

KURIOSITAS

Media Komunikasi Sosial dan Keagamaan

Volume 17

No.2

Halaman 110-126

The Effectiveness of Hanzhala and Watermelon Icons as Symbol Representation of The Palestine Struggle on The Palestine-Israel Conflict

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Abstract

The never-ending conflict between Palestine and Israel has resulted in great suffering to this day. However, the fighting spirit of the Palestinian people continues to grow strong roots. Palestinian people use various media to voice their rights and criticize the current situation affecting Palestine, one of which is in the form of caricature art. Naji Al-Ali, as a caricature artist, is active in voicing criticism and the conditions of concern faced by Palestinian society. Hanzhala is one of Naji's works created against the backdrop of the Nakba. Hanzhala then evolved into a symbol of resistance and a strong symbol of struggle for the national identity of the Palestinian people. This research will analyze the relevance and effectiveness of the use of Hanzhala caricatures as a reflection of the factual conditions of Palestinian resistance in the Palestinian-Israeli conflict from 7 October 2023 until now. This research was researched using a descriptive qualitative approach method through relevant library sources. Based on the research analysis that has been carried out, the Hanzhala caricatures by Naji al-Ali remain relevant in depicting criticism and current conflict situations. However, the use of Hanzhala caricatures as a medium for criticism has not attracted much attention from the global community, so the aim of using caricatures as a medium to increase recognition of the resistance to the Palestinian struggle is less effective.

Keywords: Hanzhala; Naji Al-Ali; Palestine; Israel; symbol

Abstrak

Konflik yang tak kunjung usai antara Palestina dan Israel telah mengakibatkan penderitaan yang luar biasa hingga saat ini. Namun, semangat juang rakyat Palestina terus tumbuh mengakar kuat. Rakyat Palestina menggunakan berbagai media untuk menyuarakan hak-haknya dan mengkritisi situasi terkini yang menimpa Palestina, salah satunya dalam bentuk seni karikatur. Naji Al-Ali sebagai seniman karikatur aktif menyuarakan kritik dan kondisi memprihatinkan yang dihadapi masyarakat Palestina. Hanzhala merupakan salah satu karya Naji yang dibuat dengan latar belakang Nakba. Hanzhala kemudian berkembang menjadi simbol perlawanan dan simbol kuat perjuangan jati diri nasional rakyat Palestina. Penelitian

ini akan menganalisis relevansi dan efektivitas penggunaan karikatur Hanzhala sebagai refleksi kondisi faktual perlawanan Palestina dalam konflik Palestina-Israel sejak 7 Oktober 2023 hingga saat ini. Penelitian ini diteliti dengan menggunakan metode pendekatan kualitatif deskriptif melalui sumber pustaka yang relevan. Berdasarkan analisis penelitian yang telah dilakukan, karikatur Hanzhala karya Naji al-Ali masih relevan dalam menggambarkan kritik dan situasi konflik terkini. Akan tetapi, penggunaan karikatur Hanzhala sebagai media kritik belum banyak menarik perhatian masyarakat global, sehingga tujuan penggunaan karikatur sebagai media untuk meningkatkan pengakuan atas perlawanan terhadap perjuangan Palestina kurang efektif

Kata kunci: Hanzhala; Naji Al-Ali; Palestina; Israel; simbol

INTRODUCTION

The long conflict between Palestine and Israel has caused a lot of damage and pain. Hundreds of settlements, transportation facilities and public facilities were destroyed in the ongoing war that never ended. Since the mandate of the Balfour declaration by England which was approved on November 2 1917, the protracted conditions of geopolitical conflict between Palestine and Israel continued to heat up until finally the major Nakba event occurred. The Nakba incident was a dark event that managed to leave deep wounds on the Palestinian people. (Kimmerling & Migdal, 1993). In addition, more than 418 Palestinian settlements were destroyed (Khalidi, 2006) as a result of attacks launched by Israel. The misfortunes of the Palestinian people have not just stopped, since the historical events of the destruction of the Nakba occurred, recently we have witnessed the Palestinian-Israeli war from 7 October 2023 until now. (World Health Organization, 2023).

War fraud and bombardment by the Israeli government have made the world community increasingly convinced that Palestine inspires them through their belief in remaining firm, the importance of cultivating a sense of nationalism, building fighting spirit, and actively voicing protests to defend the national identity that Israel is trying to take away. Various new forms of resistance have emerged and been voiced by the Palestinian community since the Nakba incident occurred. This event succeeded in encouraging the birth of various new resistance media such as poetry, poetry and one of them was the legendary caricature called Hanzhala by an artist named Naji al-Ali. Meanwhile, since the conflict on October 7, Naji's work has been "born" again as a form of resistance media that has a strong meaning and echoes in voicing the voice of the Palestinian people.

Since ancient times, criticism wrapped in humor and satire on the use of cartoons has often been used by cartoonists and caricaturists. Apart from that, the use of caricatures as a "tool" in conveying criticism, attitudes and political messages by cartoonists is considered effective. Caricature itself comes from the Italian word caricare, which means "loaded", "exaggerated", "in excessive detail. "Political cartoons emerge as a very powerful medium because of the many meanings and forms contained in them, caricatures contain visual and textual messages about political events presented through

cultural symbols as interpreted by caricaturists" (Göçek, 1998). The use of caricature as a medium of resistance is certainly interesting to research, this is concluded by the researcher's interest in Sacco's opinion that "Naji al-Ali depicts the vivid conditions experienced by Palestine through Hanzhala and Hanzhala will continue to be a strong and long-lasting symbol of Palestine (al-Ali, 2009).

Naji Al-Ali is a famous cartoonist artist from Palestine who was born in 1936 in the village of Ash Shajara which is located between the cities of Nazareth and Tiberias. Ash Shajara is one of the villages that was also destroyed by the Nakba incident when Palestine was devastated by Israel, since then Naji Al-Ali had to be expelled from the village of his birth. Naji Al-Ali is known as one of the most influential political cartoonists whose work contains honest and "brutal" criticism in the Arab world and Palestine. His work often depicts conflicts between Arab regimes, government policies, the struggle of the Palestinian people against the Israeli population, as well as depictions of poverty in the daily lives of the Palestinian population.

One of the most famous and iconic characters in Naji Al-Ali's works is Hanzhala. Hanzhala is a caricature from Palestine depicted as a small child in simple clothes without shoes. Hanzhala is usually depicted with his back to the audience, although at the beginning of his appearance in the Al-Seyassah newspaper in Kuwait, July 13 1969, Hanzhala was depicted facing the audience then Naji decided Hanzhala to turn around with his hands crossed behind his back due to Naji's disappointment with government policies and Arab countries at that time (al-Ali, 2009).

The birth of Hanzhala as a political caricature has become a medium of resistance, a symbol of the struggle and a symbol of hope for the young generation of Palestinians to continue. grew and took strong roots so that Palestine was able to survive until now, it is important and interesting to study because of the Palestinian-Israeli conflict that occurred on October 7 2023. Departing from this background, the researcher will answer the problem formulation that is the scalpel of this research, namely how do Naji al-Ali's Hanzhala caricatures remain relevant and effective as a symbol of resistance and a medium for the voice of the Palestinian struggle during the October 7 Palestinian-Israeli conflict?

Researchers will analyze the relevance of Hanzhala as a medium for voicing criticism in the form of caricatures in the struggle Palestinian resistance, and the effectiveness of the Hanzhala caricature as a symbol of resistance.

Apart from that, a journal article by Eray Alim entitled "The Art of Resistance in the Palestinian Struggle Against Israel" written in 2019 also discusses the value of the effectiveness of "Street Art" in Palestine as an instrument for voicing political opinions in the struggle against Israel and planting collective awareness of the national identity of the Palestinian people. Then Orayb Aref Najjar's journal article with the title "Cartoons as a Site for the Construction of Palestinian Refugee Identity: An Exploratory Study of Cartoonist Naji Al-Ali" published in 2007, discusses a study regarding the reconstruction of Palestinian and Arab refugee identity through Hanzhala's illustration work. by artist Naji Al-Ali also helps researchers in exploring the role of Naji Al-Ali and his work Hanzhala as a "scalpel" in the written research object.

In studying and compiling this topic, researchers will use a descriptive qualitative approach method. Descriptive qualitative research methods require

systematic, current and accurate descriptions of events, nature and relationships between phenomena. Quoting John Creswell's opinion that qualitative research is a research method that is suitable for researching human and social problems (Creswell, 2007).

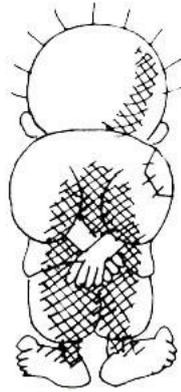
RESULTS AND DISCUSSION

As this research is written, the major war conflicts between Palestine and Israel have never stopped occurring. The soaring number of victims killed and injured since rocket attacks sent by the Hamas group on October 7 2023 towards several Israeli cities has attracted the attention of many world leaders in the biggest war of this century. To quote Aresse, "Political cartoons combine caricature, satire, and humor to convey socio-political commentary, directed at those in power, that questions the legitimacy of certain social norms and certain policies or practices. (Marín-Arrese, 2005).

Charles Press said that there are important aspects in cartoon content to produce good and effective political caricatures. These aspects are cognitive, normative and affective aspects. These three aspects make the meaning of the caricature more vocal, giving a clear impression and lasting meaning so that the artist's satirical message can be conveyed well. "A good political cartoon is characterized by striking images, does not contain false messages, and does not contain false political morality so that it can leave a strong impression and is able to make statements that have long-term implications" (Press, 1981). This impression will be analyzed in the Hanzhala caricature as a form of media for Naji al-Ali in conveying his criticism of the Palestinian-Israeli conflict situation which has not ended until now.

Naji al-Ali is an artist from Palestine who is vocal and fierce in criticizing the situation of Israeli oppression. Being born in a village that was destroyed by the Nakba, namely As-Shajara village, made Naji al-Ali really feel deep pain over his expulsion from his birth village. Hanzhala is present as a visual depiction of the time when the artist had to lose his home due to the Nakba incident along with 75,000 other Palestinians (CNBC Indonesia, 2023).

The name of the Hanzhala caricature in Naji Al-Ali's work comes from the name of the bitter fruit plant that grows abundantly in arid sandy areas such as West Asia, tropical Africa and the Mediterranean (Pravin B., 2013). The choice of caricature name from a plant called Handhal or known by the Latin name *Citrullus Colocynthis* has a strong philosophy. This name was used by the artist Naji Al-Ali in an effort to convey his vocal criticism. This plant has a very bitter fruit taste, this bitter taste describes the bitter feeling of hurt and sorrow experienced by Palestinian refugees affected by the Nakba in 1948. In understanding the use of Hanzhala caricatures as a form of symbol of struggle which is still relevant in the Palestinian-Israeli genocide on October 7 2023 through Naji al-Ali's past caricature works, the author uses images of Hanzhala caricatures as well as several works by Naji al-Ali taken from the book "A Child in Palestine: The Cartoons of *Naji al-Ali*".

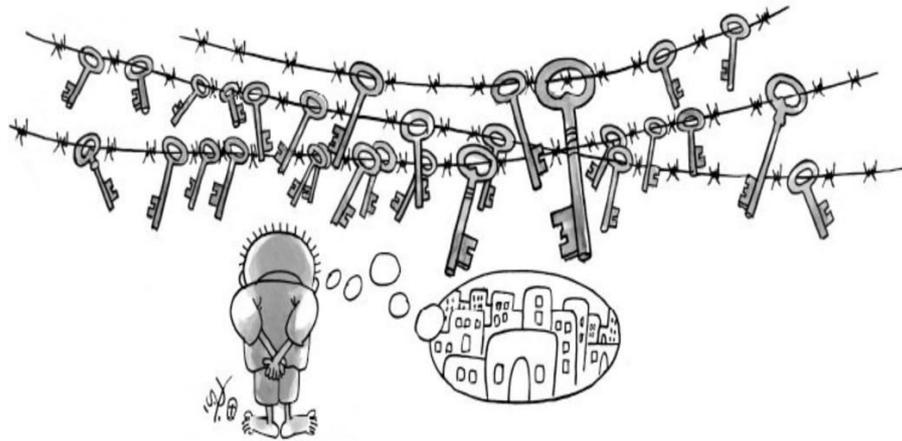


Source: A Child In Palestine, The Cartoon of Naji, al-Ali (2009), London: Verso

The Hanzhala caricature is depicted in the form of a boy with his arms crossed. Judging from the clothes worn, Hanzhala was wearing simple, worn-looking clothes and no footwear. Apart from that, Hanzhala has a slightly bent posture and has hair that is drawn sharp and sparse. To analyze the cognitive aspects of the message left by the Hanzhala caricatures, the author conducts an analysis of the background to the "birth" of Hanzhala as one of Naji al-Ali's masterpieces.

Naji al-Ali depicts a caricature of Hanzhala in the form of a 10 year old boy. Naji wrote that Hanzhala is his signature Naji also revealed that Hanzhala will continue to live for 10 years until Hanzhala returns to his homeland. The depiction and meaning of Hanzhala's ending age is strongly connected to Naji's disappointment at the destruction of the village of As-Shajara in South Palestine due to the Nakba incident. This incident forced Naji to be expelled from the village where he was born and lost his childhood at the same time. This figure is an extraordinarily large number and will continue to increase as the war progresses. The large number of children killed has also become a highlight for international organizations. (Al-Mughrabi, 2023).

By drawing analysis through the facts of the current Palestinian-Israeli war situation, Hanzhala is a relevant symbol. Hanzhala is depicted as a simple figure but contains honest moral values and is rich in political messages. "Hanzhala is an ugly child and no mother hopes to have a child like him," said Naji (al-Ali, 2009). The depiction of Hanzhala with a bowed body posture shows sad emotions, thus sending a very sad affective message to represent the chaotic conditions of the current Palestinian-Israeli conflict. In the study of emotions, body posture plays a role in influencing emotions and depicting emotions. "Emotions are manifested not only in what people express, but also, in what people do." (Michalak, et al., 2009). Still with the same opinion, William James (1890) stated that bodily states not only accompany certain feelings, but bodily states may also have a direct effect on emotional processing (Michalak, et al., 2009). Through the facts of a series of unfortunate events that occurred and sadness during the current Palestinian-Israeli war, Hanzhala's visual depiction succeeded in strengthening Hanzhala's meaning as a "touching" icon for the Palestinian community and global sympathizers.

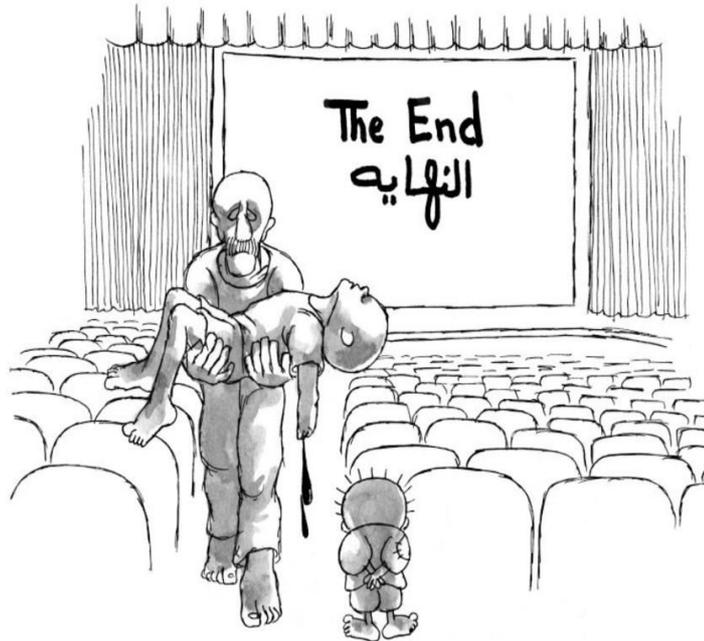


Source: A Child In Palestine, The Cartoon of Naji, al-Ali (2009), London: Verso

In the picture above, the Hanzhala caricature is depicted in the same posture, but paired with a visual context of deeper meaning. In this picture, Hanzhala is seen looking at the hanging keys while thinking about the collection of buildings that he assumes are the area where he lives or the villages that have been destroyed by the Nakba. "The Nakba is like an earthquake that breaks ties between the Palestinian people and causes the loss of the homeland that Palestinians have lived in for centuries. Refugees lost their homes and land, and live as strangers far from their destroyed cities and villages" (Manna, 2022). During the conflict that erupted on October 7 2023, non-stop attacks by IDF troops forced the Palestinian people to flee and save themselves. As of Sunday (5/11/2023), the UN said there were 2,000 people who had fled to the south, and the number of refugees continued to increase to 15,000 people on Tuesday (7/11/2023), until its peak on Wednesday (8/11/2023), the Israeli government said 50,000 people had fled. With so many Palestinians being expelled, this event reminds them of the Nakba. The exodus which occurred on November 8 2023, involved thousands of Gaza residents including children and the elderly who were exhausted from having to walk for miles for a long time, leaving their homes which had been destroyed (Republika, 2023).

When linked to the Nakba event, the cognitive meaning of this image describes the Palestinian people's desire to return to their homes. These keys are a symbol of the hope of the Palestinian people who depend on the painful reality, that one day they can reclaim their home and live in their original home even though they have to face the oppression of the Israeli population. The key is described as having an unusual key shape, identical to the shape of old keys which are now quite rarely used. In an interview conducted by Robert Fisk, The Independent's Middle East correspondent, with Palestinian farmers, the author quotes a description of a real house key owned by Palestinian residents, "It was a heavy key, like the big iron keys that the British and Americans had used for more than a hundred years. "The previous one, had a long and wide shaft, a single drill bit and a bow as a place to hold the key and with a slight double notch at the bottom so that the key could be gripped firmly with two fingers and the thumb" (Fisk, 2018). The majority of Palestinians who were forced to be displaced during the Nakba still have the keys to their homes, and these keys will be

passed down from generation to generation as a tradition and symbol of the Palestinians' right to return or obtain compensation which is recognized internationally through UN General Assembly Resolution 194, which was adopted on December 11, 1948 (Fisk, 2018).



Source: A Child In Palestine, The Cartoon of Naji, al-Ali (2009), London: Verso

Next is a caricature that Naji included in the Lebanese newspaper, Al-Safir in 1980. The image contains visual images as well as text that complements the caricature. The text in the image is written with words *النهاية* and The End which means finished or finished. Writing This is a typical text that appears at the end credits of old films or classic shows, indicating that the show is over. This is reinforced by the background of the image which shows a row of chairs without an audience and a large screen with curtains that are typical of cinemas. Apart from that, this time Hanzhala was accompanied by another caricature character. The character is depicted in the posture of a weak middle-aged man and is holding a child who is dripping with blood. According to Totry and Medzini, this figure is a representation of the Palestinian people who are oppressed and victims of the war conflict (Totry & Medzini, 2013). As for middle-aged men.

These 3 are named Al-Zalama and are usually depicted as figures who stand for the message of truth. In several of Naji al-Ali's works, Al-Zalama appears and is used as a figure who describes the problematic conditions that Palestinian society is experiencing as a form of Naji's criticism. If the cognitive image is analyzed further, the image shows the never-ending pain and misery of the Palestinian people. The posture and expression of Al-Zalama who is holding an injured child depicts frustration and sadness. The condition of the child in Al-Zalama's arms cannot be ascertained, whether the child was seriously injured or had lost his life. Nevertheless, the atmosphere of the image in the caricature is still very relevant in describing the situation of the Palestinian-Israeli conflict that occurred this year. Catherine Russell, executive director

of the UN children's fund, warned that Gaza was once again the most dangerous place in the world for children. This is because the number of Palestinian children killed reaches a terrifying total. More than 6,6003 children have been declared killed as a result of attacks, the total number of victims does not include the number of children who were declared missing, killed under piles of rubble from destroyed buildings. Total victims are based on data collected from 7 October 2023 until the end of news coverage (Aljazeera News, 2023).

Even though the cartoon says the words *النهاية* and The End, in reality the Palestinian situation has never improved and the conflict has never been resolved until now. This shows the ironic message that Naji is trying to convey through the images in his caricatures. Conveying criticism and political opinions through ironic messages in cartoon images is something artists usually do. "Political caricatures aim to ridicule, debunk, or expose people, groups and organizations involved in power struggles in society" (Streicher, 2009). Irony is an event or situation that contradicts events that is expected or that should happen. In literature, irony is divided into three general forms, namely verbal irony, dramatic irony and situational irony. Verbal irony is irony that shows the difference between the words spoken and their true meaning, dramatic irony is irony that shows the difference between what the character thinks is true and what the reader knows to be true and situational irony is irony that shows the contrast between what happens and what is expected. (or what seems appropriate) (Singh, 2012). Singh also argues that the use of irony as criticism is effective because it prevents the artist's work from becoming didactic. Often the content of criticism through caricatures and political cartoons contains serious issues surrounding conflict, injustice, human rights, government and complicated phenomena such as the content of criticism of the Palestinian-Israeli conflict situation that Naji al-Ali depicts through his works. Therefore, conveying criticism through cartoons and caricatures will be easier for people to digest without leaving a "patronizing" impression but still on target.



Source: A Child In Palestine, The Cartoon of Naji, al-Ali (2009), London: Verso

The caricature above shows Hanzhala with Al-Zalama. Hanzhala was seen

observing Al-Zalama who was walking forward with the shape of his legs changing like a key. Al-Zalama stepped forward through the keyhole-shaped path wearing shabby and worn clothes. Apart from that, Al-Zalama also wore a typical Palestinian clothing attribute, namely the keffiyeh. Keffiyeh or kuffiya is a traditional scarf worn in many parts of the Middle East. Wafa Ghnaim, a researcher and curator who specializes in the history of Palestinian clothing, told CNN that until the 1920s, the keffiyeh was also called the hattah or shamagh (Sottile, CNNSTYLE: The keffiyeh explained: How this scarf became a Palestinian national symbol, 2023) . Usually, Keffiyeh made from cotton are black and white or red and white. The keffiyeh displays different patterns throughout and has tassels on the edges. The Palestinian keffiyeh has distinctive motifs that have a strong representation of symbols of Palestinian identity and resistance. During the Arab uprisings that occurred in 1936–1939 against the British mandate, keffiyehs were used by protesters to hide their identities from the authorities. When British authorities tried to ban the keffiyeh, Palestinians donned the garment en masse as a form of unity. The use of the keffiyeh became more popular in the 1960s when Yasser Arafat, leader of the Palestine Liberation Organization (PLO), began wearing it in public conferences and diplomatic meetings. Then from 1967 until the Oslo Agreement in 1993, Israel prohibited the flying of the Palestinian flag in Gaza and the West Bank, and the keffiyeh de facto functioned as the Palestinian flag at that time for demonstrations against.

The keffiyeh has an olive leaf pattern which symbolizes perseverance, strength and resilience, the net pattern in the keffiyeh symbolizes Palestinian fishermen and their people's relationship with the Mediterranean, then the thick straight line pattern symbolizes trade routes with neighboring Palestinian traders. Quoting interviews with Dalia Jacobs, Palestinian brand strategist and creative director, telling CNN that she enjoys wearing a keffiyeh made in her hometown of Hebron, when she travels abroad. While Dalia said that wearing a keffiyeh felt “like carrying my house on my shoulders,” Dalia also described the scarf as “a symbol of resistance and existence.” (Sottile, The keffiyeh explained: How this scarf became a Palestinian national symbol, 2023) The keffiyeh is an attribute that carries a complex meaning containing a symbol of identity, resilience and cultural richness owned by the Palestinian people. “Keffiyeh is cultural; thus, it allows us to view a subject of extraordinary complexity in an easily digestible manner” (Renfro, 2018). Since the outbreak of the Israeli-Palestinian War this year, the keffiyeh has re-emerged as a symbol of Palestinian solidarity. The New York Times reported that “at the march toward Gaza in Lower Manhattan on October 26, keffiyehs were widely worn by groups carrying Palestinian flags.

Apart from Keffiyeh, Al-Zalama's feet were described by Naji al-Ali as being shaped like a key, also showing a symbol of the hope and desire of the Palestinian people to return to their home, the land of their birth. If we examine the cognitive image of the cartoon, the image shows the spirit of resistance and consistency of the Palestinian people to maintain their national identity and continue to "step" forward to take back their rights. In Palestinian culture, they know the concept of sumud. Sumud comes from Arabic which means steadfast, this concept is a concept that the Palestinian people have so that they have a strong determination to continue fighting oppression (Johannessen, n.d.). In its implementation, the Sumud concept fuels the

spirit of the Palestinian people in enduring suffering in refugee camps, pain due to deprivation of rights, and suffering due to loss, separation, and prejudice (Schiocchet, 2011). Through this cartoon, Naji al-Ali once again succeeded in depicting a strong message about the identity and concept of sumud owned by the Palestinian people.

This cartoon also contains a very relevant message in describing the spirit of resistance that has occurred since 7 October 2023. Since the outbreak of the war, the jihad carried out by the Hamas group in an effort for Palestinian independence has raised awareness in the global community. Apart from that, journalists, activists and artists from Palestine are building to create broad awareness of the struggle of the Palestinian people and the suffering they are currently facing. Of course, little by little this has yielded results with massive protests throughout the world in the name of humanity for Palestine.

After analyzing several works by Naji al-Ali regarding the relevance of the message depicted through Hanzhala's caricature works to the current situation of the Palestinian-Israeli conflict, the question arises whether the use of these caricatures can still be used as an effective medium to reach global public awareness? The role of these caricatures is being able to reach many people as a medium for propaganda of Palestinian identity so that they get a lot of attention from the public. Harold Lasswell stated that propaganda is an effort to manage collective attitudes by manipulating important symbols (Lasswell, 1927). The meanings of these symbols are established within a particular culture or group, to serve as important symbols that express and reinforce an attitude. Regarding the conflict situation that occurred in the Palestine-Israel war in 2023, symbols depicting the Palestinian resistance movement were re-introduced and appeared on the surface. Apart from Hanzhala, other important symbols such as the kefiyyeh, the silhouette of the Palestinian state, keys and watermelons have also become trendy in symbols of the recent uprising. These symbols are symbols that are considered important by the Palestinian people and Palestinian sympathizers because the meaning of these symbols is associated with the history of the Palestinian struggle. The use of this symbol later became a symbol of the movement in intellectual jihad propaganda.

Even though many individuals misuse propaganda, the use of propaganda does not always have a negative connotation. According to William E Daugherty, there are three types of propaganda:

1. White propaganda is propaganda whose source is clearly known, or also known as open propaganda. For example, propaganda carried out openly through mass media or social media.

2. black propaganda is propaganda whose source is stated but not the actual source. The nature of this propaganda is covert so that the intended address as the source is not clear.

3. Gray propaganda is propaganda whose source identification process is intentionally obscured so that the source is murky.

Since the first appearance of Hanzhala in the Al-Seyassah newspaper in 1969, Naji al-Ali aimed to dedicate his work to becoming a propaganda "voice" in criticizing the rulers, especially the normalization of western countries and Arab countries over the Israeli-Palestinian situation (al-Ali, 2009). The message that Naji conveyed through his work at that time was quite successful in attracting attention, resulting in Naji

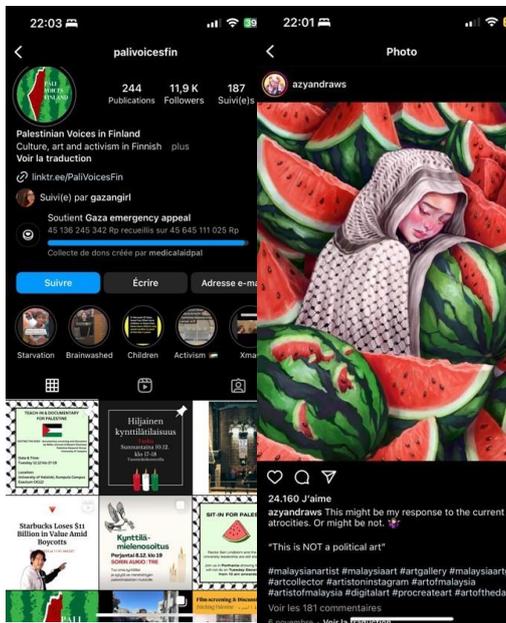
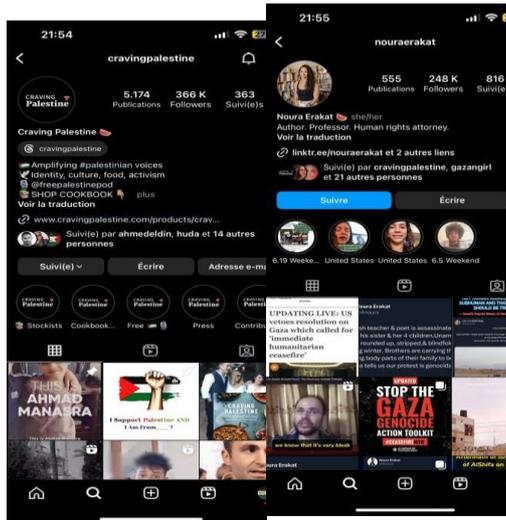
having to be detained and exiled several times. Even though Naji received various threats, Naji never stopped continuing to be the voice of Palestine. Until finally in 1987, Naji al-Ali was killed by gunfire from an unknown sniper (Jamie Grierson, 2017). Through the story of Naji al-Ali, it can be concluded that the critical message he conveyed was able to reach the masses in large numbers so that the existence of the opposition was threatened. The critical message voiced by Naji al-Ali is a form of propaganda which is symbolized in his works, especially in the Hanzhala caricatures (Angy Essam, 2017).

Since the Palestinian-Israeli conflict broke out on October 7 2023, Hanzhala was reintroduced through various news channels, social media and property brought when Palestinian sympathizers held demonstrations. However, even though there has been an increase in the level of global public awareness through Hanzhala, Hanzhala is still less virally used as a symbol of resistance to the struggle for the Palestinian-Israeli conflict than the current watermelon icon. The background to the use of watermelon as an icon of resistance which is currently popular is also strongly tied to the history of the meaning of this icon. Watermelon is a fruit that grows abundantly throughout the Jenin area to Gaza. After the war that occurred in 1967, when Israel controlled the West Bank and Gaza Strip and claimed the East Jerusalem area, the Israeli government prohibited the flying of the Palestinian flag.

Apart from the Palestinian flag being banned, the use of the colors contained in the Palestinian flag is also prohibited. Sliman Mansour, an artist from Palestine, explained that in 1980, artists were prohibited from painting in red, green, black and white. The Israeli government then gathered artists like Mansour to appeal for a ban on making paintings containing political content because they would be confiscated. One of the artists who attended the meeting then asked about the provisions on painting other objects with prohibited colors. The Israelis replied that the painting would still be confiscated, and even the painting of a watermelon containing the colors of the Palestinian flag would also be confiscated. Through Mansour's story, Palestinian artists such as Khaled Hourani, began to depict watermelon as a symbol of resistance. Reported via Sliman Mansour's Instagram social media account, <https://www.instagram.com/tv/CVnhPqqJlgB/?igshid=MzRIODBiNWFIZA==>

In addition, since January 2023, Israel's new right-wing national security minister, Itamar Ben-Gvir, ordered the police to remove Palestinian flags displayed in public places (Ari Rabinovitch, 2023). banned the use of flags at state-funded institutions in June. In response, Zazim, an Arab-Israeli grassroots peace organization, placed Palestinian flags in the shape of watermelons around Tel Aviv taxi services (Mohammed Haddad, 20203).

In the current conflict, the use of watermelon as a symbol of resistance has become a trend. Palestinian supporters use the watermelon emoji as a way to avoid being “shadowbanned” on social media when posting about current events in Gaza (Miriam Berger, 2021). In addition, watermelon has become a popular symbol used as a logo for social media accounts with large followings dedicated to providing information about the current situation of the Palestinian-Israeli conflict.



The use of the watermelon icon does not reduce the composition of the meaning of Hanzhala as a symbol of resistance, but rather the watermelon icon adds to the richness of the symbol's meaning in the Palestinian community's resistance media. Because the meaning of an icon which is a symbol is not always assessed through its physical characteristics, but through the impact associated with the meaning of the symbol. As the theory states, a symbol is a stimulus that contains meaning and value that humans learn and the human response to symbols is in terms of meaning rather than in terms of physical stimulation of the sense organs (Mulyana, 2013).

CONCLUSION

Through the results of the analysis of several of the cartoons above, it can be

concluded that since the Nakba occurred in 1948, the conflict-ridden situation in Palestine has never seen a bright spot until now. The miserable condition of Palestinian society is depicted through the works of Naji al-Ali in his caricatures and cartoons. This condition is what makes Naji al-Ali's work still relevant in describing the Palestinian-Israeli conflict which is currently taking place in Palestine since October 7 2023. The height

The number of victims continues to increase every day, families are forced to flee because their homes have been destroyed by bombs by Israel, as well as children and the elderly who fall as victims of the conflict resulting in a death and destruction rate that reminds the Palestinian people of the Nakba incident.

The use of cartoon and caricature works of art such as Hanzhala as a medium to convey political messages to the masses is no longer strange. Hanzhala was described by Naji al-Ali as a symbol of resistance by describing conditions honestly and being critical of the Israeli government and the indifferent attitude of the West and Arab countries. Even though the use of Hanzhala caricatures is considered a capable medium in depicting conflict situations and a symbol of resistance, the current use of Hanzhala caricatures as a medium of resistance and spreading collective awareness of the situation that occurred in the Palestinian and Israeli conflict is considered to be less effective. These resistance values remain fertile even though Hanzhala is not the "main figure" as an icon of resistance. The emergence of other icons associated with the Palestinian struggle movement, such as watermelon, has now become a medium used as a symbol of resistance by Palestinian sympathizers along with the use of Hanzhala.

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symbols-keffiyeh-olive-branch-watermelon

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