



Representation of Anxiety in the Poster “قاتل” on the Al Qassam Website: A Semiotic Analysis by Roland Barthes

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Abstract

The current events in Gaza, Palestine, are genocides that have claimed many lives. This triggered protests in various parts of the world. Various visual elements appeared, including the circulation of pro-Palestinian posters during the action. The poster is not only an ordinary publication medium, but it also conveys the anxiety of the Palestinian people and serves as a medium of emotional expression that reflects the community's feelings. This study analyzes the visual meaning, particularly in the symbols that represent the concept of anxiety, as depicted in the “قاتل” poster on the official website of Brigadier Al Qassam, utilizing Roland Barthes' semiotic theory. The method used in this study is qualitative. The results of this study identified five symbols that represent anxiety and convey mythical meanings, derived from a unified understanding of connotations and denotations obtained from several selected respondents. Additionally, the researcher analyzed the meaning conveyed by the poster's color symbols. The existence of this color symbol can enhance the symbolic and emotional message it conveys. It was found that 12 dominant colors were found on the poster; the colors used tended to be dark shades. This creates a gloomy atmosphere that reflects sadness, destruction, and disaster.

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INTRODUCTION

The genocide that has occurred so far between Israel and Gaza has caused many casualties and injuries. In an official report published by Anadolu in Tempo news, the Gaza Ministry of Health said that from October 2023 to April 2025, the military aggression had claimed 51,355 lives and injured 117,248 people. (Planasari, 2025). Another media, CNN Indonesia, reported the same thing that the number of victims who died until April 27, 2025, reached 52,243 people, the victims consisted of children, women, medical personnel, defense officers, journalists, and security personnel who escorted humanitarian aid. (Isa/bac, 2025). The impact of this military aggression is not seen as just an ordinary armed conflict. Still, it falls into the category of gross human rights violations and is considered to have gone far beyond the limits. As a result of this situation, a global reaction was born from international institutions and the media, in addition to civil society from various parts of the country, who refused to remain silent about the injustices that occurred in the Gaza Strip. They carried out protests, solidarity campaigns, and calls for a ceasefire in each part of the country as a form of global reaction (Farauqi & Mariana, 2024).

They have massively sprung up with their demonstrations demanding an end to Israeli military aggression and calling for justice for the Israeli people in various countries, ranging from Indonesia, the United States, Iraq, Lebanon, Turkey, France, the United Kingdom, and South Africa (Mahendra et al., 2025). This global solidarity action is not only present through orations and crowds, but also through visual media that convey messages in a more emotional and evocative way. One of them is Palestine-themed posters, which are prominent visual elements in various protests, both in physical spaces, such as demonstrations, and widely disseminated in the digital realm through various websites and media platforms. The word media originated from Latin and is the plural form of the word medium. Lexically, media means an introduction or intermediary (Hadana et al., 2023). Among media platforms, including Instagram, Twitter, Facebook, and official channels such as Al Qassam, the latter serves as an intermediary for the dissemination of narratives and visual representations about Palestine. This research uses the "representation of the 212 action in the Sindo newspaper and the Indonesian media" to understand the solidarity action of the pro-Palestinian protest as a peaceful protest, political pressure, or even a threat. This is based on how the media frames it (F & Mahardika, 2019)

In the article by Mumtaz and Utomo, the framing of reality in news on today's technology not only presents factual information, but can also be framed with language strategies that can reflect specific interests or ideologies. (Mumtaz & Utomo, 2025). The Qassam Brigades has an official website run by Hamas' military wing called "*Al Qassam*". This site is commonly used to convey information and publications related to Palestinian activities, military operations and posters. However, it is very unfortunate that this site has limited access, for visitors who can access it, on the first page always displays the statement "لمنصات والقوى الرسمية لكتائب الشهيد عز الدين القسام" which means "Fan platform of the official channel of the Al-Qassam Brigade". They also encourage protesters to disseminate the visual or news manually to avoid digital access restrictions

جمهورنا الكريم : لإيصال صوت المقاومة ساهم معنا في تعليم هذا المنشور من خلال نسخه وإعادة نشره على صفحاتكم (نسخ وليس مشاركة) كي يتسعى للمتابعين تجاوز تقييد الوصول لقوىنا الرسمية الوحيدة



Figure 1. Al Qassam website homepage

Brigadier Al Qassam shared various official statements, videos, and images related to military operations through his official website. They also conveyed political messages in support of Hamas' agenda and the renewal of information regarding the condition of the Palestinian territories (Al, n.d.). Not only that, the prolonged conflict between Israel and Palestine has also triggered internal tensions in the Israeli military, as revealed by Yedioth Achronoth regarding the dispute that occurred between the air force and the southern command. The tensions come amid protests and demands from thousands of soldiers to stop the war and send prisoners back from the Gaza Strip (2025).

Today, the main channel of information dissemination is slowly being replaced by online news portals (Ariyadi & Utomo, 2020). Online news portals have replaced newspapers, magazines, and other print media. Technological advances and the existence of the internet have made information spread faster. Data obtained from the Indonesian Internet Service Provider (APJII) indicate that, as of January, the internet in Indonesia had reached 225 million users, with an estimated increase of 1%-2%

or 6 million users compared to the previous year (Jatmiko, 2025). The objective evidence of the speed of information spread is that we can easily get updates on information related to the Palestinian conflict, both in the form of news and digital posters. This poster serves as a medium of resistance in both physical and digital spaces, featuring a strong emotional narrative. The rise of this poster triggers profound questions about the symbolic meaning it conveys, making the semiotic approach relevant for examining how the symbols, colors, texts, and images in it voice resistance, empathy, and suffering.

In the context of visual semiotics studies, the posters can be understood as signs that contain layers of ideological, political, and practical meaning. However, research on the representation of collective unrest through pro-Palestinian posters has been limited so far. Several previous studies have examined Palestinian cultural symbols, such as Haqi and Khusyairi's article which analyzed watermelon, olive tree and key symbols with Roland Barthes' concepts of denotation and connotation, but focused on the main aspects of visual rhetoric and identity construction in the context of Middle Eastern conflicts, rather than discussing the visual elements that work as an articulation of global anxiety and empathy. (Haqi & Khusyairi, 2025). Abu-Ayyash's article also examines the representation of contemporary Palestinian culture through national clothing, such as the *thobe* and *keffiyeh*, in digital public spaces with a semiotic analysis of texts and images that reveal the meaning of identity, national identity, and political struggle (Abu-Ayyash, 2024). Furthermore, the article entitled "Roland Barthes' Semiotics on Moral Film Posters (2023)" analyzes the visual elements in the form of posters with Roland Barthes' theory, but only highlights the meaning of denotations and connotations contained in moral films (Sari, 2024).

"The Semiotic Meaning in Posters of the palestinian genocide" is one of the articles that analyzes posters uploaded on Instagram using Roland's semiotics. This article analyzes the meanings of denotation, connotation, and ideology. Harsh criticism of global indifference, as well as the role of powerful countries (Israel and the United States) in making Gaza worse, is included in it (Istiqamah & Nurfadilla, 2024). The article that makes Lifebuoy soap an object of research using Roland Barthes' semiotic theory also unravels the meaning of denotation, connotation, and ideology (Septiasari, 2023). Then the article "The Construction of the Palestinian genocide through Motaz Azaiza's photography on social media Instagram" analyzes visual media in the form of

photographs with Peirce's semiotics, to see how the genocide is represented visually, including through the symbols of building ruins (Adhy & Rachmawati, 2025).

Of the many previous studies described above, there has been no in-depth exploration of the visual elements that function as an articulation of global anxiety and empathy. They focus on the meaning of symbols in the context of culture and national identity. With the publication of this article, the researcher aims to address this gap by examining the manifestation of anxiety through the symbols contained in pro-Palestinian posters. This aims to examine the meaning more deeply, using Roland Barthes' Semiotic theory, not only at the levels of connotation and denotation, but also to offer novelty by revealing the meanings of myths that emerge from the interpretation of 13 selected respondents with different backgrounds. The posters chosen were selected based on their relevance as representations of visual expressions of anxiety, as well as symbols and messages that reflect humanitarian solidarity in the midst of the Gaza tragedy. Through the analysis of symbols, colors, and codes, the researcher seeks to visually interpret the global sense of anxiety and empathy articulated through these elements.

Theoretical Studies

Images in the Form of Posters

Communication can be done in various ways. The beginning of communication started with smoke signals, then developed into the use of drums, and later progressed with the invention of paper, the telegraph, the telephone, and the computer. Communication is evolving with the times; currently, it can be conducted through the internet and social media. Modern communication in Indonesia has been going on since the Dutch colonial period. Print and visual media, such as pictures and posters, are a medium of verbal communication. Posters were initially used as political promotions, but over time, they evolved into a medium for disseminating ideas/information to the public. As an effective medium, poster design has also undergone development to increase the appeal and convey the message contained in it (Sitompul et al., 2021).

Anxiety

As Susiati (2020) said, feelings of anxiety due to the fear of losing something valuable are the meaning of anxiety. According to KBBI, anxiety is rooted in the word "restless," which means unrest, restless, and unrestable. If the word 'restless' plus the suffix 'kean' becomes the word 'restlessness', this word forms an adjective that contains the

meaning of right or circumstance, so it has the meaning of anxiety or feelings of anxiety. Anxiety is a physiological and psychological condition that causes disturbances in a person's feelings. This anxiety can be seen in a person's behavior and movements (Satria, 2015). Some of the factors that trigger the emergence of anxiety are loss of mental balance, emotional pressure, material difficulties, and many more. All of them fall under the category of mental and psychological burdens that can cause stress and frustration. If a person is not strong enough to deal with this anxiety, they tend to choose shortcuts by ending their life (suicide) (Burhanuddin, 2020).

Semiotics Roland

Semiotics (semiology) is a science with roots in the scholastic and classical studies of the arts of rhetoric, poetry, and logic. Semiotics has its roots in the word "*semion*," derived from the Greek word "*semion*," which was used in asklepiac or hypocratic medicine that focused on symptomatology and inferential diagnostics. Saussure and Pierce placed their emphasis on semiotics, the study of signs and their related aspects. Saussure emphasizes the relationship between forms (markers) and meanings (signs) in linguistics, while Peirce tends to point to (logical) inference when people interpret signs. Roland Barthes developed semiology to understand how humanity interprets things. Barthes divides the sign into two parts, namely the upper and lower faces. Barthes argues that language is sorted into two angles of articulation (Connotation and Denotation). A connotation system is a system in its field of expression, or it can be called a signifier (something that is constituted by a signifier). The connotation is built from the signs of the denotation system, denoting a literal meaning, and connotation as an additional meaning formed by the cultural context. Repeated connotations can then form myths, which are second-level meanings that arrange people's perspectives so that they appear natural or natural (Kurniawan, 2001).

In the 4th edition of the book *Semiotics: The Basics*, there are two primary components of signs: signifiers, which are physical forms or forms of signs, such as words, images, and sounds. Signified is a meaning or concept that is related to a marker. In the process of forming meaning, these two things are inseparable. Initially, this concept originated with Ferdinand de Saussure. According to Chandler, the meaning of denotation is literal, while connotation refers to the meaning that arises from cultural, emotional, and ideological associations. He emphasized the role of cultural codes that show how signs are coded and decoded (Chandle, 2022). Quoting Roland Barthes, Chandler explained that signs can form myths, which are socially constructed meanings considered natural. The media does not always reflect reality, but also shapes it through the construction of signs. This means that social media, for example, not only displays Palestinian culture but also shapes the way the general public understands this culture. In visual semiotics, a symbol has a semiotic value that also conveys the meaning contained through the process of visual communication (Chandle, 2022).

Roland Barthes developed semiology to explain how humans interpret various cultural objects, including visual texts. In *Mythologies* (1957), he explained that meaning works on several levels. At the first level, there is the concept of denotation, which consists of markers (such as pictures or words) and signs (concepts) that combine to form signs with literal meaning. Then, this denotation can be upgraded to a new sign in the second level, as an additional meaning formed by culture and ideology, called connotation. This is followed by myth as a second-level system of meaning, which naturalizes connotative meaning into a seemingly natural "truth." (Barthes, 1957). Departing from this three-level model, this study examines the denotations, connotations, and myths associated with visual symbols in Al Qassam posters to reveal how "restlessness" is constructed through visual signs.

Table 1. Mapping of Anxiety Theories and Symbols

Barthes's level of theory	Concept elements	Example on the pole	Relationship with anxiety
Denotation	Big hands, small soldiers, war background, red sky	A hand in a military uniform gripping the body of a small soldier in the middle of a destroyed battlefield	Displays situations of physical danger and helplessness directly (threats, wars, pinned bodies).
Konotasi	Denotative signs serve as new forms.	The big hand is the dominant power, the small army is the weak	Generating emotional associations such as fear, threat, having no control,

		victim, and the background of destruction is the world's insecurity.	and relying on forces outside of oneself.
Myths	The second-level (ideological) system of meaning.	The big hand grasping a small army creates the myth of the enemy being entirely under the control of a greater power, not only militarily but also psychologically.	The poster depicts the enemy as a small, pinched, and helpless figure, so anxiety is portrayed as a permanent psychological condition on the part of the enemy: the fear of losing one's life, identity, and control over one's body

RESEARCH METHODS

This research employs a qualitative approach to gain an in-depth understanding of the phenomena experienced by the subject, with the primary focus of exploring the meaning contained within it. (Sanguinetti et al., 2017). This approach focuses on the analysis of non-numerical data, such as the results of interviews, observations, and document review (Hasan et al., 2025). The type of research used is qualitative descriptive, to produce data in the form of written or spoken words and observable behaviors (Nasution, 2023). The researchers also employed Roland's semiotic theory to examine the symbolic meanings embedded in posters. Especially those that represent "anxiety". As part of the ethics of research, the presentation of victim data in this article is solely for academic purposes. It is not intended to exploit the suffering of the victims.

Researchers identified and interpreted the individual and group perceptions of the symbolic meaning of Palestinian posters published through the official Al-Qassam website. The data sources are divided into two categories: primary data, in the form of observations, poster documentation, and written answers from respondents. The secondary data was sourced from literature, journals, and information on the official Al Qassam website. Primary data were collected from 13 students who completed an online questionnaire via a Google form. Google Form is a diagnostic assessment instrument (Rakhmi et al., 2023) The researcher used Google Forms to obtain data from respondents. Respondents were selected based on variations in age, educational background, and level of knowledge about Palestine, resulting in a richer picture of how they interpreted the symbols of anxiety in the posters. The data collection technique is carried out through three stages: documentation, online questionnaires, and observation of visual documents. The analysis was conducted using Roland Barthes' (1957) theory of myth, which posits that myth has a second-level

meaning built upon the meanings of denotation and connotation.

The researcher employs two stages in analyzing the data. The first stage involves identifying the symbols that represent anxiety in terms of both denotative and connotative meanings. In the second stage, respondents' answers were examined to find the meaning of myths that represent anxiety. To improve the validity of the data, triangulation was employed through focus group discussions with selected respondents, ensuring that the interpretation of symbols does not depend solely on one form of data collection. Additionally, researchers strive to maintain consistency in the interpretation of myths. The researcher read and grouped the respondents' answers into myth themes, analyzed with the statistical coefficient of Cohen's Kappa. The results of the grouping were then focused on themes directly related to "anxiety" as the primary variable of the study. The data is presented in three forms, namely narrative descriptions, tables, and citations from respondents' answers

RESULTS AND DISCUSSION

Before delving deeper into the implicit meaning of the Al Qassam poster, it is necessary first to understand how the visual message is constructed and interpreted. Visuals are not just images, but symbolic language that can convey various emotions, ranging from anxiety to hope and resistance. In essence, language plays a crucial role as a means of communication. In general, language is divided into two, namely verbal and nonverbal (Enggarwati & Utomo, 2021). In mass media, language has become a crucial communication tool (Bahiyyah et al., 2024). In this context, posters become a rich medium for nonverbal communication, reflecting complex social and psychological realities. The results of the analysis of this study were found: (1) the semiotics of visual objects on the al qassam poster: anxiety, (2) the meaning of myths formed from the meaning of

connotations and denotations in the visual objects of the al qassam poster from several perspectives, (3) the meaning of the use of color in the visual objects of the al qassam poster.



Figure 2, قتال Poster from Al Qassam Website

Semiotics of visual objects on the poster "قتال" Al Qassam: ANXIETY

Based on the Semiotic theory of Roland Barthes 1957, the results of the data findings in this study show that there are 5 visual objects of the Al Qassam poster that depict "Anxiety" as follows:



Figure 3, Visual Symbol of Puff of Smoke Al Qassam Poster

Based on the results of the analysis using Roland's Semiotics theory (Barthes, 1957), Denotatively, the puff of dark smoke combined with the reddish light on the background almost dominates half of the poster's visual space. At the connotation level of this symbol gives rise to an association of explosions, destruction, and uncertain emergencies. This puff of smoke represents existential anxiety and violent ideologies.



Figure 4, Visual Symbol Of Hat Falling On The Ground Of Al Qassam Poster

At the denotation level, two hats are lying on the ground in the lower left corner of the poster. This hat marks the absence of the owner of the hat, signaling the fall of the mujahid. The meaning of the connotation is grief, loss and anxiety due to the collective loss of the ummah due to the death of the mujahid who defended the homeland.



Figure 5, Visual Symbol of the Ruins of the Al Qassam Poster Building

The symbol of the ruins of the building on the arid ground that fills half of the poster's background, denotations show traces of destruction due to the devastating military aggression. In connotation, these ruins signify the loss of homes, safe spaces and infrastructure, not only physical structures, but also depict the collapse of humanity in Palestine. This poster represents the collective anxiety of the Palestinian people over their future.



Figure 6, Visual Symbol of Big Hand Grip Al Qassam Poster

In the middle of the poster there is an image of a large hand gripping the body of a fighter. Visually, this visual denotation shows the physical interaction between two military figures. The connotation meaning is domination and conquest, the body of the fighter is made to look small and helpless, this symbol also depicts the suffering and existential anxiety felt by the Palestinian people due to oppression and torture from the opposing side.



Figure 7, Visual Symbol of yellow light in the middle of smoke, Al Qassam Poster

In the middle of the black smoke there was a yellow light that lit up. This symbol gives rise to the meaning of denotation of a small light source in

a dark visual space. Meanwhile, the connotation meaning of this symbol represents a glimmer of hope, prayer and faith that remains lit in the midst of a dark situation.

The Meaning of Myths Formed from the Meaning of Connotations and Denotations on the Visual Objects of the Al Qassam Poster

According to Roland Barthes, each symbol represents a certain layered meaning. The meaning of denotation is the first meaning or primary meaning. If the denotation undergoes a development of meaning, that is, a new meaning appears when the sign is used, then it is called the connotation meaning. Furthermore, if the meaning of the connotation develops (the emergence of the second meaning of denotation) according to the perspective of society, it will become a mythical meaning (Syaiful Halim, 2021). The analysis based on Roland's theory shows that there are five symbols of anxiety, each of which has a connotation, denotation, and mythical meaning. To explore the mythical meaning of each symbol, 13 respondents from different backgrounds were asked to provide their interpretations. These various interpretations are then analyzed and summarized so as to form a unity of the mythical meaning of each symbol, as presented in the table below:

Table 2. Perception of the Puff of Smoke symbol

No	Konotation	Denotation	Myths
1.	Smoke puff symbol	Hot atmosphere, disaster, or physical damage	The smoke symbol depicts an atmosphere of chaos and destruction due to a devastating conflict or war. This puff of smoke also symbolizes the tense atmosphere, great damage, loss of direction, and suffering of the people of Gaza.

The first symbol connotations the smoke plume fills the sky which can signify chaos, while the denotation, the smoke plume indicates a hot atmosphere, disaster or physical damage. Based on the interpretation of 13 respondents, the unity of the meaning of the myth was obtained that the smoke symbol depicts an atmosphere of chaos and destruction due to a fierce conflict or war. This puff of smoke also symbolizes the tense atmosphere, great damage, loss of direction and suffering of the

people of Gaza. This meaning is in line with the meaning of haze which is interpreted as a sign of a disaster that results in the inhibition of residents' activities (Wahidar & Yozani, 2020). This also represents the existential anxiety of residents who live in prolonged anxiety because they never know when the sky will be clear again and the situation will be completely safe.

Table 3. Perception of the Hat Symbol Falling on the Ground

No	Konotasi	Denotation	Myths
1.	Symbol of a hat that falls on the ground	The fall of several heroes	It symbolizes the sacrifice and struggle of the mujahid in fighting the invaders. This symbol can also represent a sign of resistance or

the calamity of the death of the mujahid on the battlefield. But at the same time it shows readiness to face the risks of the struggle to defend the homeland.

The symbol of the hat that falls on the ground is the connotation of the table above, this symbol has the meaning of denoting the death of several heroes. Based on the interpretation of 13 respondents, it was found that a unity of the mythical meaning was found that the symbol of the hat that fell on the ground symbolized a sacrifice and struggle of the mujahid in fighting the invaders.

This symbol can also represent a sign of resistance or a death disaster due to the death of the mujahid on the battlefield, as well as showing readiness to face the risks of the struggle to defend the homeland. This myth of the sacrifice of the mujahid instills a double anxiety between the loss of loved ones and the realization that the struggle will continue to demand lives.

Table 4. Perception of building ruins symbols

No	Konotasi	Denotation	Myths
1.	Symbol of building ruins	Signify damage and destruction	It symbolizes the destruction of shelters, the loss of a sense of security and the disappearance of people's hopes due to the conflicts that occur. The ruins reflect the collapse of the foundation of life, the fortress of defense and civilization that has been a fortress. The ruins are also tangible evidence of great damage and traces of war events

The connotation meaning of the table above is the ruins of buildings with the meaning of denotation indicating damage and destruction. From these two meanings, a new and higher meaning emerged in the form of myths collected from 13 respondents, namely the destruction of shelters, the loss of a sense of security and the disappearance of people's hopes due to the conflicts that occurred. The ruins reflect the collapse of the foundation of life, the fortress of defense and civilization that has been a fortress. The ruins are also tangible evidence of great damage and traces

of war events. This result is in line with an article titled "The Construction of the Palestinian Genocide Through Motaz Azaiza Photography on Instagram Social Media" which states that the ruins of the building are a sharp contrast of destruction that signals a destructive event (Adhy & Rachmawati, 2025). The mythical meaning in this study evokes an anxiety that arises not only from material loss, but from the awareness that their future, spatial identity, and collective memory are constantly threatened by structural violence.

Table 5. Perception of the Big Hand Grip Symbol

No	Konotasi	Denotation	Myths
1.	Big hand grip symbol	Bullying and torture	Depicting cruelty and merciless oppression. It also symbolizes the opponent's great strength, full of vengeance and the desire to suppress and torture brutally. This symbol also reflects a cruel form of power and complete control that is exercised without regard for human values.

The table above contains the meaning of the connotation of the grip of the big hand with the meaning of the connotation of oppression and

torture. From these two layers of meaning, a unity of interpretation of 13 respondents was born which formed the meaning of the myth that the symbol of

the grip of the big hand depicts cruelty and merciless oppression, great strength of the opponent, full of revenge and the desire to suppress and torture brutally. This symbol shows anxiety not just an indivisive fear, but a psychological experience born of unequal power relations. This

illiteracy is existential with a race of continuous anxiety because we live in a world where power can grasp and destroy at any time without regard to human values.

Table 6. Perception of the yellow light symbol in the middle of the smoke

No	Konotasi	Denotation	Myths
1.	Yellow light symbol in the middle of smoke	Hope and a belief	There is a hope and enthusiasm that will never be extinguished even in the midst of destruction and darkness. This light can be interpreted as a flame, but at the same time it is a symbol of the belief that there is still goodness and the possibility of victory. The color yellow reflects a glimmer of hope behind the threat and gloom caused by a conflict

The yellow light in the middle of the smoke is a connotation meaning, while the denotation meaning that is formed is in the form of hope and a belief. Culturally, a small light that appears in the midst of darkness is commonly interpreted as a sign of hope or a spirit that has not been extinguished. In this study, the results of the interpretation of 13 respondents produced the mythical meaning that yellow light signifies hope and enthusiasm that will never be extinguished even in the midst of destruction and darkness. This symbol means that the anxiety in the poster is not removed but negotiated, on the one hand there is thick smoke that depicts a tense situation, on the other hand a yellow light that indicates anxiety and hope or belief that suffering has its own meaning and will lead to victory. Thus, the color yellow reflects a glimmer of hope behind the threat and gloom caused by a conflict.

The Meaning of Using Color on Visual Objects of Al Qassam Poster

In the Al Qassam poster there are a number of visual elements that stand out, especially in the use of very dominant colors. Color is understood as a semiotic resource that contains emotional and cultural content, so that it can direct the audience in feeling the visual situation (Udris-Borodavko et al., 2023). This poster features 12 main colors that create a deep impression, as shown in the table below.

Table 7. Colors and codes

#10131c	#464e52	#713a31	#f1eab1
#583a3b	#d0ad75	#32312b	#342a33
#faf9fb	#4e2826	#332a20	#dfc18b

Table 8. Description of the place on the poster

background	background	background	background
background	background	Hats and uniforms	Wooden ruins
Lafadz arab	Rock ruins	Shoes	Hands

From the results of the data analysis in the table above, this poster combines a dark color palette ranging from black, dark brown, blood red, and deep gray with a slight light yellow and cream accent in certain parts. This combination becomes a visual device that directs the reader's emotions to a gloomy, tense, and threatening atmosphere. Based on the color and placement on the poster, the dominance of dark shades builds the visual as a space of anxiety. This choice of palette works as a strategy (affective framing), namely colors are used to regulate how the audience feels conflict. A feeling of tightness, tightness, and insecurity is produced not through text, but through the intense color pressure that closes almost the entire plane of the image.

Instead, the yellow color that appears as a light in the middle of the smoke and in some other elements serves as a contrasting accent that bears the burden of meaning of hope and belief. Ideologically, the sharp contrast between dark and yellow not only presents a dichotomy of darkness or destruction versus light or help, but also orchestrates the way the audience understands anxiety. Anxiety is not erased, it is presented strongly through dark colors, but at the same time it is directed to be read as part of the narrative of the struggle that promises to lead to victory and God's help. Thus, the color palette in this poster works in two directions: reinforcing the visual

experience of prolonged fear and uncertainty, while channeling that anxiety into an ideological framework of hope and resistance.

CONCLUSION

Posters are not just visual images, but also provide a new perspective on how images can convey anxiety, political and humanitarian messages more sharply. This research aims to examine in depth the visual meaning in Palestinian posters with a semiotic approach, not only at the level of denotation and connotation but also by offering novelty through the expression of mythical meanings born from the interpretation of various socio-cultural backgrounds. The five main symbols identified were puffs of smoke, falling hats, building ruins, large hand grips, and yellow light in the middle of the smoke. Analysis of the interpretation of 13 respondents with different backgrounds shows that the meaning of the myth formed is not singular, but is influenced by the social, cultural, and ideological experiences of each individual. In addition, the meaning of the visual objects in this poster is also strengthened by the use of color. There are 12 dominant colors that tend to lead to dark and gloomy shades. Color palettes such as black, gray, and blood red are packed in dark shades expressing sadness, violence, and suffering. The use of color creates an atmosphere of tension and uncertainty. In a semiotic context, the color also has a connotative meaning that refers to the social and political realities faced by Palestinian society, reinforcing the symbolism of anxiety that emerges from the visual images in the poster.

The researchers have limitations in the number of respondents, the scope of visual objects and the context of platforms that focus only on posters from one official website, so the findings do not reflect the broader diversity of pro-Palestinian visual discourse. Therefore, further research is suggested to expand the visual sample more diverse and involve participants from a wider range of national, professional and age backgrounds in order to enrich the meaning of symbols and expand the ideological context. In addition, it can also combine semiotics with other approaches such as critical discourse analysis or other studies to enrich the understanding of the construction of anxiety, propaganda, and solidarity in a global scope.

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