

The Suffering Of The Palestinian People In Sanauud Advertisements: A Peircean Semiotic Analysis

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Abstract

Israel's occupation of Palestine continues to attract global attention to this day. Due to the enormous attention from the international community, various media outlets have also sought to highlight the suffering of the Palestinian people through various channels, including advertisements. This study aims to reveal the message of the suffering of the Palestinian people in the Sanauud advertisement (2024) through an analysis of the signs scattered throughout the advertisement. This study uses a qualitative descriptive approach with primary data in the form of a 4 minute 15 second advertisement video, as well as secondary data taken from relevant literature and documents. Data collection techniques were carried out through observation, listening, recording, and taking screenshots of important scenes. The analysis was conducted by mapping the relationship between signs, objects, and interpreters in each visual element based on Peirce's semiotic framework. The results show that the advertisement symbolically represents suffering, injustice, and resistance through 17 scenes depicting Palestinian children as victims and symbols of resistance. The advertisement not only functions as a medium of religious and cultural expression, but also as a visual means of social and political criticism in the digital realm. This study concludes that Peirce's semiotic approach is useful for revealing the hidden meanings embedded in advertisements and for highlighting international humanitarian issues, particularly regarding Palestine, at the level of visual representation.

Keywords: Palestinian Suffering; Advertisement; Sanauud; Peirce's Semiotics

Abstrak

Penjajahan Israel atas Palestina hingga hari ini telah lebih banyak menjadi perhatian dunia. Saking besarnya perhatian masyarakat dunia, berbagai media juga berupaya menyoroti penderitaan rakyat Palestina melalui beragam saluran, termasuk lewat iklan. Penelitian ini bertujuan mengungkap pesan derita rakyat Palestina dalam Iklan Sanauud (2024) melalui analisis tanda-tanda yang tersebar dalam iklan. Penelitian ini menggunakan pendekatan deskriptif kualitatif dengan data primer berupa video iklan berdurasi 4 menit 15 detik, serta data sekunder yang diambil dari literatur serta dokumen yang relevan. Teknik pengumpulan data dilakukan melalui observasi, penyimakan, pencatatan, serta pengambilan tangkapan layar dari adegan-adegan penting. Analisis dilakukan dengan memetakan hubungan antara sign, objek, dan interpretan pada setiap elemen visual berdasarkan kerangka semiotika Peirce. Hasil penelitian menunjukkan bahwa iklan tersebut secara simbolik merepresentasikan penderitaan, ketidakadilan, dan perlawanan melalui 17 adegan yang menampilkan anak-anak Palestina sebagai korban sekaligus simbol perlawanan. Iklan tersebut tidak hanya berfungsi sebagai media ekspresi religius dan

budaya, tetapi juga sebagai sarana kritik sosial dan politik secara visual di ranah digital. Penelitian ini menyimpulkan bahwa pendekatan semiotika Peirce bermanfaat untuk mengungkap makna tersembunyi dalam iklan serta menyoroti isu-isu kemanusiaan internasional, khususnya perihal Palestina, pada tataran representasi visual.

Kata Kunci: Penderitaan Palestina; Iklan; Sanauud; Semiotika Peirce



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A. Introduction

The year 1947 marked the beginning of a long period of suffering for the Palestinian people. After the United Nations passed Resolution 181 on the partition of the territory, the Israeli Zionist movement not only accepted the designated portion, but instead launched a series of systematic military operations to colonize Palestinian territory. In 1948, through a military strategy known as Plan Dalet, the Haganah, Irgun, and Lehi forces carried out massive attacks targeting villages and cities in Palestine, resulting in the expulsion of more than 700,000 Palestinians, the killing of thousands of civilians, and the destruction of more than 500 villages. This event became known as the Nakba (catastrophe), a planned ethnic cleansing that marked the establishment of the unofficial state of Israel and the loss of most of the Palestinian homeland. Many recent studies have argued that the Nakba was not merely a consequence of war, but rather a colonial act aimed at changing the demographic structure of the region and eliminating the presence of the indigenous Palestinian population.¹

The conflict between Palestine and Israel continues to this day. The suffering, which has lasted for more than seven decades, began with Israel's first attack on May 15, 1948, which killed thousands of civilians. As of 2025, the violence has not ended and has even escalated sharply in the Gaza Strip. According to the 2025 United Nations OCHA report², especially after the Al-Aqsa Storm, the death toll from Israeli aggression against Palestine has reached around 49,210 people, consisting of more than 20,000 children and around 13,400 women. In addition, more than 92,000 people have been injured, and around 1.9 million residents have become internally displaced due to the destruction of civilian infrastructure and prolonged blockades. These data

¹ A. Elbasri, 'The United Nations Early Warning Mechanism for the Prevention of Genocide and its Obstruction in the Case of Palestine', 7.1 (2024), pp. 30–59; A. D. Moses, 'Introduction: Gaza and the Problems of Genocide Studies', *Journal of Genocide Research*, 3528 (2025), pp. 1–14, doi:10.1080/14623528.2025.2558401.

² E. Ennouri and others, 'Scoping Review Scholarly Publications and Opinions Through 366-Day War on Gaza (2023–2024): A Scoping Review and Bibliometric Analysis', *Kerman University of Medical Sciences*, 14 (2025), p. 8809, doi:10.34172/ijhpm.8809; A. C. Gomez-ugarte and others, 'Accounting for Uncertainty in Conflict Mortality Estimation: An Application to the Gaza War in 2023–2024', 9 (2025).

show that the conflict that began with the Nakba has now developed into one of the most severe humanitarian crises in modern history.³

Palestinian supporters have intensively engaged in various forms of criticism, aimed at exposing Israel's alleged crimes in order to garner broader support and strengthen the boycott movement against products that support Israel. These efforts aim to draw international attention and encourage the United Nations (UN) to impose sanctions on Israel as a consequence of its controversial actions.⁴

Israel's actions in violating these rules have drawn strong condemnation from various parties around the world. Israel has been heavily criticized for its violations, including through direct actions in the form of protests. Indirect criticism has also come in various forms, such as that expressed by the Kuwait-based multinational telecommunications company Zain Group. The company conveyed its criticism through social media.

Social media has grown into an important space for people to express themselves in the digital age. One of the most popular platforms is YouTube, which allows users from all walks of life to voice their opinions freely and openly. According to a survey conducted by We Are Social in October 2023, YouTube has 2.49 billion active users globally. YouTube even ranks second among the world's most popular social media platforms, behind Facebook. This shows the significant role of social media in everyday life. YouTube provides a platform for accessing information, sharing experiences, and discussing important social issues. In addition, this platform also allows people to participate in social movements and express criticism of various events. This proves that YouTube is not just a video sharing medium, but also a space for freedom of expression.

Social media provides a platform for self-expression at all levels of society, including voicing opinions through criticism in the form of words, images, videos, or advertisements.⁵ Various advertising videos shared on social media are often used to convey criticism, one of which is on the issue of conflict between Israel and Palestine. Often, the message in these advertisements is also influenced by cultural and political contexts, giving them different meanings for each person. With the right interpretation, the images in these advertisements can be an effective tool to raise public awareness and understanding of the Israel-Palestine issue.

³ M. S. Amin and others, *Social Sciences Spectrum*, 4.2 (2025), pp. 647–62.

⁴ G. A. Septiani and D. N. Chotimah, 'Roman Jakobson's Semiotic Lens: Deciphering Caricatures of Israel's Aggression in Palestine', *Alsuniyat Jurnal Penelitian Bahasa, Sastra, Dan Budaya Arab*, 7.1 (2024), pp. 78–101.

⁵ N. Rahmawati, M. Muslichatun, and M. Marizal, 'Kebebasan Berpendapat Terhadap Pemerintah Melalui Media Sosial Dalam Perspektif Uu ITE', *Widya Pranata Hukum: Jurnal Kajian Dan Penelitian Hukum*, 3.1 (2021), pp. 62–75, doi:10.37631/widyapranata.v3i1.270.

Advertisements on YouTube play an important role in spreading messages and can sway public opinion. This strategy aims to create strong international pressure to hold Israel accountable for its actions, as exemplified by the Ramadan advertisement titled Sanauud posted on Zain's YouTube channel in 2024.

Advertisements are considered a unique and effective means of communication for conveying messages, aspirations, and social criticism. Information in the form of images in a video is more appealing because it is perceived as easier, simpler, and less boring. This study examines several scenes in Sanauud's Ramadan advertisements on Zain's YouTube channel. Zain's channel operates in Kuwait, Bahrain, Iraq, Jordan, Saudi Arabia, and Sudan. Many of its advertisements raise the issue of Israel's occupation of Palestine, attracting millions of viewers interested in the advertisements aired on Zain's YouTube channel. Although Zain airs Ramadan-themed advertising videos, it manages to present them as interestingly as possible and link them to the suffering of the Palestinian people under Israeli attacks, which it conveys through the implied meanings of the images and symbols in the advertising videos.

Semiotics is a science that studies signs. Many studies use semiotics theory as a tool for analysis, including Charles Sanders Peirce's semiotics theory. Objects that can be studied using this theory include advertisements, caricatures, films, literary works such as novels and poetry, and others. Semiotics is a way of understanding how something can convey meaning. In everyday life, we are surrounded by signs, whether in the form of images, sounds, movements, or objects that convey a certain message. Charles Sanders Peirce, an American thinker, divided signs into three important parts: the sign⁶ itself (called the representamen), the thing referred to by the sign (the object⁷), and the meaning or understanding derived by the recipient of the message after processing the sign (the interpretant⁸). These three elements are always interconnected and work together in a process called semiosis, the continuous process of meaning creation.⁹

Research on Ramadan advertisements produced by telecommunications company Zain has been conducted extensively, mainly because these advertisements are known to boldly raise social, humanitarian, and political themes. However, most of the research that has been conducted only focuses on Zain's Ramadan advertisements before 2024, while Sanauud's advertisements have not received adequate academic attention. This opens up space for new research to examine the

⁶ A sign is a physical form or symbol used to convey meaning, such as an image, color, word, or movement. See C. S. Peirce, *La Ciencia De La Semiotica* (1986).

⁷ An object is a thing or concept referred to by the sign, namely the reality or idea that it refers to. See Peirce, *La Ciencia De La Semiotica*.

⁸ An interpretant is the understanding, meaning, or interpretation that arises in a person's mind when they see a sign. See Peirce, *La Ciencia De La Semiotica*.

⁹ C. S. Peirce, *La Ciencia De La Semiotica* (1986).

symbolic representation and more contextual humanitarian messages in these advertisements.

Various studies have examined Zain's Ramadan advertisements as a form of resistance against violence in the Middle East, although none have focused specifically on the "Sanauud" advertisement (2024), which has a more explicit message about the Palestinian issue. For example, research conducted by Kalatimah¹⁰ used a hermeneutic approach to uncover the hidden meanings of religious symbols and Arab identity in Zain's 2017 and 2018 advertisements, but their research did not include the "Sanauud" advertisement. Meanwhile, research on emotional persuasion strategies and visual rhetoric in Zain advertisements up to 2018 found that the use of elements such as color and music created a strong emotional effect on the audience, but it also did not include "Sanauud" as an object of study. In addition, research conducted by Umairoh¹¹ examined the meaning of the song Sayyidi Rais, which was uploaded to Zain's YouTube channel. Previous studies on Pierce's semiotics theory were also found to use various objects, such as films to find social values¹², video clips to find messages of peace¹³, and cartoons to find the meaning of the Palestinian issue¹⁴, as well as Prabowo-Gibran political advertisements and Djarum 76 cigarette advertisements to describe the symbolic meaning and messages contained therein.¹⁵

Thus, the search results show that there has been no research specifically examining Sanauud's Ramadan advertisements using Peirce's semiotic approach. Previous studies discussing Zain's advertisements only covered the 2017–2018 period and did not use Sanauud as the main object. Thus, the novelty of this study lies in its object of study, namely an in-depth analysis of the symbolic meaning and representation of the suffering of the Palestinian people in Sanauud advertisements, which has not been studied before.

Based on this gap, this study is directed by the following research questions: (1) what visual signs appear in the Sanauud advertisement that represent the suffering of

¹⁰ K. Kalatimah, 'Hermeneutic Approach to Advertising Discourse: Zain Ramadan 2024 Advertisement as a Case Study', 10.2 (2024), pp. 184–202.

¹¹ S. U. Umairoh, 'Analisis Semiotika Charles Morris Dalam Lagu Sayyidi Ar-Rais Karya Hama Meshary Hamada', *Tabuah*, 26.1 (2022), pp. 40–47, doi:10.37108/tabuah.v26i1.683.

¹² D. Ratih Puspitasari, 'nilai sosial budayaa dalam film tilik (Kajian Semiotika Charles Sanders Peirce) Social-Cultural Values in Tilik Film (Semiotic Study of Charles Sanders Peirce)', *Jurnal SEMIOTIKA*, 15.1 (2021), pp. 2579–8146.

¹³ A. F. Azma, 'Pesan Perdamaian dalam Video Klip Atouna El-Tofoule: Analisis Semiotik Charles Sanders Peirce', *Al-Ma'Rifah*, 18.2 (2021), pp. 139–52, doi:10.21009/almakrifah.18.02.03.

¹⁴ R. F. Fadillah and D. N. Chotimah, 'Pembunuhan Jurnalis Palestina Shireen Abu Akleh Dalam Akun Instagram @Hajjaj_Cartoons (Studi Semiotika Peirce)', 13.2 (2024), pp. 241–62; G. A. Septiani and D. N. Chotimah, 'Roman Jakobson's Semiotic Lens'.

¹⁵ A. I. Mulyadi, 'Analisis Semiotik "C.S Peirce" Dalam Iklan Televisi', *Jurnal Ilmu Komunikasi Balayudha*, 2.1 (2022), pp. 25–26; D. Permadi, D. Suparto, and A. Z. Bisri, 'Analisis Semiotik Iklan Politik Prabowo Gibran Pada Pilpres 2024', *Jurnal Komunikatio*, 10.1 (2024), pp. 45–55, doi:10.30997/jk.v10i1.12507.

the Palestinian people; (2) how is the relationship between sign, object, and interpretant constructed in each selected scene based on Peirce's semiotic framework; and (3) what ideological meanings are produced through the accumulation of these signs.

B. Method

This study uses a qualitative descriptive method to understand the meaning of symbols in the Ramadan advertisement "Sanauud" that represent the suffering of the Palestinian people. A qualitative descriptive method is a method that examines a study by collecting data and classifying the issues to be studied.¹⁶ By using a descriptive approach, researchers can answer, analyze, and describe the problem formulation with the available data. Meanwhile, qualitative methods are used as research methods that can go through a process of understanding based on the investigation of a phenomenon and social issues.¹⁷ It is called qualitative because the study approach does not require statistical methods in the form of using numbers. The findings are only taken from data obtained by the author from various platforms, such as books and articles related to the discussion theme, so that the author can deeply understand a phenomenon or social event through a qualitative approach.¹⁸

The primary data source came from advertising videos uploaded by the Zain YouTube Channel in 2024, while secondary data sources were obtained from scientific articles and relevant books. Data collection was carried out in several stages: first, the researcher watched the advertising video in its entirety to understand the context and narrative content; second, listened to the audio and paid attention to the visuals to capture important details; third, recorded findings in the form of scenes, visual expressions, and verbal quotations related to the meaning of suffering. The researchers also took screenshots of important scenes for further analysis.

Of the full advertisement, 17 scenes were selected for analysis based on three criteria: the presence of visual symbols of Palestinian identity (such as the keffiyeh, the flag, or the figure of Handala), the presence of children depicted as victims or as symbols of resistance, and the presence of recurring visual motifs across scenes (such as institutional imagery, gestures of defiance, or objects functioning as indexical signs). Scenes without a clear symbolic function in relation to the theme of suffering were excluded from close analysis. The analytical procedure for each selected scene followed six sequential steps: (1) identification of the visual and verbal signs present in the scene; (2) classification of each sign into Peirce's categories of icon, index, or

¹⁶ H. B. Sutopo, *Metodologi Penelitian Kualitatif* (Universitas Sebelas Maret, 2006).

¹⁷ A. Y. Fachrudin, S. Yuwana, and H. Subandiyah, 'Fakta Kemanusiaan Tokoh Sari Dalam Novel Perempuan Bersampur Merah Karya Intan Andaru Kajian Strukturalisme Genetik: Lucien Goldmann', *Jurnal Ilmiah Mandala Education*, 8.4 (2022), pp. 3022–34, doi:10.58258/jime.v8i4.4091.

¹⁸ U. Sulistiyo, *Buku Ajar Metode Penelitian Kualitatif* (PT Salim Media Indonesia, 2023).

symbol; (3) determination of the object being represented; (4) interpretation of the interpretant generated by the sign-object relation; (5) confirmation of this interpretation against the socio-political context of the Israeli-Palestinian conflict and relevant literature; and (6) synthesis of recurring interpretations into broader thematic findings.

The data analysis process begins with identifying visual signs that appear in advertisements, then linking them to the objects they refer to and the meanings they evoke in the interpretation process. The analysis is conducted using Charles Sanders Peirce's semiotic approach, which emphasizes the triadic relationship between signs, objects, and interpreters. This process helps researchers explore the hidden meanings of visual symbols in advertisements. To ensure the validity of the results, researchers used triangulation techniques, both theory triangulation by referring to various semiotics and visual communication literature and source triangulation, which is comparing visual data in advertisements with information from news articles and humanitarian documentation related to the Palestinian situation. This approach ensures that the analysis is conducted systematically and is relevant to the social context raised.

C. Results and Discussion

The researcher analyzed Sanaud's Ramadan advertisements based on Peirce's semiotic theory. The researcher grouped several scenes that had signs, which were then analyzed at the object and interpretant stages. Based on the analysis results, 17 scenes were found in Sanaud's Ramadan advertisements that showed the suffering of the Palestinian people.

Table 1. Analysis of *Sanaud* Advertisement scenes 1, 2, 3

1. Sign	 Scene 1 (Minute 0:08)  Scene 2 (Minute 0:22)  Scene 3 (Minute 0:32)	2. Object Scene 1: Image of children walking expressions with serious with a background of international flags, showing their seriousness in achieving a certain goal in front of the whole country. Scene 2: An image of a child with physical injuries, his hand bandaged, and a sad expression on the face of the girl next to him. This shows that they have suffered both physical and emotional trauma. Therefore, they have hope in the midst of the ongoing conflict. Scene 3: An image of the UN Security Council chamber
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visited by a group of Palestinian showing the children, children's protest against the UN Security Council for failing to stop the suffering of children who are victims of the Palestinian-Israeli

conflict.

1. Interpretant

The meaning conveyed in Scene 1 is constructed through signs represented in two interrelated semiotic modes based on Peirce's semiotic theory, namely icon and symbol. First, from the iconic perspective, the facial expressions of the children depicted in the advertisement represent the suffering experienced by Palestinian children as a result of prolonged conflict and occupation. Their expressions, which appear sad, exhausted, and hopeful, serve as visual representations that resemble the actual conditions experienced by Palestinian society, particularly children who are directly affected by the situation. The choice of children as the central figures carries significant meaning, as children are generally associated with innocence, happiness, and a sense of security.

From the symbolic perspective, the orderly formation of children standing in rows represents a form of collective action that is commonly associated within visual culture with protests, peaceful demonstrations, or the expression of public aspirations. Such symbolism is frequently found in media coverage of social and humanitarian movements. In addition, the rows of national flags displayed in the background symbolize the presence of the international community, including global institutions such as the United Nations (UN).

In Scene 2, the indexical sign is represented by the bandage worn by one of the children who appears to have suffered a physical injury. The child's sad facial expression and apparent pain provide a direct indication of the suffering experienced. From a semiotic perspective, the bandage functions as an index because it has a causal relationship with an actual injury or act of violence. The sign depicted not only indicates the victim's physical condition but also points to the real impact of the ongoing conflict.

This indexical meaning is reinforced by UNICEF data cited in a report by BBC Indonesia, which states that between October 2023 and 2025, more than 20,000 children in Gaza have died and more than 41,000 children have been injured as a result of Israeli military attacks.¹⁹ These data provide a factual context for the visual representation presented in the advertisement, allowing the injury depicted on the child to be understood not merely as an individual experience, but rather as a

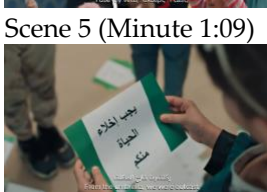
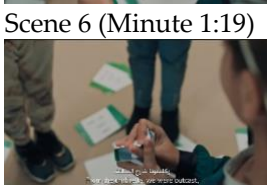
¹⁹ A. Martins, 'Derita anak-anak di Gaza yang mendadak kehilangan kemampuan bicara', *BBC News Indonesia* (2026), <<https://www.bbc.com/indonesia/articles/c8d82vr7385o>>.

representation of the collective suffering endured by Palestinian children who have become victims of the conflict.

In Scene 3, meaning is constructed through the relationship between icon and symbol, highlighting Palestine's position within the sphere of international politics. The iconic aspect is represented by the presence of Palestinian children positioned at the center of the conference chamber, representing those directly affected by the conflict as well as those whose voices are often marginalized in global decision-making processes. Meanwhile, the conference chamber, filled with representatives from various countries and rows of national flags, functions as a symbol of political authority and international diplomacy with the power to respond to humanitarian crises.

Overall, scenes 1 to 3 depict the suffering of Palestinian children as victims of conflict who hope that the world will care. They show the tragic conditions that have been ignored by the world's nations, expressing their fear of losing their families and sense of security, and demanding justice and attention from the international community. These children want their voices to be heard and criticize the world's silence towards the cruelty they have experienced.

Table 2. Analysis of *Sana'ud* Advertisement scenes 4, 5, 6, 7

1. Sign	 Scene 4 (Minute 1:06)  Scene 5 (Minute 1:09)  Scene 6 (Minute 1:19)  Scene 7 (Minute 1:20)	refugees living in conditions of suffering and discomfort, despite being witnessed by the UN council. Scene 5: An image of children holding up a sign that reads "VETO" shows the power that powerful countries often use to block resolutions related to Palestine. Scene 6: An image of a child holding a piece of paper that reads (Life) يجب إخلاء الحياة منكم (must be cleansed of you), indicating an order of forced expulsion, which leads to the policy or expulsion of Palestinians from their land. Scene 7: An image of a child tearing up a piece of paper containing an eviction notice, an act of resistance against oppressive policies or unfair decisions.
2. Object	Scene 4: An image of children and their families sleeping on beds in the middle of the UN General Assembly hall represents Palestinian	

2. Interpretant

In Scene 4, meaning is constructed through the relationship between icon and index, representing the impact of the conflict on the lives of Palestinian children. The iconic aspect is represented by the children seen sleeping on beds. Their presence represents the actual conditions of Palestinian children who have been displaced due to the destruction of homes and civilian infrastructure during the ongoing conflict. Furthermore, the beds arranged within a single room function as an index indicating mass displacement and a humanitarian crisis that has forced people to leave their homes.

In Scene 5, the word “veto” held by the children functions as a symbol of criticism toward the use of veto power, which is considered to hinder the realization of justice and protection for the Palestinian people. This symbol refers to the event on April 18, 2024, when Palestine once again submitted an application for full membership in the United Nations (UN).²⁰ Although the proposal received support from the majority of UN Security Council members, the United States once again exercised its veto power, preventing the application from proceeding. Full UN membership is significant for Palestine because it could strengthen its recognition under international law and provide greater opportunities to obtain protection within global forums. This is consistent with research conducted by Levina Khulaidah et al., which indicates that the use of veto power by the United States on the Palestinian issue is one of the main factors hindering efforts to resolve the conflict in a fair and sustainable manner. The use of veto power not only obstructs various resolutions aimed at protecting the rights of the Palestinian people but also narrows the possibility of achieving a solution that can ensure justice, peace, and security for all parties involved in the conflict.²¹

The meaning of scene 6 conveys a message of cruelty, treating the Palestinian people as if they have no right to live or even stay on their own land. In Scene 7, meaning is constructed through an index represented by a piece of eviction notice crumpled in the hand of a child. The letter serves as an indication of an actual act of forced displacement and the rejection of the presence of the Palestinian people. The causal relationship between the letter and the act of eviction makes the object an index of the injustice they experience. Meanwhile, the child’s action of crumpling the letter functions as a symbol of resistance against policies and decisions considered to disregard the rights of the Palestinian people.

²⁰ United Nations, ‘US Vetoes Palestine’s Request for Full UN Membership’ (2024), <<https://news.un.org/en/story/2024/04/1148731>>.

²¹ L. Khulaidah and others, ‘ANALISIS DAMPAK PENGGUNAAN HAK VETO PADA KASUS PALESTINA: TINJAUAN TEORI DAMPAK KEBIJAKAN THOMAS R. DYE’, *Triwikrama: Jurnal Multidisiplin Ilmu Sosia*, 12.2 (2026), doi:10.9963/aggajf57.

Overall, the meaning of scenes 4 to 7 in this advertisement depicts sharp criticism of the injustice experienced by the Palestinian people, especially children, amid the passive attitude of the international community and the abuse of veto power by the UN Security Council. The children in this advertisement are portrayed not only as victims, but also as symbols of awareness and resistance against oppressive powers. Symbolic actions such as holding up signs, showing expressions of disappointment, and tearing up paper represent their rejection of a global system that silences the voices and suffering of the Palestinian people, and demonstrate their courage to oppose the injustices that have been going on for so long.

Table 3. Analysis of *Sana'ud* Advertisement scenes 8, 9, 10, 11

1. Sign	 Scene 8 (Minute 1:44)  Scene 9 (Minute 1:47)  Scene 10 (Minute 2:09)  Scene 11 (Minute 2:13)	people. The character Hanzalah, who first appeared in 1969, is depicted as a boy who always has his back to the audience with his hands folded, symbolizing the silent witness to the suffering and resistance of the Palestinian people. Scene 9: A cartoon child (Hanzalah) grabs the microphone on the courtroom table, depicting the disappointment and cries of Palestinian children whose plight has been ignored by the political powers that be. Scene 10: A woman in the courtroom enjoying ice cream depicts council members who are enjoying their business without caring about the conditions that are happening. Scene 11: Children banging pots in front of council members symbolize the hunger of Gaza's children who have not received aid and compassion.
2. Object	Scene 8: The cartoon character wearing a traditional Palestinian scarf is Hanzalah, an iconic figure created by Naji al-Ali, a Palestinian cartoonist known for his sharp criticism of oppression and injustice in the Arab world, especially against the Palestinian	

3. Interpretant

The meaning conveyed in Scene 8 is constructed through two symbols represented by the cartoon character Hanzala. This character is one of the symbols of the Palestinian struggle and is widely recognized by the international community. Hanzala is depicted as a ten-year-old barefoot boy who always turns his back to the

audience. This position is not without meaning; rather, it represents his witnessing of various forms of injustice, violence, and suffering experienced by the Palestinian people. Hanzala serves as a silent symbol that records the reality of the conflict without having the power to directly change it. This meaning is further reinforced by the presence of the distinctive Palestinian scarf (keffiyeh) worn by Hanzala in this scene. The scarf functions as a symbol of national identity, resistance, and solidarity with the struggle of the Palestinian people.

Furthermore, in Scene 9, meaning is constructed through an index represented by Hanzala's action of taking the microphone from one of the council members. This action occurs as the Palestinian children are attempting to convey their experiences and suffering resulting from the ongoing conflict. From a semiotic perspective, the act of taking the microphone functions as an index indicating a direct relationship between dissatisfaction with the attitudes of those in positions of power and the desire to voice realities that have received insufficient attention. This scene represents criticism of various political decisions that are often made without thoroughly considering their impact on the lives of the Palestinian people. The microphone taken by Hanzala serves as a symbol of the right to speak and be heard, while also expressing a demand for the voices of communities affected by the conflict to be given space in the decision-making process.

Scene 10 is represented by the symbol of a female council member eating ice cream, which portrays an indifferent or uncaring attitude, suggesting that those in positions of power merely enjoy their authority while the Palestinian people continue to suffer. Scene 11 depicts the protest of Palestinian children who are forced to remain silent despite the ongoing hunger crisis and the lack of assistance they have received from those in positions of power.

Overall, the meaning conveyed from Scenes 8 to 11 in the advertisement reflects a strong criticism of the international community's inadequate response to the suffering of the Palestinian people, particularly children. The combination of the symbols of Hanzala and the keffiyeh conveys a powerful message regarding the steadfastness of the Palestinian people in defending their rights, identity, and homeland amid the prolonged conflict. These scenes also highlight how justice can become merely a symbol without concrete action, while condemning the passive and indifferent attitudes of those in positions of power who continue to enjoy comfort amid the suffering of others. The children in the advertisement serve as symbols of courage and awareness; although their voices are silenced, they continue to express protest against injustice and the world's failure to provide assistance and protection amid the crisis they experience.

Table 4. Analysis of *Sana'ud* Advertisement scenes 12, 13, 14

1. Sign  Scene 12 (Minute 2:14)  Scene 13 (Minute 2:17)  Scene 14 (Minute 2:24)	2. Object Scene 12: A child's hand written in Arabic letters and hidden behind the back, depicting a hidden identity and a long-suppressed right. Scene 13: The children carrying sacks of flour marked with the Arabic script “طحين” and stained with blood represent the hunger experienced as a result of limited humanitarian assistance. Scene 14: An elderly refugee woman is walking while carrying a large bag and her two children, depicting the Palestinian people who have been marginalized as a result of the Palestinian-Israeli conflict.
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4. Interpretant

The meaning conveyed in Scene 12 illustrates that, despite being ignored by the world, Palestinian identity will continue to exist, accompanied by the hope for a better future. In Scene 13, the children carrying the sacks can be interpreted as an icon representing food assistance for the Palestinian people. The sacks bear the Arabic word طحين (ṭaḥīn), meaning “flour,” which directly indicates a staple food needed to meet daily necessities. However, at a deeper level of interpretation, the sacks of flour function as a symbol of humanitarian assistance sent by various countries to support Palestinian communities affected by the conflict. This symbolic meaning cannot be separated from the various obstacles that frequently occur in the distribution of aid to Palestinian territories, such as access restrictions, blockades, and other barriers that make it difficult for aid to reach those in need. Moreover, many Palestinians have had to risk their safety when attempting to obtain assistance in border areas.

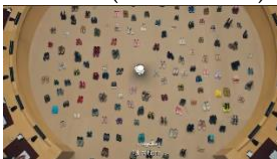
In this scene, the presence of bloodstains on the sack functions as an index indicating a direct relationship between humanitarian assistance and the risk of violence faced by the Palestinian people. The bloodstains signify that basic necessities such as food often have to be obtained at the risk of one's life. Through this representation, the advertisement highlights the humanitarian crisis experienced by the Palestinian people, particularly vulnerable groups such as children, pregnant women, and breastfeeding mothers. Limited access to food assistance may increase

the risk of malnutrition and further worsen the living conditions of communities already affected by prolonged conflict.

In Scene 14, meaning is constructed through the symbol of a mother who represents the steadfastness and strength of the Palestinian people in facing various forms of suffering resulting from the prolonged conflict. The mother figure in this scene is not only understood as a family figure but also as a representation of a nation that continues to endure amid loss, uncertainty, and various forms of oppression. Her presence depicts the heavy burdens borne by the Palestinian people, including the loss of family members, limited access to basic necessities, and threats that continue to overshadow their daily lives.

Overall, the meaning conveyed in Scenes 12, 13, and 14 of the advertisement demonstrates that, despite the world's continued disregard for the suffering of the Palestinian people, their spirit, identity, and hope will never fade. These scenes emphasize that each death does not mark an end, but rather the beginning of a new generation that continues the struggle. Even though they must risk their lives to obtain assistance in order to survive and continue fighting to defend their homeland, the mother figure in Scene 14 symbolizes Palestine's strength and steadfastness. She bears the immense burden of suffering while remaining resilient in demanding justice from the international community.

Table 5. Analysis of *Sanauud* Advertisement scenes 15, 16, 17

Table 5. Analysis of Sanauud Advertisement Ramadhan <i>Sanauud</i> scene 15,16,17		2. Object	Scene 15: Children's shoes against the backdrop of a courtroom, depicting the traces of victims of violence, especially those affecting Palestinian children. Scene 16: A row of shoes seen from above, forming a pattern like a room, with only the character Hanzalah (the icon of Palestinian children) in the middle, depicts mass loss and serves as a warning against remaining silent in the face of human evil. Scene 17: A wall and a painting of a face (Naji al-Ali or Palestinian cartoonist) with a hole in the shape of Palestine and children inside, depicting the form of occupation, separation, and silencing of Palestinian history and identity.
1. Sign	 Scene 15 (Minute 2:30)  Scene 16 (Minute 2:43)  Scene 17 (Minute 2:53)		

5. Interpretant

Scene 15 depicts shoes as an icon of death and the absence of children who should have been present. This serves as a form of the world's silent protest against the ongoing conflict. The scene conveys that the world witnesses the suffering but takes no action. In Scene 16, meaning is constructed through an index represented by rows of shoes arranged in the middle of the conference chamber, resembling the atmosphere of a funeral. The presence of these shoes indicates the absence of the children who were previously present in the conference chamber, while also representing the large number of Palestinian children who have lost their lives as a result of the prolonged conflict. Within Peirce's semiotic framework, the rows of shoes function as an index because they have a direct relationship with the existence of individuals who are no longer present, thereby evoking associations with loss, grief, and death. This meaning is reinforced by the phrase "I'll Return" that appears in this scene. The phrase functions as a symbol of the hope and steadfastness of the Palestinian people in preserving their identity and existence. Although many children have become victims of the conflict, the message conveyed emphasizes that the spirit of struggle and Palestinian identity will not disappear. The expression indicates that their existence will continue to live on, both through the struggle of subsequent generations and through collective memory passed down from one generation to another.

Scene 17 depicts symbols of violence, referring to the image of a wall as a form of oppression, and then a hole in the wall as a form of hope or resistance. The word "Naji" (ناجي) refers to a character who was killed for his criticism of colonialism. This implies that all victims are symbols of resistance, and children are the heirs to the memory and hope of liberation. They are not just objects of suffering, but subjects of history who will be remembered by everyone.

Within the framework of Charles Sanders Peirce's semiotics, these three scenes can be understood through the triadic relationship between representamen, object, and interpretant. Visual elements such as lifeless bodies, the destruction of domestic spaces, and the gazes of Palestinian children function as representamen that refer to the object, namely the reality of oppression and violence experienced by the Palestinian people. Through the process of interpretation (interpretant), these signs are not only interpreted as grief and loss, but develop into symbols of resistance, hope, and spiritual fortitude that continue to live on in the collective memory of the nation.

Thus, the signs that appear in these three scenes present layered meanings both as icons representing real suffering and as symbols affirming the identity and dignity of the Palestinian people. In the context of endless semiosis as proposed by Peirce, these meanings continue to transform and give rise to new interpretations. This

confirms that the Palestinian people, especially children, are not only victims, but living markers of a history of resistance passed down across generations.

According to Peirce,²² signs do not have static meanings, but rather form new chains of meaning through the relationship between representamen, objects, and interpretants. In this analysis, Peirce's approach provides a basis for reading scenes (advertisements about) Palestine as a layered sign system in which visual grief becomes a bridge for the birth of meanings of resistance and spirituality.

D. Conclusion

This study concludes that the Ramadan advertisement "Sanauud," broadcast through Zain's YouTube channel, symbolically represents the suffering and struggle of the Palestinian people through prominent visual elements, with children serving as the primary symbols of resistance and hope. Through an analysis of 17 scenes, the advertisement reveals criticism of the international community's passive response, the use of veto power, and the neglect of human rights in Palestine. Based on Peirce's semiotic theory, which encompasses the elements of sign, object, and interpretant, the analysis reveals profound meanings embedded in symbols representing identity, resistance, and humanitarian solidarity. The advertisement therefore functions not only as a medium of commercial communication but also as a form of political expression and an effective medium of humanitarian advocacy. Practically, the findings of this study may serve as a reference for advertisers, visual communicators, and humanitarian organizations in designing messages that promote humanitarian values and global solidarity.

Nevertheless, this study has several limitations. First, it focuses on only one advertisement. Second, the study employs only Peirce's semiotic approach. Third, the analysis focuses solely on the visual signs presented in the advertisement without examining other elements, such as audio and rhetorical strategies, which also contribute to the construction of meaning.

Given these limitations, future researchers are encouraged to examine cross-cultural audience reception of symbolic messages in socially themed advertisements or explore the application of Peirce's semiotics to other forms of digital media, such as short films, animations, and social media campaigns. Such studies could broaden the understanding of the effectiveness of humanitarian messages in the digital era while incorporating complementary approaches to deepen the interpretation of meaning and examine the relationships among the various elements that contribute to the construction of meaning in advertisements.

²² C. S. Peirce, *Peirce On Sign* (Chapel Hill: Pers Universitas Carolina Utara, 1991).

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