



Semiotic Analysis of The Garuda Pancasila on The Indonesian National Football Team Jersey

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Article Info:

Abstract

Keywords:

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Purpose:

Garuda Pancasila, displayed on the Indonesian National Team's jersey, has been a prominent feature in football since Indonesia's independence. It is widely embraced by players, fans, and the Indonesian community, symbolising national resilience.

Study Design/Methodology/Approach:

This descriptive qualitative study aims to elucidate the significance of the Garuda Pancasila emblem on the Indonesian national football team's jersey. The research employs Roland Barthes' semiotic method and Althusser's ideological theory, focusing on jerseys from the 2022–2024 seasons. Textual analysis is utilised to interpret the data.

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Findings:

The study reveals that the Garuda Pancasila emblem transcends mere decoration; it is a revered symbol embedded in the national identity and pride of its wearers. Since the Old Order under President Soekarno, the emblem has been a vehicle for political expression and ideological discourse within Indonesian society.

Originality/Value:

The findings underscore the enduring importance of the Garuda Pancasila emblem, which continues to embody national unity, resilience, and ideological continuity in modern Indonesia. Its presence on the jersey reflects a rich cultural heritage and political history, highlighting the emblem's significance in both national and sports contexts.

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INTRODUCTION

It is not uncommon to encounter the symbol of Garuda Pancasila anywhere in Indonesia, particularly in school classrooms. With the motto "Bhinneka Tunggal Ika" (Unity in

Diversity) and the five symbols displayed on the Garuda bird's shield, we are taught to understand the values of Pancasila and the nobility of being part of the Indonesian nation. Garuda Pancasila is a manifestation of the Pancasila ideology, reflected by President Soekarno in 1950. The Pancasila ideology serves as a guide to achieving national goals in the life of the nation and state (Hasibuan and Sulistyono, 2018). Despite the presence of separatist movements, the Pancasila ideology stands firm, maintaining the unity of the Republic of Indonesia and underpinning the concept of national resilience.

The unity of Indonesia among its citizens can be observed in various contexts, one prominent example being the matches of the Indonesian national football team. Supporters and members of the public often wear the team's jersey, creating a sea of red in the stadium or at home, even though they may not know each other. This display of unity is a testament to the strength of national resilience fostered by shared symbols and collective identity.

A football jersey serves primarily as a marker to distinguish one team from another on the pitch. Initially, a football jersey was merely a shirt worn on the field, adhering to rules formed and standardised by the entire team (Butler and Butler, 2021; Musnur, 2018; Stride et al., 2017). Over time, jerseys began to incorporate signs that identify the team and its players, from basic colours differentiating them from the opposition to player numbers on the back (Butler & Butler, 2021; Musnur, 2018). In the 1960s and 1970s, additional sign elements were introduced, such as the club logo and apparel logo on the front (Butler & Butler, 2021; Musnur, 2018). By the 1980s, football jerseys had evolved to serve as mediums for promotion and advertising by club sponsors, reflecting the commodification and bourgeoisification of football, and generating income for teams Taylor Giulianiotti (2002); Stride et al., (2017,2020). However, promotion and advertising are not permitted on national team jerseys. According to the FIFA Equipment Regulations 2022, only the federation logo, flag, national symbols, and apparel logo are allowed on national team jerseys.

The study of football team logos has been elucidated by Michailidis et al. (2016) through semantic analysis, revealing that clubs' visual or textual logos internalise the values and stereotypes of the broader society and are often constructed within specific codes. Distinct national or local identities are manifested in the symbolism of football, with 'social battles' being transferred to the stadium. In many instances, football played at the national level serves to unite conflicting national, religious, or cultural groups. Symbols in football, including team colours and match outcomes, can create or destroy symbols of social, political, or cultural unity or opposition.

In a broader context, football, as a symbol of a nation's presence in championships or international matches, can be seen as a manifestation of nationalism. This ensures that nationalism does not fade once a nation-state has achieved independence from colonialism or occupation (Mulyana in Aji, 2013). Therefore, football becomes an appropriate medium to unite Indonesian society with uniform symbols, one of which is the Indonesian National Team jersey. The symbols on the Indonesian National Team jersey, including the Garuda Pancasila, contribute significantly to uniting the Indonesian people and reinforcing national resilience.

This study aims to explore the meaning of Garuda Pancasila on the Indonesian National Football Team jersey from the semiotic perspective of Roland Barthes, related to the ideology of Louis Althusser, and how supporters or the Indonesian public understand the significance and meaning of the Garuda Pancasila emblem on the Indonesian National Football Team jersey. Understanding these symbols' deeper meanings can provide insights into how they contribute to national resilience and the collective identity of Indonesia. By examining these symbols through a semiotic and ideological lens, we can appreciate their role in sustaining national unity and resilience in the face of various challenges.

THEORETICAL FRAMEWORK AND METHOD

The foundation of this research is based on two primary concepts and theories: Roland Barthes' semiotic theory and the ideology theories proposed by Louis Althusser and Michael Moriarty. These theoretical frameworks are essential for understanding the deeper meanings and implications of symbols such as Garuda Pancasila, particularly in the context of national resilience and identity.

This study is closely related to the structure of signs, levels of signs, and the relationship between signs within the semiotic concept as explained by Barthes and other researchers like (Piliang, 2004). Barthes developed Saussure's semiotics concept, transforming the signifier and signified into levels of signs, namely denotation and connotation. The first level (denotation) refers to the meaning generally accepted and based on societal conventions, while the second level (connotation and myth) involves the creation of specific meanings, forming what Barthes calls the object of the secondary system. Connotation includes primarily social languages that support the secondary ideological meaning (Barthes, 1991).

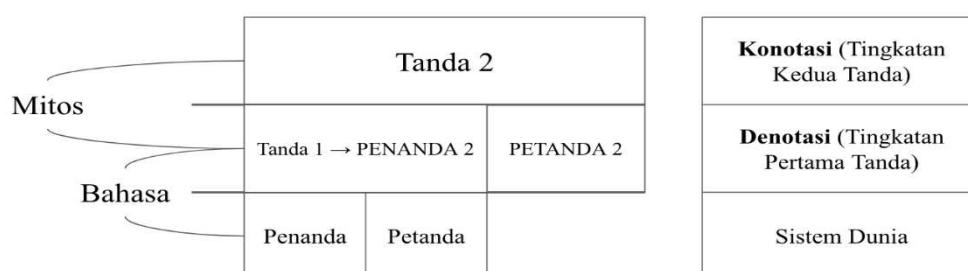


Figure 1: The Hierarchy of Signs Determines the Position of Myth Referring to the Significance of Myth and Barthes' Ideology
Source: Piliang (2004)

Barthes further elaborates on these levels by introducing myths and ideologies. Myth is considered a form of communication, a technique for signifying something, and a medium for conveying messages. It is not merely a concept or idea but a way of encoding social meanings and values that appear natural (Barthes, 1991; Piliang, 2004). Myths operate as

a second-level semiological system, building new meanings upon the first-level linguistic system. This process involves transforming the signifiers of the first system into signifiers for the myth, thus creating new, ideologically charged meanings (Barthes, 1968, 1991)

Understanding myths as embedded signs within our signification system allows us to see how certain social symbols shape collective consciousness, encoding meanings and values that seem natural (Barthes, 1991; Piliang, 2004). Myths are abstract and implicit, presenting themselves as depoliticised speech that erases the complexity of human actions, and, while they do not obscure first-level signification relations from our perception, they distort them by adding an additional layer of meaning (Barthes, 1991).

Myths transform into ideologies when they are articulated or applied as ideals, thus becoming accepted as natural truths. This process of myth-making can be observed in various forms of representation, including food, clothing, and sports. In Barthes' view, ideology is a second-level signification system that takes the signified (concept) from the first-level system as a referent, creating new ideological meanings (Barthes, 1977). The signifiers in this system become the rhetoric of ideology, shaping how society perceives and understands these symbols.

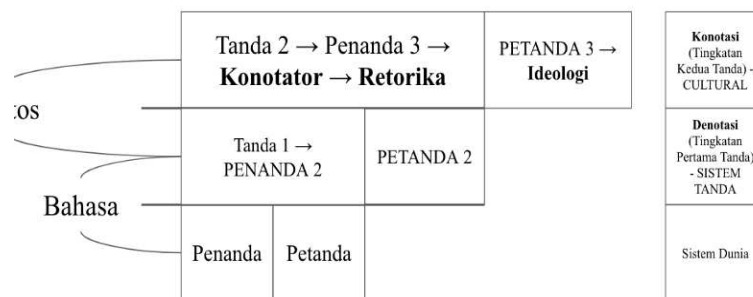


Figure 2: The Significance of Barthes' Inter-Sign Relations System Manifests Rhetoric as the Connotator and Ideology as the Signified.

Source: Piliang (2004)

In Althusser's view (1971), ideology represents individuals' imaginary relationship with their actual conditions of existence. He highlights how institutions use ideology to maintain social structures and economic systems, ensuring that individuals continue their daily routines, thereby perpetuating the cycle of exploitation and value extraction (Althusser, 2012, 2014). Ideology shapes political reality and societal views on what is considered right and fair in organising social relationships (Hasibuan and Sulistyono, 2018). Furthermore, Althusser (1971) identifies two key components of the superstructure that maintain ideological status: Repressive State Apparatuses and Ideological State Apparatuses. Repressive State Apparatuses, such as the Army and Police, operate primarily through repression and secondarily through ideology. In contrast, Ideological State Apparatuses, including schools, hospitals, and families, operate primarily through ideology and secondarily through symbolic repression. These apparatuses play a crucial role in shaping societal norms and values, subtly reinforcing the status quo.

Furthermore, according to Moriarty's concept 1988, the continuity between Barthes' concept of myth and Althusser's concept of ideology reveals that both are regulated by institutions to reproduce dominant social relations. Ideology and myth both involve interpellation and can create a false sense of universality. These concepts are pervasive and unavoidable at the level of everyday experience.

This study employs a qualitative approach, using data reduction methods and text analysis based on Roland Barthes' semiotic theory. The research involves six stages to identify the primary research object. First, data collection of Indonesian National Football Team matches from 1951 to 2023 was conducted, totalling nearly 900 matches, including senior and U-23 levels. Second, researchers categorised the types of matches, ensuring that they were FIFA "A" International Match categories. Third, a review of the historical relevance of the Indonesian National Team was undertaken. The researchers then conducted a series of categorisations, such as documentation ease and completeness of symbol instruments. After identifying significant matches and reviewing data for similarities or duplicates, data reduction was performed. Finally, the research object was selected for further analysis through text analysis.

The 2022 - 2024 edition of the Indonesian National Team jersey was chosen due to its completeness in the elements of signifiers, its historical significance, and its connection to the design of Garuda Pancasila. To support this data analysis, interviews were conducted with Budi Frastio, the founder of the Indonesian National Team Jersey Community (KJTI), in November 2022 and January 2023. Additional interviews were held in March 2023 with Iman Shofi'i, a collector of Indonesian National Team jerseys, and Enzo Wiratno, a student and owner of an Indonesian National Team jersey.

By examining the semiotic and ideological meanings of the Garuda Pancasila emblem on the Indonesian National Football Team jersey, this study aims to shed light on how these symbols contribute to national resilience and unity. Understanding these symbols' deeper meanings can provide insights into their role in sustaining national identity and resilience in the face of various challenges. Through this analysis, we can appreciate the significance of cultural symbols in reinforcing collective identity and national strength.

DATA AND ANALYSIS

In the Indonesian National Team jersey, the logo affixed is not the federation logo but the national emblem, Garuda Pancasila. Indonesia is one of six national teams in the world that use the national emblem on their jerseys instead of the federation logo. According to the FIFA Equipment Regulations 2022, Article 8.3.2, it is explained that if the team logo or emblem used is the Flag or Regional Emblem, it must be officially approved by the relevant authority in the country or region concerned for use by the team on its Playing Equipment. So, there is no prohibition from FIFA against using the national emblem or even the national flag.



Figure 3. The 2022-2024 Edition of the Indonesian National Team Jersey
Source: Pribadi (2022)

Both the 2010-2012 edition and the 2022-2024 edition of the Indonesian National Team jersey feature the Garuda Pancasila logo, precisely resembling the emblem of the Republic of Indonesia as regulated by the laws of the Republic of Indonesia. The difference lies in the background design accompanying the Garuda Pancasila logo: the 2010-2012 jersey features a circular background in red with gold border lines, whereas the 2022-2024 edition uses a black shield with thin gold lines and a gold border. According to Mills' jersey designer Fajar Ramadhan, the design of the Garuda Pancasila logo against the shield background was inspired by the 1987 Indonesian National Team jersey edition, with a redesign of the “INDONESIA” inscription in gold, echoing the colour of the Garuda Pancasila emblem (Kurniawan, 2023).

In an official post by the apparel brand Mills on their Facebook page dated June 2, 2022, there are three overall design elements in this Garuda Pancasila badge design:

1. The shield shaped as the background of the Garuda Pancasila logo symbolises struggle, defence, and self-protection to achieve goals.
2. The golden beam of light symbolizes the hope that the Indonesian National Team can achieve success again, similar to the SEA Games in 1987.
3. The Garuda Pancasila is part of a direct order from President Soekarno in 1954 to be featured on the Indonesian National Team jersey.



Figure 4: The Garuda Pancasila Logo on the 2022-2024 Edition of the Indonesian National Team Jersey
Sources: Pribadi (2022)

The history and development of the use of the Garuda Pancasila emblem have been elucidated by Turiman (2017) and Oentoro (2013). They explain that, from a historical perspective, this process began during the RIS era under Sultan Hamid II, undergoing various stages and discussions until it was agreed upon as the state emblem, now enshrined in the Law of the Republic of Indonesia No. 24 of 2009. The Garuda Pancasila is described as "an emblem in the form of a Garuda bird known through ancient mythology, resembling an eagle."

Through the lens of legal semiotics, Turiman (2014) divides the structure of the state emblem into three:

1. The Emblem's figure as the identity of the Indonesian proclamation state, August 17, 1945, is the figure of the Eagle, which, according to the Indonesian nation's sentiment in mythology and literature, approximates the Garuda symbolised by the number of wings and tail feathers of the Eagle.
2. The state's basic philosophy of Pancasila is manifested in the Pancasila shield.
3. The identity of the Indonesian nation is realised in the symbolism of the motto *Bhinneka Tunggal Ika*.

Based on the legal text of Government Regulation No. 66 of 1951 regarding the State Emblem, it is stated that the Garuda painting is taken from objects of Indonesian civilisation like those living in mythology, symbolism, and Indonesian literature and is also depicted on several temples from the 6th to the 16th century, which reads "The Garuda bird from mythology according to Indonesian sentiment is close to the Eagle. The bird is depicted in the Dieng, Prambanan, and Penataran temples. Sometimes with a human figure with a bird's beak and wings... in the Prambanan temple and the East Java temples with a long beak, giant hair, and claws. See the Garuda paintings in the Mendut, and Prambanan temples and the temples of Sukuh, Kedal in East Java. The Garuda is well known in archaeology, literature, and Indonesian mythology. The Garuda emblem was used by King Air Langga in the eleventh century with the name *Garudamukha*. According to the Belahan statue, he is depicted riding a Garuda."

Due to its resemblance to the Garuda used as the Indonesian state emblem, the Javan hawk-eagle (*Spizaetus bartelsi*) is also referred to as Indonesia's national bird (Oentoro, 2013). According to Oentoro (2013), the eagle as a symbol is associated with height, a spirit burning like a sun, and is a principle of birds in general. Because they live under the direct influence of the sun, eagles are considered radiant and have elements of air and fire. Additionally, eagles are seen as representations of speed and the courage to fly upwards. The eagle is the king of birds, a symbol of power and bravery (Oentoro, 2013). The Eagle then underwent modifications with the addition of yellow colour, the incorporation of a shield, and adjustments to the number of wings or elements as a symbol of the independence of the Republic of Indonesia, both from the date of Indonesia's independence and the principle of the motto *Bhinneka Tunggal Ika*.

According to Soediman Kartohadiprojo (in Turiman, 2014), it is stated that the Indonesian State Emblem consists of three parts:

1. Candra Sengkala, within it contains the magical bird Eagle whose feathers number 17 in total, the steering feather number 8, while the tail feathers on its body number 45 depicting the day the Republic of Indonesia was proclaimed.
2. The Pancasila Shield.
3. The motto or ribbon inscribed with *Bhinneka Tunggal Ika*

Government Regulation No. 66 of 1951 about the state emblem, contains statements that the colour of the Garuda Pancasila, which is gold-yellow, indicates Indonesia's desire to be a wise, magnificent country respected by others. Meanwhile, the Garuda's head facing right is a sign of good nature. Interestingly, this was created due to the influence of the State Emblem Committee dominated by Javanese people and made in Java, hence the traditions used are from Java (Oentoro, 2013).

On the legs of the Garuda Pancasila, there is a white ribbon or motto grasped by the Garuda's claws inscribed with "*Bhinneka Tunggal Ika*". The white colour signifies wisdom, peace, and honesty. The inscription "*Bhinneka Tunggal Ika*" written on the ribbon grasped by the Garuda is a motto from the Book of Sutasoma written by Empu Tantular, meaning "Though different but one." The motto *Bhinneka Tunggal Ika* was created by President Soekarno and is a representation of the merger of two state philosophies, federal and unitary (Turiman, 2014). Ideally, the reading of *Bhinneka Tunggal Ika* should be understood and read as diversity in unity and unity in diversity or the diverse one is one, and the one is diverse, that is the Indonesian nation, but currently, it is read as different but one, so according to Turiman (2014), regional diversity as a manifestation of regional autonomy implemented in the Republic of Indonesia is not yet in harmony with the principle of *Bhinneka Tunggal Ika* itself.

Meanwhile, the Shield symbolizing Pancasila is located on the chest of the Garuda (Oentoro, 2013). President Soekarno proposed the use of the Pancasila shield as the Indonesian state emblem. According to him, the state emblem should depict the nation's way of life, like the foundation of the state of Indonesia, and should depict the principles of Pancasila within it. The five symbols on the shield consist of the Belief in the One and Only God with the symbol of a Star, Just and Civilized Humanity with the symbol of a chain, the Unity of Indonesia with the symbol of a banyan tree, Democracy guided by the Inner Wisdom in the Consultation/Representation with the symbol of a bull's head, and Social Justice for all the people of Indonesia with the symbols of rice and cotton. Sultan Hamid II, who contributed to designing the state emblem, said that the idea of the sequence of the five Pancasila symbols used resembles the concept of "*Thawaf*," which means turning back, so it is read starting from the middle and circling from the chain symbol counterclockwise. The term "*thawaf*" is used for the Pancasila concept, meaning following a movement counterclockwise. This term comes from the Kalimantan language and means to remake or rebuild the ability that exists to achieve a clear goal: a just and prosperous society that lives side by side in harmony and peace (Oentoro, 2013).

The history of Pancasila and making Garuda Pancasila the symbol of the Unitary State of the Republic of Indonesia began from President Soekarno's idea at the Session of The

Investigating Committee for Preparatory Work for Independence (BPUPKI) on June 1, 1945, known today as the Birth of Pancasila. The philosophy and practice of Pancasila values have existed since the Kutai and Sriwijaya Kingdoms (Sidi et al., 2021). President Soekarno, who was inspired by Pancasila while exiled on Enda Island, then presented five basic points in Pancasila, namely:

1. Indonesian Nationalism
2. Internationalism or Humanity
3. Consensus or Democracy
4. Social Welfare
5. Divinity with Civilisation

Not only President Soekarno, but Muhammad Yamin and Soepomo also presented the idea of Pancasila at that BPUPKI Meeting (Sidi et al., 2021). These ideas were eventually narrowed down at the second BPUPKI Meeting on July 10 - 16, 1945, and approved as the "Preamble to the Basic Law" known as the Jakarta Charter (Sidi et al., 2021). The Jakarta Charter is the initial draft of Indonesia's declaration of independence, and the fourth paragraph of the Jakarta Charter contains the formulation of Pancasila. On August 9, 1945, BPUPKI was disbanded by the Japanese government while forming the Preparatory Committee for Indonesian Independence (PPKI) based on Japan's promise to grant independence to Indonesia. However, the bombings in Hiroshima and Nagasaki led to Japan's surrender to the Allies, rendering Japan's promise invalid. Therefore, Indonesia determined its fate on August 17, 1945, by proclaiming independence. The day after, the PPKI convened to determine and affirm the position of the Indonesian nation from formerly colonised to an independent nation. PPKI, initially a body created by the Japanese government, was considered independent as a national body from that moment (Sidi et al., 2021). The PPKI meeting post-proclamation resulted in several important points:

1. Ratifying the State Constitution (UUD '45) consisting of the Preamble and the Body. The Preamble text comes from the Jakarta Charter with some changes, while the Body also comes from the BPUPKI draft with some changes.
2. Electing the first President and Vice President (Soekarno and Hatta).
3. Forming the KNIP, whose core members were former PPKI members plus community figures from many groups. This committee was inaugurated on August 29, 1945, with Kasman Singodimejo as the chairman.
4. The formulation of Pancasila in the Preamble of the 1945 Constitution.



Figure 5. The Sequence of Garuda Pancasila Designs from those drawn by Sultan Hamid II to those perfected by President Soekarno

Source: Affan (2015)

Through the lens of Roland Barthes' semiotics, the Denotation in Garuda Pancasila is merely its literal meaning: a mythical predatory bird with a long beak and wings. Meanwhile, the Connotation of Garuda Pancasila is a symbol of Indonesian nationalism, unity, strength, determination, and hope. The Myth emerging in Garuda Pancasila is a mythical bird inspired by the Eagle. It is said that Garuda was created by the gods to protect the people of the Nusantara and Indonesia. Garuda Pancasila also symbolises the struggle of the Indonesian people for independence from Dutch and Japanese colonisation. At the level of Ideology, Garuda Pancasila itself is a symbol of Indonesian ideology, which is Pancasila. Pancasila is a set of five principles forming the basis of the Indonesian state. Garuda Pancasila represents these principles and the Indonesian nation's commitment to them.

In the context of sports, especially football, the incorporation of Garuda Pancasila is a manifestation of President Soekarno's political effort to build nationalism and national character instilled through Indonesian athletes (Aji, 2013). The story of how Garuda Pancasila was incorporated into the Indonesian National Team jersey began when President Soekarno made football and other sports a manifestation of Indonesian political expression domestically and internationally. In 1954, the Indonesian National Team had the opportunity for a friendly match against Czechoslovakia. At that time, President Soekarno requested the Indonesian jersey include the Indonesian state emblem, Garuda Pancasila, arguing that the majesty of Garuda could evoke a positive aura for its players (Shufi, 2018). President Soekarno also hoped that the Garuda, symbolising Indonesia's independence from colonisation, could radiate the spirit of struggle among the players on the field. In this context, President Soekarno also emphasised that when facing Czechoslovakia, Indonesia did not represent the football federation, in this case, PSSI, because the National Team was representing the country. This is part of the ideological rhetoric propagated by President Soekarno about Garuda Pancasila to the wider community through football.

Over time, the Indonesian National Team jersey is not only used by players but also by supporters and the Indonesian community. Shofi'i and Wiratno, interviewees from this study, feel that the presence of Garuda Pancasila on the Indonesian National Team jersey makes them feel proud and strong because they also become part of the warriors defending Indonesia. Moreover, both Wiratno and Shofi'i stated that if the Garuda Pancasila emblem were replaced by another logo, it would change the meaning of the Indonesian National Team jersey. Shofi'i explained that Garuda Pancasila on the Indonesian National Team jersey is also part of the unity of all Indonesian communities, avoiding hostility as there are no regional team logos that could trigger disputes like Persija or Persib logos.

Following the timeline from the creation of the Garuda Pancasila emblem by President Soekarno as the official symbol of the Republic of Indonesia, its inclusion by President Soekarno in the Indonesian National Team jersey as part of his political manifestation and the national ideological communication narrative both domestically and internationally, and its adoption by players and supporters or the community to the present, this emphasises the myths and ideology from Barthes where ideology is a concept while its form is rhetoric in the form of communication and embodied in Garuda Pancasila. This also answers how the Ideological State Apparatus explained by Althusser (1971) was implemented by President Soekarno at the time on how ideology was 'softly' instilled, not in a repressive form.

The interpretation of the Garuda Pancasila logo on the Indonesian National Team jersey also addresses anchoring as mentioned by Barthes (1977) and the formulation of linguistic and iconic codes in Michailidis et al. (2014). In this context, Indonesian National Team supporters and the Indonesian community can easily and quickly interpret the meaning of Garuda Pancasila because its image tells the story of Indonesia's struggle for independence and the narrative or rhetoric about nationalism that is not fully understandable to outsiders. Therefore, an emotional approach to historical reality is attempted to unify the players' and supporters' perspectives on Garuda Pancasila by identifying the past with the present. By using Garuda Pancasila as a sign element on the Indonesian National Team jersey, the story of the Indonesian National Team will have a different rhetorical form compared to other national teams.

However, the narrative about nationalism has slowly shifted to commercial ideology because the Indonesian National Team jersey can be sold and commercialised with a design similar to what the players use. Borrowing the term Commercial Ideology from Afrin and Muniruzzaman, (2020), Garuda Pancasila, which has the concept of unity and Indonesian nationality, is traded to the Indonesian community for the benefit of capitalists, thus blurring the original narrative of nationalism narrated by President Soekarno. The commercialisation of the Indonesian National Team jersey, including the complete Garuda Pancasila emblem has caused controversy. Frastio stated that some disagree with the complete Garuda Pancasila being placed on market jerseys and should be modified. This intersects with State Law Article 57 letter E of Law 24/2009, which states that "The state emblem can be used as a badge or attribute of state officials, government officials, or Indonesian citizens carrying out state duties abroad."

Additionally, the use of the Garuda Pancasila emblem is regulated in Article 52 letter E of State Law No. 24 of 2009 (Law 24/2009) about the Flag, Language, State Emblem, and National Anthem. According to this law, Indonesian Citizens (WNI) carrying out state duties abroad may wear the state emblem as mentioned in Article 1 number 2, namely Garuda Pancasila followed by the state motto *Bhinneka Tunggal Ika*. This aligns with the national team, arguably carrying out state duties in every match.

However, Shofi'i and Wiratno firmly state that if the Indonesian National Team jersey does not use the Garuda Pancasila logo, it will change the meaning and value of the jersey, plus the position as a collector's jersey must resemble what was once used by the players. One of Shofi'i's statements is that there is no negative impact if the Indonesian community also wears the Garuda Pancasila on their chests just like the players, even feeling like part of the players competing on the field.

Based on the statements above, the incorporation of Garuda Pancasila in the Indonesian National Team jersey has reached an ideological point because the rhetoric or narrative of nationalism used by President Soekarno has been successfully propagated and spread to this day through various media, maintaining its nobility and sanctity to the present.

CONCLUSION

The inclusion of Garuda Pancasila on the Indonesian National Team jersey turns out to have multiple meanings and is not just as a part of the logo inclusion in the jersey which at a glance is a marker that this jersey belongs to the Indonesian National Team and can only be used by those representing the Indonesian National Team on the field. Further, the Garuda Pancasila emblem philosophically and historically signifies unity, humanity, divinity, justice, and democracy, symbolising Indonesian-ness in the eyes of the public, so those wearing the Indonesian National Team jersey are not only part of the Indonesian National Team but represent millions of Indonesians from Sabang to Merauke. Garuda Pancasila is a sacred symbol in the Indonesian National Team jersey to narrate nationalism and can be instilled in the supporters and Indonesian community who use it. Through the semiotic approach of Barthes and the ideology from Barthes and Althusser, we can conclude that the Indonesian National Team jersey is part of the national ideology and nationalism narrative that has echoed for years to this day to the entire Indonesian community from Sabang to Merauke.

However, the commodification in the football industry makes the Indonesian National Team jersey tradable along with the Garuda Pancasila symbol, thus shifting the ideology of nationalism to commercial ideology. Therefore, those who benefit other than the Indonesian community in the ease of buying or owning the Indonesian National Team jersey are the capitalists or in this context, the apparel party. Further research is needed to determine whether the business ideology and the ideology of nationalism in sports, especially football, cannot be separated or can stand independently and not mix.

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PERSONAL INTERVIEW

Budi Frastio, interviewed by Adhika Nararya Wicaksana, 8th November 2022, by the author.

Budi Frastio, interviewed by Adhika Nararya Wicaksana, 15th January 2023, by the author.

Enzo Wiratno, interviewed by Adhika Nararya Wicaksana, 23rd March 2023, by the author.

Iman Shofi'i, interviewed by Adhika Nararya Wicaksana, 21st March 2023, by the author.