__Review Paper__

THS CHARACTERISTICS OF THE PALESTANIAN POSTER FROM 2008 TO 2018

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ABSTRACT

Aims: Understanding the connection between form and content in the artwork contributes in the development of art tools. In addition to the development of tools and effective trends when teaching this type of arts, which is capable of building a creative personality that, keeps the national cause pivotal in the artwork by preserving the popular heritage and the traditional heritage of the Palestinian people. Therefore, the study aims to investigate the relation between the content and form of the Palestinian posters in the recent decade.

Study design and Methodology: The study is qualitative deductive research approach that relies of systematic content analysis based on descriptive discussion of the characteristics of the artwork. The last decade is chosen as it is a significant series of events from the Palestinian struggle. Choosing the sample of poster and designing a tool for data analysis is main part of the study.

Results: Posters of ""**GAZA WAR 2012"** time slot have a heavy use of text to deliver the message which weaken the poster design. This time slot is a drawback of the continuous enhancement of the linkage between form and content, between graphics, text, and message. Posters of ""**GAZA WAR 2014"** time slot have a heavy use of colors and poster objects to deliver the message which weaken the poster design. While there is and advanced use of graphics components, but the impact on the content and message is not advanced in the same level. Posters of ""**AL-AQSA INTIFADA - 2017"** time slot have a heavy use of colors and poster objects to deliver the message which weaken the poster design. While there is and advanced use of graphics components, but the impact on the content and message is not advanced in the same level.

Conclusion: Palestinian artists focused on the form more than the content when designing posters and the researcher attributed this to many reasons and factors. The most important of which are related to the Palestinian society and the changes that have taken place in the region where those variables were linked to social, economic or political factors. The nature of the Palestinian struggle mad the Palestinian artists in a stressful and reacting act, therefore his artworks become more products of works of art, especially from art posters in response to the sudden events.

1. INTRODUCTION

The poster is a human expression, and applies to it in general whatever applies on any visual artwork and consists of the same components that constitute any other visual work. Whatever its reputation and greatness, it is designed in a way so that people can understand it in a glance, and all of the indicators it carries that are visual, centered and concise but have a direct influence and an ability to attract attention (Ahmed, 1985).

The importance of the Palestinian poster comes particularly from it being a form of the Palestinian visual art that expresses the issue of an occupied people clinging to their authenticity and legacy. Moreover, this importance is due to the educational role played by the Palestinian national poster, in which some of the Palestinian visual artists have practiced the role of the fighter on the moral front to provide the masses with an inexhaustible emotional selection through emphasize on national and popular symbols. The use of symbols and employing them in a visual work that bears significance of authenticity and maintaining national identity of a people conspired against by all forces of evil and colonial hegemony relying on the course of the national movement and its history, reality and the future. Turning many elements into a body of symbols of significance related to the content and its expression. In his expression of resistance, the artist pointed out that a just and comprehensive peace is the goal without searching and making up political solutions to reach liberation. Imagining his dream and prophecy, that peace and freedom will be achieved in some way without forgetting the facts on the ground and its developments since he has a close connection to reality.

When talking about the components of the poster as an artistic product, we mean the two basic parts: form and content, and the connection that binds their strings. The form and content remained the focus of discussion and controversy over time, because of the utmost importance they possess in the faultlessness of construction, the artwork and its highlight. Due to the obvious impact that social, cultural and civilizational changes have on determining the nature of each, the need to study and analyze the essence of the connection between form and content remain urgent, especially if this connection was associated with dramatic rapid conditions and changes on a territory that forms the core of the global conflict (Palestine).

Understanding the connection between form and content in the artwork contributes in the development of art tools. In addition to the development of tools and effective trends when teaching this type of arts, which is capable of building a creative personality that, keeps the national cause pivotal in the artwork by preserving the popular heritage and the traditional heritage of the Palestinian people. Therefore, the study aims to investigate the relation between the content and form of the Palestinian posters in the recent decade.

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1. THE DEFINITION OF THE POSTER

"The poster is a print designed to be understood by people at a glance, it combines centered and concise visual effects, but have direct influence and ability to capture attention. In order to be so, the poster should retain clarity and distinction, and expressing the idea in a simplified and intensive form in each part" (Azzawy, 1974).

Posters are a frequent tool of advertisers (particularly of events, musicians and films), propagandists, protestors and other groups trying to communicate a message. Posters are also used for reproductions of artwork, particularly famous works, and are generally low-cost compared to original artwork. The modern poster, as we know it, however, dates back to the 1840s and 1850s when the printing industry perfected colour lithography and made mass production possible (Eskilson, 2012).

65
66 The art of the poster affects the social life directly, and it is a driving force for the expansion
67 of political and cultural knowledge, which makes it difficult for counter-ideas to resist, and it is
68 more than just colored paper and visual artistic emotion. It is therefore an important mean of
69 creating artistic awareness as well as political awareness (Ahmad, 1985). The connection of
70 the poster to the audience requires a direct connection to the social environment in which
71 the audience's enthusiasm is stirred, and is the appropriate place for the emergence of
72 creative thinking. In this way, the poster contributes to the task of expanding individual
73 perceptions and integrating them into a larger, broader and more comprehensive life. Thus,
74 the poster is more capable to reflect the image of the society and its influence upon it.
75
76 An important principle in poster design is that the modal elements of the poster such as
77 writings, images, drawings and colors are strongly related to the main idea, that is, the idea
78 of the content and the meaning of the poster. That is because, posters in their dependence
79 on visual art, their task should not stop at informing the audiences of news, information and
80 topics, but should extend to address the imagination and the sense of artistic appreciation
81 among the audiences. The thing that would earn the posters "aesthetic values" that
82 contribute to the direct contact with the audiences in order to create a state of awareness
83 and to consolidate the authentic values of society in its members (Alselmy, 1969).
84
85 Kaaber (1982) believes that "the poster is distinguished from the artistic painting in that it
86 has the feature of invitation and raising awareness of the viewers' thoughts and feelings, to
87 invite them to do serious work. As for the general concept of the poster, it is provocative on
88 one hand; in that it addresses the public in general through the dissemination of certain
89 views and ideas, and promotional on the other hand, in that it attracts the viewer, the buyer,
90 the tourist, and many other stakeholders. Regardless of its direction, the poster has one
91 feature that is the powerful influence it exercises on the viewers to raise awareness on its
92 different forms (Kaaber, 1982).
93
94 **3. FORM AND CONTENT IN ARTS**
95
96 The form and content and the relationship between them have been the subject of
97 discussion and argument among many critics and researchers. The reason is due to many
98 factors and variables that have occurred on them, and due to the nature of the components
99 of form and content and the natural physical, socio-economic, or ideological political
100 variables. To find out of this relationship and the elements and variables constituting both the
101 form and content, I believe, as a researcher, that it is necessary to identify the form and
102 content in some detail in terms of the nature and the factors affecting them and the
103 connection between them.

104 There have been many opinions and art schools about the nature of the form, whether in
105 terms of definition and the values controlling it. The linguists see that the form is the object
106 consisting of the dimensions that determine the ends of the body or the body of the object
107 such as the body of a piece of furniture consisting of many woods, in the end it gives a form
108 that has dimensions and visual perception, or what draws the pictures by a pen or camera or
109 by projecting the shadow of the object on the mirror, or in mind. The form to many
110 philosophers remained an equivalent to the material (Saliba, 1971).

111 According to François Mulnàr (1981), "The belief that knowing the form automatically is not
112 easy. The idea that the form is an abstract of the prepared truth is a vague idea, and it can
113 take different meanings depending on the subject, let's take the simplest example, that is
114 recognizing a geometric form, where we distinguish "the triangle" without hesitation, and at
115 the same moment when we are presented with one triangle and then another and a third, yet

116 these triangles are heterogeneous. On the one hand, they vary in size and angles, and on
117 the one hand, in the image they print on the cornea of the eye. The perception of a shape
118 comes through our eyes. These eyes are not what some believe to be a kind of optical
119 receiver device nor even a complex electronic device as a "machine" strongly influenced by
120 our knowledge and will and our ability to influence, and in short affected by all of our
121 individual qualities.

122 Speaking on the concept of content in art, this expression has a bit of ambiguity, does it
123 mean the idea of the artwork or the subject or its meaning and message?. Perhaps it is an
124 expression meant as a message that suggests a kind of propaganda, and the researcher
125 believes that the focus in this field should be on the meaning of the artwork, the meaning
126 that appears in the totality and entirety of the artwork.
127 Ernst Fischer believes that the content is what the artwork presents of meaning or what it
128 conveys of ideas and contents. The artwork is social and necessarily social and historical
129 that reflects the social, political and other specific historical circumstances. This reflection is
130 not mechanical but rather a dialectical relationship between the living reality and the artwork,
131 and requires multiple means so that the connection between art and reality becomes clear.
132 This relationship is not direct at all (Fischer, 1971).
133

134 The content of art is not just the artist's projection of his emotions and his spiritual world on
135 the subject, but art gives a true knowledge of the subject, and a sustenance (living), and
136 when the nature according to the artist becomes the subject of blind copies, and when
137 dissolved in the whims of self-emotions the art begins to decline. The main subject of art in
138 all its forms is the man in his relations and connections with reality. Despite the diversity of
139 these relations and connections, all varieties of the material world enter the circle of art. The
140 art gives us a complete painting of social life, which shows us the human in his products,
141 daily life, suffering and social behaviors (Alsabagh, 1999).
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150 daily life, suffering and social behaviors (Alsabagh, 1999).
151

152 **4- NATURE OF THE PALESTINIAN NATIONAL POSTER (FORMS AND**
153 **CONTENTS)**
154

155 The Palestinian national poster appeared in various forms and contents throughout the
156 course of its origin and development as a result of events and changes that had a major
157 impact in the Palestinian society .

158 The researcher believes that the forms and contents of the Palestinian national poster came
159 as a response to these events in order to meet the requirements and needs of events and
160 developments in the Palestinian society. The follower of the forms and contents of the
161 Palestinian national poster cannot divide them mathematically into specific time frames,
162 because most of the times, the events that influenced the forms and contents of the poster
163 were overlapped and accelerated in a dramatic movement .

164 Based on the above, the Palestinian national poster emerged in various forms and contents,
165 most notably :

166 • Heroic poster
167 • Memorial posters of the martyr
168 • Cultural posters (movie posters, art galleries…etc.)
169 • Painting easel posters (the painting is a poster and the poster is a painting)

170

171 **4- METHODOLOGY**
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173 The study is qualitative deductive research approach that relies of systematic content
174 analysis based on descriptive discussion of the characteristics of the artwork. The last
175 decade is chosen as it is a significant series of events from the Palestinian struggle.
176 Choosing the sample of poster and designing a tool for data analysis is main part of the
177 study.

178 This study is using content analysis of artworks. Content analysis is a widely used
179 qualitative research technique. Rather than being a single method, current applications of
180 content analysis show three distinct approaches: conventional, directed, or summative. All
181 three approaches are used to interpret meaning from the content of text data and, hence,
182 adhere to the naturalistic paradigm. The major differences among the approaches are
183 coding schemes, origins of codes, and threats to trustworthiness. In conventional content
184 analysis, coding categories are derived directly from the text data. With a directed approach,
185 analysis starts with a theory or relevant research findings as guidance for initial codes. A
186 summative content analysis involves counting and comparisons, usually of keywords or
187 content, followed by the interpretation of the underlying context. The authors delineate
188 analytic procedures specific to each approach and techniques addressing trustworthiness
189 with hypothetical examples drawn from the area of end-of-life care (Patten & Newhart,
190 2017).

191 This research is a descriptive approach, to research it is called as a foundation for research.
192 Its logic is based on the statistics of the research analysis. So, the descriptive research can't
193 take into account the validity of the research results, because it does not explain the causes
194 of the result. On the other hand, Analytical approach is concentrates on the process of the
195 final result rather giving importance to the result. Analytical approach stands applicable in all
196 stages of research, right from the articulation of thesis to the formulation of arguments on the
197 issues mentioned in the research.

198 **5- CHRONICLE OF CHOSEN EVENTS FOR ANALYSIS**
199

200 The time period of this study starts in 2008 (past) till 20018 (present) to cover 10 years of
201 the Palestinian struggle. The strategy used in longitudinal qualitative research is to choose
202 the key event which influence the research objects (Saldaña, 2003). Within this time period
203 there are some key events which energies and adds a meaningful to the posters artwork
204 over time. The list of those key events is as the following.
205   1. Event 1 (Gaza War - 2012)
206   2. Event 2 (Gaza War - 2014)
207   3. Event 3 (Al-Aqsa Intifada - 2017)
208

5.1. Event 1 (Gaza War - 2012)

Over the years, Israel has carried out frequent, intensive and short-term escalations. The most bloody in March 2012 when Israeli forces launched a few-day offensive on the Gaza Strip, resulting in 25 dead and 100 injured. Hamas responded by firing rockets at Israel.

On March 9, Israel carried out a targeted air strike in the Gaza Strip killing Zohair al-Qaisi, the secretary general of the Popular Resistance Committees (PRC). Another militant was also killed in the strike, as well as seriously injuring a man nearby. Palestinian militant groups reacted by launching simple rocket attacks on Israel which striking the major urban centers near Gaza Strip. Israel's Iron

On the afternoon of 14 November 2012, Israel launched its largest military campaign against the Gaza Strip since the December 2008 and January 2009 invasion. Before the attack began, Israel secured US and European support. The Israeli government stated that the military objectives of the operation were "to strengthen deterrence; to cause serious damage to the rocket launching network; to strike a painful blow to Hamas and the other terrorist organizations; and to minimize damage to our front." Since then, Israel has kept the siege on Gaza to prevent Palestinians from entering a "buffer zone" of 300-1500 meters and free entry of people and goods by shelling areas close to the Gaza-Israel border and firing at Palestinian fishermen who exceed the three- Gaza. The border witnessed Israeli incursions a week, resulting in the firing of rockets from the Palestinian side by Hamas and others.

5.2. Event 2 (Gaza War - 2014)

The 2014 Israel–Gaza conflict also known as Operation Protective Edge and sometimes referred to as the 2014 Gaza war, was a military operation launched by Israel on 8 July 2014 in the Hamas-ruled Gaza Strip. Before the start of this 50 days war, the situation between Palestinian and Israel is unstable with insist of Israel to spread their illegal Zionist activities in West bank and the continuous blockage of Gaza Strip. Three Israeli Zionists was attacked and killed in West bank and Israel points to Hamas and decide to attack Hamas Leaders. Therefore, Israel starts one of the worst attacks to arrest militant leaders. As a results for the Israeli upsize attack, Hamas fired rockets into Israel and a seven-week conflict broke out. The Israeli airstrikes and ground bombardment, the Palestinian rocket attacks and the ground fighting resulted in the death of thousands of people, the vast majority of them Palestinians.

The stated aim of the Israeli operation was to stop rocket fire from Gaza into Israel, which increased after an Israeli crackdown on Hamas in the West Bank was launched following the attack of three Israeli Zionists by two Hamas members. Conversely, Hamas's goal was to bring international pressure to bear to lift Israel's blockade of the Gaza Strip, end Israel's offensive, obtain a third party to monitor and guarantee compliance with a ceasefire, release Palestinian prisoners and overcome its political isolation. According to the BBC, in response to simple rocket fire from the Gaza Strip, Israel launched air raids on Gaza.

On 7 July, after seven Hamas militants died in a tunnel explosion in Khan Yunis which was caused by an Israeli airstrike. Hamas assumed responsibility for rockets fired into Israel and launched 40 rockets towards Israel. The operation officially began the following day, and on 17 July, the operation was expanded to an Israeli ground invasion of Gaza with the stated aim of destroying Gaza's tunnel system; Israeli ground forces withdrew on 5 August. Israel attacked 5,263 targets in Gaza and Between 2,125 and 2,310 Palestinian were killed and between 10,626 and 10,895 were wounded (including 3,374 children, of whom over 1,000 were left permanently disabled. The UN estimated that more than 7,000 homes for 10,000 families were razed, together with an additional 89,000 homes damaged, of which roughly 10,000 were severely affected by the bombing.

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5.3. Event 3 (Al-Aqsa Intifada - 2017)
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July 14, 2017 becomes another black moment for Palestinian Muslims when the Zionist regime arbitrarily closed the Al-Aqsa Mosque to Muslims, the first time since 1969. The deaths of two Jewish policemen were made Israel as a license for them to behave like 'thugs', not only closing but even installing safety devices and restrictions namely metal detector doors and closed-circuit television (CCTV) at the entrance of the Al-Aqsa Mosque in Baitulmaqdis.

The action thus triggered a new tension in the third holy land for the Muslims to raise new intentions for Palestinians who protested the installation of security controls at the Al-Aqsa Mosque. Palestinian Muslims have since boycotted the extra security measures imposed by Israel by just performing prayers outside the entrance of the Al-Aqsa Mosque after it assumed the cunning efforts of the Zionist regime to fully control the area known as the Haram Al-Sharif as well as demonstrating regime's powers.

In fact, protests by protests broke out throughout Jerusalem and the West Bank since the closure of the Al-Aqsa Mosque and the highlight of the protest saw three Israelis and five Palestinians killed and triggered international concern that the conflict would be prolonged.

Palestinians think that agreeing to the move means they agree to full Israeli control over Haram Al-Sharif as well as Palestinians and obviously it should be rejected. Obviously, the installation of this CCTV only suppressed Palestinian residents in Jerusalem but most of them refused to pay taxes to Israel and most residents from the West Bank who entered Baitulmaqdis on Friday were without a permit to be guilty of under Israeli law.

After a week of tension, Israel was seen bowing to the insistence of throwing metal detectors at the entrance to the Al-Aqsa Mosque but they kept more CCTV around the Al-Aqsa yard. But for Palestinians, the CCTV installation should be rejected as the move is actually a bigger threat to them and another violation of international law.

Finally, the rise of the Palestinians over two weeks after the closing of Al-Aqsa came as a result when the Israeli police issued all the equipment and security restrictions installed. At the same time, the director of the Al-Aqsa Mosque, Sheikh Omar Kiswani gave approval to Palestinians to enter the mosque. The victory gave Israeli Prime Minister Benjamin Netanyahu a massive blow to Israeli parliamentarians for withdrawing the security measures. The success of the intifada will not be achieved without the determination and unity of the Palestinian people besides the prayers of the Muslim community.

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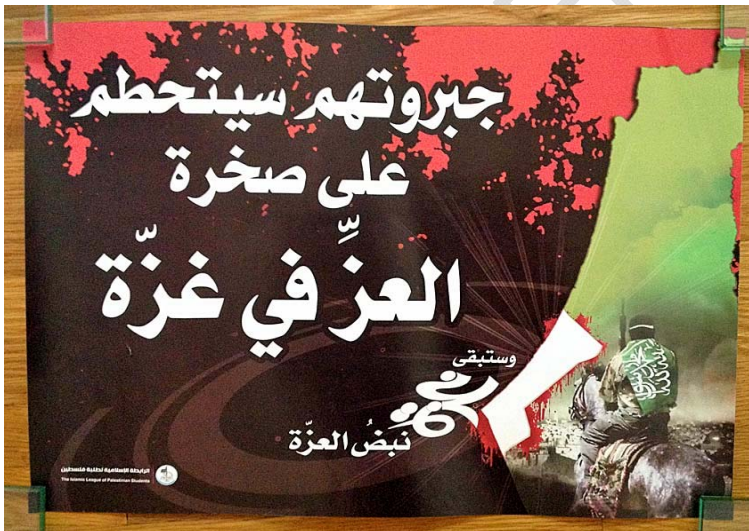## 6. FINDINGS AND RESULTS

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6.1. Findings of Event 6 (Gaza War - 2012)

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Three posters are chosen for analysis of this significant event in the Palestinian struggle.

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305
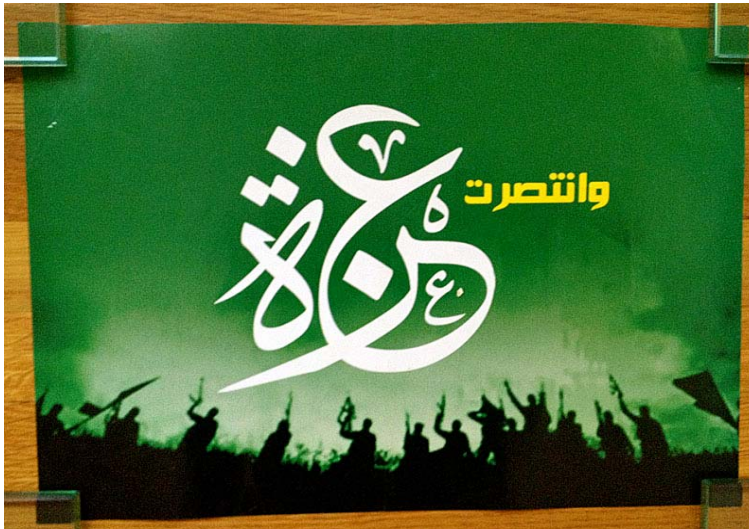
Figure 1: Poster #25 - Gaza War - 2012

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307

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Figure 2: Poster #26 - Gaza War - 2012

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أصوات تصدح في سماء غزة

In Gaza To Night

وليد إدريس

Figure 3: Poster #27 - Gaza War - 2012

Poster #1

The color chosen by the designer in this poster is the green color that starts out dark and ends light. He used it as the background and used the black color at the bottom of the poster to express the human shapes in the poster. He also wrote the word "Gaza" with a beautiful line and the word "won" in yellow.

The most important symbols used in the poster are the types of guns carried by the fighters and their direction up as if they are celebrating their victory, which is very clear in the poster. The artist may have used the green color because it is from the colors of Hamas (a Palestinian resistance movement) which might show that the designer belongs to that movement; a movement found by Sheikh Ahmad Yassin, based in Gaza.

The news of the victory of Gaza in its war against the Israeli enemy came through a word. The phrase "Gaza Won" was used by the designer in the poster, and if he had not put this phrase, the content and the idea of the poster would have been vague and incomprehensible.

The designer of the poster is most likely Palestinian, but unfortunately, like most Palestinian designers, he is nameless. The viewer of this poster can understand that the message addressed to the Palestinian people to enjoy the victory of Gaza in its war against the enemy. What the designer wants and what his goal is to spread the joy and for people to be happy with the victory in 2012.

Poster #2

The colors used in this poster include red, dark brown, and white in the phrases. This poster was designed during the war on Gaza in 2012. The designer used the horses, the rifle, and part of Palestine as symbols of the Palestinian cause in the poster. He also used the symbol of the Hamas Islamic movement, which is the flag of the Hamas movement painted in green and written on it is the phrase " There is no God but Allah, Mohammad is the Messenger of

Allah." It should be noted that the Islamic Hamas movement was the first resistance against the Israeli enemy at that time.

As it is evident in the poster, the designer wrote the phrase "their power will break on the rock of splendor in Gaza" in a large and clear font and used certain font size in the phrase. For example, in the phrase "their power will crash on a rock", the font was smaller than the one used for the phrase "splendor in Gaza". After that comes the phrase "Gaza will remain the pulse of pride" written with the smallest font size and a different font as well. In this poster, the phrase is more powerful than the shapes, and the emphasis on intimidation in the phrase "of their power will be shattered" because he made the font size bigger than the font size used for the other phrases.

The designer of the poster is probably Palestinian, and unfortunately, he is not known just like the other designers. It is clear from the poster that the content is presented in the phrase which is to motivate the Palestinian people and challenge the Zionists that victory will be the ally of the Palestinians in Gaza as most of the poster that are specific to that war. The goal is to instill enthusiasm and strength in the spirit of the Palestinian people.

Poster #3

In this poster, the designer used black colors in a grayscale as the background and the white space to represent the strip of Gaza and yellow to write the phrase "in the sky" and in a smaller font in English.

The picture is very dark and harsh. The helicopter is relative to of Zionist enemy because these aircrafts are only owned by the Israeli army and we notice that there are no Palestinian symbols except the pictures of the Gaza Strip map which has become a symbol since the first war on Gaza. The picture shows the content clearly even if the designer did not use any words because the black mixed with gray was suggesting smoke rising everywhere in the Gaza Strip; it is clear to the viewer that the plane is a fighter plane seeking to bombard and destruction. The designer used two phrases, the first one was written in a faded color and small font, it said "screams on the ground" in Arabic and continued it with the word "Gaza" in English. The second phrase was used in the last quarter of the poster where it said "sounds cracking in the skies of Gaza" in yellow and in English and right below it in English in a smaller font it said "In Gaza To Night."

It is clear to the viewer that the black color spread out throughout the poster represents the injustice, the plane represents the war, and the map represents where the war took place. This poster was designed by Waleed Idris and he is Palestinian. This poster was designed in 2012. It is definite that this poster is not directed to the people of Gaza because they are living the war in reality, instead it is directed to the viewers living outside of Palestine.

The designer wanted to convey to the viewer the moments of terror and fear experienced by the Palestinian who is killed in Gaza. What the designer expects from the viewer is sympathy for these unarmed people and an attempt to stop the oppression of the besieged and unjustified Gaza Strip by the Israeli enemy. The picture is very dark, bleak, and painful ad its aim is to deliver it to all the international communities.

6.2. Findings of Event 7 (Gaza War - 2014)

Three posters are chosen for analysis of this significant event in the Palestinian struggle.

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Figure 4: Poster #30 - Gaza War - 2014
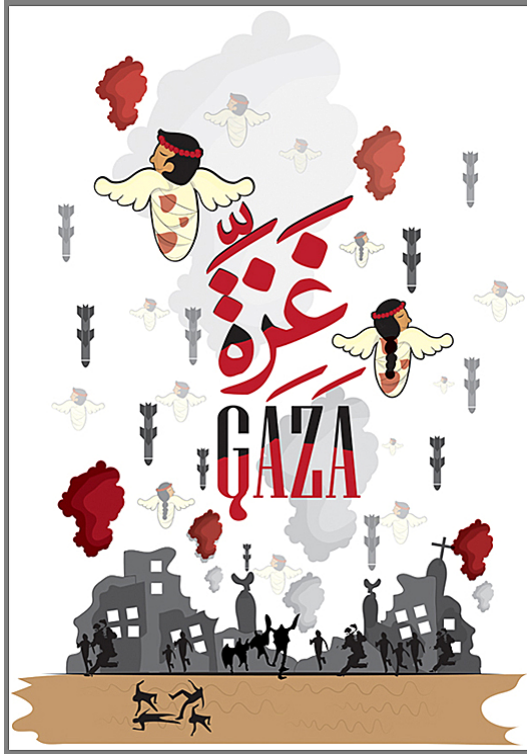
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Figure 5: Poster #31 - Gaza War - 2014

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392   Figure 6: Poster #32 - Gaza War - 2014

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394   **Poster #4**
395   This design is based on using both the red and white colors as the two main colors in the
396   poster's background and the colors were distributed as beams. Also, the designer used both
397   black and white for the writing and the orange color in the map of Gaza.
398   One of the symbols used by the designer in this poster is the Palestinian Flag and the
399   weapon which is the symbol of the resistance. We note that he used the Arabic language at
400   the bottom of the poster where it says, "Gaza Fighting," but at the top of the poster the
401   designer wrote in English ,"Gaza Fighting,". The design was based primarily on the image of
402   the fighter carrying the weapon, and the picture of the Gaza strip map which highlights the
403   flag of Palestine. This image is clear and sufficient enough to tell that there is a war or
404   resistance in the Gaza Strip without the use of words and the researcher can see that the
405   words used in the poster did not lead to the important goal of it.
406   The designer of this poster is a Palestinian citizen, Kassem Abdbdelkader, he designed it in
407   2014. The poster is a message and its contents is directed towards the Palestinian people in
408   the Gaza Strip, in order to make sure that the Israeli enemy continues to be repulsed.
409   The designer expects the following reaction from the viewer: the continuation of the fighting,
410   the defense of the land and the nation. This poster's goal is to instill enthusiasm and strength
411   in the souls of the viewers.

412

413   **Poster #5**
414   The designer adopted the white and black color in the design of this poster in particular. He
415   also used the rockets, which are very prominent in the poster and he magnified this weapon
416   which has the status of sovereignty in the design due to its color and size. He also used a
417   badge (genocide by installments) and explained in the poster the dates in which the Gaza
418   Strip was bombed (2004-2006-2008-2012-2014). We note through the design that the main
419   dependence in the design of this poster was on the pretext of genocide by installments and

420   the dates of the shelling of Gaza, which are written on the rockets. If we remove the lug and
421   the dates, the viewer won't realize that Gaza is what is meant in this poster.
422   This poster is designed by the Palestinian citizen Jana Tarabulsy. This poster explains to the
423   whole world what is happening in Gaza from the genocide of its people and it focuses on the
424   number of times the Gaza Strip was bombed and the expression of this came from using the
425   previous phrase. The target audience for this poster is the man who lives outside of Gaza
426   because the people of Gaza are aware of when the Gaza Strip was bombed. They are rich
427   in remembrance. As for those who live outside the Gaza Strip or outside Palestine, the
428   designer assumes that they do not know dues to the media blackout on the issues and
429   events in Palestine. He wants to inform the viewer of what is happening in Gaza, therefore,
430   the poster is aimed at addressing the Arab and global conscience to put a stop to this ugly
431   war against the Palestinians.
432

433 Poster #6

434   The colors used in this poster are gray, red, black and white as the main color that highlights
435   the background.
436   The symbols used this are the bombs, the weapons, and the religious symbols such as the
437   Crescent and the Cross. The designer also wrote the word "Gaza" in Arabic and English in
438   red and black. The picture here is basically rockets falling on the city of Gaza, destroying
439   homes and places of worship, and victims on the ground and people fleeing from the rockets
440   falling here and there. The picture is very expressive and talks about what is happening in
441   Gaza from killing, displacement, destruction, and merciless war. The designer drew shapes
442   like angels, as if to say that even children were being bombed and their souls are ascended
443   to the sky as angels fleeing from the woe of the war on Gaza. The designer of this poster is
444   a Palestinian citizen named Maram Hasaba and she designed this poster during the
445   bombing of Israel to Gaza in 2014. It is clear to the viewer trough the scenes and pictures
446   drawn by the designer what is happening in Gaza, as if to transfer his voice to the world to
447   stop the destruction and killing in the sector. The aim of this poster is to alert the world to
448   what is happening and the designer expects the viewers to stand against this killing and
449   destruction and to support the people of Gaza in their war.
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452 **6.3. Findings of Event 8 (Al-Aqsa Intifada - 2017)**
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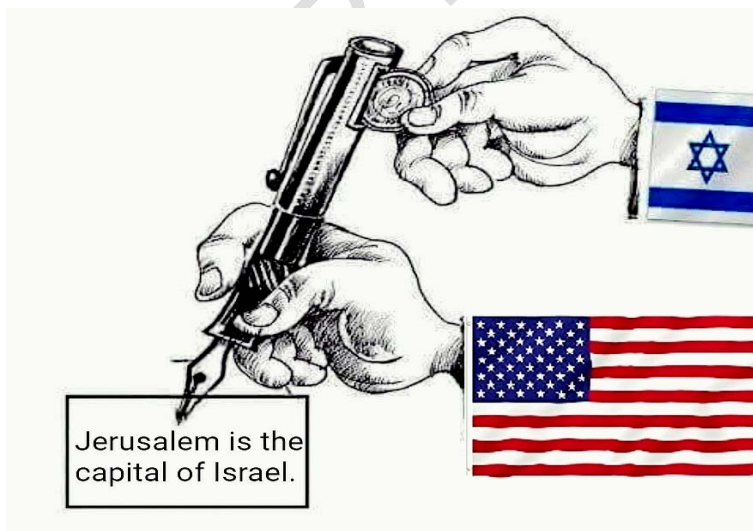454 Three posters are chosen for analysis of this significant event in the Palestinian struggle.
455

456

457 Figure 7: Poster #35 - Al-Aqsa Intifada - 2017
458

459

460 Figure 8: Poster #36 - Al-Aqsa Intifada - 2017
461

462

Figure 9: Poster #40 - Al-Aqsa Intifada - 2017

Poster #7
There is no specific color in this design, but the most prominent thing in this poster's design is the Palestinian Kufiyyeh and the Al-Aqsa Mosque, two symbols of the Palestinian cause. The most beautiful thing in this design is the embodiment of the shape of the Al-Aqsa Mosque in the form of a man wearing the Palestinian Kufiyyeh and extending his palm while carrying stone as if calling for resistance against the decision of the American President to make Jerusalem the capital of Israel. By doing so, he is calling for Judaizing Jerusalem despite its Arabic identity thousands of years ago. It should be mentioned that the only weapon that was used in the Jerusalem Intifada (uprising) is stone just like the previous Intifada's. Also, we see that the sovereignty in the picture focuses on the stone by presenting it in a big, clear, and strong way. It is noted here that the designer did not use any phrases or words or dates, the picture is the one that speaks about the latest event in the history of Palestine. The designer of the poster is from Palestinian origins, his name is Raed Qatanany and he designed this poster in 2017 after Trump's decision of making Jerusalem the capital of Palestine. The message here is addressed to the people of Palestine and the content of it is clear. Through the poster, the designer is calling upon the Palestinian people to resist, even with stones, to defeat the decision of the American president and to keep Jerusalem as the capital of Palestine and to fight this decision in every way, even with stones. This message is directed to all categories of the Palestinian people, men and women, elders and kids, as it is known that the Palestinian people have been in resistance for 70 years. This poster is a motivational poster, he expected reaction from the people is to revolt against the decision and to create an uprising again and again.

Poster #8
The most thing that makes this poster special is the simplicity of its design, as we note that the colors used in it are few and reflects only the flag of America and Israel. This poster

491 came in response to Trump's decision to declare that Jerusalem is the capital of Israel, It is
492 also noted that symbolism in this poster is clear, the designer pointed out that Israel is the
493 mastermind in moving America by pumping them with money to buy this decision from
494 America. He also made the pen symbolize a money bank where it does not work unless it is
495 filled with money, and that is exactly what Israel did, they paid America money to sign and
496 declare Jerusalem as the capital of Israel.
497 The designer only used the phrase "Jerusalem is the capital of Israel" in English, and he
498 depended on the picture and words together because they are complementary to each
499 other. The designer of this poster is anonymous, his name is still being searched for. The
500 designer directed this poster to the international community to explain to them what is
501 happening. This poster is purely political as it contains a clear and easy to understand
502 political message. The content of this poster, as it is no secret, that the issue of Jerusalem
503 has won a lot of views opposing the decision because it is unfair to the Palestinians and
504 Muslims in all parts of the earth.
505

506 **Poster #9**
507 The poster is basically a picture of the Dome of the Rock Mosque, through it the designer
508 used the colors of the Dome of the Rock, which include different shades of blue and different
509 shade of yellow-gold. The Mosque of the Dome of the Rock is considered a symbol of the
510 religious symbols of Muslims and the important symbols of the Palestinian cause. Its
511 importance to the Muslims goes back to the fact that it was built in the era of the Umayyads
512 and was built by the Caliph 'Abd Al-Malik Ibn Marwan. The dome is considered one of the
513 most important Islamic architectural features, and it is considered the oldest Islamic building
514 that remained in its shape and decoration. The Mosque of the Dome of the Rock is
515 considered a much repeated symbol in posters, pictures, and paintings. It is one of the most
516 important features of the city of Jerusalem after Al-Aqsa Mosque for its history and artistic
517 aesthetics. The designer used it in this poster to say that the city that is meant in this design
518 is the city of Jerusalem; the designer was not satisfied with the picture only, instead, right
519 below it her wrote the word "Jerusalem" in dark blue right below it and below that the phrase
520 "Capital of Jerusalem" in light blue, and next to it, he wrote the following verse from a poem:
521 *"This Jerusalem is a combination of stability and bitterness… It has never been for sale of*
522 *loan … Every inch of its riches is for the Talmud raid… This Jerusalem is the fabric of*
523 *Sana'a and purity".*
524 He then repeated the phrase "Jerusalem is the capital of Palestine" in several languages
525 including Arabic, English, French, Hebrew, and Spanish.
526 The message of this poster is clear to us from the picture and the writing together. The
527 picture is a hallmark of the city of Jerusalem and the repletion of the word "Jerusalem" in
528 several languages is to emphasize in various languages of the world that Jerusalem will not
529 be Israeli but Arabic and the Capital of Palestine. The designer of this poster Mohamad
530 Aktaa and he is from Palestinian origins. The content of this poster is intended to guide the
531 entire world with its peoples and policies to ensure that Jerusalem was and will remain the
532 capital of Palestine. The issue of Judaizing Jerusalem has become a global issue that
533 concerns Muslims and Christians together, because of its Islamic and Christian features.
534 The designer wants to draw attention to this goal and he absolutely refused the decision of
535 making Jerusalem the capital of Israel.
536
537

538 ## 7. DISCUSSION AND SUMMARY
539

540 ### 7.1. Discussion of Event 6 (Gaza War - 2012)
541

542 Poster #1 (And Gaza Won) is the slogan that has been raised a lot by the Palestinian
543 organizations residing in the sector after every war waged against this densely populated
544 sector, which suffers more than any spot in the land. If we delete the words, we would refer
545 to the posters of other organizations that can be used for more than one occasion. The
546 group of fighters in the background are the same in every poster, holding up their fists and
547 their rifles. The wide space around them is the same with the difference in the color used, so
548 repetition is the general feature in the Palestinian poster without a clear definition of
549 fundamental differences in the expression of the idea required for the right expression.
550 Implementation in the poster is strong through the use of two colors and the use of color
551 gradient in it is a gradient suited to the atmosphere in Gaza after the war.

552 This time slot have a heavy use of text to deliver the message which weaken the poster
553 design. This time slot is a drawback of the continuous enhancement of the linkage between
554 form and content, between graphics, text, and message.

7.2. Discussion of Event 7 (Gaza War - 2014)

555
556

557 Poster #4 - The poster emerges from a central focus in the middle, where a red beam
558 protrudes in the middle and a fighter stands in the middle of it carrying a rocket-like shape
559 and under his feet, he has the map of Gaza Strip in its current form. The poster is based on
560 large text in both Arabic and English. The poster is not considered one of the strong posters,
561 and it is even possible to say that it is one of the low levels posters because the idea of it is
562 shallow and naïve, it only brings the idea of unclear fighting because the fighter's image
563 does not seem to be sufficiently expressive. The idea that Gaza is fighting with an uneven
564 plan for the sector under the feet of the fighter gives the impression that the cause that is
565 related to Gaza is not related to Palestine as a complete historical issue in a torn geography.
566 The poster depends on both red and black colors, the way these colors were used
567 weakened the poster because the red color was not used in an ideal way. The red radiation
568 distracts the spectator's view and does not give him/her a chance to collect other ideas in a
569 unified mental context.

570 Poster #5 - The poster is painted with simple caricatures that do not have deep meanings,
571 instead they have superficial thoughts such as the drawings done by amateurs and school
572 students. It represents rockets falling on a residential area which was known by the attached
573 word (Gaza), therefore it cannot be considered one of the posters of the Palestinian cause.
574 This poster was done by the same artist and it represents the same idea that needs to be
575 written to clarify things and places meant in this poster. It is assumed in the war posters that
576 it does not provide a picture of the event itself, instead it presents the results, interactions,
577 and some of its components that are intended to emerge in this context.

578 This time slot have a heavy use of colors and poster objects to deliver the message which
579 weaken the poster design. While there is and advanced use of graphics components, but the
580 impact on the content and message is not advanced in the same level.

7.3. Discussion of Event 8 (Al-Aqsa Intifada - 2017)

581
582

583 Poster #7 - This is one of the well-made posters. The artist is one of the graduates of the
584 Faculty of Arts in Damascus. This, the poster has well taught techniques in the
585 implementation of it. The vocabulary was developed with high proficiency, and it was
586 organized into a coherent and cohesive form of unity, with a clear and strong expression.
587 Given the importance and strength of the Palestinian defense of Jerusalem with stones while

588 having the Kuffiyeh on the dome of the Rock, confirms the Palestinian fight in regards of its
589 components and sacrifices. It is also noted the all artists represent Jerusalem with the Dome
590 of the Rock due to it being one of the only Palestinian symbols that is able to express
591 Jerusalem and the Palestinian cause even though Jerusalem is not really the Dome of the
592 Rock.

593 Same as the previous event of 2014, this time slot have a heavy use of colors and poster
594 objects to deliver the message which weaken the poster design. While there is and
595 advanced use of graphics components, but the impact on the content and message is not
596 advanced in the same level.

597 **8. CONCLUSION AND FURTHER WORK**
598
599 Palestinian artists focused on the form more than the content when designing posters and
600 the researcher attributed this to many reasons and factors. The most important of which are
601 related to the Palestinian society and the changes that have taken place in the region where
602 those variables were linked to social, economic or political factors. The nature of the
603 Palestinian struggle mad the Palestinian artists in a stressful and reacting act, therefore his
604 artworks become more products of works of art, especially from art posters in response to
605 the sudden events.
606 It should be noted here that after the boom of the Internet and entering the era of technology
607 from the widest of its doors there was a clear impact on the different outputs in the
608 Palestinian label, but sometimes without taking into account the academic basis. The fast
609 changes of the variables on the actual life has a clear effect on the artist in the lack of a
610 balanced relationship between the contents of posters and forms, as well as those efforts did
611 not reach the stage of maturity of the frequency of events in an accelerated manner is not
612 clear to the artist, making the form overshadows the content in the equation of the
613 relationship between the shape And
614 what is clear is that the increasing interest in the shape in the Palestinian painting is due to
615 the attempt to enable it to carry the general content to see the artistic work, which has a
616 human weight that requires great plastic capacity and energy.
617 The researcher believes that the Palestinian artist - especially the poster artist - was
618 influenced by many of the world's artistic trends that focused on the form, making him more
619 inclined and able to express in a short and simple manner with the attempt to renew and
620 employ a few symbols in the poster that can carry high human concepts. Artists Tayseer
621 Masria, Suleiman Mansour and Tayseer Barakat.
622 Therefore, the researcher believes that the poster artist has been looking at a positive
623 relationship consensual in terms of shape and content. However, the dramatic changes and
624 events in Palestine have a greater role in determining the nature of the relationship
625 permanently. This makes the artists of the Palestinian poster focus more on the form than
626 on the content to keep following up the changing event within the Palestinian struggle.
627 The study is limited in investigating the content and forms relations. But modern aesthetic
628 schools believes that message and communication is more than forms and content.
629 Therefore, further social science research will add a significant knowledge in term of
630 understanding the mechanism of delivering the message of the posters to audience.
631
632

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