



UNPACKING THE MEANING OF SYMBOLS AND TEXTS FEMALE FIGURE IN THE TRUCK

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Abstract

A common phenomenon from time to time is that you can always find visual aspects on the tailgate of various visual idioms, ranging from images of women, idols, panoramas, words of satire, motivation, and humorous diction. Often the themes depicted are nearby phenomena and events that are “hits” in the community. Then it becomes a habitus that reinforces that the image on the truck bed turns the street into a showcase. The research focus is realized in the objectives of this study; (1) Describing visual data through 5 images in the form of female public figures who are often discussed in the world of entertainment information in Indonesia. (2) Analyzing the visual form of the female public figure is considered to represent the meaning of symbols and texts that can be interpreted. The research method used is descriptive qualitative through a hermeneutic approach to describe the contextual experience of the results of obtaining research data on the female figure on the tailgate. The research procedure was carried out through the process of collecting field data, identifying the results of further observations, literature review, extracting data through primary sources through in-depth interviews with selected sources including; members of the poor truck community, individuals who apply formal authority and local informal actors. The researcher used the principle of Paul Ricouer's Critical Hermeneutics study. The results of the research presented; (1) unfold the interpretation of symbolic meaning, that the tailgate artwork often uses symbols in the medium of expression of the tailgate to describe various social conditions and cultural contexts of everyday life which are an integral part of cultural identity. (2) Analyzing the visual text in specific styles and techniques of art creation to present a characteristic, a hallmark of a period of development of truck visual art and the identity of the truck user or driver.

Keywords: symbol meaning, text, tailgate image, interpretation

INTRODUCTION

Urban art always moves and changes according to the situation of the city. In its later manifestations, urban art transforms into fashion trends, street art (murals and graffiti), trans art (paintings on rickshaws and paintings on truck beds) and other forms of manifestation that make the city the backdrop in all these actions. Urban art is not new in its context as a term to define forms of artistic expression that exist and are influenced by urban culture. (Wicandra, 2007: 31).

Urban art begins when an urban space is considered a contested space with various interests. From this event, various forms of expression emerge. The initial agreement may not pretend to be an artistic expression, but rather a pragmatic need for the city's problems. (Wicandra, 2007: 31). The city streets are interpreted as a storefront when on it are crowded back and forth all kinds of vehicles with all kinds of social status and various interests. Streets are also no longer seen as 'towards' excesses or

'from-to' excesses, but streets have supported a social definition paradigm that recognizes humans as creative actors in their social reality (Ritzer, 1992: 43). Trucks traveling on the streets of most cities in Indonesia that have the uniqueness of painting the back of the truck, namely the tailgate, also have their own entertainment value.

Transportation has an important role in the development of a region. Transportation has an important role in the development of a region and even a country. Economic, social, cultural systems, as well as human activities are highly dependent on the mode of transportation applied in an area where humans are active (Istianto, 2019). A tailgate is a motorized vehicle used to transport goods with a large enough capacity. The beginning of the use of the tailgate can be traced back to the early 20th century, at which time trucks were still in the development stage and their use was still limited. The pattern of urban development is strongly influenced by the pattern of human movement, as well as the pattern of urban development which is influenced by the pattern of transportation development (Istianto, 2019). Drawings on the tailgate can refer to paintings drawn on the back of a truck, such as the body used to transport goods (Adi, 2019). However, if "tailgate" is interpreted more broadly, it can also refer to paintings depicting the truck as a whole. The development of tailgate paintings in Indonesia dates back to the 1960s and continues to grow today. Initially, tailgate paintings were just simple images such as logos or company names printed on the side of the truck. However, as time went by, tailgate artists began to develop more complex and artistic painting techniques and styles.

The images on the truck bed, when examined, are very diverse in both type and object of the image. The themes of women, idol figures, natural panoramas, and the archipelago are image themes that often appear on truck bed images (Adi, 2018). These image themes are usually accompanied by text that supports the image message. The themes of the images on the tailgate are depictions of events that are 'hits' in society, socially, economically, politically and culturally. In general, tailgate images reflect the diverse cultural and social elements of the society in which they are produced.

They are also often adorned with elements such as script, symbols, or words in the local language that support the intent of the image (Prihandini, 2018). Truck drivers and kernet have their own social circles and social languages that influence the use of words or images on the tailgate, which is something that is relevant to their daily lives. The messages conveyed through the tailgate reflect certain attitudes and views, which are considered very meaningful in the truck driver's social circle. In addition, the appearance of the tailgate is also a distinguishing identity for "praoto", another term for freight trucks (Sudjarwo, 2017., Hasanah, 2021).

Truck tailgate drawings are the result of urban art (street art and trans art) (Damono, 2009) where the tailgate and truck body are like a canvas that becomes a space for expression and the highway becomes a showcase or exhibition space with other road users becoming the audience for the art. Images on truck bodies have their own entertainment value that can provoke a variety of emotions and reactions (Adi, 2019).). These range from smiles, laughter to cynical views of the image. The theme of women often appears in tailgate drawings. Some tailgate artists want to portray women as a

symbol of beauty or attractiveness, while the truck owner wants to show the strength, resilience, and independence of the woman herself. However, it must be remembered that the representation of women in art must be done respectfully and without any intention of harassing or demeaning the women themselves.

The images on the truck bed always include unique, local, intriguing, witty, and satirical diction. Unique sentences generally have a higher potential to be noticed than grammatically effective sentences. The uniqueness can be in terms of diction, typeface, and the language used. One of the uses of language that shows uniqueness and is interesting to listen to is the use of language on truck beds on the streets. As is known, the language on truck beds has distinctive and intriguing characteristics that often indirectly provide entertainment for drivers on the road (Mualafina, 2018: 937).

The image of a female figure on the tailgate is the most common image theme. This research focuses on analyzing the sign system through the visual appearance of images of female public figures on the tailgate using the study of Paul Ricoeur's Critical Hermeneutics so that it can read and understand the meaning of the symbols and text behind the image.

METHOD

The research method used is descriptive qualitative through a hermeneutic approach in revealing and describing contextual experiences from the results of obtaining research data on the figure of women on the tailgate. The research procedure is carried out through the process of collecting field data, identifying the results of further observations, literature review, extracting data through primary sources through in-depth interviews with selected sources including; members of the poor truck community, individuals who apply formal authority and local informal actors. As for in-depth data mining through exploration and deepening of data; (1) Primary data which is research data obtained directly from truck owners, truck drivers and truck painting artists from the Malang truck community and from questionnaire correspondents. (2) Secondary data obtained through literature sampling related to the problem under study, both in the form of books, journals, notes / writings, papers, archives, internet sources and other writings related to this scientific writing. Research will require a variety of supporting data that will be used to solve the problems that have been formulated.

The data collection techniques that will be used are as follows; (1) Research literature study; will collect data from various written literature sourced from books, mass media, and the internet. (2) Field data; distribute online questionnaires through Google Form to several people randomly. (3) Research Observation; will be conducted by direct observation (in the field) to several truck drivers from the Truck Malang community. (4) Documentation: Searching for data related to and supporting the research. Documentation is in the form of photographs of truck body images obtained by the author while attending several truck body festival events and Kopdar (kopidarat) events of the truck body community.

The researcher used the principles of Paul Ricoeur's Critical Hermeneutics study. Hermeneutics is basically the search for the meaning of the text whether the meaning is objective or subjective, the goal is to be able to read, be able to dialogue with the object being read (seen, felt, heard) and understand the text behind the image or writing in a social, political and cultural context. Hermeneutics works by interpreting texts and symbols. In the study of graphic design disciplines, hermeneutics is very important, it can be interpreted as a form of visual communication (visual message) that has a complex meaning.

DISCUSSION

The prevalence of our society that explores the tailgate as a medium of visual expression is undeniable and even tends to be a staple and typical dish. Various public considerations, especially users of the heavy transportation fleet, to give another charm and a certain impression are often considered a necessity to mark the vehicle as a personal identity (either the owner of the transportation service fleet or the truck driver). Another consideration is the need for aesthetic touches on the tailgate to break up the boredom of traveling both for users and people who enjoy the visual presentation. Traveling, which tends to be tiring and boring, then becomes a factor in the need for entertainment during the trip and relaxation. Often equipped with various lights, horns, and music to relieve fatigue, fatigue and boredom. The visual presentation on the tailgate and the appearance of unique diction and sentences on the tailgate combine in the visual aspect to be considered very interesting, distinctive, sensational through visual and textual expressions that tickle to be entertaining, satirical, and witty.

The frequent use of word choice and the processing of diction into a unified part as a language in the picture is the unity of the aesthetic aspect of the truck bed. The uniqueness is not just in the diction used, but often in the issues that develop in society as topics that are relatively explored. Subject matter emerges as a representation of topics about family relations, couples, travel dynamics, pranks that trigger laughter, and texts and contexts that lead to exotic and even erotic associations. The variety of diction used is very jumpy, irregular, and sometimes seems wild with a variety of local languages (from krama to ngoko), plesetan terms, popular languages, slang, and other foreign languages. Everything that appears expresses sociological, psychological, sexological and political aspects.

The visual expression and the presence of diction processing represent the identity, social background, or origin of the truck driver and his aesthetic desires. (Mesthrie, 2000: 253) that language preservation is not simply surviving the use of a language, but rather a condition when there is one language that can survive to be used in the midst of the use of other languages in a multilingual society. One of the apparent reasons for the use of Javanese is to create a distinctive, interesting, and entertaining language. (Sukayasa, 2009) explains that writing on the tailgate is a form of expression of urban society that describes the life around the drivers in the form of pikit patterns, hopes, and realities. The phenomenon on the tailgate is analyzed in terms of language as a medium of expression. Not a

few visual expressions are often shown to be able to explain a number of important things including the form of discourse used, the function of the discourse, to the ideology contained in it and the creativity of the maker (Nasiruddin, 2014). (Saputri, 2016) shows that diction that is integrated into the language of the picture as a means of conveying information, orders, prohibitions, and appeals. The use of language on the tailgate becomes a medium of expression (Chamalah & Turahmat, 2016). The use of language on the tailgate is an attempt to depict social conditions through language in a medium that is limited to be read and understood in a short time (Adi, 2013:10).

Truck artists use their own creativity and imagination to create and exhibit art. Thus this paper will explain the common themes and inspirations that could see as persistent on most of these trucks by examining the cultural features and visual imagery painted on the truck that highlights the cultural significance by examining—first, by explaining the general themes that could see on these trucks and second, by examining what were the local inspirations that can see as most pertinent in these renditions (Zahra & Abdullah, 2020: 1244). Like the phenomenon of tailgate images in India, they have similar visual expressions and existing motifs. The important feature of truck art is likewise its constantly evaluating, as it has the flexibility to examine various styles and subject matters and experiment with unique and modern designs (Schmid, 2000). The designs are not limited to the Indo Pak Art styles mentioned above. The truck image represents the monotony of various forms of art and a convergence of different themes and ideas from colonial period of India (Imdad, 2016). Such monotonies show a new standpoint for looking at the visuals of truck art and researching them (Zahra & Abdullah, 2020: 1252). This landscape indirectly illustrates the tendency of taste through visual form and local language as well as the value of the message in the text, which is assumed to be closer to the life of a truck driver and user on the road.

1. Paul Ricoeur's Critical Hermeneutics

Paul Ricoeur states that life itself is interpretation. When there is a plurality of meanings, then their interpretation is needed. Especially if symbols are involved, interpretation becomes important because there are multi-layered meanings. Paul Ricoeur says that the whole of philosophy is the interpretation of interpretation. Therefore, philosophy is basically a hermeneutic, which is a peek at the meaning hidden in texts that appear to contain meaning. Every interpretation is an attempt to uncover meanings that are still hidden or an attempt to open the folds of the levels of meaning contained in literary meaning (Sumaryono, 2006:105). The meaning of symbols and texts according to Ricoeur, raises thoughts. The text is autonomous or stands alone and does not depend on the author's intention. There are three kinds of text autonomy as follows: (a) Intention or intention of the author. (b) The cultural situation and social conditions of the text's procurement. (c) For whom the text is intended (Sumaryono, 2006).

Hermeneutics directs its attention to the objective meaning of the text itself, regardless of the subjective intentions of the author or others. Interpretation is considered to have successfully achieved its goal if the “world of the text” and the “world of the interpreter” have merged into one.



Figure 1. How Hermeneutics Works

(Source: Nicholas, 2023)

Paul Ricoeur is an influential figure in the development of hermeneutic studies in the contemporary era. Some of Paul Ricoeur's main thoughts on hermeneutics are described based on the initial problem as follows; Symbols convey meaning, but the meaning conveyed evokes thought. Ricoeur proposes a criterion for symbols, which states that symbols must depart from the realm of experience, namely the realm of testimony, before entering the realm of theology or myth. Symbols constantly deviate from their original meaning and involve people in the process of symbolization, giving birth to further meanings. The semantic aspect of symbols in linguistics allows for the transformation of meaning. The meaning of the symbol and the text of the female figure on the truck bed are the subject of discussion.



Figure 2. Interpreter as Messenger

(Source: Nicholas, 2023)

The discussion on the theme of the female figure is more focused on women who are public figures in society. The correlation between hermeneutics and philosophical thought is based on three phases of understanding. The first phase is direct phenomenology, which involves understanding symbols by and of themselves. The second phase is hermeneutics, which involves textual interpretation and participation in the dynamics of the symbols that have been subjugated.

The third phase is philosophical thinking, which involves thinking with symbols and using them to construct basic statements for discourse between individuals. Hermeneutics requires creativity of interpretation and reflection and speculation, which is in direct opposition to speculative thinking, which seeks to preserve symbols and evaluate their importance.

2. Women's Themes in Truck Body Images

The pictures and writings on the truck contain many meanings. This way of communicating the visual message is unique because in addition to using the medium of the truck bed, the message is reinforced by illustrations that truly depict our society. "Public art touches many people simultaneously, and its effects are not limited to the people they indirectly touch. The two are interconnected and support each other, causing a kind of reverberation. Both are, to a degree, addictive and their effects quickly become widespread." (Rosenberg, 1967:558)

The image on the tailgate can be a visual representation of everyday life in urban or rural areas, where trucks are used as an important means of transportation and transporting goods.

- a. Symbolism: The back of a truck or tailgate can be interpreted as a symbol of economic success or progress. Trucks are often used to transport goods from one place to another, so the image of the tailgate can be considered a symbol of mobility and prosperity.
- b. Framing of the Artwork: The image on the tailgate can also be interpreted as one element in a larger work of art. In this context, the image of the tailgate might be used as a background or supporting element in a more complex image.
- c. Aesthetic Disclosure: A tailgate can be an interesting subject for artists because of its distinctive and unique shape. Some artists may be drawn to the shape and texture of the back of the truck, as well as the way lighting and shadows are formed on its surface.

Ultimately, however, the meaning of an image on a truck bed depends largely on the interpretation of each individual viewer. Trucks have become a medium of visual messaging, a medium of expression and creativity for truck owners and drivers and a source of pride for them. The image on the tailgate is useful as a vehicle marker and the identity of the owner or driver (Adi, 2018). According to the results of field observations conducted in the Malang truck community (KTM), the image of the tailgate of the female figure theme is more commonly found at every kopdar (coffee land) event. Then the online questionnaire data through google form shows the results of 70.6% of 109 respondents choosing the female figure theme as the theme most often seen on the tailgate can be seen in Figure 3.

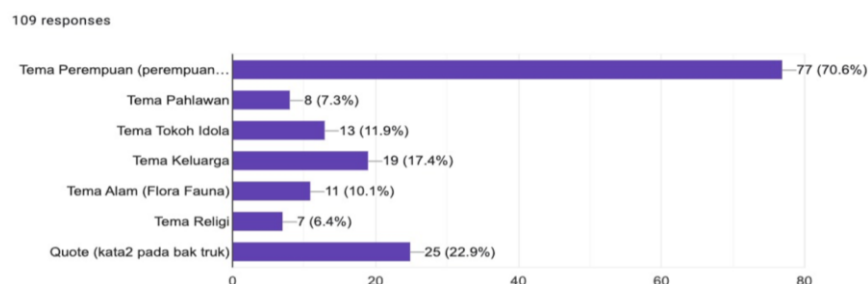


Figure 3. Google form respondent data

(Source: Nicholas, 2023)

Why is the theme of women on truck beds a recurring theme? The majority of truck drivers are men and the job of a truck driver often takes a long time to be away from their spouse and away from their family for days. The image of a woman on the tailgate is accompanied by text that supports the message of the image, meaning the longing of the truck driver for his partner (wife or girlfriend). Through the female-themed tailgate image, the truck driver intends to portray the figure of life as a driver who often faces temptation on the road, especially the temptation of women. The female figure in the tailgate picture is always depicted as a beautiful woman (the beauty referred to here is physical) because getting a beautiful woman is the dream of all men. In addition, the image of a beautiful woman aims to attract the attention of other road users who see the picture of the tailgate on the road.

Exploration of topics and subject matter is an interesting part to explore the trends and phenomena. Topics and subject matters painted on vehicular art and discuss about the artforms that influenced the themes of truck art through several Indian subcontinent art themes fresco paintings, Indian folk art, Kalighat paintings, company art and the artwork that flourished during the Swadeshi movement (Zahra & Abdullah, 2020: 1243). A similar phenomenon also emerged in Brazil Hand-painted lettering in commercial establishments, popular crafts products, paintings on street vendor wooden carts, among many others artefacts, are some examples. Some of those artefacts show graphic solutions created by professionals who were not formally trained in design education institutions. The study of Brazilian vernacular design allows us to rescue such traditions, to question our conception of what “good” design is, to reflect about what would be an authentic Brazilian design, and even about what would be the Brazilian society itself, since “the conditions surrounding the emergence of a designed object or a particular kind of designing involve complex social relations. (Margolin, 2009: 96). A better understanding of a particular artifact allows us, in a second moment, to understand the society behind its production, creation and consumption (Queiroga, 2019: 37).

Elements of truck art are used in a wide variety of posters and advertisements in India, and by brands that use it as a signifier of Indian culture to sell products to a largely high-end audience. All these practices aim to establish a direct association between truck art and Indian culture in the minds of the Indian public (Uniyal, 2020). The development of public space design in the truck bed medium in this study is more specific to the depiction of female figures and female public figures. Finally, the semiotic analysis of several trucks on the highway highlights the general syntax of truck decoration. The various symbols, motifs and phrases that make up truck art in India are placed in a particular format that influences truck art, its meaning, symbolism and semiotic relevance (Uniyal, 2020: viii).

Images of women on truck beds are often seen as a form of exploitation of women as visual objects. Depicted as objects, women are only placed as socially unimportant figures and even in some paintings, women are depicted as important figures only because of their appearance as women or in

other words, as sweeteners of the view (Wicandra, 2007: 32). In a social and cultural context that is increasingly aware of the importance of respect for human rights and gender equality, as well as with the emergence of the Undang-Undang Republik Indonesia No.44 tahun 2008 on pornography, the use of images of women on truck bodies or other vehicles is often seen as unethical and disrespectful of women's dignity. This has also had a major impact on the development of tailgate images, where depictions of sexy and beautiful women no longer feature images that exploit the female body but use images of women who have a certain self-image in society.





The meaning of the images on the tailgate can vary depending on the context, style and purpose of the artist. For tailgate artists, the theme of women represents beauty and attraction for road users to see their work. In the past, tailgate artists made imaginary images of women, but nowadays, the images are of artists or idol figures who are currently 'hits' and have an 'image' or self-image that is quite embedded in society. For example, the tailgate drawings use the faces of Luna Maya, Nita Gunawan, Nikita Mirzani, Ghea Youbi who have a beautiful, sexy and bold image in society. In addition to the longing of the drivers, the idol images that are applied also represent and express anxiety about the chaotic political, social and cultural conditions in today's life. There are corruption cases, infidelity and divorce cases that are increasingly prevalent, and a crisis of love for the country among millennials.



The truck's tailgate is like a canvas on which anything can be painted or written, making it a space for expression. Then for the truck driver, it is probably the most effective way, because (the truck) is carried everywhere, so what he writes can be read by others. Just like an exhibition in an art gallery, after the tailgate drawing is completed, it is published to the public and begins a journey of understanding. The viewers, who are road users from various backgrounds, will try to understand the meaning or message contained in the tailgate drawing. Due to the variety of backgrounds, it becomes difficult to make everyone understand the meaning of the symbols and text in a tailgate picture. This is where, consciously or unconsciously, there is a process of interpretation of the meaning contained in a picture of a tailgate. A Hermeneutic process occurs, with symbols and text being the object. Because in essence, humans tend to always give meaning to all objects they encounter, especially symbols (Hardimana, 2003:39). The interpretation process that occurs here is not too deep, because there is no goal to be achieved other than the understanding of the person concerned about the meaning or meaning of the image being interpreted.



Table 1 Reading the Meaning of Symbols and Texts




No	Figure at Truck	Symbol	Texts	Meining
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No	Figure at Truck	Symbol	Texts	Meining
1.	  	<p>Najwa Shihab is an Indonesian journalist and presenter. She is best known for presenting the talk show Mata Najwa on the Indonesian television station Metro TV. In addition, she has also worked as a journalist for various media, such as Kompas TV, CNN Indonesia, and Metro TV. Najwa Shihab is known as a critical and independent figure in carrying out her profession as a journalist.</p>	<p>Texts I</p> <p>SEDANG DALAM PANTAUAN CCTV INDONESIA</p> <p>Texts II</p> <p>CARI NAMA JANGAN</p> 	<p>That there are individuals or groups of people who are able to monitor every moment, anytime and anywhere the activities of a person throughout Indonesia.</p> <p>That this is a threat to Najwa Shihab not to be too vocal, because her life will be threatened. Fame by exploring the crimes of a person or group can result in dislike, anger from a person or group that can take action to silence with actions that can cause the perpetrator of the fame seeker to be threatened with his life.</p>
<p>Interpretation: Najwa Shihab is an Indonesian journalist and presenter. She is famous for being a presenter and is known as a critical and independent figure in carrying out her profession as a journalist who exposes the crimes of a person or group regarding corruption crimes. So that the individual or group whose crime was exposed felt displeased (not accepting) and angry and threatened Najwa Shihab. If they continue to be exposed, they will take actions that threaten Najwa Shihab's life and they are able to monitor all of Najwa Shihab's activities in Indonesia at any time, anytime and anywhere. Political context refers to</p>				

No	Figure at Truck	Symbol	Texts	Meining
				<p>the political factors that influence a particular event or issue. This includes the political power, political interests, and the role of political institutions in dealing</p>
2.		<p>Della Wulandari is a content creator on one of the famous Youtube platforms. The content presented by this woman from Semarang is considered taboo in the general public, because it discusses issues of sex and virginity, which in fact leads to 18+. Even the titles and thumbnails she presents often contain elements that make adult viewers curious about the content.</p>	<p>Teks I PELAN- PELAN SAJA</p> <p>Teks II YANG PENTING SALING MENIKMATI</p>	<p>For those who don't know Adella, maybe this sentence means to do something slowly, no need to rush. However, for people who have seen Adella's content on Youtube, this sentence has another meaning, namely the sentence usually conveyed by couples when they are in a romantic relationship.</p> <p>In any activity, including romantic relationships, it is important that both parties can enjoy it.</p>
<p>Interpretation: Adella Wulandari is a content creator on one of the famous Youtube platforms. The content presented by this woman from Semarang is considered taboo in the general public. Because of this, Adella is considered as one of the current sex icons/symbols, especially for young people. Just by looking at the picture of her face, people who have seen her content will immediately remember Adella regarding her 18+ content. The presence of Adella's face on the tailgate image makes the sentences “take it slow” and “the important thing is to enjoy each other” sexually charged.</p> <p>Social context social norms, values, religion, gender, age, and other factors influence the way a person interacts and communicates with others. Individuals pay attention to the norms and</p>				

No	Figure at Truck	Symbol	Texts	Meining
		<p>rules that apply in society, and consider how their actions and behaviors can affect others and al environment.</p>		
3.		<p>Luna Maya Sugeng or better known to the Indonesian public as Luna Maya, is a model, film player and presenter. Luna Maya was born in Denpasar on August 26, 1983. This beautiful artist, her name is always sought after by the public along with her various sensations and achievements in the country's entertainment world.</p>	<p>TEMAN TAPI MESRA</p>	<p>he life story of a famous Indonesian artist who has a lot of fans and finally stumbled upon an immoral video case, causing netizens to scoff.</p> <p>The expression here describes a relationship between two people who are officially dating or in a romantic relationship but do not have an official status.</p>
<p>Interpretation: When Indonesians hear the name Luna Maya, they will immediately think of the immoral video case that happened to her a few years ago. Because of that case, the big name that Luna Maya earned through her career achievements was destroyed. The public immediately labeled her as an 'easy' woman and she received great rejection and scorn in the community. Although the case has long passed, and Luna Maya herself had a vacuum from the entertainment world to restore her good name, it seems that the title of TTM (Teman tapi Mesra) woman is quite attached to her.</p> <p>The social context of social norms, values, religion, gender, age, and other factors that</p>				

No	Figure at Truck	Symbol	Texts	Meining
				influence the way a person interacts and communicates with others. Individuals pay attention that apply in society, and consider how their actions and behaviors can impact on the social environment.
No	Figure at Truck	Symbol	Texts	Meaning
4.		Nagita Slavina or familiarly called Gigi, is an Indonesian actress, model, presenter, film producer, entrepreneur and singer. Her name is famous throughout Indonesia, not without reason. In addition to having a career since childhood, Gigi was married to Raffi Ahmad, making this 35-year-old woman always get a lot of public attention.	<i>ENDLEES</i> LOVE	So far, Nagita Slavina has been quiet on the news. In fact, it is called an artist who does not have haters (people who hate). His generous nature makes many netizens find out more about his background. As well as those who never indulge in their domestic life in public. This sentence when addressed to Nagita means a loyal wife and endless love.
<p>Interpretation: Amidst the rampant news of public figures marrying divorced and news of infidelity of artists, Nagita's figure is a picture of a loyal and patient wife in facing household problems. The picture of Nagita in the truck also reflects the word “endless love”, a dream of life that wants loyalty & patience to her partner.</p> <p>Social context social norms, values, religion, gender, age, and other factors that influence the way a person interacts and communicates with others. Individuals pay attention to the norms and rules that apply in society, and consider how their actions and behaviors can affect others and their impact on the social environment.</p>				
No	Figure at Truckk	Symbol	Texts	Meaning
5.		Soimah Pancawati is known for her energetic and hilarious	Teks I MAK'E WOYO-	MAK'E WOYO-WOYO Meaning: mother, Yes Yes..

No	Figure at Truck	Symbol	Texts	Meining
		<p>appearance on stage. She also often wears kebaya which makes her unique and different from most other artists. In her field, Soimah has won several awards including the "KPI Award for Best Entertainment Program" in 2014 and the "TPI Dangdut Award for Most Popular Dangdut Singer" in 2012.</p>	<p>WOYO (bahasa Jawa)</p> <p>Teks II</p> <p>Showimah Pesinden Republik Indonesia</p>	<p>Mak'e in Javanese means Mother. When her child calls: MAK'E. The mother quickly replies... Yes, yes or WOYO-WOYO.</p> <p>Mak'e for Soimah is the nickname from her fans for her. Soimah's attention and affection for her fans is sincere love. Soimah Pancawati is an artist from Java who is friendly to her fans so she is often likened to a mother.</p> <p>Show has connotative and denotative meanings.</p> <p>Show: performances, such as music concerts, stage plays</p> <p>Show: naming for the name Soimah</p> <p>Pesinden is a term for traditional Javanese singers who usually perform songs in Javanese accompanied by traditional musical instruments such as gamelan. Before appearing on TV, Soimah worked as a pesinden and Javanese</p>

No	Figure at Truck	Symbol	Texts	Meining
				dancer.
	<p>Interpretation: Soimah's presence as an entertainer who is closely associated with Javanese culture, provides a new nuance in the entertainment world in Indonesia. It is rare for public figures to be confident in using regional languages (Javanese) because they are generally afraid of being labeled "villagers". However, for Soimah, this is unique and brings a positive impact and new color to the entertainment world. Cultural context refers to the social, cultural, and historical environment that shapes the views and practices of individuals or groups in a particular society. This can include the values, norms, traditions, and beliefs held by people in a particular culture. Cultural context also includes language, food, clothing, art, religion, and other aspects of everyday life that are integral to cultural identity. Cultural context influences how individuals view themselves, others, and the world around them. It can also influence how people interact with others, communicate, and choose and make decisions.</p>			

CONCLUSION

In this study, it can be seen that the way hermeneutics works on the interpretation of texts and symbols. In the study of the discipline of fine arts, hermeneutics is very important and can be interpreted as a form of visual communication (visual message) that has a complex meaning.

1. Interpreting symbolic meaning, that in the artwork of the truck bed often uses certain symbols that have deep meanings so as to help people understand these symbols and provide better interpretations. The depiction of public figures in the medium of expression of the truck bed describes various social conditions and cultural contexts also including language, food, clothing, art, religion, and other aspects of everyday life that are integral parts of cultural identity. Cultural context influences the way individuals view themselves, others, and the world around them. It can also influence the way people interact with others, communicate, and choose and make decisions
2. Analyzing visual texts in the style and technique of creating specific fine arts to present a characteristic, a distinctive feature of a period or movement of fine arts in the development of the

art of the truck bed and the identity of truck users or drivers. This allows to identify the characteristics of a piece of art from a truck bed and provide a better assessment of the work. The results of the analysis strengthen other factors that influence how a person interacts and communicates with others. Individuals pay attention to the norms and rules that apply in society, and consider how their actions and behaviors can affect others and their impact on the social environment.

The benefits of hermeneutics studies in this study include:

1. Understanding the social, political and cultural context: Hermeneutics helps art critics and art lovers to understand the social, political and cultural context behind the artwork on the back of a truck. This helps to uncover the hidden meaning in the back of a truck and provides a broader view of the work to the viewer.
2. Encouraging personal reflection: Hermeneutics can also encourage personal reflection and help to understand how works of art can affect a person's emotions and thoughts. By considering different interpretations of works of art, hermeneutics can help art lovers to develop deeper critical thinking and self-reflection.
3. Overall, hermeneutics is very important in the study of art because it helps to uncover the meaning and context of works of art, as well as provide a better interpretation of the symbols and styles of art. Hermeneutics can also help in the development of critical thinking and self-reflection of art lovers.

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