

**REPRESENTATION OF PRAYER AS A FORM OF ISLAMIC
COMMUNICATION IN THE SONG LYRICS ADA TITIK-TITIK DI UJUNG
DOA BY SAL PRIADI: A CHARLES SANDERS PEIRCE
SEMIOTIC ANALYSIS**

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Abstract : Music functions as one of the most pervasive channels for transmitting human values, including those of a spiritual and religious character. This study investigates how the act of prayer (du'a) is represented as a mode of Islamic communication within the lyrics of the Indonesian indie song Ada Titik-Titik di Ujung Doa composed by Sal Priadi. Employing a descriptive qualitative approach grounded in Charles Sanders Peirce's triadic semiotic framework encompassing representamen, object, and interpretant the research systematically identifies and classifies semiotic signs as icons, indices, and symbols. Data were drawn from the song's official lyrics and supplemented by secondary literature on Peircean semiotics and Islamic communication theory. Three principal semiotic categories were identified. Iconic signs encode sincere devotional attention (ihtimam) through vivid visual imagery. Indexical signs point directly to established Prophetic worship practices, particularly the pre-sleep supplication (du'a qabla nawm), and to the ongoing process of forgiveness (al-'afw). Symbolic signs, most prominently the metaphor of 'dots at the end of a prayer,' embody submission (tawakkal), patience (shabr), and the value of mutual supplication (du'a li al-akh). The findings affirm that contemporary popular music can serve as an effective medium for Islamic da'wah.

Keywords: Prayer Representation, Islamic Communication, Song Lyrics, Peircean Semiotics

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Introduction

Music occupies a privileged position among the communicative arts, serving not merely as a form of entertainment but as a vehicle capable of encoding and transmitting complex emotional, cultural, and ideological meanings. Within the contemporary Indonesian musical landscape, numerous artists have leveraged this communicative capacity to articulate spiritual and religious sensibilities in ways that resonate deeply with diverse audiences (Cahya & Sukendro, 2022). Song lyrics, as the verbal dimension of musical composition, constitute a particularly rich site of meaning-making, embedding within their lexical and poetic structures values that reflect the social, cultural, and spiritual conditions of human experience (Ferdyan & Fajarini, 2024). The capacity of music to function as a medium for universally applicable human values including those rooted in religious teaching has been increasingly recognized across multiple scholarly disciplines (Luwiga & Djohan, 2025).

Within the Islamic tradition, music has long occupied a contested yet ultimately productive relationship with the broader project of *da'wah*, or the invitation to Islamic values and practices. The permissibility and even the desirability of utilizing music as a medium for transmitting Islamic messages has been affirmed by numerous scholars, provided that the content, performer, audience, and accompanying instruments remain consonant with Islamic ethical principles (Rahwan & Mukhammad Baharun, 2022). This scholarly endorsement has opened significant space for contemporary Muslim musicians to engage in what might be understood as aesthetic *da'wah* the transmission of Islamic teachings through the creative and expressive dimensions of artistic production.

Islamic communication theory distinguishes itself from secular models by its grounding in the divine imperative to communicate with sincerity, clarity, and ethical purpose. Communication in the Islamic framework occurs across two fundamental axes: the horizontal axis of human-to-human interaction (*hablum minannas*) and the vertical axis of human-to-divine communication (*hablum minallah*). Scholars of Islamic communication emphasize that both dimensions are governed by the ethical principles derived from the Qur'an and Hadith, including *qaulan sadidan* (truthful and accurate speech), *qaulan balighan* (speech that penetrates the heart and achieves its intended effect), and *qaulan kariman* (respectful and dignified speech) (Faridah, Said, & Yusuf, 2023). Prayer, or *du'a*, represents the most intimate expression of the vertical communicative axis, constituting a direct, unmediated dialogue between the human being and the Divine. The Qur'anic injunction in Surah Al-Baqarah (2:186) 'And when My servants ask you concerning Me, indeed I am near. I respond to the invocation of the supplicant when he calls upon Me' establishes the theological foundation for understanding prayer not as a monologue but as a genuine two-directional communication (Nurjanah, 2024).

Contemporary popular music, particularly within the genre of Indonesian indie music, has emerged as a site where these spiritual and communicative values are

creatively rearticulated for contemporary audiences. Songs that incorporate Islamic themes, imagery, and values into their lyrical content function as a form of cultural da'wah, transmitting Islamic messages through aesthetic means that are accessible and resonant for listeners who might be less receptive to more conventional religious instruction (Hanifah & Zakiah, 2025). Among the most significant contemporary practitioners of this approach is Sal Priadi, an independent Indonesian musician widely recognized for his distinctive poetic sensibility and his capacity to infuse philosophical and spiritual depth into lyrical compositions that operate simultaneously on personal and universal registers (Reza Aribimo Wicaksono, 2024).

The song *Ada Titik-Titik di Ujung Doa* (There Are Dots at the End of the Prayer) represents one of Sal Priadi's most lyrically complex and spiritually charged compositions. Its title invoking the ellipsis as a metaphor for incompleteness, openness, and surrender immediately signals the work's engagement with the phenomenology of prayer as an experience that exceeds any singular, fixed meaning. The lyrics of this song deploy a rich constellation of imagery, metaphor, and symbolism drawn from the everyday experiences of loss, reconciliation, and spiritual resilience, all of which converge upon the central motif of prayer as a mode of communication that transcends the boundaries between the personal and the divine, the relational and the spiritual.

Previous scholarly engagement with Sal Priadi's oeuvre has largely concentrated on the thematic dimensions of his work. Khafi and Febriana (2024) examined the video for *Mesra-Mesraannya Kecil-Kecilan Dulu* through a Peircean semiotic lens, identifying the sign systems through which messages of familial responsibility and togetherness are communicated. Indriyani and Illah (2024) conducted a qualitative textual analysis of *Gala Bunga Matahari*, concluding that the song functions effectively as an instrument of spiritual reflection and comfort, though their study did not employ Peirce's semiotic framework and did not address the specific dimensions of prayer as Islamic communication. Siti Rohmah (2025) applied Peircean semiotics to analyze the Islamic communicative content of Letto's songs *Ruang Rindu* and *Permintaan Hati*, demonstrating the methodological productivity of the triadic model for excavating Islamic meaning from popular music lyrics.

A careful survey of the existing literature reveals three significant research gaps that the present study is positioned to address. First, with respect to the object of inquiry: no existing academic study has subjected *Ada Titik-Titik di Ujung Doa* to semiotic analysis, despite the song's exceptional density of prayer-related imagery and its explicit engagement with the phenomenological dimensions of supplication. Second, with respect to theoretical framework: prior studies of Sal Priadi's lyrics have not systematically integrated Islamic communication theory with semiotic methodology, leaving unexplored the specifically Islamic communicative dimensions of his lyrical symbolism. Third, with respect to methodological integration: the combination of Peircean semiotics and Islamic communication theory as a unified analytical framework for examining Indonesian indie music lyrics represents a

genuinely novel scholarly contribution, one that opens productive new avenues for the interdisciplinary study of music, communication, and religion.

Peirce's semiotic framework is particularly well-suited to this analytical project because of its capacity to illuminate the multiple layers of meaning that operate simultaneously within a complex lyrical text. The triadic structure of Peirce's sign theory encompassing the representamen (the sign itself as perceived), the object (the reality or concept to which the sign refers), and the interpretant (the meaning generated in the mind of the interpreter) provides a methodologically rigorous yet hermeneutically flexible instrument for tracing the pathways through which lyrical signs generate Islamic communicative meaning (Kamariah et al., 2025). The further classification of signs as icons (signs bearing a resemblance relation to their objects), indices (signs bearing a causal or existential relation to their objects), and symbols (signs bearing a conventional or culturally determined relation to their objects) enables a systematic and differentiated analysis of the diverse semiotic mechanisms through which prayer is represented in the song's lyrics (Sindi Novianti Putri & Febrian, 2025).

This study accordingly pursues the following principal objective: to analyze, through the systematic application of Peirce's triadic semiotic framework, the ways in which prayer is represented as a form of Islamic communication in the lyrics of Sal Priadi's *Ada Titik-Titik di Ujung Doa*, and to demonstrate how popular music functions as an effective medium for the creative transmission of Islamic values to contemporary audiences. The significance of this research extends beyond its specific textual object to encompass broader implications for the interdisciplinary study of Islamic communication, semiotics, and contemporary Indonesian music culture.

Research Methodology

This study adopts a descriptive qualitative research design, which is appropriate for investigating the interpretive and meaning-making dimensions of lyrical texts within their communicative and cultural contexts (Ferdyan & Fajarini, 2024). The methodological framework is grounded in Charles Sanders Peirce's triadic semiotic model, which enables a systematic and layered analysis of sign systems embedded within the lyrical corpus. The study is categorized as library research, with all data derived from written and documentary sources rather than from direct fieldwork or participant interaction.

The primary data source consists of the complete official lyrics of *Ada Titik-Titik di Ujung Doa* by Sal Priadi, as accessible through the artist's verified YouTube channel and licensed digital music platforms. Secondary data sources encompass peer-reviewed academic literature on Peircean semiotic theory, Islamic communication studies, and scholarly analyses of song lyrics and popular music. The selection of the lyrical text as the primary research object was conducted through purposive sampling, on the grounds that the song constitutes an exceptionally rich and dense instance of prayer-related imagery and Islamic communicative values within the contemporary Indonesian indie music corpus (Okta Fakri et al., 2023).

Data collection was carried out through a three-stage procedure of attentive listening, systematic annotation, and documentary verification a procedure consistent with established qualitative research practice in lyrical analysis (Masturah, Srigati, & Rambe, 2024). Data analysis followed a systematic three-phase protocol derived from Peirce's trichotomy: first, the identification of semiotic signs within the lyrical text; second, the classification of identified signs into the categories of icon, index, or symbol; and third, the interpretive elaboration of each sign's meaning in relation to the conceptual framework of Islamic communication. The credibility and trustworthiness of the analytical findings were secured through the triangulation of data sources and theoretical perspectives, ensuring that interpretive conclusions were grounded in convergent evidence from multiple analytical vantage points (Alfansyur & Mariyani, 2020).

Results and Discussion

The following section presents the findings of the semiotic analysis conducted on the lyrics of *Ada Titik-Titik di Ujung Doa*. In accordance with Peirce's semiotic taxonomy, the analysis identifies and interprets three principal categories of signs: icons, indices, and symbols. These categories correspond to what Peirce designated as the denotatum level of sign classification that is, the first trichotomy organized according to the nature of the relationship between sign and object (Ratna Wulandari & Aswarini Sentana, 2023). Each category is analyzed in terms of its representamen (the lyrical sign as textual element), its object (the referential domain to which the sign points), and its interpretant (the Islamic communicative meaning generated through the sign's operation).

Iconic Sign Analysis

In Peirce's framework, an icon is a sign whose relationship to its object is grounded in resemblance or similarity the sign presents qualities that are analogous to, or directly evoke, the qualities of the object it represents (Makna et al., 2022). Within literary and lyrical contexts, iconic signs frequently manifest as images, metaphors, and descriptive passages whose vividness enables the listener or reader to imaginatively inhabit the experiential world they evoke, perceiving the represented reality as though it were directly present (Dalimunthe & Nasution, 2023).

Table 1. Iconic Sign Analysis in *Ada Titik-Titik di Ujung Doa*

Representamen (Lyrical Sign)	Object (Referential Domain)	Interpretant (Islamic Communicative Meaning)
<i>"Hurufnya kuhias berjuta warna" (I adorn its letters with a million colors)</i>	The act of writing a name with great decorative care and aesthetic attention	An iconic representation of sincere devotional attention (ihitimam): adorning a name in prayer with elaborate beauty signifies the depth of care and esteem accorded to the person being prayed for,

Representamen (Lyrical Sign)	Object (Referential Domain)	Interpretant (Islamic Communicative Meaning)
		resonating with the Islamic injunction to intercede for others with wholehearted sincerity
<i>"Gambarkan juga bunga-bunga / Lengkap dengan kupu-kupu" (Draw also the flowers / Complete with butterflies)</i>	A richly colored natural scene evoking life, beauty, and organic vitality	An icon of the spiritual beauty and purity of sincere supplication: flowers and butterflies iconically represent the fragrance and living continuity of earnest prayer, aligning with Islamic aesthetics that understand devotional acts as inherently beautiful before the Divine
<i>"Hatiku dihancurkan jadi berkeping-keping" (My heart was shattered into fragments)</i>	The physical disintegration of a material object into pieces	An icon of acute emotional devastation: the image of a physically shattered heart concretizes the experience of grief and wounding, grounding the subsequent turn to prayer in the lived reality of human suffering that necessitates divine consolation

The iconic signs identified within this first analytical category reveal a consistent representational strategy: the lyrics deploy concrete, visually rich imagery to render the interior dimensions of prayer accessible and imaginable. The act of adorning a person's name 'with a million colors' is not merely a decorative gesture but an iconic representation of the quality of attention that Islamic teaching identifies as *ihtimam* a comprehensive, wholehearted concern for the well-being of another that manifests in the earnestness of one's intercessory prayer on their behalf. This dimension of Islamic communication the extension of sincere care beyond the self through the vehicle of supplication is iconically encoded in the aesthetic elaborateness of the lyrical image (Nurjanah, 2024). The floral and lepidopteran imagery similarly functions as an icon of the spiritual properties that Islamic tradition ascribes to sincere prayer: its fragrance before the Divine, its living continuity beyond the moment of utterance, and its capacity to grow and flourish in ways that exceed the supplicant's own vision.

Indexical Sign Analysis

An indexical sign, in Peirce's taxonomy, maintains a relationship to its object that is causal, existential, or contiguous rather than one of resemblance. The index points to its object by virtue of being genuinely connected to it either as an effect pointing to its cause, as a part pointing to its whole, or as a symptom pointing to its underlying condition (Kependidikan et al., 2025). In lyrical analysis, indexical signs frequently take the form of references to practices, conditions, or states of affairs that

presuppose or imply a specific experiential or cultural context (Nia Khairunnisa et al., 2025).

Table 2. Indexical Sign Analysis in Ada Titik-Titik di Ujung Doa

Representamen (Lyrical Sign)	Object (Referential Domain)	Interpretant (Islamic Communicative Meaning)
<i>"Doa keselamatan penutup malam" (A prayer of protection to close the night)</i>	The practice of reciting protective supplications before sleeping	A direct index of the Prophetic Sunnah supplication before sleep (du'a qabla nawm), pointing to the vertical communicative dimension of Islamic worship as a structured, habitual practice integrating the believer's daily rhythm with divine remembrance
<i>"Kapan terakhir bertemu, bahkan ku sudah lupa" (When did we last meet, I have even forgotten)</i>	An extended temporal distance between two individuals whose relationship has become attenuated	An index of profound relational rupture: forgetting the time of last encounter points existentially to the depth of estrangement, contextualizing the prayer as a response to a relationship that has been damaged or severed over an extended period
<i>"Kucoba memaafkanmu selalu" (I am always trying to forgive you)</i>	An ongoing, effortful, and as-yet-incomplete process of forgiveness	An index of the moral-spiritual value of al-'afw (forgiveness) as a dynamic, processual dimension of Islamic relational ethics the use of 'trying' and 'always' signals that forgiveness in the Islamic tradition is not a single event but a sustained spiritual practice embedded within vertical communication with the Divine

The indexical signs in this lyrical corpus perform a particularly important function in grounding the song's spiritual content within the concrete practices and lived experiences of Islamic devotion. Most notably, the phrase 'a prayer of protection to close the night' operates as a powerfully economical index of the entire tradition of nocturnal supplication within Islamic practice. In Peirce's terms, the index is connected to its object not by resemblance but by existential contiguity: the lyrical phrase does not merely describe or evoke the practice of pre-sleep prayer but genuinely points to it as a real-world referent that the song takes for granted as part of its audience's experiential horizon (Kamariah et al., 2025). This indexical gesture positions the song's more personal and poetic dimensions within a framework of structured Islamic worship, establishing the vertical communicative axis prayer as habitual devotional practice as the grounding context for the song's exploration of human vulnerability and divine reliance.

The index of attempted, ongoing forgiveness 'I am always trying to forgive you' similarly performs a significant theological and ethical function. Within Islamic communication ethics, the capacity and willingness to forgive (al-'afw) is understood

not merely as a personal psychological achievement but as a moral obligation grounded in divine command and modeled on divine attribute (Sukmaningtyas et al., 2024). The grammar of ongoing effort encoded in the lyrical phrase the combination of 'trying' with 'always' accurately indexes the phenomenology of forgiveness as Islamic teaching understands it: not a momentary decision but a sustained spiritual practice, a form of vertical communication in which the supplicant repeatedly returns the wound to God and asks for the strength to release it.

Symbolic Sign Analysis

Symbolic signs, in Peirce's triadic taxonomy, are those whose relationship to their objects is conventional, culturally determined, and arbitrary in the sense of depending on shared social agreement rather than on resemblance or existential connection. The meaning of a symbol is established and maintained by the conventions of the interpretive community within which it operates, and it requires cultural competence on the part of the interpreter to decode (Siti Rohmah, 2025). In lyrical contexts, symbolic signs frequently carry the most dense and multi-layered communicative content, as they activate complex webs of cultural, religious, and philosophical association.

Table 3. Symbolic Sign Analysis in Ada Titik-Titik di Ujung Doa

Representamen (Lyrical Sign)	Object (Referential Domain)	Interpretant (Islamic Communicative Meaning)
<i>"Ada titik-titik di ujung doa" (There are dots at the end of the prayer)</i>	An empty space or ellipsis at the conclusion of a written supplication	A symbol of tawakkal (submission and trust in God): in conventional writing, dots or ellipses conventionally signify incompleteness, openness, or intentional omission; transposed into the context of prayer, this symbol encodes the Islamic understanding that human beings can formulate their supplication but must ultimately entrust the outcome to divine wisdom and will
<i>"Kali ini aku coba merakitnya lagi / Meski kalau diamati agak aneh bentuknya" (This time I try to reassemble it again / Even if, when examined closely, it looks a bit strange)</i>	The process of reconstructing or repairing something that has been broken into pieces	A symbol of shabr (patience and steadfast endurance): 'reassembling' conventionally signifies rebuilding after destruction; the acceptance that the reassembled form may look 'strange' symbolizes Islamic teaching that spiritual recovery after adversity need not conform to prior ideals of wholeness it suffices to be made functional again through patient, God-supported effort
<i>"Terselipkah aku di sana? /</i>	The hope of being	A symbol of du'a li al-akh (supplication

Representamen (Lyrical Sign)	Object (Referential Domain)	Interpretant (Islamic Communicative Meaning)
<i>Di doa-doamu juga" (Am I tucked somewhere there? / In your prayers too)</i>	remembered in another person's supplications	on behalf of one's brother or sister in faith): this question symbolically encodes the Islamic communicative ideal of mutual intercessory prayer, in which the most authentic expression of care for another person is to include them in one's vertical communication with God, even across a relationship that has been fractured

The symbolic register of *Ada Titik-Titik di Ujung Doa* constitutes the most theologically resonant dimension of the song's representational strategy. The central symbol the 'dots at the end of the prayer' achieves its communicative power by mobilizing a conjunction of conventional textual symbolism and Islamic theological concept. In literate culture broadly, the ellipsis conventionally symbolizes incompleteness, the suspension of meaning, or the deliberate opening of a space for interpretation that the writer chooses not to close. Within the specifically Islamic communicative and theological context, this conventional symbolism maps precisely onto the doctrine of *tawakkal* the complete entrusting of outcomes to God after one has fulfilled one's own responsibility of effort and supplication (Andi Iting, Muhammad Yusuf, & Hasyim Haddade, 2025). The human being fills in the prayer adorns it with names and images, specifies its intentions, saturates it with devotional attention but must ultimately leave the final resolution as an open space, a set of dots, whose completion belongs to the divine will alone.

The symbol of reassembly, and particularly the acceptance of imperfect reassembly, resonates with the Islamic understanding of resilience (*shabr*) as a dimension of faith. Qur'anic and Hadithic traditions consistently affirm that patient endurance in the face of adversity is not a passive acceptance of defeat but an active spiritual orientation that finds its sustenance in vertical communication with God (Choiroh & Kamal, 2024). The lyrical acknowledgment that the reassembled self 'looks a bit strange' represents a spiritually mature realism: Islamic teaching does not promise a return to a prior state of wholeness but affirms that the damaged self, when sustained by prayer and trust in God, can be made functional and meaningful again, even in its brokenness.

The Representation of Prayer as Islamic Communication: A Synthetic Analysis

The comprehensive semiotic analysis conducted above enables the formulation of an integrative account of the ways in which *Ada Titik-Titik di Ujung Doa* represents prayer as a multidimensional form of Islamic communication. Three primary dimensions of this representation can be identified.

First, the song represents prayer as an intimate, personal form of vertical communication between the human being and the Divine. The iconic signs the elaborately adorned letters, the flowers and butterflies, the shattered heart collectively establish a representational framework in which prayer is experienced not as a formal liturgical performance but as a deeply personal act of address, one that mobilizes the full range of the supplicant's emotional and imaginative resources in the service of communicating with God. This resonates with the Islamic theological understanding of prayer as a form of *munajat* the intimate whispering of the soul to its Creator and with the communicative principle of *ikhlas* (sincerity) as the essential condition for the acceptance of supplication (Marwah, 2021).

Second, the song represents prayer as a medium of surrender and reconciliation. The indexical and symbolic signs together construct a portrait of prayer as the communicative space within which damaged human relationships are brought before God for healing. The ongoing effort of forgiveness indexed by the grammatical structure of 'always trying' is understood not as a purely interpersonal psychological process but as a vertical communicative act: the forgiver returns repeatedly to the Divine, asking for the grace to extend to the other what God extends to all. The symbol of mutual supplication 'Am I tucked in your prayers too?' encodes the Islamic communicative ideal in which the most authentic expression of reconciliatory intent is to include the other in one's supplication, transforming the act of prayer from a self-referential monologue into a form of horizontal-through-vertical communication (Mardiyah & Isnaini, 2023).

Third, the song represents prayer as an expression of hope and spiritual resilience. The dominant symbol of 'dots at the end of the prayer' encodes the theology of *tawakkal* as the ultimate horizon of Islamic communication: the human being speaks, desires, and petitions, but the final word belongs to God, whose wisdom encompasses what human knowledge cannot reach. This representational dimension aligns with scholarly accounts of music's capacity to function as a medium for transmitting complex spiritual and emotional states, fostering in listeners a sense of connection to transcendent meaning that sustains them through experiences of loss and difficulty (Ahmad Zaini, 2020).

Table 4. Recapitulation of Semiotic Analysis and Islamic Communicative Values

No.	Lyrical Sign	Sign Type	Referential Domain	Islamic Communicative Value
1	"Hurufnya kuhias berjuta warna"	Icon	Devoted aesthetic attention in supplication	Ihtimam (sincere devotional care)
2	"Bunga-bunga / kupu-kupu"	Icon	Natural imagery of beauty and vitality	Spiritual beauty of sincere supplication
3	"Doa keselamatan penutup malam"	Index	Pre-sleep Prophetic supplication (du'a qabla)	Structured Sunnah worship practice

No.	Lyrical Sign	Sign Type	Referential Domain	Islamic Communicative Value
			nawm)	
4	" <i>Kucoba memaafkanmu selalu</i> "	Index	Ongoing process of forgiveness	Al-'afw (forgiveness as sustained practice)
5	" <i>Titik-titik di ujung doa</i> "	Symbol	Openness and incompleteness in supplication	Tawakkal (submission and trust in God)
6	" <i>Merakitnya lagi / agak aneh bentuknya</i> "	Symbol	Imperfect self-reconstruction after adversity	Shabr (patient endurance and resilience)
7	" <i>Terselipkah aku di doa-doamu juga</i> "	Symbol	The hope of mutual intercessory remembrance	Du'a li al-akh (supplication for one's fellow believer)

Conclusion

This study has demonstrated, through the systematic application of Charles Sanders Peirce's triadic semiotic framework, that the lyrics of *Ada Titik-Titik di Ujung Doa* by Sal Priadi constitute a sophisticated and multidimensional representation of prayer as a form of Islamic communication. The analytical findings confirm that the song's lyrical system operates through three distinct but interconnected semiotic registers iconic, indexical, and symbolic each of which contributes a specific dimension to the overall representational project.

At the iconic level, the lyrics deploy vivid, sensory imagery the adorned letters, the flowers and butterflies, the shattered heart to render the interior dimensions of prayer accessible and emotionally compelling. These iconic signs encode the Islamic communicative value of *ihtimam* (sincere devotional attention and care), representing prayer not as a formal obligation but as a deeply personal and aesthetically charged act of address to the Divine. The iconic register thus grounds the song's spiritual content in the lived phenomenology of human devotion, establishing prayer as an experience saturated with feeling, imagination, and care.

At the indexical level, the lyrics point directly to established Islamic worship practices and relational conditions. The reference to 'a prayer of protection to close the night' constitutes a powerful index of the Prophetic Sunnah of pre-sleep supplication, positioning the song's more personal spiritual content within the framework of structured Islamic devotional practice. The index of ongoing, effortful forgiveness accurately captures the Islamic understanding of *al-'afw* as a processual, God-sustained spiritual discipline rather than a singular interpersonal event. Together, these indexical signs anchor the song's representation of prayer in the concrete texture of Islamic religious life.

At the symbolic level, the lyrics achieve their most theologically resonant effects. The central symbol of 'dots at the end of the prayer' encodes the doctrine of

tawakkal with remarkable economy and depth, representing prayer as a communicative act that remains genuinely open that must remain open to divine determination. The symbol of imperfect reassembly encodes the Islamic teaching of shabr (patient endurance and resilience) as a spiritually mature acceptance of the fact that healing after adversity need not restore a prior form of wholeness. The question 'Am I tucked in your prayers too?' symbolically expresses the Islamic communicative ideal of du'a li al-akh (supplication for one's fellow believer), in which the most authentic expression of care for a damaged relationship is to carry the other person into one's vertical communication with God.

Synthesizing across these three semiotic registers, the study concludes that *Ada Titik-Titik di Ujung Doa* represents prayer in three interconnected dimensions of Islamic communication: as an intimate, personal form of vertical communication between the human being and the Divine; as a medium of surrender, reconciliation, and relational healing; and as an expression of hope and spiritual resilience grounded in the theology of tawakkal and the practice of shabr. These findings carry implications beyond their specific textual object, affirming the broader thesis that contemporary popular music when composed with poetic and spiritual intentionality can function as an effective and meaningful medium for Islamic da'wah, transmitting the values and practices of Islamic communication to audiences in ways that are aesthetically resonant, emotionally authentic, and intellectually substantial.

Future research might productively extend this analytical approach to other works within Sal Priadi's oeuvre, or to the broader corpus of contemporary Indonesian indie music with Islamic thematic content, with a view to developing a more comprehensive account of the ways in which aesthetic da'wah operates across diverse musical and lyrical registers in the contemporary Indonesian cultural context.

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