

OF SILKS, PINS, AND KEFFIYEH: HOW FASHION BECAME A SYMBOL OF PALESTINIAN RESISTANCE UNDER WESTERN CENSORSHIP

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ABSTRACT

The censorship of Palestinian causes in western media has often contributed to the lack of public awareness of the on-going human rights violation in Gaza. In response, many activists and artists in the region of Europe and North America are seeking to breach this limitation in the global stage by using fashion as a statement of non-verbal symbol of resistance. From the "Artist4Ceasefire" pins at the 2024 Academy Awards, to model Bella Hadid's and even actress Cate Blanchett's dress at the 2024 Cannes Film Festival. through Roland Barthes's Semiotic Framework as a basis to explore the relevance of fashion as a non-verbal tool of communication to raise awareness on Palestinian related issues and Robert Entman's Framing Theory to explain the consequence of the normalization of western mainstream media narrative in limiting the conversation surrounding Gaza, the purpose this paper is to dissect and research how effective visual and non-verbal aspect of communication can be it means of conveying certain messages and public awareness. by exploring the social phenomenon of the usage of fashion in relation towards social issues such as Israel's illegal occupation and human rights violation in Palestine, this paper focuses on the complexity of a semiotic approach in advocacy to examine how deeper meanings could be found in the form of denotation (explicitly), connotation (implicitly), and myth (culturally). By analyzing these symbolisms, it shows the effective yet complicated discourse on the use of fashion as another form to bring awareness on topics that are too polarizing for western media.

Keywords: Fashion, Palestine, Culture, Western media, Cultural resistance

ABSTRAK

Sensor terhadap isu-isu Palestina di media Barat sering kali berkontribusi pada kurangnya kesadaran publik tentang pelanggaran hak asasi manusia yang sedang berlangsung di Gaza. Sebagai tanggapan, banyak aktivis dan seniman di kawasan Eropa dan Amerika Utara berusaha untuk melanggar batasan ini di panggung global dengan menggunakan mode sebagai pernyataan simbol perlawanan non-verbal. Dari pin "Artist4Ceasefire" di acara Academy Awards 2024, hingga gaun model Bella Hadid dan bahkan aktris Cate Blanchett di Festival Film Cannes 2024, melalui Kerangka Semiotik Roland Barthes sebagai dasar untuk mengeksplorasi relevansi mode sebagai alat komunikasi non-verbal untuk meningkatkan kesadaran tentang isu-isu terkait Palestina dan Teori Pembingkai Robert Entman untuk menjelaskan konsekuensi dari normalisasi narasi media arus utama Barat dalam membatasi

percakapan seputar Gaza, tujuan makalah ini adalah untuk membedah dan meneliti seberapa efektif aspek komunikasi visual dan non-verbal dapat menjadi sarana menyampaikan pesan-pesan tertentu dan kesadaran publik. Dengan mengeksplorasi fenomena sosial penggunaan mode dalam kaitannya dengan isu-isu sosial seperti pendudukan ilegal Israel dan pelanggaran hak asasi manusia di Palestina, makalah ini berfokus pada kompleksitas pendekatan semiotik dalam advokasi untuk mengkaji bagaimana makna yang lebih dalam dapat ditemukan dalam bentuk denotasi (eksplisit), konotasi (implisit), dan mitos (kultural). Dengan menganalisis simbolisme-simbolisme ini, makalah ini menunjukkan wacana yang efektif namun rumit tentang penggunaan mode sebagai bentuk lain untuk meningkatkan kesadaran akan topik-topik yang terpolarisasi di media Barat.

Kata Kunci: Fesyen, Palestina, Budaya, Media Barat, Perlawanan Kultural

INTRODUCTION

Fashion in the most general definition is a way of dressing, acting, or shaping the appearance of the body by means of clothing or adornments of oneself that expresses an ideal message that one wants to give to the world. By doing so, one can make all sorts of statements ranging from artistic to political without having to verbally say the message out to the world (Amani U., 2025). This is an especially important tool that people in the west can use to promote or speak out on a subject without having to deal with the criticism that comes from western media. This brings us to the second topic of this paper, western media. Western media, in a literal sense is any and all form media that comes from the west but to shorten the scope of this paper's analysis when we refer to "western media" we are referring to news outlets that are based in the west such as The New York Times, CNN, ABC, Fox News, etc. and western entertainment industries such as Hollywood (Da Judas & Mahlangu, 2017). The correlation between these two topics that will be discussed in this paper has an importance that cannot be sidelined especially in this political climate, we are of course referring to the human rights violation that is currently happening in Gaza and the West's apathy towards ignorance as the genocide continues to happen in Gaza, caused by twisting of the narrative on what is actually happening over there (Al-Najjar & Zaid, 2025).

Fashion as a tool of expression has not been something new, especially within the context of political expression, in the realm of domestic, regional, or global politics. Some might say outside of actions such as protest, boycotts, etc., political expression through fashion is one of the most popular ways to protest, by taking a closer look on how the correlation between fashion as an artform and how it is used as a form of protest amidst the hurdle of western censorship we can begin to analyze its importance within today's political climate. Clothing and colors or to be more precise, specifically the symbolism that comes with a certain garment or a certain color has always been integral towards political expression (Amani U., 2025).

Hence, the purpose of this research paper is explaining and examining the history as to how fashion became a form of protest and resistance and the significance it has in our political climate, this paper will also highlight the correlation it has with western media and how western censorship and its consequences exasperate the already dire situation of the genocide that is happening in Gaza.

This paper begins by reviewing literature that are relevant to the discussion of this paper, the main reading material for this paper will consist of Fashion as a form of protest and political expression (Amani U., 2025), the history of the keffiyeh as a form of fashion that is used for protest (Zulaihah, 2023), western media and the way it shapes the narrative towards the genocide that is happening in Gaza (Da Judas & Mahlangu, 2017), and the ethics of western media and collapse of western media for its considerable apathy toward the situation in Gaza (Al-Najjar & Zaid, 2025).

LITERATURE REVIEW AND HYPOTHESIS DEVELOPMENT

The censorship on certain topics in western media and the act of protesting with fashion may not seem like that has any relation towards one another and may not seem like something that is worth looking at first view, but if we delve deeper into this topic we find some astonishing things about the two, particularly about how the narrative is shaped around this issue and why an individual would rather choose to wear something as a form of protest rather

than speaking out on the subject, the foundational concept here are these two things, "Fashion" and "western Media" and by understanding underlying importance of these two aspects individually we can begin to see how, within the context of this research, we can begin to see how these two concepts are intertwined.

2.1 Fashion in politics as a form of expression and protest

The importance of Fashion and style towards political expression has been since before the contemporary age from figures such as monarchs, conqueror's, revolutionaries and other political figures (Amani U., 2025). With this we can begin to see how they way how an individual decides to dress themselves can mean much more than their aesthetic purpose, wearing something that symbolizes an ideology or a political message can be a way for the individual to internalize and personify the message or ideology (Amani U., 2025).

This brings us to the fashion trend that we choose as the topic of our analysis, the wearing of the Keffiyeh as a sign of solidarity with Palestine (Zulaihah, 2023). Deriving from just a simple cloth the Keffiyeh is much more than just a simple head adornment, it's political significance in the Arab world can be traced back from the pre-World War era and its use as sign of protest has only been made more popular with the advent of social media (Zulaihah, 2023).

Taken together, this literature suggests that understanding the dynamic on how fashion and political expression is inseparable to one another especially in its use for activism and by using this understanding to look at the growing trend on the use of the Keffiyeh as a symbol of resistance as a way to shed light on the genocide that is happening in Gaza the correlation between the two becomes ever so clear (Zulaihah, 2023).

2.2 Western Media and the way it reports on the global south crises

The Media and digital platforms are an exemplary tool to help cultivate and shed light and report on matters that are uncomfortable to view solely because of the sheer senselessness situations and unconscionable acts that are happening in the world, especially in these contemporary times where we are seeing an influx global crisis happening all over the world (Al-Najjar & Zaid, 2025). In these dire times such as the genocide happening in Gaza, western legacy news outlets are expected to uphold journalistic integrity and because in a crisis it is the role of mainstream media to expose people in power who are using their position in a way that is senseless and immoral, or in the context of the Palestinian genocide, to prevent it or the continuation of it (Al-Najjar & Zaid, 2025).

Yet, that is not what is happening, often when a crisis is happening in the global south such as the genocide that is happening in Gaza, mainstream media organizations appear to downplay and twist the narrative of what is happening over there by simplifying the matter and omitting some crucial context as to why the crisis is happening, the use of "western savior" rhetoric by portraying western actors as a central figure that resolves the crisis, and the silencing of local voices such as citizens, local experts, and civil representatives are rarely quoted. Instead, we see the domination of the narrative space by western journalists, analysts, or international agencies without considering the people that are experiencing the unfolding crisis (Da Judas & Mahlangu, 2017).

In conclusion, this literature suggests that western media portrays crises that are happening in the global south in a way that is harmful by omitting facts, decontextualizing, and twisting

narratives by downplaying a situation instead of reporting on the situation in an accurate matter (Da Judas & Mahlangu, 2017).

METHODOLOGY

This Paper uses a qualitative research method through a descriptive approach. Specifically, Semiotic analysis in the level of connotation is a primary tool for understanding meanings and messages beneath visual contexts including colors, shapes, and symbols. Through Roland Barthes's semiotic frameworks, this paper can create a broader exploration of social phenomenon regarding how the public react and interpret fashion and media representation, that underlies a narrative of resistance, culture, and identity. Therefore, allowing an effective understanding of the relevance of fashion not just as aesthetics, but as a non-verbal communication tool in deflecting media censorship on certain issues. (Jadou & Ghabra, 2021).

3.1 Framing Theory

The relevance of the framing theory by Robert Entman as a secondary theory in the process of making this paper, is to analyze the variable of the effects of western media towards the global conversation surrounding Palestine. Therefore, Entman's framing theory aided in becoming the foundation to understand how framing significantly influences the public's perception and opinion towards information that is given through the media by emphasizing on certain topics and perspectives, to create a narrative that benefits certain individual or groups. (Entman, 1993).

3.2 Data Collection

Data compiled for this research consists of primary data in the form of literature reviews, obtained from relevant journals, academic literature, and news articles, with topics ranging from fashion as a political statement, human rights issues in Palestine, and mainstream western media controls. The secondary data is collected digitally, through observing social media engagement from Instagram, X (formerly Twitter), and TikTok, regarding the reaction and interpretation in the value of fashion as a sign of resistance, social media driven movement, and an alternative source of political awareness outside of western controlled media narratives.

RESULT AND DISCUSSION

This section of the paper discusses the growing use of fashion as a symbol of cultural and political resistance against western censorship of the Palestinian causes. Each sub-title focuses on relevance variables that intertwine towards the discussion regarding the effectiveness of using fashion as a tool to expand the public's awareness on human rights issues that is often dismissed by mainstream western media.

4.1 The Consequence of Western Censorship

Western controlled media narratives have always been a recurring pattern in the global landscape, especially on issues that revolve around the Middle East. In the context of Palestine, human rights issues are often covered without substantive claims and a purposive usage of certain wordings, creating a suitable framing that disregard historical and factual contexts, to shift blame away from Israel and other involved actors.

The Qatar bases news outlet, Al-Jazeera, stated that western journalists and organizations has contribute greatly to covering up Palestinian voices affected by Israel's genocide for over

7 decades since the first Gaza invasion. With media outlets such as The New York Times, CNN, and Fox News, constantly doubling down on the issue, often by framing Palestinian survival with words such as "Islamist groups", "terrorist actions", "terror attacks" etc (Al-Jazeera, 2024).

The consequence of western media narrative extends to limited advocacy from western civilians themselves, with many facing career ending repercussions. Examples of this includes, the dismissal of college professor Maura Finkelstein, after she had shown support for Palestine through her social media (Peña, 2025), the sacking of Australian Lebanese journalist Antoinette Lattouf from ABC after she shared a report by the Human Rights Watch (HRW) regarding Israel's use of starvation as a weapon (Mohamed, 2025). and even the firing of Hollywood actress Melissa Barrera from her role in the Scream movie sequel after the film studio condemns her supporting Palestinian media post for "antisemitism" (McIntosh, 2023).

These challenges demonstrate western media's control to turn Palestinian advocacy as punishable sentences goes beyond traditional media. The Human Rights Watch (HRW) reported that western social media platform, Meta, have misused internet policies after October 7, 2023, systemically removing thousands of Facebook and Instagrams contents and banning accounts that informs Palestinian struggles amidst the conflict in Gaza (Human Rights Watch, 2023), whilst incorporating and misusing the Dangerous Organizations and Individuals (DOI) Policy, which is based of the United States own anti-terrorist policy (Parwati, 2020).

In comparison, data and articles showing the removal and shadow banning of social media account that informs Israel centered topics are little to none. Suggesting, the implementation of anti-terrorist in social media regulation are purposely used to silent certain narratives. Cases like these reflected Israel's close historical ties with its western allies, Specifically the United States. Israeli lobbyist group such as the America Israel Public Affairs Committee (AIPAC) are known for influencing western narrative to minimize Israel's involvement in Middle Eastern conflicts, through acts such as political lobbying, partnership, and influencing policy makers (Youvan, 2024). Furthermore, western civilians who aligns themselves with pro-Israel sentiments often don't get punished by western media, such as Actress Gal Gadot in which her career from wonder woman to snow white shows stability in western media amidst her support for the Israel Defense Force during the uproar of Gaza genocide (Shoard, 2025).

The role of western media is eminent in limiting the global audience's knowledge on Palestinian related issues. From news outlets, the entertainment industries, and social media. Entman argues that media could construct reality and shape public perceptions by framing certain topics to promote specific interpretation of the issue (Zawawi et al., 2024), in this context, western media are responsible for creating a space where information is distributed through a bias filtered lens that ignores free speech. Furthering the usage of verbal and written communication as an ineffective and scarce tool in sharing awareness on any human rights violation issue in Palestine (Arrosyid & Halwati, 2021).

4.2 Fashion as a Symbol of Resistance

The relevance of fashion as a symbol of political statement has existed throughout history, often used in moments where verbal tools of communication are not enough to convey effective information or public awareness. From the Sans-Cullote's usage of peasant clothing as an honorable sign of rejection towards the French aristocratic fashion during the French revolution

(Werlin, 2016), to the Hippie movement of the 1960's North America, using peace signs and flower motifs to protests the United States involvement in the Vietnam war. Fashion had been used as a tool of one's identity and self-expression to showcase culture, ideology, religious affiliation and gender in a visual form (Ekici, 2024).

In the context of this paper, fashion represents the culture and history of Palestine that had long existed before the Israeli occupation. The Keffiyeh for instance, is a traditional head scarf of middle eastern origins, woven from cotton and designed with distinct patterns that varies in interpretation. Worn as protection for Palestinian farmers against sandstorm during the Ottoman period (Zulaihah, 2023). the keffiyeh then became significant to international politics during World War I, when Palestinian freedom fighters use them to cover their identity from British colonizer during the Arab revolt of 1936.

The keffiyeh then came into popularity as a symbol of Palestinian resistance, when the late Yasser Arafat wore a black and white version of the keffiyeh, representing the hardship of the Palestinian people adorned with fishnet patterns that highlights Palestine's rooted history in trade routes and the sea. Yasser Arafat would often arrange his Keffiyeh into a triangular shape, mimicking the claimed Palestine land and the struggle for statehood (Harper et al., 2025).

Modern media and pop culture then incorporated the keffiyeh as one of the symbols that represents Palestinian resistance against illegal occupation. In Europe and North America, activists and civil society members uses the Keffiyeh as a form of solidarity towards the Palestinian struggles. It is often worn during demonstrations and protests worldwide, urging to stop western politics' involvement in the conflict. In this region, Keffiyeh isn't used with cultural significance, but rather as a political statement for advocacy and justice (Zulaihah, 2023).

The portrayal of Keffiyeh in western media itself differs in interpretation. The most controversial is the association of Keffiyeh with terrorism and religious extremism, with many western pop culture and mainstream media projecting a misrepresentation of the keffiyeh in the form of a middle eastern villainous stereotypes in movies and TVs. In which this narrative began to gain popularity after the tragedy of the World Trade Center also known as 9/11, contributing to the normalization to the negative perception of Keffiyeh on the global stage (Ezzina, 2021).

This narrative then took an effect as it shaped into fear that became politized in western states. in Canada, wearing Keffiyeh in legislative buildings and meetings are prohibited, due concerns on provoking certain "overtly political statement" as stated by Canadian lawmaker Ted Arnott. (National Post, 2024). and in United States, human rights demonstrators who wore Keffiyeh are being charged for "antisemitism" under the mask law that was implemented in the aftermath of the October 7, 2023 (Oladipo, 2024). The termination of employment for wearing Keffiyeh is also being done in the workplace, such case in the New York City's Noguchi Museum, for the reasoning of projecting political messages (Singh, 2024).

Regardless of the limitation, many Palestinian supporters in Europe and North America still wear the Keffiyeh in defiance and distrust of their own government actions. A report by Al-Jazeera, shown an approximately a 75% rise of Keffiyeh sales in the United States after October 7, 2023. In which Hirbawi, the only Palestinian own Keffiyeh company in occupied West-Bank, stated that the US distribution experienced a shortage due to being oversold (Al-

Jazeera, 2023).

The repercussion that had been implemented by western media censorship gave an alternative role for fashion as a symbol of Palestine resistance. Not just the keffiyeh, but various visual designs are made as a non-verbal tool to communicate the importance of the public using visual arts. As artists and activists alike, they began to incorporate fashion as a form of advocacy and raising awareness without the noticeable narrative manipulation of the media.

Cases on how fashion could bring awareness for Palestine causes, includes the usage of Palestinian symbolism in the Cannes Film Festival, an annual international event held in Cannes, France, showcasing films of various genres worldwide. However, in 2024, as the public demands justice of Palestine, the city of Cannes banned protests in the surrounding area of the event. Moreover, the festival also denied distributing pins for Arab filmmakers representing Palestinian awareness (Siegel, 2024).

Hence, notable moment for that event emerge, as the public's eye directed to a dress worn by Australian actress Cate Blanchett. Blanchett's dress features colors of black in the front, a pale pink hue on the back that becomes white while photographed, and a green lining inside the garment. During the event, Blanchett purposely lifted her dress to resemble to showcase the colors incorporated with the red background from the red-carpet event, resembling the Palestine national flag in every photo that was captured. (Keskin, 2024) Blanchett herself advocated for a ceasefire in the European Parliament regarding the aftermath of October 7th, (UNHCR, 2023).

In the same event, Model Bella Hadid showcased Palestinian culture by wearing a dress entirely made of keffiyeh fabrics and patterns. She later posted the pictures on Instagram with a caption explaining the culture of Palestine and urging her followers to educate themselves on the occupation and genocide that is happening in Palestine, in which the post itself gained above 3 million likes. Although some social media post commented that the coloring of the dress didn't represent Palestine, the designer of the dress, Hushidar Mortezaie, explains that the dress was made 23 years ago, a time before modern communication tools and when the Middle East was generalized into one group (Rahimi, 2024).

Alongside Couture, the complexity of symbolism as political resistance came in the form of pins. During the 2024 Academy Awards, also known as The Oscars, various artists and actors wore a red pin, imprinted with a design of a hand and a heart in the middle. This pin was distributed by Artist4Ceasefire, a group of Hollywood artists advocating to stop the Israel-Hamas conflict. According to the group, the design of the pin represents the need for humanitarian assistance in Gaza, by condemning violence and releasing hostages from both sides (Gonzalez, 2025).

Both usages of fashion in the media to advocate for Palestine gained massive popularity in western media, with dozens of news articles and content being made to dissect the meaning behind Cate Blanchett and Bella Hadid's dress, and the pins worn by artists in the Oscars, from CNN, The New York Times, and Vogue. This form of fashion activism also gained traction in various social media content, with many contents in TikTok, X, and Instagram, gaining millions of likes, shares, and views (Mohtasham, 2024).

Barnes explain that the relevance of fashion in semiology exist, in which all signs are consisted of the signifier such as sensory materials including fabrics and painted patterns, and

the signified which includes something that is cultural or conventional that is incorporated into the signifier. These two components are inseparable, and if one of the two is changed, and so will its meaning. Therefore, semiology in fashion explores the idea that everything could be decoded into a sentence or even a whole text. (Collins et al., 2021).

Therefore, semiology manages to explain how fashion could express meaning beyond its physical form. With three major concepts that analyzes how symbols can be perceived and interpreted, with denotation or the physical attribute of the garments, connotation or the cultural and social meaning beyond the physical form of fashion, and lastly the myth, which explain the ideological meaning behind the purpose of the fashion that could be conveyed politically and culturally (Khairunnisa, 2013).

4.3 The Effectiveness of Fashion in Conveying a Message to the Public

In the context of this paper, fashion is promoted as an alternative approach of bringing awareness to Palestine. From artists to activists, they purposely use global events to spread a message of Palestinian resistance in a media where those messages tend to be minimized to shape a certain narrative. Without words, fashion can bring public awareness towards Palestinian causes.

From the previous discussion, this paper concludes that celebrity advocacy from public figure such as Cate Blanchett, Bella Hadid, and the various artists in the 2024 Oscars plays a role in Palestinian advocacy. Through their global outreach and recognition, fashion was able to consistently shift the conversation towards human rights violations in Gaza, during the middle of constant narrative change by western media.

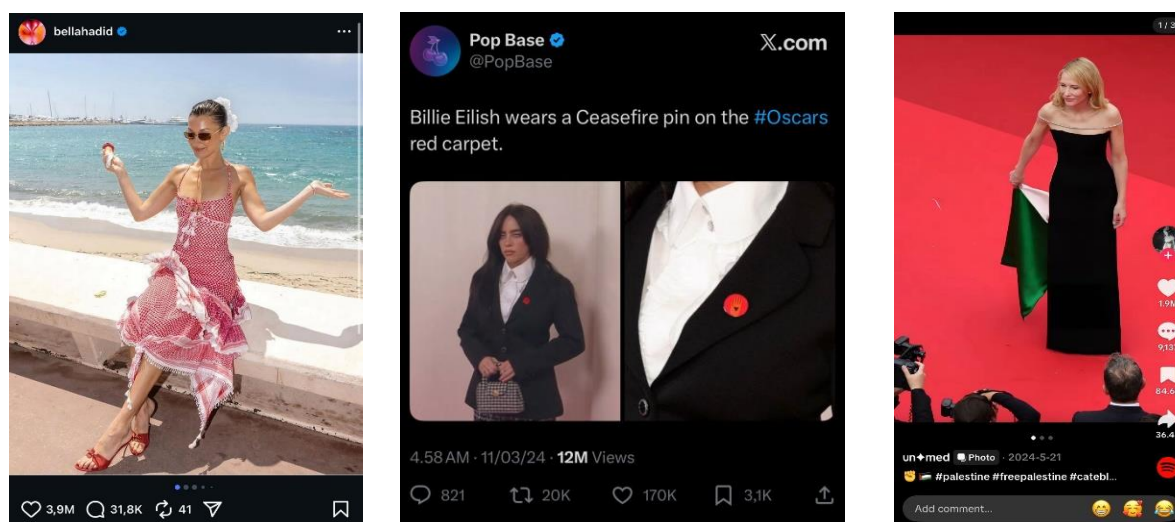


Figure 1. Variations of social media engagement surrounding fashion and Palestine.

The figure above indicates that fashion has effectively attracted media engagement and public attention through a variety of platforms. The Virality of this phenomenon is reflected within western and social media platforms, such as TikTok, Instagram, and X, became central spaces where online users circulate images and short videos that discussed the symbolism embedded in the colors and patterns used in the garments being showcased during the Gaza conflict. Through the media itself, Keffiyeh and Palestine flag inspired fashion became visual markers being repeatedly used as a form of solidarity. and its popularity in social media posts,

media coverage, and celebrity activism, manage to keep long lasting public attention surrounding human rights violation issues in Gaza. Elevating fashion from a mere trend to a long-term message of advocacy (Cervi & Divon, 2023). The reason for this is fashion as tool of activism, could convey a similiar messaging as other trending social media approach. Giving more opportunites for those who wanted to participate and advocate for Palestinian issues through a media that is pervieced more socially rather than politically such as art and fashion.

Other than social media, the use of fashion as political statements and forms of advocacy also received significant attention from major western media outlets. International publications such as The Guardian, The New York, BCC, etc. Covered moments including Cate Blanchett's appearance, Bella Hadid's dress, and the symbolic solidarity gestures during the Oscars 2024. These news outlets not only amplified the visibility of Palestine advocacy but also shows how fashion could challenge the selective framing of western media (Demopoulos, 2024).

However, the effectiveness of fashion for political messaging are put to question, when it became a tool blur the line between genuine advocacy and performative support for Palestine. A Vogue article commented on the risk of semiotic approach to fashion activism, noting that messages being implemented by fashion tend to contradict its capitalist nature of overpriced products and questionable labor works. Moreover, conveying a message could be ineffective because of its ambiguity nature, risking misinterpretation. Hence, in the context of celebrity activism, fashion could also be seen as an approach of ambiguity to limit any media repercussion (Vogue, 2024).

Thus, fashion can be seen as another form of political messaging that conveys information visually. Rather than becoming a complete replacement for verbal activism, the effectiveness of fashion lies in its capabilities to strengthened existing social movements, by becoming a catalyst of representation and visibility to remind the public of the deep-rooted history and cultures of marginalized groups that are being constantly swept away by mainstream media.

CONCLUSION

Palestine had become an area subjugated to long-term conflict with little to no awareness regarding the tragedy that ensues there. Hence, the public's access to information and knowledge centering around Palestine has become a polarizing topic in the global stage. In which mainstream western media from journalistic outlets, social media, entertainment industries, plays a major part in creating a certain narrative that is far from the truth, therefore, an urgent lack of awareness and normalization of human rights violation in Palestine remains an issue for the global audience to acknowledge.

Moreover, acts of verbal and written support for Palestine through the media tend to be met in consequences. In such cases, activist and civil members in western society are often experiencing career endings repercussion for stating their support to end the genocide and the illegal occupation in Gaza. In which the western media had historically contributed to the creation of a narrative that normalized Palestine as a topic that is too "political" and "antisemitic" in most social and work-related environments.

Hence, the use of fashion became an additional approach of activism, igniting the conversation and the public's awareness surrounding Palestine. Showcasing historical roots of

Palestinian cultures through non-verbal approach, by using garments and patterns as a symbolism of resistance towards an ongoing conflict. Both western activists and artists alike use their privilege, recognitions, and global outreach, to showcase fashion as a form of solidarity in a society that creates limitations in the form of laws and norms.

In a semiotic sense, Fashion could be an effective tool if done correctly and intentionally, to convey a message through a non-verbal approach, becoming an equally powerful approach as a verbal act of advocacy. By incorporating motifs, patterns, and couture, fashion transcends into a catalyst of political and cultural statement, capturing a message not with words, rather visually.

Therefore, further discussion and research regarding the relevance of fashion as political statement is needed to determine the ongoing discourse on the effectiveness of semiology in advocacy for global issues. In the context of social science, research on visual and non-verbal tools of communication is equally important to showcase a diverse approach to research social issues.

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