CHESTER : Art and Design Journal
Volume 02 No. 02 Month 2026
e-ISSN : 3123-3759

THREE COLORS, THREE FINGERS: A SEMIOTIC AND INTERTEXTUAL ANALYSIS OF A PROTEST POSTER IN INDONESIA (2026) AND ITS LINEAGE FROM THE HUNGER GAMES

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DOI: https://doi.org/10.30651/cadj.v2i2.34378

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Paper received: 31-10-2026 Revised: 01-11-2026 Published: 01-11-2026

ABSTRACT

Protest symbols often travel from one setting to another, and popular culture is one of their sources. This study analyzes a poster used around the #IndonesiaSadar demonstrations of 28 October 2026. The poster joins three vertical color fields, which are green, blue, and red, with three hands that give the three-finger salute. The study combines visual analysis of two images that the author supplied with documentary analysis of eight Indonesian news reports and international reports on the salute in Thailand and Myanmar. The concepts of the emblem gesture, intertextuality, color as a semiotic mode, and anchoring guide the interpretation. The findings show five patterns. The color fields have equal width, and the blue and red are pure screen primaries in the plain version. The poster has a symmetrical triptych layout in which the central hand is about 1.3 times larger than the side hands. The gesture comes from the novel and film The Hunger Games, and it traveled through protests in Thailand and Myanmar before it reached Indonesia. All eight reports named this source. The hashtag, an explanation by a student executive body, and a three-part slogan anchor the meaning locally. The number three recurs in colors, hands, fingers, and slogans. The study offers implications for designers of protest and campaign posters. The findings rest on the images and on news descriptions, and the origin of the images needs confirmation.

Keyword: Emblem Gesture, Intertextuality, Poster Design, Protest Symbols, Three-Finger Salute

INTRODUCTION

Protest symbols seldom start from nothing. They borrow from earlier symbols, from flags, and from popular culture. In the last week of October 2026, a poster with three vertical color fields and three raised hands circulated around the #IndonesiaSadar demonstrations, which students and civil society groups held on 28 October 2026, the 98th Sumpah Pemuda day (Kontan, 2026, Suara.com, 2026). The same gesture, known as the three-finger salute, appeared in demonstrations in several cities. Figure 2 shows two images that the author supplied. Image (a) is a plain field of green, blue, and red. Image (b) is the poster with the hashtag #IndonesiaSadar.

Two questions arise for visual communication design. The first is how such a poster is built, in color, layout, and gesture. The second is how its meaning is fixed, because a gesture and a set of colors have no single meaning on their own. Reports before the demonstrations had linked the three colors to football supporter groups, to a three-word reading, and to the colored symbols of August 2025, and they stated that the meaning was unconfirmed (Periskop, 2026, Radar Solo, 2026, Indonesians.id, 2026). Kontan (2026) noted that the three-finger symbol has no single universal meaning and that its specific meaning depends on the group that uses it.

The gesture has a known source. Eight Indonesian reports, which this study analyzes, name the film and novel The Hunger Games as the origin of the three-finger salute. In the story, the gesture first means thanks, admiration, and farewell, and it later becomes a sign of rebellion against a totalitarian regime (NBC News, 2014, Inquirer.net, 2014). Protesters adopted it in Thailand after the coup of May 2014 (Fast Company, 2021) and in Myanmar in 2021 (Fast Company, 2021, CBS News, 2021). Its arrival in Indonesia in 2026 continues this chain of reuse.

Several concepts help to read the case. Ekman and Friesen (1969) describe emblems, which are gestures with a direct verbal translation that members of a culture know. Kendon (2004) treats gesture as part of utterance. Kristeva (1980) describes intertextuality, in which every text is built from other texts. Kress and van Leeuwen (2002) describe color as a semiotic mode, and Kress and van Leeuwen (2006) describe the composition of images. Barthes (1977) explains that text anchors the meaning of an image. Gerbaudo (2012) describes how symbols and gestures help to coordinate crowds and link online and street action, and Jenkins et al. (2016) describe how young activists use popular culture as a shared resource. In Indonesia, studies have described how the pink and green of August 2025 gained meaning through events and participation (Aziz et al., 2026, Ayuningtyas et al., 2026). Studies in Chester treat color and visual form as signs for audiences (Setiyawan et al., 2025, Faqih & Nasrillah, 2026).

This study aims to describe the construction of the poster and the plain tricolor field, to trace the lineage of the three-finger salute from The Hunger Games to Indonesia, and to explain how the meaning of the poster is anchored. It also draws implications for designers of protest and campaign posters.

RESEARCH METHOD

Research Design

This study combines visual analysis with documentary analysis. Visual analysis follows the attention to composition and social context that Rose (2016) describes. Document analysis examines and interprets documents to produce understanding (Bowen, 2009). The study does not use interviews or surveys of its own.

Images and Reports

The images are two files that the author supplied. Image (a) is a plain field of three vertical bands. Image (b) is a poster with three panels, three hands in line art, and the hashtag #IndonesiaSadar. The source and date of both images need confirmation by the author, and this study does not claim that they are official material of the organizers. The reports are eight Indonesian news reports published from 27 to 29 October 2026 that explain the three-finger symbol, and six international reports from 2014 to 2021 on the salute in Thailand and Myanmar. The researcher found the reports through searches in Indonesian and English.

Measures and Coding

The study measured the median color of each color field, the contrast ratio of white text and lines against the fields with the formula of the Web Content Accessibility Guidelines 2.1 (Kirkpatrick et al., 2018), the height of each hand in pixels, and the position and size of the hashtag. Line pixels are thin and blended, so the contrast of lines is approximate. The researcher coded each Indonesian report for three features. These are the origin named

for the gesture, the source of the explanation of its meaning, and statements about the limits of its meaning. The researcher then grouped the findings into patterns by following thematic analysis (Braun & Clarke, 2006). Figure 1 shows the steps.



Figure 1. Analytical framework of the study

Trustworthiness and Limits

The study applies the criteria of Tracy (2010). Transparency is pursued by stating the measures and the codes. Credibility is pursued by tying each claim to a measurement or a named source. The study has clear limits. The origin of the images is unconfirmed, and the study cannot say whether the poster was made by organizers or by others. The reports are recent. The counts describe this small corpus only.

RESULTS AND DISCUSSION

Figure 2 shows the two images, and Table 1 gives the measurements. Figure 3 and Table 2 show the lineage of the gesture. Table 3 shows the coding of the Indonesian reports. The sections below describe five patterns.

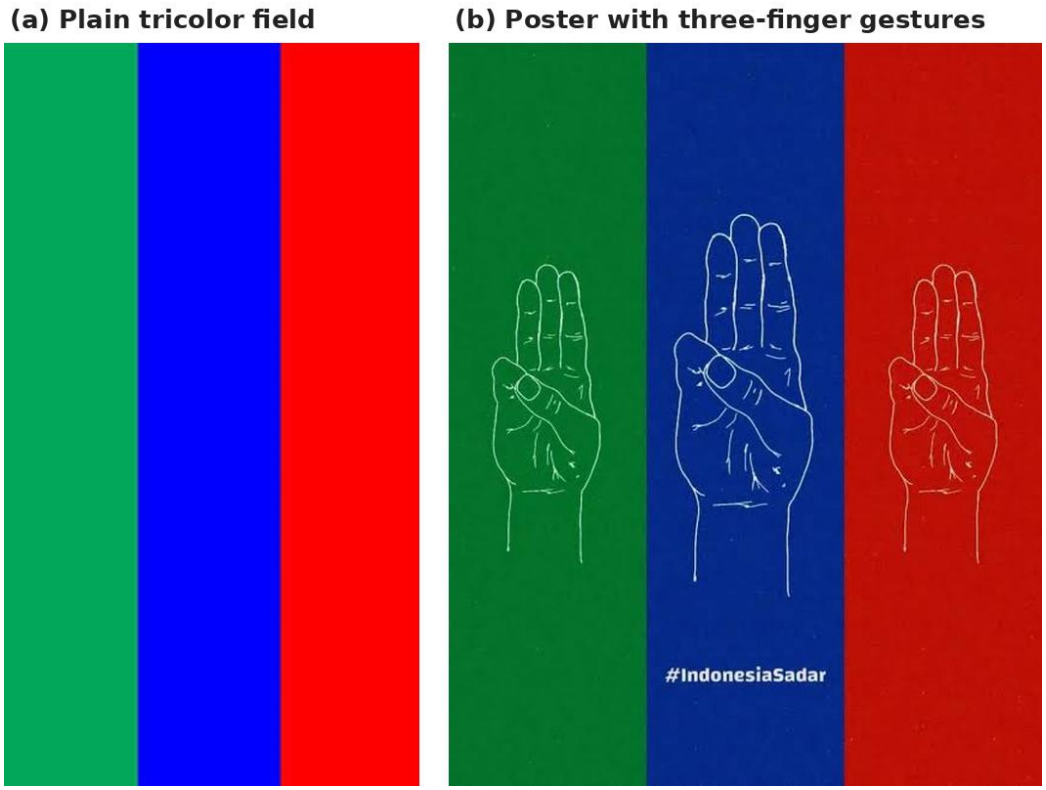


Figure 2. Images supplied by the author: (a) a plain tricolor field and (b) a poster with three-finger gestures and the hashtag #IndonesiaSadar. Origin and permission to be confirmed

Table 1. Measurements from the two images

Feature	Image (a), plain field	Image (b), poster
Number and width of color fields	Three, of equal width	Three, of equal width
Median color of green field (RGB)	1, 168, 90	4, 115, 43
Median color of blue field (RGB)	0, 0, 254	5, 41, 138
Median color of red field (RGB)	254, 0, 0	190, 16, 7
Height of side hands and center hand (pixels)	Not applicable	247 and 318. Ratio about 1.3
Contrast of light line against field	Not applicable	Green about 4.2, blue about 7.2, red about 3.1 (to 1, approximate)
Hashtag	Not applicable	White, centered below the hands. Contrast on blue 12.4 to 1. Cap height about 2 percent of poster height

Pattern 1: A Flag-Like Field of Three Colors

The plain field has three vertical bands of equal width. In the plain version, the blue and the red are at full screen intensity, with median values of RGB 0, 0, 254 and RGB 254, 0, 0, and the green is a mid-intensity green of RGB 1, 168, 90 (Table 1). Blue and red at full intensity are two of the three additive primaries that screens use. This is an observation. The study does not know whether it was intended. The vertical triband is also the format of flags such as those of France and Italy, so the field reads as a flag without an emblem.

The poster uses the same three fields in deeper tones, with a median green of RGB 4, 115, 43, a blue of RGB 5, 41, 138, and a red of RGB 190, 16, 7. The deeper tones suit a poster in which white line art must stand out. The two images show that the same colors can appear in a pure form and in a poster form. Neither image states what the colors mean. Reports before the demonstrations offered several readings and said they were unconfirmed (Periskop, 2026, Indonesians.id, 2026). Setiyawan et al. (2025) show that color acts as a sign in Indonesian campaigns, and here the sign has been open to readings.

Pattern 2: A Symmetrical Triptych with a Dominant Center

The poster has three panels of equal width, and each panel holds one hand in white line art. The side hands measure 247 pixels in height, and the center hand measures 318 pixels, which is about 1.3 times larger (Table 1). The hashtag sits at the center of the lower edge. Kress and van Leeuwen (2006) explain that in a centered composition, the central element is the nucleus and the elements on the sides are subordinate. The poster therefore gives priority to the center hand and the blue field, and it presents the green and red hands as companions. The symmetry gives a sense of balance and of collective, since the same gesture is repeated three times.

The line art has a limit. The light lines contrast with the blue field at about 7.2 to 1, with the green field at about 4.2 to 1, and with the red field at about 3.1 to 1. The red panel is the weakest. The hashtag is white on blue, with a contrast of 12.4 to 1, but its cap height is only about 2 percent of the poster height, so it may be hard to read when the poster is reduced for a phone screen. This is a design observation and not a test with viewers.

Pattern 3: A Gesture from a Fictional World

The gesture in the poster is the three-finger salute. Kontan (2026) describes it as raising the index, middle, and ring fingers while the other fingers are bent. Fast Company (2021) describes the thumb as crossing over to rest on the pinky. In terms of Ekman and Friesen (1969), it is an emblem, a gesture with a meaning that a community has learned. All eight Indonesian reports name The Hunger Games as the source of the emblem (Table 3). In the story, the gesture first means thanks, admiration, and goodbye to someone loved, and it grows into a sign of uprising against a wealthy, totalitarian regime (NBC News, 2014, Inquirer.net, 2014).

The meaning of the gesture therefore comes from a fictional text, and its force in protest comes from the audience's familiarity with that text. Kristeva (1980) describes how a text takes meaning from the texts it refers to. Jenkins et al. (2016) show that young activists use popular culture as a shared language. The poster uses this language. A viewer who knows the story reads the gesture as resistance to a tyrannical power, and a viewer who

does not know the story may read it as a gesture of unknown meaning. Kontan (2026) makes the second point, that the specific meaning depends on the group that uses the symbol.

Table 2. The chain of reuse of the three-finger salute

Stage	Setting	Use or meaning of the salute	Source
Fiction	The Hunger Games, novel and film	Thanks, admiration, farewell. Later a sign of rebellion	NBC News (2014), Inquirer.net (2014)
May 2014	Thailand, after a military coup	Silent defiance. The army warned that showing it in a group of more than five was against the law	Inquirer.net (2014), Fast Company (2021)
2020	Thai student protests	Salute during the national anthem and at rallies	Al Jazeera (2020), Inquirer.net (2020)
Feb 2021	Myanmar anti-coup protests	Adopted from Thailand. Used to attract attention abroad	Fast Company (2021), CBS News (2021)
20 and 22 Oct 2026	Tugu Tani, Jakarta. Semarang	Salute with the song The Hanging Tree. Demonstrators raised the salute	IDN Times (2026), Mediakompeten (2026)
28 Oct 2026	#IndonesiaSadar, Bundaran HI	Solidarity, resistance, freedom, equality, brotherhood	Suara.com (2026), Kontan (2026)

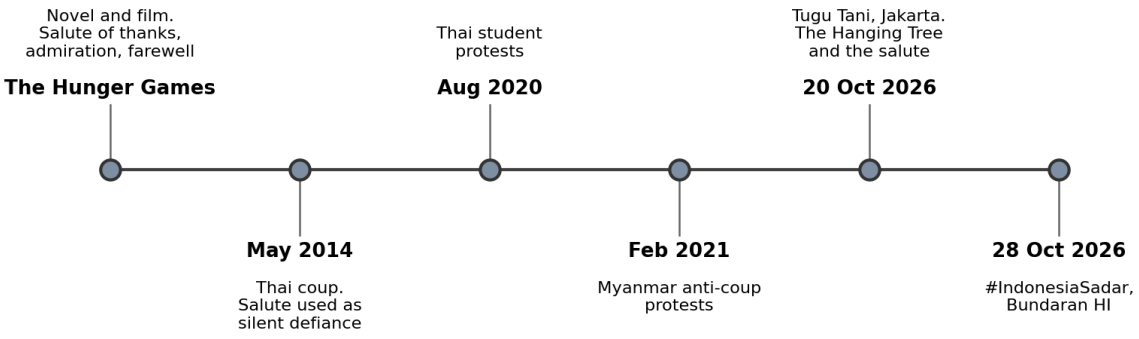


Figure 3. Chain of reuse of the three-finger salute (not to scale)

Pattern 4: A Chain of Reuse across Borders

Table 2 and Figure 3 show a chain. The salute moved from fiction to the streets of Bangkok in May 2014, after a military coup. A report from that time stated that the army warned that showing the salute in a group of more than five people was against the law (Inquirer.net, 2014). It then appeared in Thai student protests in 2020 (Al Jazeera, 2020) and in Myanmar in 2021, where it was inspired by the Thai movement (Fast Company, 2021). A Myanmar dissident told CBS News that people used the symbol on purpose to draw the attention of audiences in the United States (CBS News, 2021). The symbol therefore also travels as a design for global audiences.

The chain also shows that the meaning shifts at each stage. In Thailand, some protesters read the three fingers as a nod to the French revolutionary motto of liberty, equality, and fraternity (Inquirer.net, 2014). In Indonesia, Suara.com (2026) and Brilio (2026) report that BEM UI linked the salute to freedom, equality, and brotherhood. The two readings are close. This study does not claim a direct link between them. It shows that a reading of the gesture as a trio of values appears in both settings.

Pattern 5: Local Text Anchors the Imported Gesture

Barthes (1977) explains that text anchors an image and fixes one meaning among many. In this case, local text did the anchoring in three forms. The first is the hashtag #IndonesiaSadar on the poster, where sadar means aware or conscious. The second is the explanation on the official Instagram account of BEM UI, which Suara.com (2026), Brilio (2026), and Harian Disway (2026) cite. The third is the slogan sadar dipalak, sadar dibakar, sadar

dimiskinkan, which means aware of being extorted, aware of being burned, aware of being impoverished, and which Medcom.id (2026) links to the three-finger salute in this action. The slogan has three parts, as the gesture has three fingers.

Table 3. Coding of the eight Indonesian reports

Report	Names The Hunger Games	Cites BEM UI explanation	Other content
Kontan (2026)	Yes	Not stated	Describes the fingers. Meaning is not universal and depends on the group
Medcom.id (2026)	Yes	Not stated	Links the salute to a three-part slogan. Mentions Myanmar
IDN Times (2026)	Yes	Not stated	The Hanging Tree with the salute at Tugu Tani. Indonesia is not the first country
Suara.com (2026)	Yes	Yes	Freedom, equality, brotherhood
Jurnaba (2026)	Yes	Not stated	Action titled Tepati atau Pergi. Three pillars of freedom, equality, fraternity
Mediakompeten (2026)	Yes	Not stated	Groups shared the symbol on Instagram. No single meaning
Brilio (2026)	Yes	Yes	Freedom, equality, brotherhood. Linked to the youth movement
Harian Disway (2026)	Yes	Yes	Explains the salute from the official account

The anchoring changes the status of the symbol. The three colors, in the reports before the demonstrations, had no confirmed meaning (Periskop, 2026, Indonesians.id, 2026). The poster in Figure 2b joins the three colors with the hashtag. If the poster is official material of the organizers, it would anchor the colors to the action. The author needs to confirm the origin of the poster before this claim can be made. The word sadar also resonates with the idea of consciousness-raising that Freire (1970) describes as conscientization. This is a reading, and the sources do not state it.

Discussion: Intertextuality and Local Meaning

The case shows a layered text. The poster combines a fictional gesture, a regional chain of protest use, a flag-like color format, and local words. This fits the idea of intertextuality (Kristeva, 1980). It also fits the observation of Gerbaudo (2012) that symbols and gestures help to coordinate crowds and to link the street with social media. A raised hand takes little effort and can be photographed and shared. The poster itself repeats the gesture three times, which gives a ready image for social media.

The number three recurs at several levels. There are three colors, three panels, three hands, and three raised fingers on each hand. The slogan has three parts, and the reading of the gesture has three values. The study does not know whether this was planned. The repetition gives the symbol a simple structure that is easy to recall and to copy. Reports on earlier symbols in Indonesia show that simple, copyable symbols can spread widely (Aziz et al., 2026).

The borrowed gesture also carries a frame. In the fiction, the gesture opposes an authoritarian capital. Using it in Indonesia may suggest to viewers that the government is authoritarian. This is a possible effect, and the study has no audience data. A headline of RM.id (2026) states that the government is not anti-criticism, which shows that such a frame was contested. Designers who borrow a symbol also borrow the frame that comes with it.

Implications for Design Practice and Education

Five implications follow. First, designers should choose how the meaning of a symbol will be fixed and should place the anchor where viewers can read it. The hashtag in the poster is small, and a larger hashtag would help on small screens. Second, designers should check the contrast of thin line art on every color field, because the red panel has the lowest contrast. Third, designers should use composition to set priority, as the poster does with a larger center hand. Fourth, designers who borrow a symbol from popular culture should check what the

original means, since the meaning and the frame come with it. Fifth, teachers can use the lineage in Figure 3 as an exercise in tracing how a symbol changes as it travels.

Limitations

The study has clear limits. The origin, date, and permission of the two images are unconfirmed. The study analyzes two images and fourteen reports. The reports are recent, and the meaning of the symbol may change. The contrast of line art is approximate because the lines are thin. The readings of intent are possible readings. Future studies can confirm the origin of the poster, interview its makers and users, follow how the symbol changes after the demonstrations, and test how viewers read the colors and the gesture.

CONCLUSION

This study analyzed a protest poster that joins three color fields with the three-finger salute, in the context of the #IndonesiaSadar demonstrations of 28 October 2026. The poster has a symmetrical triptych with a dominant center. The plain tricolor field is flag-like and uses full-intensity blue and red. The gesture comes from The Hunger Games, and all eight Indonesian reports name this source. It reached Indonesia through a chain of reuse in Thailand and Myanmar. Local text anchors the gesture, in the hashtag, an explanation of a student executive body, and a three-part slogan.

The study contributes a reading of a protest poster through color, composition, gesture, intertextuality, and anchoring, and it gives implications for designers. Future research should confirm the origin of the poster, follow the symbol over time, and test how audiences read it.

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