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Arabic Languange in The Branding of Islamic Fashion Product in Indonesia: A Sociolinguistic Review of Symbolism and Market Perception

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Abstract

This study examines the use of Arabic language in the branding of Islamic fashion products in Indonesia from a sociolinguistic perspective, focusing on three brands: Rabbani, Duha Muslimwear, and Fattana. Although Arabic is increasingly used in the identity of Islamic brands, it remains unclear how these linguistic elements are perceived by consumers and to what extent they truly construct a religious image rather than merely serving as a commercial strategy. This phenomenon reflects the dual function of Arabic, as a symbol of religious identity and as a commercial strategy in building brand image. Using a descriptive qualitative approach and the theoretical frameworks of Language and Identity and Geosemiotics, this research analyzes linguistic forms, symbolic meanings, and consumer perceptions of Arabic elements in digital branding. Data were collected through visual document analysis, online observation, and consumer responses on social media. The findings reveal that Arabic in branding is not merely an aesthetic element but a medium for constructing religious and ideological identities. Rabbani emphasizes piety and knowledge, Duha Muslimwear represents spiritual simplicity, while Fattana conveys elegant Islamic femininity. The geosemiotic analysis shows that linguistic and visual signs derive their meanings through spatial context (emplacement) in both digital and physical spaces, shaping public perceptions of piety and authenticity. The implications of this study affirm that the Arabic language in Islamic product branding in Indonesia serves not only as a religious marker but also as a symbolic instrument that negotiates spiritual values, aesthetics, and the commodification of Muslim identity within modern consumer culture.

Keywords: *Arabic Language; Islamic Branding; Sociolinguistics; Symbolism; Consumer Perception*

مستخلص

يتناول هذا البحث استخدام اللغة العربية في بناء العلامة التجارية لمنتجات الأزياء الإسلامية في إندونيسيا من منظور علم الاجتماع اللغوي، مع التركيز على ثلاث علامات تجارية هي: ربّاني، ضحى مسلم وير، وفتّانة. فعلى الرغم من ازدياد حضور اللغة العربية في هوية العلامات التجارية الإسلامية، لا يزال غير واضح كيف يُدرك المستهلكون هذه العناصر اللغوية، وإلى أي حدّ تسهم فعلاً في تشكيل صورة دينية حقيقية، لا مجرد استراتيجية تجارية. وتكشف هذه الظاهرة أنّ اللغة العربية تؤدي وظيفة مزدوجة، بوصفها رمزًا للهوية

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الدينية من جهة، وأداة تسويقية لبناء صورة العلامة التجارية من جهة أخرى .اعتمد البحث المنهج الوصفي النوعي، مستندًا إلى إطار نظرية "اللغة والهوية" ونظرية "الجيودلالية(Geosemiotics) "، وذلك لتحليل البنى اللغوية والدلالات الرمزية وإدراك المستهلكين للعناصر العربية في الهوية الرقمية للعلامة التجارية. وقد جُمعت البيانات من خلال تحليل الوثائق البصرية، والملاحظة عبر الإنترنت، ومتابعة تفاعلات المستهلكين في وسائل التواصل الاجتماعي. وتشير النتائج إلى أنّ اللغة العربية في العلامة التجارية لا تُستخدم بوصفها عنصرًا جماليًا فحسب، بل تعد أداةً لبناء الهوية الدينية والأيديولوجية. فعلامة ربّاني تبرز قيم التديّن والعلم، بينما تعبّر ضحى مسلم وير عن البساطة الروحية، وتقدّم فتّانة صورة للأنوثة الإسلامية الأنيقة. كما يكشف التحليل الجيودلالي أنّ العلامات اللغوية والبصرية تكتسب معناها من خلال سياق تموضعها في الفضاءين الرقمي والمادي، بما يسهم في تشكيل تصوّر الجمهور حول التقوى والأصالة. وتؤكد نتائج البحث أنّ اللغة العربية في بناء العلامة التجارية للمنتجات الإسلامية في إندونيسيا ليست مجرد دالّ ديني، بل هي أيضًا أداة رمزية للتفاوض على القيم الروحية والجمالية، ولتسليع الهوية المسلمة في ثقافة الاستهلاك المعاصرة.

الكلمات المفتاحية: اللغة العربية، العلامة التجارية الإسلامية، علم الاجتماع اللغوي، الرمزية، إدراك المستهلك.

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INTRODUCTION

Over the past decade, Indonesia's Muslim fashion industry has undergone a transformation from a traditional clothing segment into a modern and commercialized lifestyle. As the world's largest Muslim-majority country, with more than 240 million Muslims or around 87% of the total population, Indonesia holds a vast market potential for Muslim fashion products.[1] It is estimated that global Muslim consumer spending on the fashion sector will reach US$428 billion by 2027, placing Indonesia in a strategic position to capitalize on this opportunity.[2] Prestigious events

[1] Fikri Farhan, Ika Indriani, and Adin Gustina, 'Determinants of Fashion Consciousness in Indonesian Muslim Women's Hijab Consumption', *International Journal of Halal Industry*, 1.1 (2025), pp. 21–32, doi:https://doi.org/10.20885/IJHI.vol1.iss1.art2.

[2] Vessy Frizona, 'MUFFEST+ 2025: Indonesia Berpotensi jadi Pemasok Kebutuhan Fashion Muslim', VOI - Waktunya Merevolusi Pemberitaan, 20 February 2025 <https://voi.id/lifestyle/462093/muffest-2025-indonesia-berpotensi-jadi-pemasok-kebutuhan-fashion-muslim> [accessed 31 October 2025].

such as the Muslim Fashion Festival (MUFFEST) 2025, which features more than 130 local designers, indicate that national Muslim fashion brands are becoming increasingly active on the global stage.[3] Consequently, the use of Arabic in brand names, logos, and slogans has become an increasingly common strategy. Its usage serves not merely as a commercial tactic or visual embellishment but as a symbol of religious identity, intertwined with Islamic values through the principles of religiosity, sharia, and product halalness, elements that distinguish these brands from general labels.[4] This linguistic and symbolic choice is believed to enhance both consumer appeal and trust.

Economically and culturally, the trend of Islamic branding reflects a shift toward more selective and symbolic consumption patterns among Indonesian Muslim communities.[5] Consumers are not only attracted to modest or comfortable fashion models but also to brand images that represent their religious identity.[6] The national Muslim fashion industry itself has stated that more than 80 percent of Muslim fashion products are marketed domestically, while the growth of e-commerce has expanded market reach and strengthened the use of Arabic as a linguistic and symbolic form of differentiation.[7] However, the meaning and impact of Arabic usage are not always understood uniformly by consumers.[8] Public perceptions of Arabic brand names in fashion vary; some view them as representations of piety and the authenticity of Islamic values, while others see them merely as marketing strategies that exploit religious symbols. Therefore, the Arabic language in this context functions not only as a spiritual representation but also as a communicative tool that shapes social perceptions of brand identity.

The object of this study focuses on three Indonesian Muslim fashion brands that prominently feature the use of Arabic in their branding, namely Rabbani, Duha Muslimwear, and Fattana. These three brands not only offer Muslim apparel that

[3] Vessy Frizona, 'Road to IN2MOTIONFEST 2025, MUFFEST+ Satu Dekade Mendukung Pertumbuhan Industri Fashion Muslim', VOI - Waktunya Merevolusi Pemberitaan, 24 February 2025 <https://voi.id/lifestyle/463047/road-to-in2motionfest-2025-muffest-satu-dekade-mendukung-pertumbuhan-industri-fashion-muslim> [accessed 31 October 2025].

[4] Sa'diyah El Adawiyah, 'Islamic Branding Dalam Ekonomi Syariah', *Jurnal Ilmiah Al-Tsarwah*, 4.1 (2021), pp. 26–35, doi:10.30863/al-tsarwah.v4i1.1556.

[5] Muhammad Nasir and others, 'Islamic Branding: Pertimbangan Rasional Dan Ideologis Dalam Pengambilan Keputusan Pembelian', *Harmoni*, 23.2 (2024), pp. 311–38, doi:10.32488/harmoni.v23i2.801.

[6] Tegar Putra Firmansyah and others, 'Manajemen Komunikasi dalam Pembentukan dan Penguatan Brand Image Store Rabbani Kota Surabaya Melalui Islamic Value', *Jurnal Media Akademik (JMA)*, 3.6 (2025), doi:10.62281/v3i6.2352.

[7] Khansa Firzana Hufairah, 'Bisnis Fashion Muslim Semakin Diminati, Ternyata Ini Penyebabnya!', 24 September 2025 <https://nbrscorp.co.id/news/bisnis-fashion-muslim-semakin-diminati-ternyata-ini-penyebabnya> [accessed 31 October 2025].

[8] Rif'an Arifin and Kamal Yusuf, 'Nama-Nama Produk Makanan Berbahasa Arab Di Bukalapak', *Prosiding Konferensi Nasional Mahasiswa Bahasa Dan Sastra Arab*, 1.1 (2024), pp. 598–618.

adheres to sharia principles but also construct religious identity through the selection of names, logos, and visual narratives rich in spiritual meaning. The name Rabbani, for instance, derives from the Arabic word "رَبَّانِيّ" (rabbānī), meaning a person of faith and knowledge, inspired by Surah Āli 'Imrān verse 79, which reflects the value of devotion to Allah.[9] Duha Muslimwear carries a spiritual nuance derived from the word "الضحى" (aḍ-ḍuḥā), which means the forenoon or the time of dhuha, symbolizing light, hope, and blessing. Meanwhile, Fattana comes from the root word "فَتَنَ" (fatana), meaning to captivate or to charm, as explained in the Al-Maany digital dictionary.[10] In the context of Muslim fashion branding, Fattana is reinterpreted as a symbol of the elegant and morally upright Muslim woman, representing the harmony between beauty, confidence, and spirituality. These three names serve as linguistic identities as well as symbolic media that integrate spiritual values, aesthetics, and the commodification of religiosity.

However, when Arabic is used within modern market branding, it undergoes a process of commodification that turns it into part of a marketing strategy.[11] This phenomenon creates an ambiguity between spirituality and commercial strategy, in which the sacred meaning of Arabic risks being reduced to a marketed symbol of identity.[12] Interpretations of the words Rabbani, Duha, or Fattana may vary depending on people's social background, level of religiosity, and cultural expectations. In this context, the Arabic language serves a dual function, both as a sign of faith and as an aesthetic strategy that reveals a tension between symbolic piety and commercial necessity. Analyzing this phenomenon is essential to uncover how language functions not only as a means of communication but also as a system of signs that shapes perceptions, values, and Islamic identity within the contemporary public sphere.

In the field of sociolinguistics, language is understood not merely as a tool of communication but as a system of social signs that constructs, negotiates, and represents both individual and collective identities within specific social contexts.[13] Therefore, its use in Islamic product branding in Indonesia is an intriguing subject of

[9] Willy Pradana Dwi Asta, 'Strategi Branding Rabbani Dalam Mempertahankan Brand Loyalty', *Prosiding Manajemen Komunikasi*, 4.1 (2018), pp. 303–10.

[10] Almaany Team, 'Almaany Arabic Dictionary', n.d. <https://www.almaany.com/id/dict/ar-id/mempesona/> [accessed 27 December 2025].

[11] Nurul Dwiayu S, Muh Akhyar Al Haris All, and Idham Irwansyah Idrus, 'Komodifikasi Agama dalam Fashion Islami: Studi atas Penggunaan Simbol Keagamaan dalam Desain Pakaian', *Jurnal Media Akademik (JMA)*, 3.3 (2025), doi:10.62281/v3i3.1657.

[12] Ravhil Agustini Mahardika, 'Komodifikasi Agama Dan Maskulinitas Dalam Brand Kahf (Studi Analisis Semiotik Atas Iklan Youtube Kahfeveryday)' (skripsi, Universitas PTIQ Jakarta, 2024) <https://repository.ptiq.ac.id/id/eprint/1665/> [accessed 31 October 2025].

[13] Fadly Akbar and others, *Linguistik dan Sastra dalam Dinamika Sosial Budaya di Era Digital* (Yayasan Tri Edukasi Ilmiah, 2025).

study, as it functions as a symbol of religious identity and a means of legitimizing Islamic values in the public sphere. According to Joseph, language constitutes an essential component in the dynamic and contextual process of identity construction.[14] Language as identity is not something inherited, but continuously shaped through linguistic practices that reflect the values, ideologies, and social affiliations of a community.[15] Thus, the use of Arabic in Muslim fashion branding can be interpreted as a symbolic strategy to construct an image of piety while strengthening cultural affinity with the Muslim community. Meanwhile, through Scollon and Scollon's geosemiotic approach, language is understood as part of a visual landscape laden with ideological meanings, in which signs such as Arabic names, calligraphy, and religious slogans shape public perceptions of brand value and identity.[16] Together, these two theoretical perspectives explain that language in the context of Islamic branding does not merely represent religiosity but also serves as a site of negotiation between spirituality, aesthetics, and the commodification of identity within a modern and competitive social space.

Several previous studies have highlighted the role of the Arabic language and Islamic symbols in the practice of Islamic branding across various sectors. A study by Akhmad Dilkon Silahuddin Malik and Kamal Yusuf (2024), titled "Pemilihan Nama Berbahasa Arab pada Produk-Produk di Shopee Online" (The Selection of Arabic Names for Products on Shopee Online), reveals that the use of Arabic names in e-commerce products creates an exclusive image and enhances consumer trust, as it is perceived to reflect Islamic values and authenticity.[17] Another study by Arini Fauzayati and Kamal Yusuf (2024), entitled "Fungsi dan Bentuk Nama Hotel Berbahasa Arab di Jawa Timur: Analisis Linguistik dan Kultural" (The Function and Form of Arabic-Named Hotels in East Java: A Linguistic and Cultural Analysis), shows that the use of Arabic in hotel naming serves dual functions: as a means of identification and as a market differentiation tool. In this context, Arabic contributes to constructing a religious image while attracting Muslim consumers through linguistic elements rooted in Islamic culture.[18] Finally, a study by Bagus Mastory, Luktfy Alam, and Muhammad Ridwan Said Ahmad (2025), titled "Dari Ibadah ke

[14] John E. Joseph, *Languange and Identity National, Ethnic, Religious*, 1st edn (Palgrave Macmillan, 2004).

[15] Zaki Ghufron and Endang Saeful Anwar, *Pembelajaran Bahasa Arab Sebagai Identitas Sosial: Studi Kasus di Pusat Studi Islam dan Bahasa Arab Jakarta dan El Darosah Banten*, 1st edn (Penerbit A-Empat, 2020).

[16] Ron Scollon and Suize Wong Scollon, *Discourses in Place Languange in the Material World*, 1st edn (Routledge, 2003).

[17] Akhmad Dilkon Silahuddin Malik and Kamal Yusuf, 'Pemilihan Nama Berbahasa Arab Pada Produk-Produk Di Shoope Online', *Prosiding Konferensi Nasional Mahasiswa Bahasa Dan Sastra Arab*, 1.1 (2024), pp. 326–44.

[18] Arini Fauzayati and Kamal Yusuf, 'Fungsi Dan Bentuk Nama Hotel Berbahasa Arab Di Jawa Timur: Analisis Linguistik Dan Kultural', *Prosiding Konferensi Nasional Mahasiswa Bahasa Dan Sastra Arab*, 1.1 (2024), pp. 345–57.

Branding: Pemanfaatan Simbol Agama dalam Strategi Pemasaran" (From Worship to Branding: The Use of Religious Symbols in Marketing Strategy), emphasizes that religious symbols such as Arabic calligraphy and halal labels are not merely aesthetic ornaments but strategic components in building brand trust and brand value. However, the study also highlights the importance of authenticity in the use of religious symbols to prevent them from becoming manipulative or superficial.[19]

Based on these previous studies, it can be concluded that Islamic branding has a significant influence on consumer behavior and perception, particularly through symbolic elements such as logos, names, and the use of Arabic language. However, the main limitation of earlier research lies in its predominant focus on economic aspects and consumer behavior, while the sociolinguistic dimension and the criteria for the meaning of "Islamicness" in language use have been largely overlooked. Few studies have examined Arabic as a system of signs and social symbols that negotiate a brand's religious identity. This gap forms the foundation of the present research, which seeks to explore how Arabic functions not only as a visual identity but also as a social practice that reflects the values, ideologies, and perceptions of Muslim society regarding the measure of Islamic authenticity in fashion products.

Based on the background described above, the objectives of this study are (1) to describe the use of Arabic language as a branding element in Muslim fashion products of the brands Rabbani, Duha Muslimwear, and Fattana; (2) to identify the symbolic meanings embedded in the use of Arabic in these brands; and (3) to examine consumer perceptions of products that utilize Arabic elements as brand identity. This research offers scientific novelty through a sociolinguistic approach that integrates symbolic interpretation and public perception of Arabic as a representation of Islamic values within contemporary cultural and economic contexts.

METHOD

This study employs a descriptive qualitative approach within a critical sociolinguistic framework. This approach was chosen because it aligns with the research objectives, which are to understand the meanings, functions, and ideologies underlying the use of Arabic in the branding of Islamic fashion products in Indonesia, as well as to explore consumer perceptions of such symbolism. Through the qualitative approach, this research focuses on interpreting the social and symbolic meanings embedded in language rather than on numerical measurement.[20] The critical sociolinguistic framework positions language as an instrument of symbolic power that plays a role

[19] Bagus Mastory, Luktfy Alam, and Muhammad Ridwan Said Ahmad, 'Dari Ibadah Ke Branding: Pemanfaatan Simbol Agama Dalam Strategi Pemasaran', *Jurnal Mirai Management*, 10.1 (2025), pp. 817–29.

[20] Firda Juita, Midiansyah Effendi, and Syarifah Maryam, *Buku Ajar Mata Kuliah Metode Penelitian Kualitatif: Penelitian Kualitatif untuk Menilik Berbagai Fenomena Sosial* (Penerbit NEM, 2025).

in shaping social identity and market ideology.[21] Thus, this approach not only explains how Arabic is used in constructing Islamic imagery but also explores how consumers interpret and respond to it within the context of Muslim fashion consumption.

In terms of design, this research is non-experimental and observational, in which the researcher does not manipulate the research objects but rather observes linguistic phenomena as they naturally appear in digital and public spaces.[22] The research was conducted from January to June 2025, focusing on two main domains: the visual and verbal representation of Arabic in the digital promotional media of Muslim fashion brands, and consumer perceptions of these representations as reflected in online responses on social media or e-commerce platforms.

The objects of this research include various Muslim fashion brands in Indonesia that explicitly use the Arabic language in their branding elements. The units of analysis cover both visual and verbal components that display forms or nuances of Arabic, such as brand names (for example, Rabbani, Duha, Fattana, and similar ones), logos or typography using Arabic script or Islamic calligraphy, slogans and taglines containing Arabic vocabulary or religiously themed messages, as well as consumer responses expressed through comments, reviews, or digital interactions. The objects were selected using purposive sampling, with the following criteria: (1) the brand originates from Indonesia, (2) it consistently employs Arabic language elements in its visual identity, and (3) it has accessible digital promotional activities and audience interactions. Based on these criteria, this study focuses its analysis on three main brands -Rabbani, Duha Muslimwear, and Fattana- which are considered representative of the urban Muslim fashion segment in Indonesia.

The data used in this study consist of primary and secondary data. The primary data were obtained directly from digital visual documents such as logos, brand names, slogans, social media posts, online catalogs, and marketplace advertisements, as well as from consumer responses appearing in public comments or reviews on the official social media accounts of the three brands. Meanwhile, the secondary data were gathered from various relevant literature sources, including books, journals, and scholarly articles on sociolinguistics, visual semiotics, and Islamic branding. In addition, previous studies discussing the use of the Arabic language in commercial contexts, as well as industry reports on Muslim fashion and media articles about the commodification of Islamic identity in the creative economy, were also used as important references to strengthen the analysis.

[21] Kasmuri Kasmuri, Usman Usman, and Imam Hanafi, 'Bahasa, Identitas, dan Iman: Pergeseran Bahasa Melayu dalam Bayang-Bayang Ideologi Agama di Kota Duri', *HUMANIKA*, 32.1 (2025), pp. 115–32, doi:10.14710/humanika.v32i1.72386.

[22] Elysabeth Sinulingga and others, *Metodologi Penelitian: Teori dan Praktik* (Yayasan Tri Edukasi Ilmiah, 2025).

Data Collection Procedure

Data collection was carried out in three main stages to ensure the study could be clearly replicated:

1. Digital Visual Document Analysis

The researcher examined the visual elements of Muslim fashion brands through official websites, social media platforms, and online marketplaces. All documents were collected and systematically archived in digital folders, accompanied by metadata notes such as upload dates, source links, and usage context.

2. Online Observation and Consumer Perception Analysis

Observations were conducted on the official social media accounts of the brands to examine how the Arabic language was used in public communication and how audiences responded through comments, likes, or online interactions. These responses were analyzed to understand consumer perceptions of the use of Arabic as part of the brand's identity.

3. Literature Review and Documentation

The literature review was conducted to strengthen theoretical understanding and support empirical analysis. Secondary data were compiled to review previous research findings and reinforce conceptual arguments related to language, identity, and Islamic branding.

This procedure was designed so that readers could replicate the same steps in a similar context and obtain comparable results.

Data Analysis Technique

Data were analyzed thematically and interpretatively, focusing on the interpretation of **the** social, symbolic, and ideological meanings of Arabic language use in Muslim fashion branding. The analysis process included the following stages:

1. Data Reduction

Data were selected based on their relevance to the research focus. Visual elements that did not contain any representation of the Arabic language were eliminated.

2. Theoretical Interpretation

Interpretation was carried out using two main theoretical frameworks:

a. Language and Identity Theory, which explains how the Arabic language functions as a symbol of religious identity formation and a means of legitimizing Islamic values;
b. Geosemiotics Theory, which interprets how linguistic and visual signs in digital spaces construct Islamic imagery and influence the audience's social perceptions.
3. Data and Theory Triangulation

The analysis results were compared with relevant literature and previous research findings to maintain the validity of interpretations.

4. Conclusion Drawing

The researcher formulated the final conclusions based on the relationship between the representation of the Arabic language, the Islamic identity of the brand, and consumer perceptions of the religious values constructed through these symbols.

RESULT AND DISCUSSION

To analyze the use of the Arabic language in Islamic product branding, John E. Joseph in his book Language and Identity positions language as the primary means of constructing and negotiating social identity. In his view, identity is not something static or inherent, but rather a social construct that continuously evolves according to the context of linguistic interaction.[23] Language functions not only as a tool of communication but also as a symbol of values, ideology, and social orientation attached to individuals or groups. Through language choice, speech style, and specific linguistic symbols, individuals or communities assert who they are and with which groups they feel affiliated.[24] Joseph emphasizes that linguistic identity is fluid and may shift depending on the social, historical, and situational context of the speaker.

Meanwhile, Ron Scollon and Suzie Wong Scollon, in Discourses in Place: Language in the Material World, introduce the theory of geosemiotics, a study that examines how linguistic and non-linguistic signs interact with physical space and construct social meaning within their material context.[25] Geosemiotics emphasizes that signs appearing in public spaces, such as Arabic script on store signs, logos featuring calligraphic elements, or product packaging with religious nuances, cannot be understood solely through their linguistic messages but also through the spatial, social, and ideological relations that surround them.[26] Within this framework, the meaning of a sign is largely determined by its emplacement -that is, the way and location in which it is positioned in material space- which reflects relations of power, identity, and social values articulated through its visual form. Scollon and Scollon divide geosemiotic analysis into three main dimensions: the interaction order, which examines social interaction practices surrounding the sign; the visual semiotics, which focuses on visual structures such as color, typography, and composition; and the place

[23] Joseph, *Languange and Identity National, Ethnic, Religious*.

[24] Sulis Samrotul Fuadah, Izzudin Mustofa, and Ade Nandang, 'Bahasa Arab Sebagai Simbol Identitas Religius Mahasiswa UIN Sunan Gunung Djati Bandung', *Al-Lahjah : Jurnal Pendidikan, Bahasa Arab, Dan Kajian Linguistik Arab*, 8.1 (2025), pp. 1007–15, doi:10.32764/lahjah.v8i1.5932.

[25] Scollon and Scollon, *Discourses in Place Languange in the Material World*.

[26] Nuz Chairul Mugrib, Hasfikin, and Nasrullah La Madi, 'Representasi Multibahasa Dan Otoritas Dalam Lanskap Linguistik Kapal Laut Indonesia', *MUDABBIR Journal Research and Education Studies*, 5.1 (2025), pp. 968–86, doi:10.56832/mudabbir.v5i1.1106.

semiotics, which explores the relationship between the sign and the space in which it is situated.[27]

Based on the two theoretical frameworks above, the following section presents the analysis and discussion of the use of Arabic in the branding of three Islamic fashion products -Rabbani, Duha Muslimwear, and Fattana- focusing on how language functions as both a representation of religious identity and a visual sign within the semiotic landscape of Indonesia's Muslim fashion industry.

Rabbani

The use of Arabic in Rabbani's branding is most prominent in the brand name itself. The word Rabbani (رَبَّانِيّ) derives from the root *rabb* (رَبّ), meaning "Lord" or "Sustainer," with the suffix *-ani*, which conveys the sense of "related to" or "oriented toward God."[28] Semantically, the term means "a person who is close to God" or "one who possesses and imparts knowledge."[29] The choice of this word as the brand name is intentional, as it represents spiritual values, religious knowledge, and the ideal Muslim personality that form the foundation of the brand's identity.[30] Thus, Rabbani employs Arabic not merely to label its products as Islamic fashion but also to communicate piety and religious intellect to the Indonesian Muslim market.

In the context of John E. Joseph's theory, the use of Arabic demonstrates how language functions as a medium for constructing social and ideological identity. Joseph emphasizes that linguistic identity is fluid and constructed through social practices and linguistic choices that carry specific values. Through the use of the term Rabbani, the brand asserts its position as a symbol of Islam rooted in spiritual values rather than merely in fashion. The identity being constructed is that of a modern religious Muslim -one who dresses modestly in accordance with Islamic principles while maintaining a professional and knowledgeable appearance. In this sense, Arabic serves not only as a tool of communication but also as a symbolic marker of belonging to the global Muslim community, providing the brand with both moral and cultural legitimacy.

The linguistic meaning is reinforced through the visual representation in Rabbani's logo, which features three levels of the letter rā' (ر) arranged in a tiered form.

[27] Nizamuddin Sadiq, '(Inter)Nationalisation at Home: A Geosemiotic Analysis of The Bilingual Linguistic Schoolscape of a Private Islamic-Based National University in Yogyakarta, Indonesia', *Linguistik Indonesia*, 42.2 (2024), pp. 293–323, doi:10.26499/li.v42i2.546.

[28] Team, 'Almaany Arabic Dictionary'.

[29] ابن منظور, *Lisan ul Arab* (نشر أدب الحكمة, ١٤٠٥) *(لسان العرب)* <http://archive.org/details/01_20210525_20210525_0314> [accessed 27 December 2025].

[30] Firmansyah and others, 'Manajemen Komunikasi dalam Pembentukan dan Penguatan Brand Image Store Rabbani Kota Surabaya Melalui Islamic Value'.

Philosophically, this tiered structure symbolizes risk, sustenance, and Rabb.[31] This visualization also reflects the company's vision and mission, namely to change the Indonesian public's perception that Muslim fashion is less fashionable, while at the same time conducting business and spreading religious values.[32] The logo is therefore not merely a brand identity, but a visual discourse that communicates values of spirituality, morality, and progress.[33]

Figure 1. Official Rabbani Logo



Source: https://rabbani.id

From the perspective of Scollon and Scollon's geosemiotics, the logo and the use of Arabic in the Rabbani brand can be understood as linguistic signs that interact with social and physical spaces. The concept of emplacement explains that the meaning of a sign depends not only on its text or symbol but also on its position and context within public space. The Rabbani logo, appearing on store signage, product packaging, and social media pages, becomes part of a spatial communication system that shapes consumers' perceptions of religiosity. Through the lens of visual semiotics, the combination of pink colors, stylized Arabic calligraphy, and modern typography represents a synthesis of religiosity and modernity. Meanwhile, through the interaction order, the sign functions to guide consumer social behavior by inviting them to feel part of a modern, pious, knowledgeable, and fashionable Muslim community.

[31] Yusep Maulana, 'Makna logo dan logotype CV Rabbani Asysa sebagai Corporate Identity: Analisis semiotika Charles Sanders Peirce mengenai makna logo dan logotype CV Rabbani Asysa sebagai Corporate Identity jalan Citarum No.20 A Bandung' (unpublished diploma, UIN Sunan Gunung Djati Bandung, 2020) <https://digilib.uinsgd.ac.id/33832/> [accessed 27 December 2025].

[32] Asta, 'Strategi Branding Rabbani Dalam Mempertahankan Brand Loyalty'.

[33] Firmansyah and others, 'Manajemen Komunikasi dalam Pembentukan dan Penguatan Brand Image Store Rabbani Kota Surabaya Melalui Islamic Value'.

In addition, in digital spaces such as the Instagram account @rabbaniprofesorkerudung, the use of Arabic also appears in slogans, Islamic quotes, or da'wah terms that reinforce a religious impression. Visualizations of hijab-wearing models against soft-toned backgrounds strengthen the moral values promoted, while textual narratives emphasizing the virtue of wearing the hijab underscore the role of language as a symbol of collective identity. From a geosemiotic perspective, this content constitutes a practice of place semiotics, showing how religious meaning is mediated through digital space. Thus, Rabbani combines linguistic and visual dimensions as a symbolic strategy to construct the image of the "Rabbani person," an ideal Muslim figure who harmonizes faith, knowledge, and modern lifestyle.

Figure 2. Display of a Post on Rabbani's Instagram Account



Source: Instagram account @rabbaniprofesorkerudung

Based on the classification of 66 consumer comments on Rabbani's Instagram posts during the period of January to June 2025, it was found that the most dominant perception fell into the neutral or commercial category at 64%, generally containing praise for the comfort and quality of the products. Religious or Islamic value-related perceptions accounted for 36%, reflected in appreciative expressions, while no comments explicitly conveyed negative, skeptical, or critical views regarding the brand's Islamic image. Examples of comments representing each category are presented in the table below:

Table 1. Consumer Comments, January-June 2025

Category	Comment
Neutral or commercial	"Nyamannya juara banget." ("Extremely comfortable.")

Religious or Islamic value	"MasyaAllah Tabarakallah ❤ elegant dan mewah ❤." ("MasyaAllah Tabarakallah ❤ elegant and luxurious ❤.")

Source: Instagram account @rabbaniprofesorkerudung

These findings indicate that although most consumers evaluate Rabbani primarily in terms of functional aspects such as comfort and quality, the use of Arabic continues to create strong religious associations in the audience's mind. This suggests that incorporating Arabic linguistic elements into brand identity functions not only as a decorative element but also as a trigger for spiritual meaning, reinforcing Rabbani's image as a pious, modern Muslim fashion brand oriented toward divine values.

Duha Muslimwear

The use of Arabic in the branding of Duha Muslimwear can be seen from its brand name, which is derived from the word ḍuḥā (الضحى), meaning "morning time" or "the forenoon period."[34] Semantically, the word carries strong spiritual connotations, as it refers to Surah Adh-Ḍuḥā in the Qur'an[35] and to the time of the Duha prayer, a devotional practice associated with gratitude, serenity, and optimism.[36] The choice of the name Duha reflects a semiotic strategy that emphasizes values of simplicity, purity of heart, and the balance between spirituality and worldly activities. In the context of a modern men's Muslim fashion brand, the name symbolically conveys that dressing is not merely an aesthetic expression but also part of a spiritual awareness practice in the daily life of a Muslim.

From a linguistic perspective, Duha takes advantage of a soft and easily pronounceable phonetic impression, allowing it to establish an emotional connection with consumers without losing its Islamic nuance. This demonstrates how the brand selects forms of Arabic that are inclusive and not overly complex in terminology, yet still carry recognizable religious symbolic power for a broad audience. Through this strategy, Duha positions itself as a brand that emphasizes a "minimalist Muslim" identity, a religious identity highlighting tranquility, balance, and simplicity in urban lifestyle.[37]

Within John E. Joseph's theoretical framework, this linguistic practice illustrates how language is used to construct social identity through the selection of lexicon imbued

[34] Team, 'Almaany Arabic Dictionary'.

[35] 'Surah Ad-Duhaa - 1-11', Quran.Com, n.d. <https://quran.com/ad-duhaa> [accessed 27 December 2025].

[36] Yusuf Nur Hidayatulloh, 'Urgensi Program Shalat Dhuha Dalam Pengembangan Kecerdasan Spiritual Siswa Kelas XI MAN 1 Kota Bengkulu' (unpublished Undergraduate, UIN Fatmawati Sukarno Bengkulu, 2023) <http://repository.uinfasbengkulu.ac.id/2119/> [accessed 27 December 2025].

[37] Joseph, *Languange and Identity National, Ethnic, Religious*.

with values. Joseph emphasizes that linguistic identity is not a static entity but the result of social and ideological negotiation.[38] Through the name Duha, the brand seeks to shape a self-image representing a modern Muslim generation that is spiritual, reflective, yet actively engaged in work, play, and prayer.[39] This identity combines religious and professional elements, where spirituality is not separated from worldly activities. In this context, Arabic functions as an ideological bridge that unites religious values with modern lifestyle, **fostering** symbolic solidarity among urban Muslim communities that prioritize aesthetic simplicity and depth of meaning.

This linguistic dimension is reinforced by the visual representation seen in the Duha Muslimwear logo. The logo features the word "Duha" in Arabic letters styled geometrically and arranged symmetrically, with a dominant turquoise green color. In Islam, the color green symbolizes tranquility, fertility, and spiritual balance.[40] The stylized Arabic letters, rendered in a modern typographic form, create a harmony between tradition and **contemporary** design, emphasizing the brand's positioning as a conceptual Muslim fashion label that "integrates worship with daily activities." From a visual semiotics perspective, the Duha logo conveys a sense of modern transcendence, where religious signs are constructed in a minimalist design style to be accepted in broader public spaces without losing their spiritual meaning.

Figure 3. Duha Muslimwear Logo



Source: Instagram account @duha.muslimwear

[38] Joseph, *Languange and Identity National, Ethnic, Religious*.

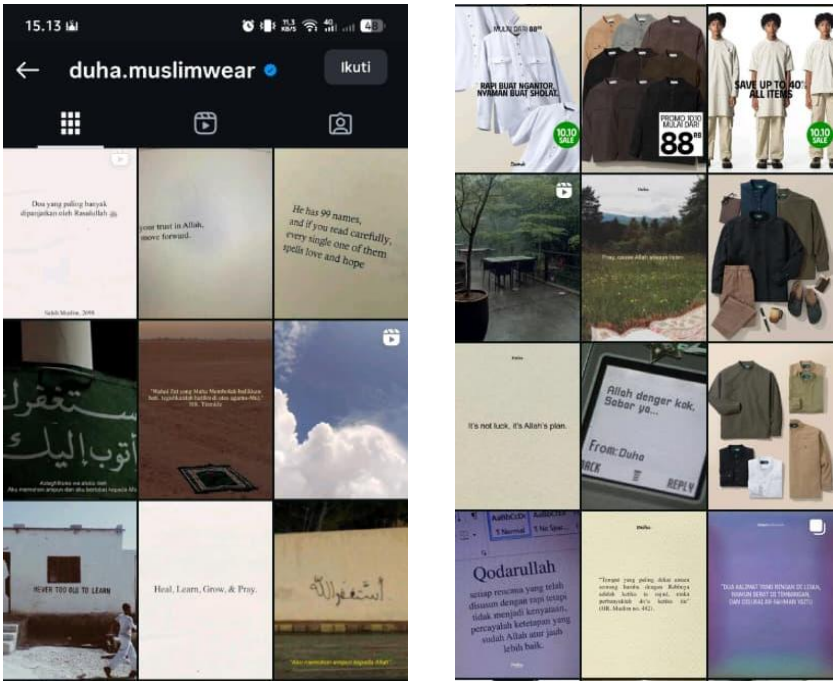
[39] 'Duha Muslimwear (@duha.muslimwear) • Instagram photos and videos', n.d. <https://www.instagram.com/duha.muslimwear/> [accessed 27 December 2025].

[40] Farikhatul Khoiriyah, 'Simbolisasi Warna Hijau Dalam Al-Qur'an (Analisis Semiotika Charles Sanders Pierce)' (unpublished undergraduate, IAIN Kediri, 2022) <https://etheses.iainkediri.ac.id/6761/> [accessed 27 December 2025].

From the perspective of Scollon and Scollon's geosemiotics, the linguistic and visual signs in Duha function not only as symbols but also within specific spatial contexts.[41] Through the concept of emplacement, the meaning of the logo and Arabic text on the brand is shaped by their position and spatial representation, whether on store signage, product packaging, or digital spaces such as the Instagram account @duha.muslimwear. In these digital spaces, there is a consistent visual aesthetic featuring a soft earth-tone palette, simple typography, and a combination of Arabic text and English quotes such as "It's not luck, it's Allah's plan" or "Be kind, like Prophet Muhammad ﷺ."[42] This combination creates a semiotic landscape that negotiates the meaning of religiosity through visual modernity, presenting the brand as Islamic, calm, reflective, yet simultaneously global and universal.

From the perspective of the interaction order, Duha's posts guide how audiences engage with religious values through soft visual aesthetics and language imbued with spiritual affection. There are no direct calls to religious practice; instead, Islamic values are conveyed through contemplative visual tones that seemingly invite the audience to experience spiritual peace through visual simplicity and style of dress. In terms of visual semiotics, the harmony between Arabic text, English language, and minimalist photographic imagery creates a new ideological meaning: that piety can be expressed through elegant design and visual awareness. Duha presents Islam not merely as a religious identity but also as an aesthetic and ethical experience in modern life.

Figure 4. Post Display



[41] Scollon and Scollon, *Discourses in Place Languange in the Material World*.

[42] 'Duha Muslimwear (@duha.muslimwear) • Instagram photos and videos'.

Source: Instagram account @duha.muslimwear

Based on observations of consumer comments on the Instagram account @duha.muslimwear during the period of January to June 2025, 26 comments were found to be relevant to this study. Of these, 23% contained religious perceptions, indicating that consumers evaluate the products through the lens of Islamic values and Sharia compliance. Meanwhile, 8% reflected aesthetic perceptions, linking visual elements to artistic beauty inspired by Arabic motifs. Additionally, 35% were neutral or commercial, showing that the majority of consumers still focus on product trends and dynamics rather than the brand's religiosity. Examples of comments representing each category are provided in the table below:

Table 2. Consumer Comments, January-June 2025

Category	Comment
Religious or Islamic values	"Wudhu friendly ya, min?"
Aesthetic or visual beauty	"Suka banget sama logo barunya!" ("Really like the new logo!")
Neutral or commercial	"Kenapa sih gw dh co banyak muncul yg baru 😭 " ("Why have so many new releases appeared already? 😭 ")

Source: Instagram account @duha.muslimwear

Nevertheless, these findings indicate that Duha Muslimwear has successfully maintained a positive association between Islamic values and modern lifestyle without causing resistance or an impression of exclusivity.

Fattana

The use of Arabic in Fattana's branding is evident in the brand name itself, which derives from the word fatana (فتن), meaning "to captivate" or "to charm."[43] In the context of classical Arabic semantics, the term carries positive connotations referring to charm or beauty that captivates attention, both physically and spiritually.[44] By adopting this term, Fattana conveys the image of a graceful, elegant, and captivating Muslim woman while adhering to Islamic standards of modesty.[45] The choice of this word reflects a careful linguistic strategy, creating a feminine and soft impression while reinforcing the product's religious identity as syar'i clothing that not only covers the body appropriately but also presents modern Islamic aesthetics.

[43] Team, 'Almaany Arabic Dictionary'.

[44] منظور, *Lisan ul Arab (لسان العرب)*.

[45] 'FATTANA | Hijab & Daily Dress Nyaman (@fattanaid) • Instagram photos and videos', n.d. <https://www.instagram.com/fattanaid/> [accessed 27 December 2025].

From the perspective of John E. Joseph's theory, the use of the term Fattana illustrates how language functions as a means of constructing social and ideological identity. Joseph explains that linguistic identity is shaped through social practices that integrate cultural, religious, and aesthetic values.[46] Through this name, the Fattana brand negotiates the identity of the modern Muslim woman: a woman who wishes to appear beautiful and confident while maintaining piety and values of modesty. This identity is constructed through language that emphasizes a balance between "outer beauty" and "inner modesty." In the context of the Muslim fashion market, Fattana successfully positions itself as a brand that unites an Islamic image with aesthetic appeal, resonating with the tastes of the urban young generation.

Visually, the Fattana logo features the brand name in an elegant serif font accompanied by the Arabic calligraphy of the letters "فتن" (fatana) in a pinkish-golden hue, stylized in a curved form. This color is associated with softness, affection, and feminine beauty,[47] while the use of Arabic calligraphy as a primary element reinforces the brand's religious roots.[48] The logo presents a balance between feminine qualities and spirituality, aligning with the slogan on their Instagram bio, "Be Beauty in Your Daily ✨," which ideologically emphasizes that a Muslim woman's true beauty stems from comfort and piety in daily activities.[49] From a visual semiotics perspective, the combination of pastel colors, gentle calligraphic forms, and modern typography creates a warm, friendly, and aspirational visual representation of Islam.

Figure 5. Fattana Logo

[46] Joseph, *Languange and Identity National, Ethnic, Religious*.

[47] Faikatul Hikmah, 'Penggambaran Citra Perempuan Dalam Iklan Glow and Lovely: Perspektif Feminisme Marxis-Sosialis' (unpublished sarjana, IAIN Parepare, 2025) <https://repository.iainpare.ac.id/id/eprint/11335/> [accessed 27 December 2025].

[48] Achmad Arifulin Nuha and Moh Sholeh, 'Analisis Visual Pesan Dakwah Dalam Kaligrafi Kontemporer Di Instagram', *Dakwatuna: Jurnal Dakwah Dan Komunikasi Islam*, 10.2 (2024), pp. 111–22.

[49] 'FATTANA | Hijab & Daily Dress Nyaman (@fattanaid) • Instagram photos and videos'.



Source: Instagram account @fattanaid

From the perspective of Scollon and Scollon's geosemiotics, the linguistic and visual signs used by Fattana can be understood as part of a spatial communication system that shapes social meaning and consumer behavior.[50] Through the concept of emplacement, the meaning of the logo and text is created by how these signs are positioned in both digital and physical spaces. On the Instagram account @fattanaid, there is visual consistency emphasizing soft pastel colors, minimalist design, and feminine backgrounds such as light pink walls or serene natural settings. Linguistic signs, including the phrase "Be Beauty in Your Daily" and the use of Arabic terms in the brand name, form part of a digital semiotic landscape that negotiates an image of religiosity alongside the modern lifestyle of contemporary Muslim women.

Furthermore, through the concept of interaction order, Fattana's posts guide audiences toward consumption behaviors that are not only fashion-oriented but also connected to spiritual values and personal comfort.[51] Many video posts include reflective texts such as "Sometimes we get tired just chasing human validation" or "Know the secret, your favorite knit can always feel new," subtly combining religious values, life motivation, and product promotion.[52] This strategy creates an emotional closeness between the brand and consumers by presenting light yet meaningful spiritual narratives. From a visual semiotics perspective, the composition of images featuring long-hijab models, calm facial expressions, and warm atmospheres

[50] Scollon and Scollon, *Discourses in Place Languange in the Material World*.

[51] Scollon and Scollon, *Discourses in Place Languange in the Material World*.

[52] 'FATTANA | Hijab & Daily Dress Nyaman (@fattanaid) • Instagram photos and videos'.

reinforces the moral message that beauty and comfort in clothing are part of worship and expressions of faith.[53]

Figure 6. Post Display



Source: Instagram account @fattanaid

Based on the classification of 73 consumer comments on Fattana's Instagram posts during the period January to June 2025, it was found that the most dominant perception falls into the religious or Islamically-valued category at 68%. This is evident from expressions indicating that consumers perceive Fattana not merely as a clothing product, but as a representation of piety, simplicity, and elegance in line with the lifestyle of modern Muslim women. Meanwhile, the neutral or commercial category accounted for 32%, containing general appreciation for the product without referencing religious aspects. No comments reflected negative, aesthetic, or other identity-related perceptions, indicating that Fattana's religious image and visual simplicity are positively received by the audience. Examples of comments representing each category are as follows:

Table 3. Consumer Comments, January-June 2025

Category	Comment
Religious or Islamic values	"Simple syar'i with fattanaid 🫶"
Neutral or commercial	"Kualitas bahan bagus banget 😍." ("The material quality is very good 😍.")

Source: Instagram account @fattanaid

These findings indicate that the use of Arabic language elements and religious symbols in the Fattana brand successfully creates a strong spiritual association in consumers' minds. Thus, Fattana's linguistic and visual branding functions not only

[53] Scollon and Scollon, *Discourses in Place Languange in the Material World*.

as an aesthetic element but also as a semiotic strategy that reinforces the identity of a graceful, simple, and faithful Muslim woman in the digital space.

The findings of this study support the hypothesis that the use of Arabic in Islamic product branding in Indonesia functions not merely as an aesthetic element, but also as a means of constructing religious and ideological identity. Analysis of the three brands -Rabbani, Duha Muslimwear, and Fattana- shows that Arabic plays a crucial role in shaping diverse religious images, ranging from representations of piety and knowledge (Rabbani), spiritual simplicity and life balance (Duha), to elegant Islamic femininity (Fattana). Within John E. Joseph's theoretical framework, these examples illustrate how language is used to negotiate social and ideological identity in the public sphere, while through Scollon & Scollon's geosemiotic theory, Arabic linguistic signs and their visual elements are shown to be important tools for constructing social meaning that is contextually relevant to both digital and physical spaces.

Compared to previous studies, these findings reveal a new pattern in the meaning of Arabic symbolism within branding. Unlike the findings of Yunianta and Aini in Semiotic Analysis of Pegon Arabic T-Shirt, which highlighted the function of Arabic writing as an alternative dakwah medium rooted in local culture, this study shows a shift in the meaning of Arabic script from a dakwah medium to a symbol of religious capital that affirms the identity of urban Muslims.[54] Similarly, unlike the study by Fitri, Fabriar, and Hilmi on Wearing Klamby, which emphasized visual strategies and modest fashion narratives without exploiting Arabic language, the three brands examined here reinforce Islam through explicit Arabic lexicon as a form of asserting religious identity.[55] Furthermore, the findings of Budiman and Khristianto support the view that the naming of Muslim products in Indonesia now tends to combine Arabic and English elements as a reflection of the globalization of Islamic identity. This combination demonstrates an interaction between religious symbolism and commercial appeal, aiming to balance spiritual values with a modern image.[56] These findings also complement the study by Rabiana et al. on the correlation between religiosity and consumer trust in Islamic products, showing that religious meaning is conveyed not only through promotional narratives but also through linguistic

[54] Rohmat Dwi Yunianta and Nur Aini, 'Semiotic Analysis of Pegon Arabic T-Shirt: Alternative Dakwah for Millennials in Caring for the Nusantara Islamic Heritage', *JASNA : Journal For Aswaja Studies*, 4.1 (2024), pp. 29–44, doi:10.34001/jasna.v4i1.6605.

[55] Alifa Nur Fitri, Silvia Riskha Fabriar, and Mustofa Hilmi, 'Branding Fashion Muslim (Studi Analisis Brand Wearing Klamby)', *Islamic Communication Journal*, 6.1 (2021), pp. 31–48, doi:10.21580/icj.2021.6.1.7872.

[56] Arif Budiman and Khristianto Khristianto, 'Dominasi Bahasa Arab dan Efek Bahasa Global Pada Lanskap Pemasaran Produk Muslim', *Adabiyyāt: Jurnal Bahasa dan Sastra*, 9.1 (2025), pp. 68–92, doi:10.14421/ajbs.2025.090104.

symbols embedded in the brand's name and visuals.[57] Thus, this study broadens the academic perspective on Islamic branding, shifting the focus from mere marketing practices to a semiotic phenomenon that constructs values and ideology through language and spatial representation.

Theoretically, these results reinforce Joseph's idea that language is a fluid and negotiated form of identity and extend the application of geosemiotic theory within the context of Indonesia's Islamic creative industry. The concept of emplacement demonstrates how Arabic linguistic signs acquire social meaning when placed in digital spaces such as Instagram or in physical spaces such as storefronts and product packaging. Meanwhile, the visual semiotics dimension shows that visual structures - such as color, typography, and the composition of Arabic calligraphy- function as a system of signs that negotiate religiosity within a framework of modernity. Through the combination of visual and linguistic elements, Arabic transforms into a symbol of collective identity that not only represents piety but also presents Islam as an inclusive and contemporary aesthetic lifestyle.

Nevertheless, this study has several limitations. The analysis remains focused on the visual and linguistic representation of three brands in digital spaces, so it does not fully examine consumer perceptions of the symbolic meaning of Arabic in real-life interactions or in cross-cultural consumption contexts. Future research could expand the focus to cross-platform digital comparisons, deepen visual ethnographic approaches, or explore how society perceives the use of Arabic in non-fashion brands. Despite these limitations, the findings still have the potential to generalize to other Islamic brand communication strategies in Indonesia that use Arabic linguistic symbols to reinforce spiritual values and articulate urban Muslim identity. Overall, this study makes a significant contribution to understanding Arabic not merely as an instrument of religious communication, but as a socio-semiotic practice that shapes ideology, space, and identity representation within the contemporary cultural consumption landscape.

CONCLUSION

This study shows that the use of Arabic in branding Islamic fashion products in Indonesia serves functions far beyond mere aesthetics or decoration. Arabic operates as a social sign system that negotiates religious identity, shapes the Islamic image of a brand, and mediates the relationship between spirituality and commodification within the context of a modern market. Through analysis of three brands -Rabbani, Duha Muslimwear, and Fattana- it was found that each brand presents distinct forms and symbolic meanings aligned with their respective identity strategies. Rabbani constructs a religious image rooted in knowledge and intellectual piety, Duha

[57] Riska Rabiana, Sudirman Sudirman, and Rahmawati Muin, 'Religiosity and Islamic Branding on the Purchase of Muslim Fashion in Shopee Through Trust', *Ad-Deenar: Jurnal Ekonomi Dan Bisnis Islam*, 9.01 (2025), pp. 59–72, doi:10.30868/ad.v9i01.8231.

Muslimwear emphasizes simplicity and spiritual balance in a modern lifestyle, and Fattana embodies elegant and modest Islamic femininity.

Theoretically, these findings reinforce John E. Joseph's view that language is a dynamic tool for constructing social and ideological identities, while also supporting Scollon & Scollon's geosemiotic framework, which positions linguistic and visual signs as part of social spatial practices. In the context of branding, Arabic not only signals religiosity but also functions as a tool for legitimizing values, differentiating the market, and facilitating emotional communication with urban Muslim consumers. The study also shows that public perception of Arabic in branding is positive and multifunctional. Most consumers associate the use of Arabic with religious values, trust, and brand authenticity, although some still evaluate the products based on functional aspects and quality. This demonstrates that Arabic holds stable symbolic power in building brand trust and brand attachment among Muslim consumers in Indonesia.

The limitations of this study lie in its scope, which focuses on three Muslim fashion brands and digital spaces as the primary representations. Further research could expand the analysis to other industry sectors, conduct cross-cultural visual ethnography, or explore the relationship between consumer religiosity and perceptions of Arabic linguistic symbols. Overall, this study confirms that Arabic in Islamic product branding is a complex sociolinguistic practice that combines religious, aesthetic, and commercial functions, serving as an important medium in the construction of contemporary Muslim identity in Indonesia.

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