGETHER FOR GLORY!”, the writer can interpret that the capital letters which are used in the text to emphasize that they won the match because of their solidarity. Then the color of the text is black to fit the background of the picture, and evokes strong emotions. The writer assumes that they feel very proud and glad and from the imperative sense of tagline, they must win in every match.

Arema Fc is one of the football clubs in Indonesia, but Arema Fc often uses English tagline in their wallpapers whereas the supporters and audiences are Indonesian. The writer assumes that the wallpapers are not only for Aremania but also for the kit suppliers and official sponsors that come from abroad.

2. Datum 2.

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The writer analyzes the icon from the picture above as the sign and the
tagline “THE POWER IS OURS!” by using Pierce’s triadic concept. Then the
writer relates both of them and interprets as “Arema is the most powerful clubs in
Indonesia who wants to be a supreme club in its 26th anniversary”.

The sign of the picture portrays a blue lion that stands on the number of
26. The founding father of Arema gives the head lion symbol for Arema fc
because Arema Fc born in 11th August 1987, in the horoscope of zodiac that born
in august is Leo. Therefore Arema Fc symbol is lion. In other fact, the lion
symbol officially becomes the symbol of Malang on June, 7th 1937. This decree
(number A2 407/43), was endorsed by the general governor. The motto is in Latin
“Malang Nominor Sursum Moveor” that’s mean “Malang is my name Progressive
is my goal”. But in 1964, the city emblem changed through decision letter no.7
DPRGR, became a symbol of the monument and the star. Lion symbol has local
and historical values for Malang city. Even, many leaders in the ancient time have
name "Singha". The writer assumes that Arema wants to be a club which has
power and lead the other clubs. It seems that Arema has bravery to defeat its rival
in every match.

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40Ibid, P. 694
on 3rd July 2015.
The other sign is the number 26 under the lion, on 11 August 2013 arema fc tread the 26 anniversary. The color of the number is dominated with blue, because the color of Arema FC is blue. There is no the history why Arema fc color is blue, but the founding father of Arema Acub Zaenal said that the blue color is considered to give Arema fc positive effect and fearless. According to Angela Wright on her paper, Blue means Intelligence, communication, trust, efficiency, logic and calm. The writer assumes that people who see the picture feel calm and also become loyal supporters for Arema FC.

Inside of the number, there is Logo of Arema. From those signs, the writer interprets that in its 26th anniversary, Arema will show its power and become a supreme club in Indonesia.

The red and white stripe sign is inside the number of 26, the writer assumes that the red and white stripe is symbolizes the national flag of Indonesia because Arema fc is one of the football clubs in Indonesia.

The tagline “THE POWER IS OURS” the writer can interpret that that the capital letters which are used in the text to emphasize that they believe have power to defeat their rivals. The color of the words are appropriated with the background of the picture and the signs above the tagline like the lion, number and logo of Arema.

3. Datum 3.

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42 Op.Cit , P.6944
43 Angela Wright, A Whitepaper of Color Psychology. (UK: Color and Imaging Institute, 2004), p.3
The writer analyzes the icon from the picture above as the sign and the tagline “Keep the unity” by using Pierce’s triadic concept. Then the writer relates both of them and interprets as “In its 27th anniversary, Arema hopes that all the elements of club is unite, such as directors, players, and officers.”.

The sign of 27 numbers, the writer assumes that on 11th August 2014 arema fc tread the 27 anniversary. The color of the number is dominated with blue, because the color of Arema FC is blue. There is no the history why Arema fc color is blue, but the founding father of Arema Acub Zaenal said that the blue color is considered to give Arema fc positive effect and fearless

The picture shows that is a yellow roar lion which is covered by the sketch of number 27, and the logo of Arema Fc on left corner while the background is dominant with blue. As we know that lion has brown feather but in this picture the lion has light yellow. This is become an enigma, because the sketch of the lion is not relevant with the real lion.

\[44\text{Ibid, P. 6944}\]
Beyond this wallpaper, there is a history inside. There is internal conflict in Arema’s structural. Arema separates into two, Arema ISL and Arema IPL. As we know that ISL and IPL are the highest professional level competition for football clubs in Indonesia. The difference of those is ISL is owned by Djarum (cigarette brand) and IPL is owned by PSSI (PersatuanSepak Bola Seluruh Indonesia). Because of those organizations make Arema separated.

The other sign is AREMAGAZINE, aremagazine is the new magazine for Arema Fc because it is the first edition of the magazine. The writer assumes that the wallpaper wants to give the announcement and promote that Arema Fc has a new magazine, and fortunately the first edition is in Arema’s anniversary.

From the symbol of the tagline “Keep the unity” the writer assumes that Arema which has separated into two becomes one, therefore there is no dualism in Arema FC. Then, the structural organization and players have to unite in order to prevent a conflict.

The writer analyzes the symbol from the picture above as the sign and the tagline “One flag one pride” by using Pierce’s triadic concept. Then, the writer relates both of them and interprets as the only one pride for Aremania is Arema FC.

The sign of ONE FLAG ONE PRIDE, the writer can interpret that the capital letters which are used in the text to emphasize that they show their big love with that giant flag.

The sign of the picture shows that a giant flag is waved by Aremania in stadium. They wave that giant flag from bottom to the top of stadium. It seems that they are truly loves Arema FC. They are covered by the giant flag, all of them contributing they strength to wave the flag. No one contribute in that moment. The writer assumes that the main focus is the giant flag that waved by Aremania and it shows how big Aremania’s love to their pride.

The giant flag that wave by Aremania is dominated with blue, because the color of Arema FC is blue. According to Angela Wright on her paper, Blue means Intelligence, communication, trust, efficiency, logic and calm. The writer assumes that people who see the picture feel calm and also become loyal supporter for Arema FC.

5. Datum 5.

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45 Angela Wright, A Whitepaper of Color Psychology. (UK: Color and Imaging Institute, 2004), p.3
The writer analyzes the icon from the picture above as the sign and the tagline “Let’s Back To Blue” by using Pierce’s triadic concept. The symbol “Let’s Back to Blue” and the object as “the picture above can be related to interpretant as persuasive sign from the conductor to supporters, the conductor persuades Aremania to come back to blue color. Because blue is the color of Arema FC. The conductor wants to return the identity of Arema Indonesia’s supporters.

The sign of the picture shows that in Kanjuruhan stadium Yuli Sumpil (the conductor) hands up to give choreography to the supporters. Stand up in front of Aremania to support Arema FC. He wears blue t-shirt and black skirt then he commands to the supporters to back to blue. Aremania seems cohesive did the same choreography. They hands up together and some of them wave the Arema FC flag accompanied with wasp of bass drum.

However, Aremania wear various color of jersey like yellow and black t-shirt. Beyond this wallpaper, since the official sponsor enter to the management,
the color of the jersey become colorful. Lupromax oil, Im3 and Extra joss has yellow color, the official sponsor absolutely influence the management to use their basic color. The writer assumes that Yuli Sumpil, hopes they have to come back in one color which is blue, only blue and no other color.

The sign AREMAFC.COM is the official site of Arema Indonesia Football Club. This picture is taken from there. All about Arema are on this site. Such as Arema wallpapers, album, history, news, player profiles, Arema matches schedule, etc.

The tagline is “Let’s Back To Blue”, there is bold word “Blue” and its color is blue too. The writer can interpret that the word “Blue” with bold mode is the main focus of the text line. The word “Blue” is Arema FC and Aremania’s color. So that “Blue” is their identity.


(Wallpaper 6)
The writer analyzes the icon from the wallpaper above as the sign and the tagline “ONLY GOD CAN STOP US” by using Pierce’s triadic concept. Than the writer relates both of them and interprets as Aremania burns the flare to burn their spirit to support Arema. They wave a long black flag. Their support is like the inflammatory of their flare. This is their evidence to prove their loyalties. The message which is delivered from this picture is to be brave becomes Aremania until they end their life.

The sign of the wallpaper portrays some of Aremania wave a long black flag with tagline “only god can stop us”, some other wave Arema FC’s flags and some other burn the flare. The color of the picture is dominated with red because of the flare. According to Psychology of color, red color is draw the attention. It is often where the eye looks first. Red is the color of energy, it’s associated with movement and excitement. Red is the symbol of life (red blooded life).

Beyond this wallpaper, the wallpaper is one of the supporters’ action when arema do the match. The match is on 24th of June 2012 when Arema Fc versus Persiba (the other Indonesian football club), this is away match for Arema Fc, the interesting moment for aremania is when Arema Fc won the match defeat persiba. Aremania that came to the stadium are 29.271 people46. It is show that aremania always support their club whenever and wherever Arema Fc do the match. The writer assumes that people who see the wallpaper feel Aremania’s energy and also become excited. It obvious Aremania burn the flare and wave Arema FC’s flag during the match start till finish. The writer assumes that

Aremania show their support with no doubt even though it is dangerous. The message is Aremania presents a strong, brave and pure support to love Arema Fc.

The sign Arema FC.com is the official site of Arema Indonesia Football Club. This picture is taken from there. All about Arema is on this site. From the history, news, score, players profile, Arema wallpaper, album, Arema matches schedule, etc.

The tagline “ONLY GOD CAN STOP US” the writer can interpret that the capital letters which are used in the text to emphasize that they will never stop supporting Arema FC until die.


(Wallpaper 7)

The writer analyzes the symbol from the picture 7 as the sign and tagline “MY FUTURE IS HERE” by using Pierce triadic concept. Then the writer relates
both of them and interprets as they (new players) hope become professional player from Arema football academy.

Arema football academy is place to exercise football for recruiting some new professional and great players. The player will develop their skill, they will learn about technic, physic, also knowledge about health and nutrition to keep their body healthy. They will face the step from ground grace, junior, pre-league, and league. The office is in St. Kertanegara no. 7, Malang, Indonesia.  

The sign of the picture 7 portrays many stars that light the black background of the picture. The stars are under the logo and on the top the ball that put on the green yard. The writer assumes that the stars are reflection of some players that are born from Arema football academy and their light to shine football sport. So that, the message which is delivered from this picture is become stars to be the next credit and will be only in Arema football academy.

The tagline “MY FUTURE IS HERE” the writer can interpret that the capital letters which are used in the text to emphasize that the new players hope will become stars and light their achievement in football sport. The color of the text is white because the background is black. According to Psychology of color, white is the color associated with purity, cleanliness and the safety of bright light (things go bump in the night … not the bright sunshine!). So that, white color seems clearly as their hope to be stars in football sport.

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From the combination of representament object and interpretant the
writer can describe the meaning and interpret the wallpaper 8. Peirce’s triadic
concept can be seen in the tagline “AREMANIA loyalty without limit”, the lion’s
head as the object and both of them have been interpreted by the writer that
Aremania will always support Arema FC. Wherever Arema do their
match, Aremania will be always there.

The sign of the picture portrays a lion’s head on the tagline
“AREMANIA loyalty without limit”. The lion’s head is the symbol of arema fc
that given by the founding father, Acub zaenal. He give the lion’s head because
arema was born in august, 11st 1987. Based on the horoscope, the symbol of the
zodiac is lion. So that, arema fc’s symbol is lion’s head48.

48 ibid, p. 6944
The tagline “AREMANIA Loyalty without limit” the writer can interpret that Aremania will support their favorite club without any doubt, they will give their best to support Arema FC because they want to prove their loyalty to this club. It also seems in the transparent word “AREMANIA”, there is aremania’s action picture inside. It emphasize that they already prove become faithful supporters.

The color of the wallpaper is dominated with blue. As we know that Arema and Aremania’s color is blue. There is no history why arema fc basic color is blue. This color is used since arema fc born and considered give positive effect and fearless, ready to fight the other club, whoever and wherever the club. The writer gets the message from the wallpaper that Arema is club which has power and become favorite club for Aremania.


(Wallpaper 9)

\(^{49}\)Ibid, P. 6944
The writer analyzes the icon from the picture above as the sign and the tagline “THE NEXT GENERATIONS” in wallpaper 9 by using Peirce’s triadic concept. Then, the writer relates both of them and interprets as showing junior players that look at their senior match. They will be great credit for maintaining the Arema FC’s seniors.

The sign Arema FC.com is the official site of Arema Indonesia Football Club. This picture is taken from there. All about Arema is on this site. From the history, news, score, players profile, Arema wallpaper, album, Arema matches schedule, etc.

The sign of the picture shows that some junior players are wearing red jerseys that learn in senior match. Some of them sit on the chairs, some of them stand up near the yard. The writer assumes that they are the next generations of Arema FC will give Arema FC their best performances in the future by learning in their senior match and exercise their skill too. The message which is delivered from this picture is never stop learning about trick, cheat the skill, curios in everything about football and always spirit to be the next professional generations. There are Aremania also in front of the junior players, but this picture is blur in Aremania’s part. It seems that the main focus of this picture is the juniors.

The tagline “THE NEXT GENERATION” the writer can interpret that the capital letters which are used in the text to emphasize that they will be the next professional player such as their seniors. It means that generation is an investment to exchange their senior in the future.
The writer analyzes the icon from the picture above as the sign and the text line “GOLDEN GENERATION ACADEMY” by using Pierce’s triadic concept. Then the writer relates both of them and interprets that there are three best players in Aburizal Bakrie era.

The other sign is AREMAGAZINE, aremagazine is the new magazine for arema fc because it is the second edition of the magazine.

From the symbol of three of players of Arema FC, such as: Alfarizie, Sunarto and DendiSantoso, the writer assumes that those players are the best players of arema fc. They stand for as all the players of Arema fc, the man who holds the ball is Alfarizie.

The symbol of the picture is dominated with yellow. As the writer mentioned above that the color of arema is blue but since September 2012 this club has been taken over by Nirwan Bakrie (through Bakrie Group). As we know that Aburizal Bakrie is one of the conglomerates in Indonesia who has many
companies and becomes a politician. Golkar is his party, and the color of this party is yellow, so the jersey of Arema FC is used to blue now adding yellow as second color.

The writer analyzes the tagline “GOLDEN GENERATION ACADEMY” that used capital letters shows that strong emotions to emphasize they are the best players of Arema FC. From the tagline, the word “GOLDEN” uses Golden color to represent the sign while the words “GENERATION ACADEMY” use white color to appropriate the background of the picture. Because the background in front of those words are black, so it supposed to be used bright color like white, yellow, green and so on.
CHAPTER IV
CONCLUSION AND SUGGESTION

1. Conclusion

After analyzing on Arema FC’s Wallpapers, the writer finds some points, such as follows:

Semiotic as a study of sign, symbol, meaning, its usage can apply on the wallpaper. As kind of writing features, Arema FC’s wallpaper use sign and symbol to indicate Arema FC’s identity. There are 10 Arema FC’s wallpapers that are analyzed.

The writer finds out that the blue color and sign of lion mostly appear on the Wallpapers. Since the blue color and lion are used on the Wallpaper, we can identify that Arema FC is one of football clubs that has steadfast as emperors and warriors for the club.

In almost all the signs, there are the histories beyond the Arema FC wallpapers. Such as, the change of logo when Arema FC anniversaries and also the influence of the owner to the club about the club’s basic color jersey.

The change of logo Arema FC anniversaries, such as the different color of the lion as the symbol of Arema FC, the 26th anniversary uses the blue lion while the 27th anniversary uses the yellow lion.

The basic color of Arema FC jersey is blue. It is shown in wallpaper 1, but in the last wallpaper the color of the jersey is yellow. The influence of the new owner of Arema FC is the answer of Arema FC’s enigma, because the new owner
is one of the conglomerates in Indonesia that is active in political party (Golkar) of the country. Yellow symbolizes the color of this party.

That is obvious that semiotic usage in the selected ten wallpapers is to symbolize the identity of club and its supremacy. Without a logo, a club will be unknown by people. In addition, the creators of the wallpapers also have the messages for the readers or Aremania itself to convey their feeling or willing.

The writer also gets the meaning of signs and symbols of the wallpaper and perhaps the readers can interpret the sign in the wallpapers and understand in order to know the meaning of the ten selected wallpapers.

Based on the triadic concept, we can possibly find the meaning an object from every side of term. If we analyze from the representament / sign, the representament / sign will explain the object and the interpretant, and so on.

2. Suggestions

For the readers who are interested in studying semiotics, they can use Pierce, Saussure, or Barthes theories of signs and symbols. There might be different perspectives in analyzing with other approaches.

The next researcher is suggested to use different data sources, in this case, lyrics of song, tagline of advertisement and other objects. In addition, they have to pay attention to socio cultural background or historical background. Therefore, the results of the analysis will be more interesting.

The last, the writer hopes that the analysis will be useful for the enrichment of studying semiotics. Thus, readers interested in semiotics, must
learn more seriously about the term and its socio-cultural background get more references of it.
BIBLIOGRAPHY

References from Books


References from Websites


Reference from Journal

APPENDICES:

A. The Ten Selected Pictures

Datum 1

TOGETHER FOR GLORY!

Datum 2

keep the unity

Passion, Pride, and Culture
AREMAGINE
Datum 5

Photo: Let's Back To Blue

Datum 6

Photo: Only God Can Stop Us
Datum 7

MY FUTURE IS HERE

Datum 8

AREMANIA
Loyalty without limit
B. Profil of Arema

Name: Arema Indonesia Football Club
Nick name: SingoEdan (The Crazy Lion)
Founded: 11 August 1987
Ground: Kanjuruhan Stadium Malang, East Java, Indonesia
Capacity: 38,000
Owner: Nirwan Bakrie (through Bakrie Group)
CEO: Iwan Budianto
Manager: Ruddy Widodo
Coach: Suharno
League: QNB League
Website: AremaFC.Com
Arema Cronus Football Club commonly referred to as Arema, is a professional Indonesian Football club based in Malang, East Java and founded in 1987. Arema has won Indonesia Super League in 2009-2010. They have also won the Piala Indonesia twice in 2005 and 2006. Arema is one of superior football team in Indonesia, they have fanatic fans that called Aremania. Arema’s traditional kit colours is identic with blue. Their home base is KanjuruhanStadium in Malang.

➢ The Arema Cronus culture

The Arema was born out of the pride of the citizens of Malang. With the desire to establish themselves as a famous and a high nobily society, the people (especially the teenagers) of Malang participated in all kinds of activities (which includes boxing, rock music and athleticism) to help establish Malang as one of the famous societies in Indonesia.

Arema is also the name of Javanese legend, Arema who is thought to originate from Malang. Due this fact, “Arema” became a relevant name to be used for the culture and identity of Malang.

➢ History

Arema is a professional football club based in Malang, East Java. The team was created on 11 August 1987 on the initiative of AcubZaenal, founder of Galatama club. The club was called Aremada, which was a combination of local clubs Armada 86 Malang and Arema. But the name did not last long. A few months later, it was changed to Arema 86.
➢ Pre Galatama

The effort to maintain the club AremaGalatama went through many obstacles, the team that was expected to take part in the Galatama VIII stumbled due to difficulties in funding. From here AcubZaenal along with his son Lucky AcubZaenal took over and tried to save the club.

➢ Galatama Era

The name was changed to Arema and a foundation was set on 11 August 1987 in accordance notarial document PramuHaryono SH No. 58. Since then, they prepared Arema as a professional team. The squad, facilities, and the officials were upgraded. The team’s achievement in Indonesian football has faced countless ups and downs. The club’s main issue is financial backup. Despite these issues, they were crowned champions of Galatama in 1992-93 season.

➢ Liga Indonesia Era

Since the introduction of Liga Indonesia, a combination of Perserikatan and Galatama, Arema has been recorded seven times in the second round. However, financial constraints continued to squeeze the club, until eventually Beontoel Group took ownership of the team in mid-season 2003. Despite this effort, Arema was relegated to division one.

The new ownership starts to took effect on the next season, when they were re-promoted to the top league as the champion. Since then performance was
stable. Arema was able to be promoted to the Indonesia Super League, the highest level of competition in the country since 2008.

➢ Bakrie Group Era

In September 2012, The Bakrie Group, would take over ownership club and change the name club from Arema Indonesia to Arema Cronus.

➢ Stadium

Since 2004, Arema plays in Kanjuruhan Stadium, which can hold up to 38,000 people.

➢ Supporters & Rivalries

AremaniaThe club’s Supporters who call themselves as the Aremania and Aremanita are considered to be one of the most fanatic supporters among all of the Indonesian football clubs supports. The fan movement started in the late 80’s and the group came to prominence in the 90’s and in 2006, the Aremania has been awarded as The Best Indonesian Football Supporters Forever by the Indonesian FA. The group engages in supporter culture and shows tifos during games.

Arema have a very strong rivalry with Persebaya Surabaya. This game is often called the East Java Derby. The official club website lists the supporters as player 12th man.
Current players

Note: Flags indicate national team as defined under FIFA eligibility rules. Players may hold more than one non-FIFA nationality.

<table>
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Kit Suppliers:

- Reebok (1999–2000)
- Nike (2001)
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