# The representation of qurban in muslim designer community da'wah posters *eid-al-adha theme*

Ahmad Faiz Muntazori [a,1], Bambang Sunarto [a,2*], Tommy Christomy [b,3]

[a] Department of Arts, Doctoral Program, Postgraduate School, Institut Seni Indonesia Surakarta, Surakarta, Jawa Tengah, Indonesia
[b] Department of Philosophy, Doctoral Program, Faculty of Humanities, Universitas Indonesia, Pondok Cina, Beji, Depok, Jawa Barat, 16424, Indonesia.
[1] faiz.muntazori@gmail.com; [2] bambangsunarto@isi-ska.ac.id*; [3] t.christomy@gmail.com
* corresponding author

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ABSTRACT

The Muslim Designer Community (MDC) functions as a platform for Muslim designers to actively participate in da'wah activities, primarily through the creation of posters. This article delves into the examination of da'wah posters associated with Eid al-Adha, a significant event within the Islamic calendar, which carries profound implications for Muslim life, encompassing both the spiritual connection between individuals and their Creator and the interpersonal dynamics within society. The research endeavors to scrutinize MDC's da'wah posters, specifically those centered on Eid al-Adha, as they represent a multifaceted ritual within Islamic celebratory customs. Employing a qualitative methodology, the study utilizes Roland Barthes' semiotics to dissect visual markers as signifiers embedded within the da'wah posters. The analysis reveals that the Eid al-Adha-themed posters predominantly accentuate Qurban as the central message conveyed through the da'wah media, utilizing artistic elements to visually depict teachings from the Qur'an and Hadith. Notably, both the title and image assume pivotal roles in communicating the message within the da'wah poster. The findings underscore the significance of da'wah posters in integrating religious values into the domain of visual communication design, presenting an innovative avenue for disseminating religious teachings through visual media. This fusion of visual communication design and religious ideology emerges as a potent tool for delivering impactful messages regarding religion to a diverse audience, thereby contributing to the broader discourse on the intersection of religion and media.

## 1. Introduction

The Muslim Designer Community (MDC) serves as a forum that convenes Muslim designers to actively contribute to social piety, share knowledge, and provide tangible benefits for Indonesian Muslim society. One of MDC's slogans, "Visual Da'wah Movement," encapsulates a creative da'wah paradigm that effectively utilizes words and images across diverse media platforms. This model diverges from conventional notions of formal da'wah, portraying a more approachable Islamic outreach approach [1], [2]. MDC fervently engages in da'wah endeavors through visual media, notably through the creation of posters. Recognizing the predominance of digital media in urban society, MDC responds to this challenge by employing visual media as a means of outreach. As highlighted by Hew [3], utilizing visual media for da'wah empowers younger Muslim generations who prioritize specific visual skills and communication strategies. This assertion finds support in the works of Wardani and Muntazori [4], who contend that the increasing reliance on visual technology in contemporary society enables the creation of innovative da'wah media. One such manifestation of creative da'wah media is exemplified by da'wah posters.

Da'wah posters constitute a medium comprising textual content and imagery imbued with Islamic connotations [5]. According to Anas *et al*, employing posters for da'wah purposes represents a viable option, as posters constitute visual artifacts capable of capturing people's attention [6]. In line with this, da'wah posters must adhere to five design criteria, including (1) alignment of the theme or focal point with the objectives of da'wah; (2) possessing significant influence; (3) alignment with da'wah values; (4) maintaining a balanced design composition; and (5) employing typography in an aesthetically appealing manner [5], [7]. Da'wah posters convey religious messages that must be delivered with utmost clarity to prevent any misunderstanding among the audience. These messages should possess persuasive content, stimulating the audience to enhance their comprehension and uphold religious values. Therefore, the utilization of design elements should aim for maximum attractiveness while adhering to principles such as unity, balance, proportion, rhythm, contrast, harmony, and emphasis. Of particular importance is ensuring high readability and clarity of text, given its paramount hierarchy in poster design element placement. Massive distribution of da'wah posters is imperative to reach the intended audience effectively. Instagram emerges as a viable platform for extensive poster distribution due to its tailored presentation of images and videos, designed to foster engagement with visual content [8]. This viewpoint is supported by Lee, who argue that Instagram distinguishes itself from other applications by inherently integrating visualization into every engagement, thereby constructing its unique configuration of meaning [9]. Furthermore, illustrative images on Instagram serve as visual representations of reality, enhancing the efficacy of da'wah efforts through social media. Collectively, these factors underscore the strategic significance of social media in facilitating the propagation and dissemination of Islamic teachings.

MDC utilizes Instagram as a platform for disseminating the da'wah posters it creates, ensuring that despite limited media design, they convey substantial and essential messages effectively. Instagram's accessibility allows for optimal display of da'wah posters, enabling audiences to engage with them without constraints of place or time. Furthermore, Instagram facilitates the widespread dissemination of posters, reaching not only local but also international communities. The themes explored in these da'wah posters are dynamic and are not strictly regulated by MDC management. During specific occasions, MDC members often independently create posters with shared themes, such as the Islamic New Year, Prophet Muhammad's birthday, Isra Mi'raj, Ramadan rituals, Eid al-Fitr, and Eid al-Adha. Another recurring theme involves expressing solidarity with Muslims facing adversity or injustice, both within Indonesia and globally. These themes serve as the basis for da'wah posters crafted by MDC members or activists. Drawing upon content from Quranic verses, Hadith, or scholarly discourse, these themes are elaborated with design elements to produce visually impactful da'wah posters. According to Danesi, the visual markers employed in da'wah poster design—such as shape, appearance, size, direction, texture, color, value, and space—contribute to forming a distinct visual identity [10], [11]. Hall underscores the significance of representation, defining it as the process through which meaning is conveyed and exchanged within a culture. Representation encompasses the use of language, signs, and images to describe or depict various aspects of the world. Hall further posits that representation involves the formation of meaning from concepts in our minds through language, facilitating reference to both real and imaginary entities [12].

The diverse themes depicted in MDC's da'wah posters offer intriguing avenues for researchers to explore each theme in greater detail. However, this article specifically focuses on da'wah posters concerning Eid al-Adha. Eid al-Adha holds significant value for Muslims as it encompasses various aspects of Muslim life, including the vertical relationship between individuals and their Creator, as well as the horizontal relationships among humans and their social environment [13]–[15]. Furthermore, Eid al-Adha coincides with the Hajj pilgrimage, one of the pillars of Islam. Additionally, the ritual of sacrificing animals is also observed during Eid al-Adha. Hence, the theme of Eid al-Adha warrants discussion, particularly regarding its elaboration in the form of da'wah posters. Researchers conducted a literature review to explore previous research on da'wah posters and the Muslim Designer Community. Utilizing the Publish or Perish application with data sourced from the Crossref database, the search results were then analyzed using the VOSviewer application to construct and visualize bibliometric networks encompassing journals, titles, authors, writers, and publications, among other parameters. VOSviewer offers various bibliometric analyses and advanced visualization capabilities, including mapping primary bibliographic databases and providing visual labels. Despite selecting a minimum of ten keywords from prior research, no relevant studies specifically addressing da'wah posters and the Muslim Designer Community were found. Therefore, researchers opted to focus on keywords closely associated with the research topic, as depicted in Fig. 1.
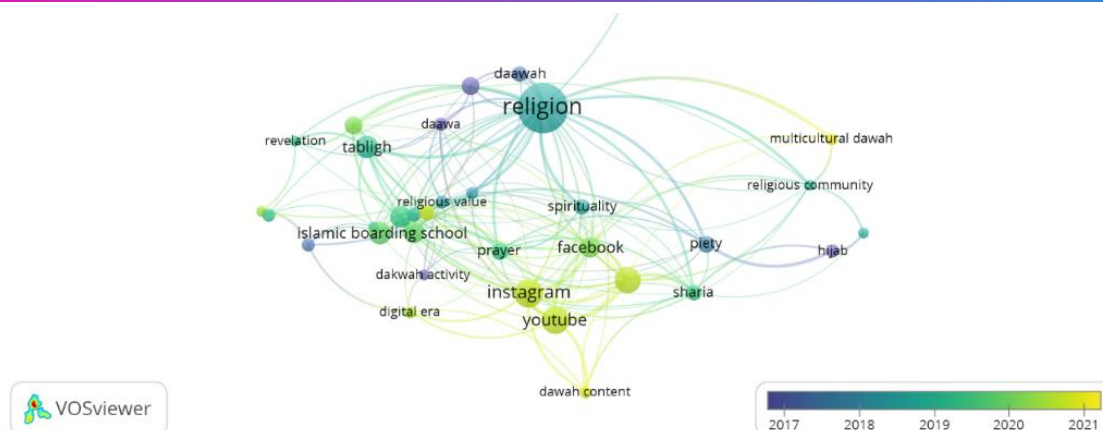
**Fig. 1.** Mindmapping result from VOSviewer

The research keywords with the highest degree of sophistication include "da'wah content" and "multicultural da'wah." "Da'wah content" is particularly relevant to the object of study, namely da'wah posters. As depicted in Fig. 2, the relationship with other fields of study, such as the digital era, Instagram, da'wah message, sharia, and religion, is visualized. Although YouTube appeared in the research gap results, it was not included in the analysis. This decision was made because the research focuses on da'wah in the form of static visual designs, specifically posters, while YouTube primarily disseminates dynamic visual designs in the form of audio-visual media. The distribution of da'wah content in the form of posters occurs primarily via Instagram, which serves as a medium for conveying da'wah messages in the digital era. The content conveyed typically comprises religious messages, including teachings about sharia. Given its reliance on public engagement, religious content displayed on social media platforms, such as posters, forms part of popular culture products. Popular culture, as described by Raymond Williams, constitutes an integral aspect of our lives, shaping routine daily communication and contributing to the formation of what he terms "structures of feeling." Understanding popular culture is essential as it plays a significant role in shaping personal and collective meaning and identity [16]. It encompasses a culture's prevailing ideas, products, and practices, including religious assumptions, fundamental beliefs, and motivations for certain behaviors. Recognizing this influence serves as a starting point for fostering critical thinking and enabling individuals to engage more meaningfully and effectively within and beyond their cultural milieu [17].
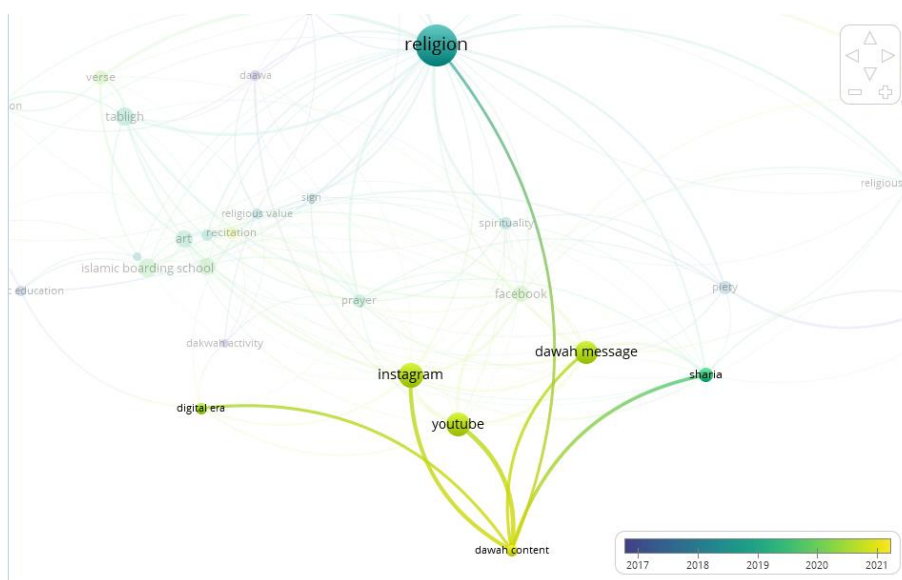


**Fig. 2.** Research gap result

Although the keywords "da'wah poster" and "Muslim Designer Community" do not appear in the search results, it does not imply that no research has been conducted on the MDC before. Some research has already been undertaken on MDC, albeit limited to descriptive studies rather than multidisciplinary analyses. Marini [18], Rahmani [19], As Shidiqi [20], Wahyudi AR [21], and

Nurrokim and Djuanda [2] have investigated MDC's strategy in developing visual communication design as a medium for propaganda. Azmi [22] and Putra [23] have focused on the visual da'wah content of MDC, while Badrudin [24] and Santuso and Sofyan [25] have examined the diction and language style of MDC's da'wah posters. Kurniawan [26] and Wulandari [27] have explored the effects of MDC's visual da'wah content. However, these studies have not comprehensively addressed MDC's da'wah posters using a multidisciplinary approach, leaving numerous gaps for further investigation. Therefore, the research to be conducted on the Muslim Designer Community Da'wah Poster presents a high level of novelty. This paper will delineate a multidisciplinary study that integrates humanities, visual communication design, media, and technology. This study aims to uncover the underlying ideology within the artwork produced by the MDC community through a popular culture lens. The research focuses on the initial step of understanding MDC da'wah posters by analyzing their structure. An effort has been made to deconstruct and identify each element as a visual sign. These visual signs are then synthesized into fluid and easily comprehensible preaching content using a popular culture approach, which is disseminated widely. The objective is to develop knowledge in the creation of facilitative posters to enhance the audience's understanding of the content. By understanding how facilitative posters function in virtual public spaces such as Instagram, this paper seeks to establish the position of da'wah posters as an alternative option for accessing religious content in virtual public spaces.

## 2. Method

This study employs a qualitative method, employing a content analysis approach utilizing Semiotics. Data is presented in the form of narratives and images. Primary data were obtained from MDC's da'wah posters downloaded via Instagram, while secondary data were gathered from scientific journals, research findings, and textbooks directly or indirectly pertinent to the research subject. Roland Barthes' semiotics was utilized to analyze the data, specifically to unveil the visual signs within the da'wah posters. Semiotics aims to uncover oppositions, categories, and structures. It presupposes assumptions and concepts that enable systematic analysis of symbolic systems. The relationship between signs can be homological, analogical, or even metaphorical. All acts of communication among people are essentially signs, texts that must be 'read' first to be comprehended. A sign comprises two fundamental components: 'expression' and 'content' (meaning). The relationship between 'expression' and 'content' in the three examples is social and arbitrary; consequently, numerous relationships can be inferred from the relationship between expression and content [28]. The results of data analysis in this study are presented using formal and informal methods. The formal method entails presenting the results utilizing statistics in the form of numbers and tables or charts, while the informal method involves presenting the results using strings of ordinary words to appear detailed and decomposed [29]. Upon completion of data analysis, the results are presented in formal and informal versions. The formal version portrays the results as two-dimensional images with captions, while the informal version presents the results in the form of words, sentences, and other narrative styles.

Feshchenko elucidated that the relationship between signifier and signified is conventionally formed and does not naturally occur [30]. Hence, a signifier essentially encompasses various potentials for signification and meaning. Roland Barthes devised two levels of signs enabling multiple layers of meaning. The denotation level expounds the relationship between the signifier and the signified, or between the signifier and its reference to reality, yielding an explicit, direct, and definite meaning. The connotation level delineates the relationship between the signifier and the signified, potentially generating a second layer of meaning when the signifier is associated with various psychological elements, such as feelings, emotions, or beliefs [31], [32]. Additionally, Barthes attends to meaning at a broader level, where meaning is intertwined with myth production [33]. In his semiotic comprehension, myth is construed as the codification of social meanings and values (which are essentially arbitrary or connotative) [34], thereby being perceived as something natural. In design research, these various levels of significance are pivotal as they can serve as models to uncover the meaning of designs (*e.g.,* advertising, products, interiors, and fashion) implicitly linked to ideology, culture, morals, and religion [35]. Barthes categorizes three types of messages when analyzing images: linguistic messages, coded iconic messages (connotative images), and non-coded iconic messages (denotative images) [36], [37]. Identifying the common elements contained in each message is a necessary task. Nonetheless, the primary objective remains to better comprehend the structure of the

image as a whole. Understanding the relationship based on the principle of solidarity, which transpires between elements in a system, will subsequently unveil the ultimate relationship that emerges among these three messages.

Linguistic messages within an image serve to interpret the image, even if it contains only one overarching sign explicating the image. These messages fulfill two functions: anchoring and connecting. Anchoring entails expressing all potential meanings (denotative) of an object by describing the image as it appears. Connecting involves not merely outlining, but accentuating an event or action by eliciting various meanings (comprising diverse messages) not inherent in the image itself. Together, these two functions constitute one iconic unit, although the dominance of either function significantly impacts the entirety of the work [38]. Denotative images, devoid of implied codes, play a crucial role in shaping the overarching iconic message, increasingly refining its definition. Such images naturalize the symbolic message, stripping away the semantic subtleties of connotation. Connotative Images, on the other hand, are constructed through the connotations present in images, drawn from signs within the symbolic domain. While every symbolic domain remains susceptible to coding as long as its essence is articulated in language, the entire image system comprises two contradictory structural layers. On one hand, the connotator experiences paradigmatic condensation (the fusion of symbols), while on the other hand, there exists a syntagmatic flow within the denotation layer [38]. Data is formally presented through the identification of each design element in a da'wah poster. The discussion culminates in the creation of a table categorizing signs based on Barthes' Semiotic analysis, comprising Linguistic Messages, Denotative Images, and Connotative Images. Informal data presentation consists of text extracted from the da'wah poster's title as a Linguistic Message and contextual excerpts from Quranic and Hadith verses utilized within the poster.

## 3. Result and Discussion

### 3.1. Brief Profile of Muslim Designer Community

The Muslim Designer Community (MDC), established on Friday, October 4th, 2013, is a platform aimed at uniting Muslim designers to actively contribute to social piety, share knowledge, and provide tangible benefits for Muslims. One of MDC's guiding principles is the Visual Da'wah Movement, which advocates for an innovative approach to da'wah, employing words and images packaged effectively across various media channels to dispel the intimidating perception often associated with traditional da'wah, and instead promote a more approachable and friendly form of Islamic outreach [2], [18]. Nur Hadi Ismail, along with Fery Widayoko, Toni Ardan, and Dwi Sutrisno, founded MDC in response to the scarcity of visual media dedicated to da'wah, leveraging their foundational skills in graphic design. MDC envisions itself as a central hub for Muslim designers, fostering greater involvement in societal welfare, knowledge exchange, and tangible assistance for fellow Muslims. Its core objectives include: (1) Engaging in creative preaching through visual communication mediums; (2) Empowering aspiring Muslims through charitable initiatives; (3) Cultivating camaraderie and collaboration among designers across the archipelago [39]. A primary objective of MDC is to address the inquisitiveness of the younger generation regarding religion, recognizing the barriers that may inhibit their participation in traditional religious gatherings. To overcome these obstacles, MDC employs da'wah posters as a primary tool for religious outreach and has established a Facebook group while initiating gatherings at its secretariat in Solo, Central Java. These efforts aim to attract Muslim designers willing to contribute their design expertise to the realm of religious advocacy. It is important to note that MDC operates on a voluntary basis, with its members serving as dedicated volunteers. Consequently, no remuneration is provided to designers, except in cases involving the sale of official MDC merchandise, where royalties may be distributed accordingly.

Based on the results of interviews conducted by Nur Hadi Ismail, the founder of MDC, the organization's existence as a da'wah movement takes the form of an independent organization, unaffiliated with any specific Islamic organizations or movements. The activists involved represent a diverse cross-section of Islamic ideologies and perspectives. The primary objective of the organization is to produce da'wah content in the form of posters tailored to the urban-dwelling younger generation. These posters offer insights and self-reflection on matters of worship and fostering positive relationships, both vertically with the Creator and horizontally with fellow humans and other creatures. The content is designed to be easily comprehensible and is kept light in nature. MDC avoids creating posters that may incite controversy, such as those concerning taklifi laws, including matters

of *halal*, *haram*, *sunnah*, and other legal issues. However, MDC acknowledges its limitations in disseminating da'wah content due to the absence of formal religious training among its members. Nevertheless, they aspire to serve as conduits for scholars, ustaz, religious leaders, and preachers to convey their da'wah messages effectively and to aid in the elucidation of da'wah materials for the public. MDC aims to enhance the effectiveness of religious preaching by bridging gaps in communication through visual design media. Their main slogan, "Da'wah Doesn't Have to Be a Lecture," (*Berdakwah Tak Harus Ceramah*), embodies their vision of making da'wah more accessible and understandable, particularly to the younger demographic [2], [18].

## 3.1. The Structure of Da'wah Posters

The structure of a da'wah poster comprises several design elements, akin to typical posters, including visual, textual, and mandatory components. Visual elements encompass images, shape, form, color, and negative space. The textual element encompasses the title, subtitle, and body text. The mandatory element typically includes logos and identity markers, often referencing the creator's Instagram account [39]–[41]. The structure of a da'wah poster is summarized in Table 1.

**Table 1.** The Structure of MDC's Da'wah Posters

| Design Elements | Description |
|---|---|
| *Visual* | |
| Image | In the form of photos, illustrations or images of humans, the environment, nature. |
| Shape and Form | Surrounding buildings, supporting objects, lines, textures. |
| Color | Color applied to the shape & form or deliberately created in the design. |
| Empty space | Acting as a buffer so that the design doesn't look crowded. |
| *Text* | |
| Title | The main message to be conveyed, generally takes the form of an adaptation in the form of a clause or phrase which is the essence of a verse from the Qur'an, Hadith or the words of Islamic scholars or Ulama. |
| Subtitle | Supporting sentences to strengthen the title, so that it is easier to understand the message. |
| Bodytext | The complete sentences taken from Al-Qur'an verses, Hadith, or words of Islamic scholars or Ulama in which the essence is used as the title. |
| *Mandatory* | |
| Logo | Logo of MDC, designer community, personal branding. |
| Instagram account | The name of the creator or designer's personal account or community account. |
| Hashtag | As a marker of the content or topic being discussed. |

## 3.2. Da'wah Posters Analysis

In the initial stage of analysis, researchers endeavor to elucidate the design elements and principles inherent in each work. The fundamental visual elements encompass points, lines, shapes, colors, space, textures, and typography [42]. Visual elements utilized in design compositions include headlines, body text, illustrations, mandatory components, and white space. Composition principles, also known as design principles, are applied to da'wah posters as visual media, encompassing concepts such as harmony, emphasis, movement, symmetry, order, and balance. Enhancing the arrangement or composition of visual media hinges on the adept application of these principles [43]. The assortment of all elements, including size, color, placement, and tonal value, visually conveys the hierarchy of the composition. Typographic hierarchy holds significant importance during design creation. By establishing order through a hierarchical system of headings and body text, typography serves as a tonal voice for the audience, facilitating clarity and comprehension within the body of the text. Within a hierarchical structure, similarity and contrast are utilized to denote elements with similar typographic hierarchies. Elements are assigned dominant and subordinate roles based on discernible differences between them. The prominence of an element correlates with its darkness and size, indicating its relative importance. Elements falling between these extremes are ranked according to their size and positioning [43]. The title represents the most crucial component in da'wah posters as it delineates the message and significance the poster intends to convey to its audience. A title with greater contrast renders the conveyed message more comprehensible to the audience, thereby attracting the attention of young Muslim audiences and fostering receptivity to the inherent messages. This assertion finds support in Kaplan's work [44], which suggests that prominent elements within artwork exert control over other elements. However, in popular works of art, certain elements may be selectively emphasized to convey meaning, while others may assume a supportive role.

Hence, popular works of art resemble newspapers, relying heavily on their headlines as a schema devoid of implementation, description, or analysis [38]. Referring to Barthes' argument, illustrations cannot be divorced from the text that elucidates them. This study aims to explore the interplay between titles and images on da'wah posters. Consequently, in constructing meaning from MDC's da'wah posters, researchers did not scrutinize every element of the cover design but instead concentrated on the titles and images displayed. These two elements constitute the primary components conveying the message of a da'wah poster. The researchers obtained several images of da'wah posters featuring Eid-al-Adha content created by MDC members, which were initially shared on personal Instagram accounts and subsequently reposted by the official MDC Instagram account. These posters were crafted by one of MDC's founders, Nur Hadi Ismail, under the Instagram handle @gobaqsodor. No posters pertaining to Eid al-Adha content were found from other MDC activists. Below are several posters that researchers have downloaded and will analyze by deconstructing and identifying the signs presented on the da'wah poster.

*1) MDC's Da'wah Poster – Eid-al-Adha theme, 26 May 2023*

Da'wah poster seen in Fig. 3 was uploaded to Instagram on 26 May 2023, one month before Eid-al-Adha. The aim is as a notification for Muslims to prepare sacrificial animals to be for Eid-al-Adha. Generally, one month before Eid-al-Adha, sellers of sacrificial animals have opened their stalls, so that Muslims can prepare funds to buy these sacrificial animals. This poster shows an image of goat, an icon of heart, and text saying, "*Doi aja ikhlas berkorban nyawa masak situ dak mau berkorban harta*" (He is willing to sacrifice his life, so why don't you want to sacrifice your wealth) with a small text saying "*katanya cinta...*" (you say you love me). Other design elements include the MDC logo as the community identity and gobaqsodor as the poster designer's personal account. The hashtag #SemangatQurban (QurbanSpirit) acts as an identity, showing that this is a poster with content about sacrifice. The share it icon is a sign that this poster is free to share with anyone. As said previously, to carry out an analysis of da'wah posters, the study will focus only on two elements, namely the title and the image. The title of the poster in Fig. 3 is the text of "He is willing to sacrifice his life" and the image is that of a goat. These two elements are classified into linguistic messages, denotative images, and connotative images. The poster title cannot stand alone because it is an integral part of the image. The word "*Doi*" (an intimate form of saying He/She) refers to the image of a goat's head in the poster. The message is conveyed casually using everyday language, even mixed with Javanese saying "*masak situ dak*" (why don't you).



**Fig. 3.** MDC's Da'wah Poster – Eid-al-Adha theme, 26 May 2023
[Source: Instagram account @gobaqsodor]

There are two emphases in the title of this poster. The first emphasis is the sentence *"Doi aja ikhlas berkorban nyawa"* He is willing to sacrifice his life). This refers to the image of a goat, because goats are one of the animals sacrificed during the Eid al-Adha celebration as a sacrificial animal. The second emphasis appears in the sentence *"masa situ dak mau berkorban harta"* (so why don't you want to sacrifice your wealth. This is an adaptation of the Hadith regarding the command to do the act of sacrifice, which was narrated by Imam Ahmad and Ibnu Majah from Abu Hurairah: "Whoever has ample sustenance (able to sacrifice) but does not want to sacrifice, then let him not approach the place

where we pray [45]." The title of the poster conveys a warning message to Muslims who have excess wealth to sacrifice, as ordered by the Prophet Muhammad in the hadith above.

The primary image features a decapitated goat. Specifically, the goat depicted in Fig. 3 is a Javanese goat, native to Indonesia. Goats are among the livestock commonly raised by the Indonesian populace. In terms of connotative image meaning, the goat portrayed in the Fig. 3 poster symbolizes a sacrificial animal. Syaikh Sayyid Sabiq Rahimahullah, as cited in Abdullah, asserted that scholars unanimously agree that sacrificial animals must be sourced from livestock [46]. They also concur that the camel holds the highest significance, followed by the cow/buffalo, and then the goat, in that sequence. This hierarchy is attributed to the greater benefits provided by camels, primarily due to their larger meat yield, especially beneficial for the poor, and likewise, cows are deemed more advantageous compared to goats. The poster depicted in Fig. 3, by integrating title and image elements, conveys a message urging Muslims with surplus wealth to prepare for sacrifice during Eid-al-Adha as an act of worship. The focus lies on sacrificing wealth, as adhering to religious obligations involving expenditure is challenging for those lacking sincere devotion to God. This message is reinforced by additional design elements such as the accompanying text "you say you love me" and the heart icon, underscoring the notion that sacrifice reflects a servant's love for the Creator. The magenta background color employed serves to promote harmony and balance across all aspects of life—physical, mental, emotional, and spiritual [47].

*2) MDC's Da'wah Poster – Eid-al-Adha theme, 27 May 2023*

The poster depicted in Fig. 4 was likewise uploaded one month before Eid-al-Adha. The title of the poster reads, "In fact, *Udhiyah/Qurban* is not for Allah, but to cleanse your wealth and heart, as proof of your gratitude and obedience to Your Lord" (In fact, *Udhiyah/Qurban* is not for Allah, but to cleanse your wealth and heart, as proof of your gratitude and obedience to Your Lord). The image on the poster in Fig. 4 features a white sheep. Other design elements include the MDC logo serving as the community identity and "*gobaqsodor*" as the personal account of the poster designer. Additionally, there is a logo for Muhammadiyah 7 Colomadu Junior High School, indicating that this poster is also utilized by the said school. The hashtag #SemangatQurban (Qurban Spirit) serves as an identifier, signaling that the poster contains content related to sacrifice. The "share it" icon indicates that this poster is freely shareable with anyone.



**Fig. 4.** MDC's Da'wah Poster – Eid-al-Adha theme, 27 May 2023
[Source: Instagram account @gobaqsodor]

The message conveyed in the title is an adaptation of Qur'an Surah Al-Hajj, verses 34-37, which state: "For every community, We appointed a rite of sacrifice so that they may pronounce the Name of Allah over the sacrificial animals He has provided for them. For your God is only One God, so submit yourselves to Him ˹alone˺. And give good news ˹O Prophet˺ to the humble: those whose hearts tremble at the remembrance of Allah, who patiently endure whatever befalls them, and who establish prayer and donate from what We have provided for them. We have made sacrificial camels ˹and cattle˺ among the symbols of Allah, in which there is ˹much˺ good for you. So pronounce the Name of Allah

over them when they are lined up ˹for sacrifice˺. Once they have fallen ˹lifeless˺ on their sides, you may eat from their meat, and feed the needy—those who do not carry, and those who do. In this way, We have subjected these ˹animals˺ to you so that you may be grateful. Neither their flesh nor blood reaches Allah. Rather, it is your piety that reaches Him. This is how He has guided them to you so that you may proclaim the greatness of Allah for what He has guided you to, and give good news to the good-doers." The verses opened with the appointment of a rite of sacrifice and closed with a saying of "*Neither their meat nor blood reaches Allah. Rather, it is your piety that reaches Him".* This is in line with the title of the poster, especially the first part which stated that "Qurban is not for Allah*".* Aside of Qur'an surah Al Hajj, the title also adapted from Qur'an surah Al-Kawthar verse 2, "*So pray and sacrifice to your Lord ˹alone˺".* This is in line with the title of the poster, especially the last part which stated that "as proof of your gratitude and obedience to Your Lord*".* This last part of the title could also be adapted from hadith of the Prophet Muhammad SAW narrated by Tirmidzi from Aisyah, "*There is no deed of Adam's children and grandchildren on the holiday of sacrifice that Allah prefers more than shedding blood (sacrificing a sacrificial animal)*" [48].

Although expressed in a succinct manner, the message conveyed in the title of Fig. 4 holds profound significance. The sentence amalgamates various verses from the Qur'an and the hadith of the Prophet Muhammad SAW, emphasizing the imperative nature of sacrifice as an act of worship and a manifestation of obedience to the Creator. At the denotative level, the image in Fig. 4 portrays a white sheep, a ruminant mammal characterized by thick hair and wool production. On the connotative level, the presence of the sheep symbolizes a sacrificial animal, as previously elucidated. Sheep, as researchers have expounded, are among the sacrificial animals offered during the Eid-al-Adha festival. The choice of a white sheep further embodies concepts of cleanliness, holiness, purity, and inherent goodness. The poster in Fig. 4 conveys the notion that sacrificing animals is not merely an act performed for the Creator but serves as a testament to a servant's devotion to their Lord. This act reflects sincerity and gratitude, as individuals offer what they have received to their Lord through sacrificial offerings. This message is reinforced by a gradient background featuring shades of gray, connoting wisdom and balance. Gray is often associated with neutrality, as well as characteristics such as security, reasonableness, classicism, modesty, maturity, intellect, and fairness. The effect of gray on the product is profound, influencing emotional strength and serving as a balancing color between black and white, providing support [49]. Eid al-Adha epitomizes the need for balance in life, promoting a harmonious coexistence between diligence and sacrificial consciousness. Diligence serves as counsel for Muslims striving for prosperity, encouraging them to not only focus on personal advancement but also to consider the welfare of others. Conversely, the promotion of sacrificial awareness instills within Muslims an ethos of readiness to sacrifice for the betterment of society. Collective prosperity is attainable when individuals demonstrate a willingness to sacrifice for one another. Thus, the pursuit of both diligence and sacrifice must be undertaken in equilibrium, reflecting the essence of life's wisdom. Both diligent effort and self-sacrifice are integral components of worship.

*3) MDC's Da'wah Poster – Eid-al-Adha theme, 28 June 2023*

The poster in Fig. 5 has the title "*Hari Qurban Sedunia*" (World Qurban Day). The image is a replica of a globe with the animals on it, namely goats, cows, sheep and camels. Apart from that, there are also images of Kaaba building, the mosque, and the Dome of Rock or Kubah Shakhrah. This poster was uploaded on 28 June 2023, exactly on the 10th of Djulhijjah 1444 H set by the Saudi Arabian government. Other design elements include the MDC logo as the community identity and gobaqsodor as the poster designer's personal account. There is the hashtag #onedayonecontent as a program from personal designers who create one content for one day and upload it to their personal Instagram account. The share it icon is a sign that this poster is free to share with anyone. The title on the poster in Fig. 5 conveys the message that Qurban or the rite of sacrifice is not only carried out in Indonesia, but by Muslims throughout the world because this is part of the Sharia that must be carried out by all Muslims. Eid-al-Adha is also known as Hajj Holiday because the celebration coincides with the series of Hajj pilgrimages held in Mecca, Saudi Arabia. The Hajj pilgrimage is centered in Mecca, and all Muslims in the world gather there to carry out one of the five pillars of Islam. The core rituals of the Hajj pilgrimage starts from 8-13 Djulhijjah, while Eid-al-Adha is celebrated on the 10th of Djulhijjah. After the Eid-al-Adha prayer, the sacrificial animal is sacrificed. This rite is also done by Hajj pilgrims from all over the world.

**Fig. 5.**MDC's Da'wah Poster – Eid-al-Adha theme, 28 June 2023
[Source: Instagram account @gobaqsodor]

The image depicted on the poster in Fig. 5 features a globe adorned with illustrations of cows, goats, sheep, and camels. This depiction serves to underscore the fact that these animals represent various livestock species utilized as sacrificial offerings during Eid-al-Adha, prevalent across different regions of the world. Additionally, the poster includes depictions of the Kaaba, serving as the Qibla for Muslims and a pivotal center of worship globally, along with a mosque, representing another significant place of worship for Muslims, and the Dome of the Rock or Kubah Shahkhrah, situated within the Al-Aqsa mosque complex in Palestine. The globe, adorned with structures symbolizing places of worship, signifies the simultaneous celebration of one of the Muslim holidays worldwide. The Kaaba serves as the focal point of Muslim worship globally, while the Dome of the Rock in the Al-Aqsa mosque complex is historically significant as the first Qibla for Muslims. The act of sacrificing animals is exclusively observed during Eid-al-Adha, as symbolized by the animals positioned atop a replica globe, including cows, goats, sheep, and camels. The message conveyed by the poster in Fig. 5 is that Eid-al-Adha epitomizes the sacrifices made by Muslims worldwide, regardless of their circumstances—be it ease or adversity. These circumstances are represented by the diverse array of buildings scattered across the globe, with the ease of sacrifice depicted by the Kaaba, where Muslims from various corners converge to perform Hajj, and the adversity of sacrifice symbolized by the Dome of the Rock in the Al-Aqsa mosque complex, situated in Palestine—a Muslim region embroiled in a dispute over Israel's annexation. Eid-al-Adha is commemorated by Muslims from all walks of life, irrespective of their financial means, enabling them to partake in the consumption of sacrificial meat distributed within their communities during this festive occasion. The blue sky adorned with white clouds serves as a complementary element, depicting a universal sky view transcending geographical boundaries.

*4) MDC's Da'wah Poster – Eid-al-Adha theme, 28 June 2023*

This poster was uploaded on 28 June 2023, on the date of Eid-al-Adha. The title says "*Selamat Hari Raya Idul Adha 10 Dzulhijjah 1444 H*" (Happy Eid-al-Adha 10 Dzulhijjah 1444 H). The image depicted on the poster shown in Fig. 6 features blood forming the silhouette of sacrificial animals. Other design elements include the MDC logo serving as the community identity, and "gobaqsodor" as the personal account of the poster designer. Additionally, there are hashtags such as #onedayonecontent, representing a program by personal designers who create one content per day and upload it to their personal Instagram accounts, and #canvanesia, indicating that the poster was created using the Canva application. The presence of the "share it" icon signifies that the poster is freely shareable with anyone. The message conveyed pertains to the celebration of Eid-al-Adha, observed by Muslims every 10th of Dzulhijjah 1444 H. Eid-al-Adha holds distinct significance compared to other Muslim holidays as it coincides with the rite of Hajj pilgrimage. On the 8th and 9th of Dzulhijjah, Muslims are encouraged to fast as a form of Sunnah in solidarity with those performing Wukuf on Arafah, a crucial aspect of the Hajj pilgrimage. This holiday also coincides with the Hajj pilgrimage, one of the five pillars of Islam. Another obligatory worship during this holiday is the sacrifice of sacrificial animals. In fact, the sacrifice can still be performed from the 11th to the 13th of Dzulhijjah,

known as the Days of Tashriq, which are designated for eating, drinking, and remembrance of Allah (Narrated by Muslim) [50]. The image at the denotation level is described as blood flowing and forming images of cow, sheep, goat, and camel. At the connotation level, it can be interpreted that this is the blood of sacrificial animals sacrificed during the Eid-al-Adha celebration. This image of blood brings back to the adaptation of the Qur'an surah Al-Hajj verses 37, saying that *"Neither their meat nor blood reaches Allah. Rather, it is your piety that reaches Him".* This is also in line with a hadith of the Prophet Muhammad SAW narrated by Tirmidzi, *"There is no deed of Adam's children and grandchildren on the holiday of sacrifice that Allah prefers more than shedding blood (sacrificing a sacrificial animal)"* [48]. The message conveyed in the poster depicted in Fig. 6 is that Eid-al-Adha is closely associated with the sacrificial shedding of blood from sacrificial animals, as its impact resonates with Muslims from all walks of life. Those with surplus resources can purchase sacrificial animals and partake in the consumption of their meat, while individuals lacking excess resources can also enjoy sacrificial meat distributed by local sacrificial animal slaughter committees. The juxtaposition of red and white colors serves to elucidate the significance behind the act of sacrifice. The red symbolizes blood, while the white conveys a sense of purity. This combination signifies the sincerity and gratitude inherent in the rituals of Eid-al-Adha, portraying it as an act of devotion and piety—a servant's sacrifice to their God.



**Fig. 6.** MDC's Da'wah Poster – Eid-al-Adha theme, 28 June 2023
[Source : Instagram account @gobaqsodor]

## 3.2. Da'wah Posters Discussion

Following the analysis of the structure of the four posters on Eid-al-Adha, researchers proceeded to compile the elements identified within the posters for further discussion and analysis. The principal design elements identified in the aforementioned four posters can be summarized in Table 2.

**Table 2.** Linguistic Messages and Images on Da'wah Posters

| Poster | Linguistic Message | Denotative Image | Connotative Image |
|---|---|---|---|
| MDC's Da'wah Poster – Eid-al-Adha theme, 26 May 2023 | The appeal for sacrifice for Muslims conveyed by the Prophet Muhammad SAW. | A Goat. | Representation of the sacrificial animals. |
| MDC's Da'wah Poster – Eid-al-Adha theme, 27 May 2023 | A reminder about the nature of sacrifice that it was not for Allah SWT, but a reflection of a servant's sacrifice to his Lord. | A Sheep. | Representation of the sacrificial animals. |
| MDC's Da'wah Poster – Eid-al-Adha theme, 28 June 2023 | Eid-al-Adha celebration as a form of solidarity among Muslims. | Globe, animals, and buildings related to Muslim worship. | Representation of Muslims throughout the world in various circles and walks of life. |
| MDC's Da'wah Poster – Eid-al-Adha theme, 28 June 2023 | Eid-al-Adha is a day of sacrifice. | The flowing blood forms the shape of animals. | Reflection of a servant's sacrifice to his God. |

The analyzed posters illustrate that the commandments found in the Al-Qur'an and Hadith are represented through design elements in the form of artwork. Titles and images play a significant role

in conveying the message in a da'wah poster. According to design principles, these two elements play a dominant role in forming the message, while the other elements serve as supporting elements. Despite using different titles and images, these posters consistently reference certain sources, such as the Qur'an Surah Al Hajj verses 34-37 and Hadith narrations about sacrificing, as documented by Ibn Majah. The most compelling message conveyed is that Qurban is not merely the shedding of blood of sacrificial animals, but rather, it is a reflection of a servant's obedience and gratitude to God. This is particularly evident through the manipulation of visual elements and text in posters, such as the combination of text and a goat in Fig. 3, and the use of colors, such as the combination of red and white in Fig. 6. Through the analysis of these posters, it becomes apparent that knowledge of visual communication design serves not only to enhance the value of commercial products but also to convey persuasive messages about religious values. Quthub argues that within the container known as the soul, there exists a convergence of religion and art. Additionally, Quthub contends that art represents a human endeavor to depict and express emotions about the reality of the world through various beautiful, interesting, and persuasive means [51].

## 4. Conclusion

The examination of Eid al-Adha themed posters in this study reveals Qurban as the central theme conveyed through da'wah media. Qurban serves as the essence of the Eid al-Adha celebration, reminding individuals not only of their connection with the divine but also with fellow humans and the environment. This exploration of the Eid al-Adha theme underscores the significance of integrating religious values into visual communication design, introducing an innovative approach to preaching through visual media. While da'wah posters encompass various design elements, the title and image emerge as influential factors in shaping the main message conveyed. The title encapsulates the essence of verses from the Al-Qur'an and Hadith, while the image serves as a visual aid in message comprehension. The fusion of visual communication design with religious ideology plays a crucial role in delivering engaging messages about religion to the audience. However, it is important to acknowledge certain weaknesses in this research. The study primarily focused on the analysis of existing posters, limiting the scope for original research. Additionally, the analysis predominantly centered on visual elements, potentially overlooking other aspects of poster communication. Despite these limitations, this research contributes to the understanding of the role of visual communication design in conveying religious messages. By highlighting the significance of the title and image in da'wah posters, this study provides insights into effective communication strategies in religious contexts. Future research could explore additional dimensions of da'wah poster communication, such as the impact of text layout and color scheme on audience perception. Furthermore, investigating the effectiveness of different visual elements in conveying specific religious themes could enhance our understanding of the complexities of visual communication in religious contexts. Overall, there is substantial potential for further research to delve deeper into the intersection of visual communication design and religious messaging.

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| | | |
|---|---|---|
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