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Semiotics of the ‘A Woman in A Pink Hijab’ photo on Harian Kompas’ Instagram

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ABSTRACT

Instagram is now a highly graphic platform in terms of news flow and can turn a photojournalistic image into a digital icon. This study analyzes a photo series of a woman in a pink hijab that was posted by Harian Kompas on August 28, 2025, during a demonstration in front of the Indonesian House of Representatives (DPR RI). This study poses the question of how visual displays—the pink hijab, riot shields, the Indonesian flag, and bodily gestures—produce meaning regarding gender, civic identity, and symbolic resistance. It employs a descriptive qualitative research design to apply Barthesian signification orders (denotation, connotation, myth) to four photographs in a single carousel post and triangulate the discourse of the mainstream news regarding the concept of ‘pink brave’. The analysis finds that denotatively, the images document a civilian–police confrontation. Connotatively, color contrast and barricade composition foreground an opposition between ‘ordinary people’ and state power while renegotiating stereotypical femininity into moral courage. At the mythic level, the mother emerges as a symbol of civic motherhood that defines resistance as a form of patriotism when the flag is raised during war. This research discovered that Instagram photojournalism does not merely report on situations but integrates sense into symbols that can be exchanged on the digital open platform.

Keywords: gender representation; Instagram; photojournalism; Roland Barthes; semiotics

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1. INTRODUCTION

Innovations in platform-based communication have changed how people access, distribute, and exchange information. Social platforms in the contemporary news ecosystem are the arenas where news is repackaged to suit the capabilities, measures, and anticipations of the platform audiences, which has increasingly become known as the platformization of news (Hase et al., 2023). The study of the mass audience also shows that social media has become an important source of news, particularly among younger consumers, despite the problem of verification remaining a contentious issue (Newman et al., 2023).

One of these platforms is Instagram, which is more image-oriented, as most pictures are photos and short videos. Therefore, Instagram can become a valid visual journalism tool to report on events that impact people because it will be possible to document the event with a multitude of pictures in a carousel format that can simply be viewed, saved, and shared. At the methodological level, recent studies have proposed ways of acquiring, categorizing, and communicating images on the platform and their distribution; consequently, Instagram has become a relevant site of visual media studies (Rogers, 2021). Meanwhile, news outlets distort the selection of stories and visual presentation to platform factors and apparent liking (Hase et al., 2023).

Traditions of photojournalism consider photo as often as an eyewitness of what has just happened. Nevertheless, the meaning referred to by new scholarship does not always dictate the meaning represented; however, in the conditions of Internet circulation and recontextualization. According to mass analyses of iconic photographs, it is seen that captions, contextual texts and remix practices compose the iconic photographs online identities, which create the modalities of production of different meanings across time and platform (Smits & Ros, 2023). In this regard, photographic journalistic images are not merely records; they can harden political discourses and feeling inclinations as they pass around.

The case being discussed in the current study is a sequence of photos of a woman in a pink hijab posted by the [Harian Kompas Instagram account \(2025\)](#), presenting a lady in the middle of the frontline against riot-control officers. The visual opposition (a pink hijab in a conflict situation and the Indonesian flag (Merah Putih) was discussed in news content and online discourse and went viral, with the emergence of the pink brave symbol at the end of August 2025 protest waves (Ramdani, 2025; Harahap, 2025). A peculiar feature of such a phenomenon is that a single figure can be considered both a gender symbol (woman/mother), a religiosity symbol (hijab), and a symbol of citizenship (national flag); these readings are produced and discussed in mass culture.

Against this background, research views photographs as sign systems that can be read with different meanings. Scholars have distinguished denotation (literary description), connotation (cultural association), and myth (naturalized ideology) to explain how the process of representation in culture occurs in the broader Barthesian semiotics, which continues to be actively operationalized in contemporary research on visual communication (Chandler, 2022; Halim & Patriansah, 2023). Pink is also deeply embedded in gendered discourse; according to corpus-based data of written texts, it is extremely feminine and positivity-biased (Jonaukaite et al., 2021). It is this traditional association that forms the semantic tension of inviting a meaning interpretation when applying them to the situation of a confrontational protest.

To be more exact, the Barthesian model in this research paper is applied as a systematic scale of analysis. The visible components of each frame are identified as journalistic evidence and are denoted by connotation, as they are associated with culturally available codes of gender, nationalism, authority, and resistance, and are mythically understood to be naturalized as common sense by being replicated through representations and circulation. Through this, the analysis will progress on what is presented, culturally implicated, and ideologically accepted in digital visual communication (Chandler, 2022; Halim & Patriansah, 2023; Rogers, 2021; Smits & Ros, 2023).

Previous studies of visual semiotics usually consider single photos or print/online news media in isolation; however, the investigation of photojournalistic series over Instagram is relatively limited,

particularly when the study of myth readings is linked to platformization and virality. In this way, the selected research is applicable because it offers a semiotic explanation of a series of photographs circulating in the environment of Instagram as a source of news and a symbolic zone of circulation.

Thus, the research gap that would be filled in this case does not refer to the lack of an alternative interpretation of a protest image, but the lack of explanation of how an image-journalistic series on Instagram turns into meaningful at the same time as a picture, series, and circulated image of a platform. The originality of the work is seen in the fact that it is a reading of four successive news photographs as a reading unit, which also signifies, and in displaying how the denotation-connotation-myth model, elaborated by Barthes, can be applied to the interpretation of a single image and extended to the interpretation of serial platformized news images and its circulation of symbols within the digital news discourse (Hase et al., 2023; Rogers, 2021; Halim & Patriansah, 2023; Smits & Ros, 2023).

This study poses the following research questions: (1) How is sign structure organized at the denotative level in the 'a woman in a pink hijab' photo sequence posted by Harian Kompas on Instagram? (2) What connotative meanings are constructed through visual elements, such as color, bodily gesture, objects (shields, batons, flag), and composition? (3) What myths or ideologies are naturalized through the representation of a 'mother' in a citizen-police conflict situation? (4) How does the distribution context on Instagram help shape photos as symbols or digital icons?

This paper is based on the IMRaD format. The research design and analytical procedures are described in the methodology section. The semiotic reading of each photograph is shown in the results and discussion section and provides a synthesis of the findings. The conclusion provides an overall study conclusion and limitations.

2. METHODOLOGY

The research approach was a qualitative descriptive approach using a semiotic analysis method. It is possible to apply the qualitative approach because it focuses on semantic explanations rather than quantitative values, and this tool might aid in comprehending the symbols and the context of the existing culture in a holistic way (Creswell & Creswell, 2022).

The object of the study will be one Instagram posting of Harian Kompas on August 28, 2025, that contains four successive photographs of a large action around the building of the DPR RI. The reason why the four pictures are captured as a sequence is because the visual narrative has been created with the help of the carousel format in one posting. The data have been collected in the form of documentation (screenshots) of the post where the data concerning the photo credit was placed on the images.

The unit analysis refers to the visual cues in the photographs, such as (a) color and clothing characteristics (particularly, the pink hijab), (b) body language and the placement of the subject, (c) objects (shields, helmets, batons, the Indonesian flag, puddles, and debris), (d) spatial relationships between the civilians and police, and (e) composition, perspectives, and focus of the subject. These aspects are handled as signifiers, resulting in signification at various levels of meaning (Rose, 2022).

The analysis is based on Barthesian signification sequences. First, a denotative description describes what is on the record (who/what, where, and how things relate). Second, connotative meaning connects visual appearances to cultural codes (e.g., gendered meaning of colors and national symbolism of the flag and power in shields and batons). Third, a myth reading detects the ideologies that have been naturalized using photographs, including the capacity of the depiction of a mother to build a moral discourse about the citizens and power (Chandler, 2022; Halim & Patriansah, 2023).

The analysis was operationally done in steps. First, the four photos were placed in the Instagram carousel in the exact order necessary to make each photograph readable separately and in the sequence. Second, all the images were read in the same analysis matrix that consisted of color/clothing, gesture, objects, spatial relations, and composition. Third, the three researchers prepared a denotative inventory of each frame, recording only the things that were conspicuous. Fourth, denotative notes were translated into connotative readings through the correlation of repetitive signs, that is, the pink hijab, shields, batons, bodily stance, and Indonesian flag with cultural codes and visual conventions. Fifth, the scholars

abstracted the repetitive frame-level patterns into myths by determining the existence of broader ideological discourses that encoded the order in which they occurred and, in particular, gender-based heroism, social righteousness, and the ethical conflict between citizens and state authority (Chandler, 2022; Kress & van Leeuwen, 2021; Rose, 2022).

The interpretations were created by the group of co-authors (peer debriefing) to enhance credibility and were triangulated with the mainstream news discussion of the virality of the 'pink brave' symbol simultaneously (Creswell & Creswell, 2022). This triangulation is not a goal that attempts to prove a constrained meaning but instead attempts to confirm the consistency of circumstances and discourses that constitute the circulation of photos.

Analytical consistency was ensured through the use of the same three-level reading for all four photographs, comparing the conceptualizations between co-authors, and revisiting the pictures until the key denotative, connotative, and mythic patterns were agreed upon. This interpretation at the sequence level was then verified again by contemporary mainstream news discourse concerning the symbol of the pink BRAVE to ensure that the interpretation of any one frame was tied to the broader circulation context, rather than developing a singular perception (Creswell & Creswell, 2022).

The current study is ethically grounded on social media of social media that is accessible. The personality of the person in the photographs is not raised; instead, she is discussed as a manifestation in photojournalism and discourse formation.

The work as a conceptual point of reference falls within the recent references of applying Barthesian semiotics to Instagram and other visual image systems, demonstrating that denotation-connotation-myth can still be applicable in deconstructing modern-day images (Halim & Patriansah, 2023; Rogers, 2021). Meaning is defined in terms of composition and color using visual grammar techniques (Kress & van Leeuwen, 2021), and it is accompanied by reflexive and ethical interpretation using visual methods of research (Rose, 2022).

3. RESULT AND DISCUSSION

The four photographs in question provide a visual narrative of the war between the civilians and the police in addressing the riots. Overall, the order positions the woman in pink hijab as the central character in the midst of the contrast of color and where she is is at the center of the barricade. In contrast, the police are depicted as a homogeneous group up to the level of repetitive quality (helmets, shields with the name of a group (POLISI), and tight formations of lines). The tendency is the same, namely, that the civilians are depicted as people or small groups of people in some dynamic movements, whereas the police are depicted as an organized and stable structure. This juxtaposition is a precondition to the interpretation of power unequalization and struggle between corporate expression and state power.

The presentation of the above discussion under each photograph is based on three levels of reading: denotation, connotation, and myth. Moreover, every picture is interpreted as a series, as its meaning is also influenced by the relationships between frames, that is, the transition between symbolic gestures (raising a hand, standing in a threatening position) to more aggressive engagement (banging of the heads) and the active exploitation of the flag as a signifier of nationalism in a conflict scenario.

3.1. Photo 1: The Pink-Hijab Figure Facing a Shield Barricade

For more details, see [Figure 1](#).

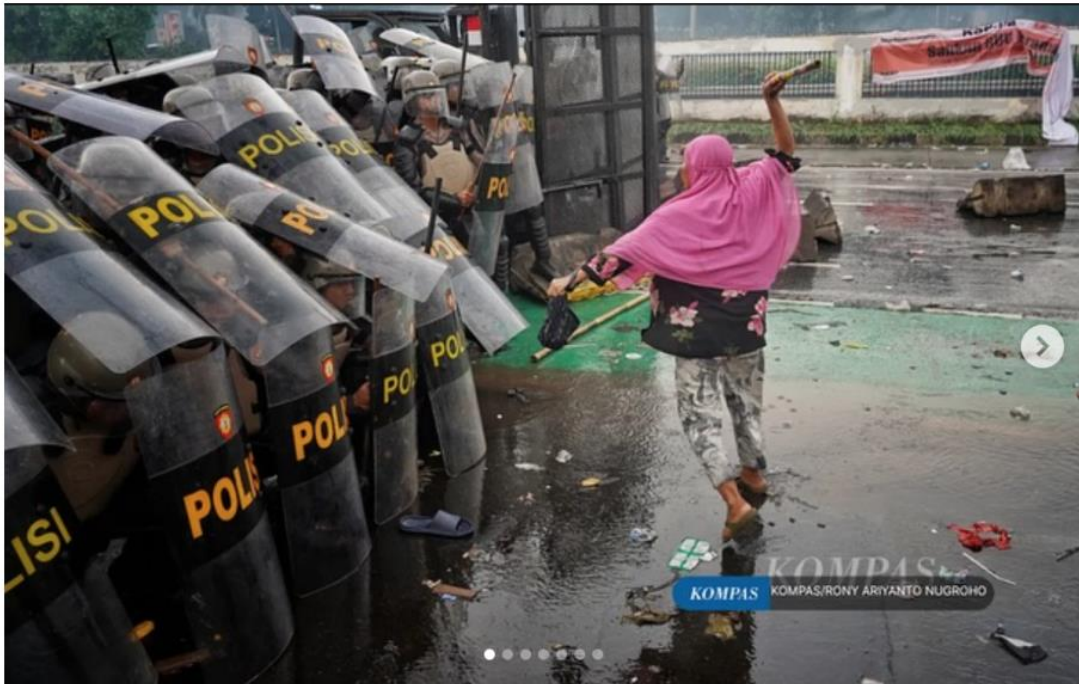


Figure 1. A Woman in A Pink Hijab Confronts A Barricade of Police Shields

Source: [Harian Kompas Instagram post \(2025\)](#)

Photo credit on image: Kompas/Rony Ariyanto Nugroho

For more details, see [Table 1](#).

Table 1. Semiotic Analysis of Photo 1: The Pink-Hijab Figure Facing a Shield Barricade

Denotation	Connotation	Myth/Ideology
A woman wearing a pink hijab is seen from behind moving toward a line of riot-control police (helmets and shields labeled 'POLISI'). She raises an object in her right hand. The road surface is wet with puddles and scattered debris, suggesting an aftermath of disorder or water cannon dispersal.	The tight police line with layered shields connotes state power, authority, and control. The woman standing alone, without protection, connotes an ordinary citizen confronting structural power. The raised hand holding an object signals refusal, anger, or symbolic resistance. The hijab marks a cultural-religious identity that directly encounters the security apparatus in public space.	The photograph produces a myth of the 'mother' as a moral voice: a maternal figure typically associated with domesticity appears as a defender of public values. The dissimilarity between pink and police equipment lends a symbolic touch to the story of the heroism of “ordinary” citizens in the struggle against injustices. Therefore, the war is not merely a physical battle but also a moral story in which citizens request justice from the powerful nation.

In terms of composition, the emphasis of the picture is on the repetitive character of the shield on the left side of the picture to appear as a mass and mechanical force. By contrast, the woman is posed in the middle of contrasting colors and is placed in a very open space. The connotative meaning of power asymmetry, which is structure (policy) and agent (citizen), is reinforced by this trend. At the same time, it is the pink hijab that triggers the typical opposition and implications of pink and femininity; this opposition makes the photo even more memorable and expressive ([Jonaukaite et al., 2021](#)).

3.2. Photo 2: A Defiant Gesture and the Shield Boundary

For more details, see [Figure 2](#).



Figure 2. A Woman in A Pink Hijab Stands with Her Hands on Her Hips Facing A Line of Police

Source: [Harian Kompas Instagram post \(2025\)](#)

Photo credit on image: Kompas/Rony Ariyanto Nugroho

For more details, see [Table 2](#).

Table 2. Semiotic Analysis of Photo 2: A Defiant Gesture and the Shield Boundary

Denotation	Connotation	Myth/Ideology
A woman wearing a pink hijab has her back turned to the camera and her hands on her hips. She is confronted by a narrow line of police officers with shields and sticks. The presence of light smoke or mist and damp pavement implies a mood of disorder or the suppression of a crowd.	The proximity but the shields create an obstacle between the subjects and the government. The hands-on-hips position is culturally interpreted as disobedience, assurance, and rejection. Institutional dominance and civilian weakness are played out by the disparity between the woman and the officers. The woman is made defenseless, with moral courage being the only form of counterattack. The symbolic war is waged by one person as opposed to a group of officers.	The myth of the mother's steadfastness in the photo is naturalized to portray ordinary people who are able to speak up in a social space that is usually dominated by men. The female figure is placed in the middle of 'the people' and 'the state' relationship in which is moral legitimacy proposed for the demand. Aesthetically, one body is opposed to community building, and courage is consequently seen as a civic virtue and not as an emotionality.

In the second photograph, there is no physical contact through which the dramatization can be observed, but through an in-person argument restrained by a controlling device (the shield). The shield as a material sign, as a metaphor for the boundary of an exchange: the citizen is almost near, but it is clear that there is still mediation and restriction to gain authority. The physical gesture is so strong that gender identity is renegotiated again—the woman is not illustrated as a victim; she is subjective in a conflict zone.

3.3. Photo 3: The Indonesian Flag as a Claim to Legitimacy

For more details, see [Figure 3](#).



Figure 3. A Woman in A Pink Hijab Raises the Red-and-White Indonesian Flag in Front of A Police Line: Another Figure Appears to Signal or Direct

Source: [Harian Kompas Instagram post \(2025\)](#)

Photo credit on image: Kompas/Rony Ariyanto Nugroho

For more details, see [Table 3](#).

Table 3. Semiotic Analysis of Photo 3: The Indonesian Flag as a Claim to Legitimacy

Denotation	Connotation	Myth/Ideology
A woman in a pink hijab stands in front of a police line and raises the red-and-white Indonesian flag (Merah Putih). On the right, a man wearing red attributes extends his arm as if directing or signaling. The police remained in a tight formation with shields. The background shows an urban area and wet pavement.	The flag is a symbol of national identity and a guarantee of civic legitimacy. Placing it before the police indicates that the protest is a matter of civil rights and not of disorder. The administration of another character signaling can be deciphered as managing mass emotions or maintaining a safer distance from an encounter. The composition stages a struggle over meaning: the state is represented by the apparatus, while the nation is represented by a shared symbol carried by citizens.	The photograph builds a myth of civic nationalism in which the flag functions as a 'sacred' and 'shared' sign that grants moral authority to whoever carries it. In this myth, the 'mother' figure raising the flag can be read as a personification of Ibu Pertiwi (Motherland), not as a personal identity but as a metaphor of the nation demanding the protection of social justice values. Thus, the conflict is interpreted as a contest over who legitimately represents the nation.

In the red-and-white flag photo, the third, the confrontation was transferred into a discourse of nationhood. The flag can contextualize resistance as patriotism in a chaotic setting and turn the image into a readable and distributable political speech ([Smits & Ros, 2023](#)).

3.4. Photo 4: Physical Clash and a 'Wound' to National Symbols

For more details, see [Figure 4](#).

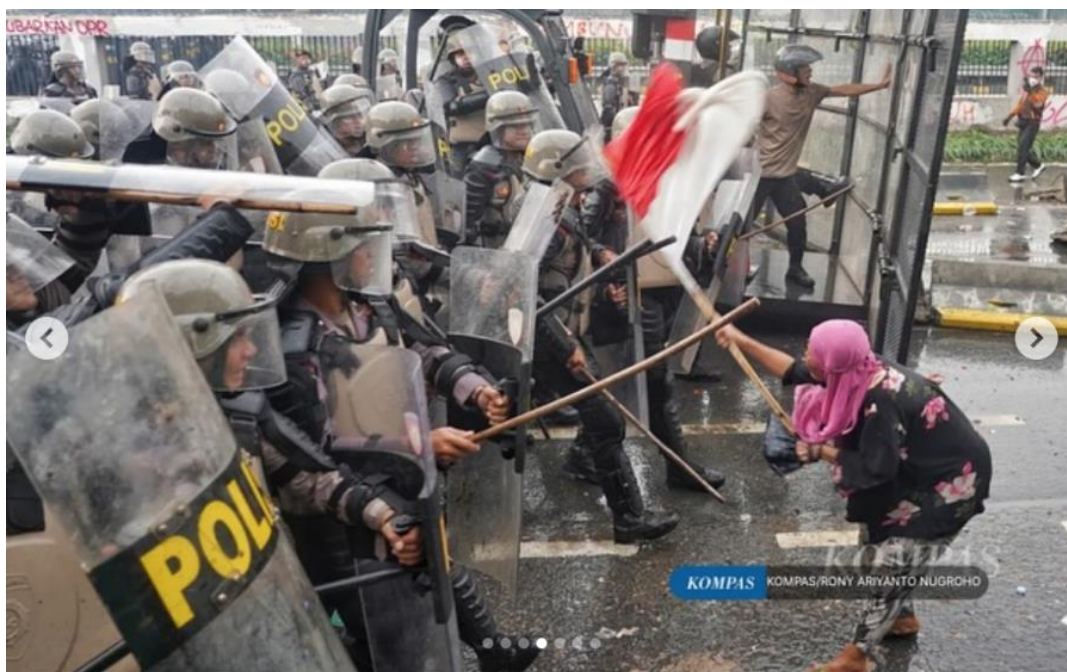


Figure 4. A Woman in A Pink Hijab Bends Down while Holding the Flag and Police Raise Batons

Source: [Harian Kompas Instagram post \(2025\)](#)

Photo credit on image: Kompas/Rony Ariyanto Nugroho

For more details, see [Table 4](#).

Table 4. Semiotic Analysis of Photo 4: Physical Clash and a 'Wound' to National Symbols

Denotation	Connotation	Myth/Ideology
A woman wearing a pink hijab is bent forward while holding the Indonesian flag (Merah Putih). On the left, police officers wearing helmets and shields raise batons toward her. In the background, vehicles and barriers are visible, the street is wet and there are objects scattered everywhere.	Her bent posture suggests vulnerability and being pushed. In contrast with the erect posture and weaponry of the officers, this reaffirms the concepts of dominance and subordination. The fact that the flag was caught in the clash implies a 'symbolic injury' to national values: the flag, a symbol of national unity, is present during the violence. Connotatively, the image situates the citizen's body as a terrain over which structural conflict is fought.	The photo produces a myth of 'citizen sacrifice' and a legitimacy crisis: when the national symbol appears under threat, audiences may read that what is harmed is not only an individual but also national values. The myth operates through visual dramatization—vulnerable body versus instruments of force—inviting a moral reading of who protects the nation and who threatens it. In a media ecology, such images readily become icons because they compress complex conflict into an emotionally charged scene.

The fourth image is the denouement, and displays close bodily contact, with a defenseless civilian body shown. Such a scene may trigger empathy, and an individual should be outraged by the image; this is why the pink-hijab character was labeled a symbol of civic dissent in the mainstream media ([Harahap, 2025](#); [Hestianingsih, 2025](#); [Ramdani, 2025](#)).

3.5. Synthesis: From a Photo Sequence to a Digital Icon

The phrase “photo by photo” suggests that the meaning is built with the assistance of contrast and repetition. First, the pink hijab is a frequent motif, and it reminds the audience of the heroine. Speaking about the topic of color and gender, pink has turned into a feminine and positive shade color; thus its use in conflict situations issues generates dissonance that breaks the expectations and increases the visual attraction (Jonaskaite et al., 2021). This inconsistency can be matched with the name of the online project, Pink Brave, in which courage is also associated with a color that is perceived as tender (Ramdani, 2025).

Second, the police are symbolized with a homogeneous visual image: helmets, shields, and strict groups are composed to produce the impression of a machine grouping. It is this homogeneity that turns the police into an impersonal structure and civilians, especially women in pink, into more personalized objects. The structure-agency opposition makes the moral interpretation, which is characteristic of myths: a weak person against a strong one.

Third, the flag of Indonesia serves as a signifier to attach the incidence to shared imagination. The photo raises an unspoken question when it is presented during a collision between citizens and police: Is the order in the state consistent with the justice to citizens? This query is not made orally but is played artificially by visual drama, and exactly for this reason it can be spread and bargained. Studies on the circulation of iconic photographs via the Web propose that photos can attain new political meanings because they are re-used in new contexts (Smits & Ros, 2023).

Fourth, the depiction of a mother evokes a cultural display of motherhood representation of moral authority. Many cultural backgrounds perceive a mother figure as a protector and a nurturing mother, into a confrontation space she is read as a figure of a guardian of values who chastises power. This schema is converted into the practices of public identification: the news report is more than a story of the figure standing opposed and the heroism of the common people (Harahap, 2025; Hestianingsih, 2025).

Fifth, Instagram distribution approaches the symbolization of photographs faster than ever. Sequential narratives are supported by the carousel format, and the presence of cropping and screenshots can cause an individual frame to lose its context. Pictures on platforms can be easily reassembled into collections and remix setups that enhance specific frames (Rogers, 2021). The engagement-oriented platformization of news may also contribute to increasing the salience of high-contrast frames that may be recontextualized over and above their initial captions (Hase et al., 2023; Smits & Ros, 2023).

This is why the myth that was the outcome of the photographs is not the product of the photos only, but also a product of their speech in the realms of the web. Pink brave is a metalanguage directing the reading of the masses and an effort to spread a myth of moral heroism. On the one hand, the connotative associations described by Barthes tend toward mythology when recurring frequently and routinely in different discursive practices and becoming natural in themselves (Chandler, 2022). These processes may also be regarded in contemporary Instagram visual analysis, where repeated captures, hashtags, and posts are involved in the direction of interpretive frames (Halim & Patriansah, 2023).

Read orchestrates in earlier visual communication discourses the sequence, revealing how moral attention is structured by the presence of salience, contrast, and repetition. The pink hijab serves as the overarching focal point, the formation of the police as a patternatic display of institutional power, and the flag as the means between an individual body and group identity. This shows that the meaning of the Instagram photojournalism is formed not only by the separated objects within the frame but also by compositional relations and the repetition of framing throughout the sequence. Meanwhile, the findings add to the discussions of gender representation by indicating that femininity does not disappear under the coverage of conflicts; on the contrary, it is redefined into civic bravery and maternal legitimacy by the means of circulating platforms and renaming, such as pink brave (Jonaskaite et al., 2021; Kress & van Leeuwen, 2021; Rogers, 2021; Halim & Patriansah, 2023).

3.6. Implications: Photojournalism, Virality, and Platform Logic

A series of photos called *A Woman in a Pink Hijab* describes the contact between photojournalistic practices and the platformization environment. In traditional media, photos are typically supported by textual narratives, whereas on Instagram, it is the major reading that leads to engagement. This transforms the ways news is consumed: viewers have the opportunity to pause the news on a single picture, expand, save, or even repin without the knowledge of the surrounding circumstances. In such an environment, the meaning of photographs is bound to diminish into symbols, which can be found with the press of a button, such as the hashtag *hail down* as symbol of civic bravery, *pink brave*.

Algorithmic curation and attention measures are also required to promote visibility. Content that causes engagement to emerge is more likely to receive favor in platform environments; that is, readable and interesting images have a higher chance of reappearing in both recommendations and feeds. The findings of news platformization mean that editorial choices and news platform exposure patterns are susceptible to the effects of interaction-based distribution (Hase et al., 2023). In this connection, the photos that have contrasting pink and shield, flag, and stick are pictorial specifics that fit in the attention economy and speed of dispersion (Rogers, 2021).

Another implication is linked to the ethics of representation. Visual research methods acknowledge that they are less harmful, protect personality in cases where the personality needs it, and take into account the opportunities for recontextualizing images when they are posted online (Rose, 2022). There is also the issue of media balancing what is informed and what is responsible for representation, particularly when such a person is republishing images without contextual control. It is important in this study that personal identity should be anonymized to minimize the risk of being stigmatized and an analytical issue of signals and the discourse of the general public.

In the context of digital journalism, such discoveries further imply that Instagram photojournalism is a manner of framing, in which visually compressed symbols are able to travel at a higher rate than the accompanying report, which is typically lengthy. It is out of the protest, state force and nationalism where this particular woman in a pink hijab is read in the condensed version. In this regard, the platform not only spreads journalism but also contributes to the intensification of which visual differences are retained, shared, and negotiated on a societal level in the news discourse (Hase et al., 2023; Smits & Ros, 2023).

4. CONCLUSION

This study shows that a sequence of pictures of a woman in a pink hijab, which are published on the Instagram page of Kompas Daily, generates meaning at three levels. On the denotative level, the photos represent a battle between citizens and the police during a mass demonstration in the region of the Indonesian Parliament. The visual means on the connotative level comprise contrasting colors, the formation of barricades, gestures of indignation, and the Indonesian flag, which generate opposite meanings: individualism and structure, citizenship and authority, and femininity and moral courage. The mythical mother symbolizes motherhood and nationalism on the mythical level and naturalizes the myth that the people were the guardians of justice against authority.

Such results confirm that in the Instagram system, photojournalism is not just about the coverage of events but also assists in the creation of easily reproducible, commentable, and shareable social symbols of digital discourse. One can ascribe meaning to a photograph because the context of the platform (carousel format, shared culture, and metrics of engagement) allows the assignment of meaning, which makes the photograph a digital icon.

The research suggests a broader implication: that digital photojournalism on social media operates concurrently through media framing and symbolic circulation. A frame is also powerful not through what it represents, but because platformized circulation enables certain visual contrasts to be more enduring and accessible to a party of identification. The pink hijab, police barricade, and Indonesian flag create a small symbolic vocabulary of ways of talking about gender, citizenship, and resistance in the

public sphere. To scholarship on media and communication, this implies that current photojournalism must be read alongside the conditions of the platform, which facilitates the conversion of photographs into digital icons (Hase et al., 2023; Rogers, 2021; Smits and Ros, 2023).

Ethical Approval

Publicly available social media material was utilized in this research, and no direct contact with the participants was performed. In this way, one did not have to seek official ethical permission. The individuality of the Figure in the photos is not explained by the analysis; instead, the focus is on the meaning of representation in terms of photojournalism.

Informed Consent Statement

There is no use of informed consent, since no personal data were gathered and no confidential documentation was used in the study.

Authors' Contributions

MRD was the conceptualizer of the study and headed data collection and analysis. BRS worked on the design of methods and editing. SSP did the synthesis of literature and preparation of manuscripts. The final manuscript was approved by all the authors.

Disclosure statement

The authors declare no conflicts of interest.

Data Availability Statement

The information is obtained through a publicly available Instagram post on Harian Kompas. The analytic notes provided by the corresponding author on request.

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Notes on Contributors

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