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## **A Multimodal Discourse Analysis on Street Graffiti about Indonesian Police**

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### **Abstract**

The purpose of this writing is to uncover how graffiti can multimodally represent Indonesian police and create ideology through the use of its textual and visual element. This writing is descriptive qualitative research with multimodal discourse analysis approach. The data of this research are collected through the internet, as the real graffiti have been erased from the real-life locations. The data of this research consist of virtual images and sentences of the graffiti that have been documented. The data are analysed through the use of Gunther Kress and Theo van Leeuwen's multimodal discourse analysis theory of the representational meta-functions, and Michael Halliday's ideational meta-functions. The analysis is divided into textual and visual analysis. The result of the analysis shows that the graffiti represented ideologies that Indonesian police is easily corrupt, enemy of the people, and does not accept critique from the public by the use of specific visuals and words. The graffiti that are used as the data of this research are forms of the creators' ideologies toward Indonesian police.

**Keywords:** Graffiti, ideology, Indonesian police, meta-functions, multimodal discourse analysis

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## 1. Introduction

Many interpretations of texts are shaped not only by words but also by the integration of other elements like images, film, video, and sound (Paltridge, 2012). A perspective that analyses how texts utilize multiple modes other than traditional language is referred to as a multimodal approach (Paltridge, 2012). According to Rajistha & Claria (2023), multimodal discourse is closely related to semiotic approach. Semiotics approach emphasizes how meaning is created and constructed in the communication process and states that semiotic acts and products are formed through the history, culture, and social use of signs (Rajistha & Claria, 2023).

One example of such multimodal text is graffiti. Graffiti is painting on the wall that uses a composition of colour, line, shape, and volume to write certain words, symbols, or sentences (Jupri, 2022). Graffiti, as a work of art, is the act of drawing, writing, and spontaneously incising expressions to make unique visualizations which are unique in various forms, formats, and characters from the context of local social and cultural situations (Jupri, 2022). Many of these multimodal text examples are done on public and private property. According to Indonesian law, this act is considered a criminal activity of vandalism, which is why most of the graffiti, especially the sensitive ones, does not last long as the authority will have them erased as soon as possible. According to Jupri (2019) Graffiti is usually perceived as physical degradation, especially on public. Nevertheless, these physical interventions voice political stances and map power relations that are not expressed anywhere else, and for that reason, deserve documentation and analysis (Debras, 2019).

The art of graffiti, especially ones made with political context, is often the expression of specific social group that want their opinion to be heard. This is due to the fact that not everyone has the chance to speak up about their opinion to the authority, so some people may turn to vandalism to catch the attention of the authority. In this sense, graffiti can be seen as a form of political discourse, competing with political statements from other discourses (Debras, 2019). The political functions of graffiti have long been identified. Political groups could use graffiti as a communication tool, and the majority of themes for graffiti are associated with labour conditions, freedom, political power, unemployment, religious thought, and civil rights. In another word, graffiti could be used as a media to express one's ideology about something, as ideology is the main framework used to organize various concepts and influences, shaping the beliefs of a group (Asidiky & Vindy, 2020).

Among the vast majority of topic that graffiti covers, this research focuses on graffiti with Indonesian police as its topic. There are some graffiti that represent Indonesian police to have certain kind of quality, sometimes negative, to the public. Police has the responsibility to protect the people and to make sure that the law is abided by the citizen. It is a duty of every policeman in Indonesia as the law enforcer of the country. Yet sometimes, there are instances where Indonesian police does not follow the procedures that is created for them.

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An example of this would be how some traffic policeman accepts bribery money from the people as a peace offering for not forwarding their case to the court for violating traffic regulations. Another example would be the *kanjuruhan* tragedy of 2022. It is an unfortunate event where some police officers utilized tear gas to the citizen during a soccer match when the utilization of tear gas was forbidden to be used. These examples create some ideologies about Indonesian police that some citizens have begun to accept. This research focuses on how those ideologies are created through the use of visual and textual elements in graffiti using multimodal discourse analysis approach.

There are several linguistic researches that analyse discourses using graffiti as data. A multimodal study on graffiti entitled “Analysis of Graffiti in State University of Malang, East Java, Indonesia” (Jupri, 2022) was focused on analysing the graffiti found in the area of State University of Malang. This research applied ethnography research in observing and/or interacting with the research participants in their real-life environment. The researcher found that the graffiti in the surrounding of State University of Malang (UM) are categorized into: tags graffiti, latrinalia graffiti, humorous graffiti, declarative graffiti, and conversational graffiti. Another research entitled “Symbolic Functions of Graffiti in Padang City of Indonesia: Critical Linguistic Landscape Studies” (Yendra et al., 2020) examines language in written form that is visible as graffiti in the Padang city. The study uses critical discourse analysis approach. The result shows that graffiti in Padang city landscapes accomplished two principal symbolic functions. The first function was as a medium of demonstration in which providing space for marginalized expression with the opportunity to voice controversial ideas publicly, and the second function was as social critics in which providing input into the public discourse that is not concerned by other conventional media. An international study entitled “Political graffiti in May 2018 at Nanterre University: A linguistic ethnographic analysis” (Debras, 2019) studies a systematic analysis of more than 500 physical interventions on the campus during that period, in order to identify the functions of graffiti as political discourse. The study revealed that the graffiti conveyed resistance, reclaimed the university's identity, and made its presence known on the campus. It also initiated a conversation with local and national authorities, while linking the movement to a broader network of historical events and places of political resistance.

This research uses the mentioned previous researches as references in order to carry out this study. The previous researches used graffiti as the data of the researches, yet none of them have studied the graffiti using multimodal discourse analysis perspective. Also, none of the researches above have chosen specific topic such as the Indonesian police. This research fills the gap of the previous researches opens a new perspective of visual and textual analysis of graffiti as a form of discourse in linguistic study. According to the research entitled “Analysis of Graffiti in State University of Malang, East Java, Indonesia” (Jupri, 2022), this research fills the gap where this research does not only analyse the superficial elements such as the category of the graffiti, this research further the depth by analysing

the meaning and social context of the graffiti. Referring to the second research entitled “Symbolic Functions of Graffiti in Padang City of Indonesia: Critical Linguistic Landscape Studies” (Yendra et al., 2020), this research fills the gap where this research only analyses the critical value of the graffiti but didn’t analyse the ideology that the graffiti delivered to the public. Finally, according to the research entitled “Political graffiti in May 2018 at Nanterre University: A linguistic ethnographic analysis” (Debras, 2019), this research fills the gap where this research analyses the data by using multimodal approach, which give the readers more insight about how ideology and meaning can be created in the graffiti. This research will give us a better understanding about how Indonesian police is represented by the ideologies that are created by the graffiti. This research focuses on analysing graffiti about Indonesian police by using multimodal discourse analysis approach to analyse the language and visual elements in the graffiti to reveal the ideologies behind them and how they are created.

The aim of this research is limited to the analysis of text and visual elements using multimodal discourse analysis approach. This study uses the representational meta-functions and the ideational meta-functions theory to analyse the data. The representational meta-function analysis includes looking into every visual element in the graffiti and analysing them based on representational meta-function theory. The ideational meta-function analysis includes using transitivity theory to analyse the sentences in the graffiti.

### ***1.1. Research questions***

- 1) How do the visual and textual elements organized to convey the messages in the graffiti?
- 2) What are the ideologies that are created from the graffiti?

## **2. Review of Literature**

### ***2.1. Multimodal discourse analysis***

Multimodal discourse analysis is a study in discourse analysis that extends the study of language by including other mediums such as images, scientific, symbolism, gesture, action, music, and sound (Farid Agustian et al., 2023). Multimodal discourse analysis refers to the combination of writing, speaking, visualization, sound, music, and many other communication elements (Ventola et al., 2004). It is an approach that pays attention to two or more different modes that are combined to create meaning in multimodal text (Islamicus et al., 2021).

Kress & Leeuwen (2021) suggested a social semiotic method based on Halliday & Matthiessen’s (2004) theory in studying visual grammar. The three meta-functions of Halliday and Matthiessen (ideational, interpersonal, and textual meta-functions) are adjusted in Kress and Leeuwen’s method as representational, interactive, and compositional meta-

function. These three meta-functions can be used as tools to analyse multimodal discourse from different perspectives based on the research's needs.

### ***2.1.1. Representational meta-function***

Paltridge (2012) states that the representational meta-function is how meaning is visually realized to express aspects of the real world. Representational meaning refers to how relationships between objects are represented. Kress & Leeuwen (2021) have classified representational meaning into two distinct categories. The first is conceptual representation and the second is narrative representation. Narrative representation sees visual communication as unfolding actions and events, the process of change, and transitory spatial arrangement. Meanwhile, conceptual representation refers to the aspect of visual communication that focuses on how meanings related to concepts, relationships, states, and existence are visually realized.

#### ***2.1.1.1. Narrative representation***

Narrative representation is realized by the use of vectors in visual communication. Vector is the element that forms diagonal lines within a visual communication (Kress & Leeuwen, 2021). It refers to the elements that form diagonals connecting objects or elements in the visual representation. The presence or absence of vectors can help determine whether a representation is more aligned with a narrative structure (Putra Afriansyah, 2023). Narrative representation includes action processes, reaction processes, mental processes, and conversion processes. By using this concept, the researcher can categorize the graffiti and analyse what is the meaning of the graffiti according to the action that is visually represented in the graffiti.

##### ***2.1.1.1.1. Action process***

The action process is divided into two categories. The first one is where one or more participants and an action exist visually and are connected by a vector. The vector in this process is realized through the actions the participants are doing. Such an action process is called a transactional action process (Kress & Leeuwen, 2021).



*Image 1. Example of Transactional Action Process*

The picture above is an example of a transactional action process. In this example, a woman can be seen holding a man in her arms. The woman in the image is connected to the man because they are connected by the woman's action to the man, which is hugging. Such action acts as the vector of this image.



*Image 2. Example of Non-Transactional Action Process*

The picture above is an example of a non-transactional process. The figure seems to be aiming his bow in a particular direction. The action of aiming his bow toward a direction acts as the vector of this image. Since the image has no target of which he is aiming, the image has no transactional process because there is no goal within the image. Thus, such an action process is called a non-transactional image.

#### ***2.1.1.1.2. Reactional process***

The reaction process is when an eyeline, such as a glance, by one or more participants, creates a vector that connects those participants. This process is different from the action process as the vector is formed by only the gaze of the object in an image (Kress & Leeuwen, 2021).



*Image 3. Example of Reactional Process*

#### ***2.1.1.1.3. Mental and speech process***

A mental process is where thought or dialogue is connected to a participant by a vector. The vector usually indicates the source of thought or dialogue that relates them to one another within an image (Kress & Leeuwen, 2021).

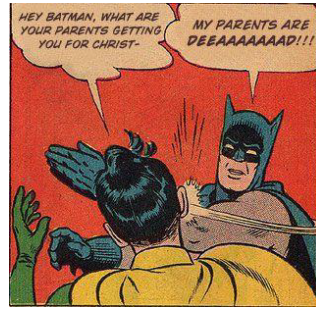


Image 4. Example of Mental and Speech Process

#### 2.1.1.1.4. Conversion process

The conversion process is where each participant is both the actor and a goal and is connected. It is a chain of participants where each is both an actor and a goal concerning one another. The vector in this process connects more than two participants to form a relationship (Kress & Leeuwen, 2021).



Image 5. Example of Conversion Process

#### 2.1.1.2. Conceptual representation

Conceptual representation refers to the aspect of visual communication that focuses on how meanings related to concepts, relationships, states, and existence are visually realized (Kress & Leeuwen, 2021). Conceptual representation is realized through classificational processes, analytical processes, and symbolic processes. Each of these processes give an idea of how an image represent something. By narrowing down the graffiti with these categories, the researcher will be able to realize the meaning behind the concept of the visual in the graffiti.

##### 2.1.1.2.1. Classificational process

Classificational processes relate participants to each other in terms of a kind of relation. It realizes that at least one set of participants will play the role of subordinates concerning at least one other participant who is the superordinate in visual communication (Kress & Leeuwen, 2021).



*Image 6. Example of Classificational Process*

#### ***2.1.1.2.2. Analytical process***

The analytical process relates participants of visual communication in terms of a part-whole structure. They involve two kinds of participants: one carrier (the whole) and any number of possessive attributes (the parts) (Kress & Leeuwen, 2021). This process involves showing a part of something to be owned by another entity. The entity itself may be a living or a non-living thing for as long as it represents something by showing a part of it.



*Image 7. Example of Analytical Process*

#### ***2.1.1.2.3. Symbolic process***

Symbolic processes are about what a participant means or is as depicted in visual communication (Kress & Leeuwen, 2021). The picture below is an example of a symbolic process. The medallion next to the old man on the left side is a purple heart medallion, which only those who fought and wonder or were killed in a war for the United States. The existence of the medallion within the image gives a symbolic meaning that the old man next to the medallion had fought as a soldier for the United States and was wounded at a point in his life.



Image 8. Example of Symbolic Process

### 2.1.2. Ideational meta-function

Ideational meanings are meanings about phenomena – about things (living and non-living, abstract and concrete), about goings on (what the things are or do) and the circumstances surrounding these happenings and doings (Khajati, 2021). These meanings are realised in wordings through transitivity, which includes participants, processes and circumstances. The transitivity system construes the world of experience into a manageable set of process types (Rifki & Usman, 2021). There are various process types, which grammatically classified into material, mental, and relational, verbal, behavioural, and existential process (Rifki & Usman, 2021).

Material Processes are processes of material doing. They express the notion that some entity physically does something which may be done to some other entity such as eating, drinking, and holding something. Mental Processes are ones of senses: feeling, thinking, or perceiving. Behavioral processes are processes of physiological and psychological behaviour. Verbal Processes are processes of saying, or more accurately, of symbolically signalling. Existential Processes are processes of existence. It is an act of existing as an entity in the world. The relational process is the process that involves states of being. This process is subclassified into two kinds, which are identifying and attributive processes. Circumstances answer the question of when, where, why, how, and how many (Khajati, 2021). By using this concept, the researcher can analyse how meaning and ideology is created in the textual elements of the graffiti by looking into the words in each clause of the graffiti. Each word will then be categorized according to their use in the sentence to determine the meaning and purpose of the words that created ideology in the graffiti.

### 3. Method

This research applies a qualitative descriptive method. It is a method that focuses on the analysis of non-numeric data to understand concepts, opinions, or experiences through comprehensive observation of an object. According to Creswell & Poth (2016) this method is a process of understanding a social or human problem through methodological tradition of inquiry. Qualitative research is considered descriptive if the research is focusing on the

process, meaning, and understanding that are acquired from words or pictures (Creswell & Poth, 2016).

The data of this research is three graffiti about Indonesian police that was documented on the internet. The source of the data is the websites that documented the data on the internet. The data for this research have to fulfil some criteria in order to be qualified to be used as data for this research. The first criteria are that the data have to consist visual elements in the form of graffiti, and textual elements in the form of clause or sentence. The second criteria are the data have to consist commentary about Indonesian police, which have the possibility to deliver the ideology of the graffiti's creator, as these criteria are related to the first criteria because ideology can be realized through words and visuals. The last criteria are the data have to be originated from Indonesia, as this research covers how Indonesian police is represented multimodally by graffiti, because people have different perspectives depending on the polices in different regions.

Four steps were taken to collect the necessary data for this research. The first step is to access the internet. The second step involves searching for three relevant graffiti that were found on the internet. The third step is to download the selected data into a device. The data is downloaded in the form of JPG and PNG images. Lastly, the fourth step is done by separating and classifying the data from previous step according to their ideology before being used as research data.

Three selected data are analysed by using multimodal discourse theory by Gunther Kress & Leeuwen (2021) with Halliday & Matthiessen's (2004) theory of transitivity to analyse the ideational meta-function. The first step of analysis is done to the textual elements of the graffiti. It involves describing each word presents within the political cartoon, and classifying them with transitivity theory in order to find the intended meaning in the data. The second step is to analyse the visual elements by using Kress and Van Leeuwen's theory of representational meta-function, as both text and visual of the data contribute in creating ideology within the data. The third step is to describe the ideology reflected by the graffiti to the Indonesian police. Lastly, a conclusion would be made according to the result of this study.

The interpretation of the data of this research could differ from perspectives to perspectives. The researchers' interpretation is constructed according to multimodal approach, while other people who see the data might interpret them differently.

## 4. Finding and Discussion

### 4.1. Finding

#### 4.1.1. Datum 1 analysis



Image 9. Picture of the First Data

According to ideational meta-function analysis, the sentence in the graffiti above concerns the representation of experience. This sentence consists of a process and two participants. This sentence focuses on what is happening and who is involved. The process is realized by the verb "berani kritik", which refers to a material process of action or doing something, a criticism means the expression of disapproval of someone or something based on perceived faults or mistakes. It is an act that represents a social action. The participant in this sentence is called actor. It is the one performing the action. In this sentence, it is implied in the question as "siapa", which act as the subject of the sentence. It refers to an unspecified person who is being asked to engage in the act of criticism. The other participant of the sentence is called goal. It is realized by the word "polisi". It is the entity that is the focus of the criticism. The police are the recipient or object of the criticism.

From representational meta-function perspective, the first graffiti is classified into conceptual representation that is categorized into symbolic process. The symbolic process in the first graffiti is realized through the attributes that the arms in the graffiti are wearing. The attributes that are worn by the arms are the handcuffs and the orange-coloured outfit. The orange outfit symbolize the status of the person in the graffiti. The orange-coloured outfit in this graffiti is commonly used by inmates in Indonesia. This indicates that the person in the graffiti is a criminal. This symbolism is further proved by the fact that this graffiti is directed to Indonesian police, whose job is to capture criminals. The handcuffed arms in the graffiti are placed in the centre of the graffiti. It indicates that the creator of the graffiti wanted the viewers to put their focus on the arms. It means that the arms are the most important information in the graffiti, as it gives the viewers an understanding about what is going to happen if anyone tries to criticize Indonesian police, and is the most salience element of the graffiti. The creator of the graffiti also intentionally makes the handcuffed arms the biggest visual in the graffiti to emphasize it as the most salience element in the graffiti.

#### 4.1.2. Datum 2 analysis



Image 10. Picture of the Second Data

Based on ideational perspective, the sentence in the graffiti above contains two participants and one process. The process in the sentence “*Kepada siapa anda mengabdikan?*” is realized by the word “*mengabdikan*”. This word is classified as a material process, which is the act of physically doing something to an entity. “*mengabdikan*” means to perform duties or services for a person or an organization. The first participant acts as the subject of the sentence, and in this case, is called actor. The actor in this process is realized by the word “*anda*”. The second participant is indicated by the word “*siapa*”, which refers to the person being served. The prepositional phrase “*kepada siapa*” identifies the recipient about the service.

According to representational meta-function perspective, the second graffiti contains both narrative representation and conceptual representation. The narrative representation is realized by transactional action process and reactional process, while the conceptual representation is realized by classificational process. The transactional action process is realized by the action done to the figure in the middle of the graffiti by the figure behind him. The figure in the middle of the graffiti appears to be an Indonesian policeman. This is due to the attributes that the figure is wearing. The attributes, including the weapon, are commonly used by Indonesian police officer when they are assigned to defend against the people who rally to demonstrate their disapproval toward something, commonly disapproval in political context. The figure behind him appears to be a representation of politician. This is due to the suit and tie, which is commonly used by politician.

The politician in the graffiti seems to be manipulating the Indonesian policeman through the strings attached to him through their fingers. This string acts as the vector that connects both of the figures through action. This action is considered transactional since the politician who does the action is doing the action to another figure, which is the policeman. The reactional process is realized through the Indonesian policeman and the crowds in front of him. The reactional process is created by the gaze that the policeman and the crowd exchanges. This gaze creates a vector that connects them. The gesture of the crowd also

connects them to the policeman. Their gesture appears to be of people who are opposing something, which is directed to the Indonesian policeman. The classificational process is created through the positioning of the figures in the graffiti, which implicitly labels each figure within the graffiti. The politician is positioned above all other figures, which indicates that the politician is the superordinate of all other figures. The policeman is placed in the middle of the graffiti, below the politician and above the people. This implies that the policeman is the subordinate of the politician and the superordinate of the people. Lastly, the people are placed at the bottom of the graffiti. This indicates that the people are the subordinates of the previous two figures.

#### 4.1.3. Datum 3 analysis



Image 11. Picture of the Third Data

In the image above, there is a phrase "Damai itu indah", with the word "indah" crossed out and replaced with "Rp. 20.000". The text in this data belongs to a relational process of the attributive type. A relational process is a process that indicates the assignment of a quality to something. This can be proven by the presence of the word "itu" in the above text. In this text, the word "Damai" is a participant in the form of a carrier, which is the subject of what is being given a quality by the process. The word "itu" is the process that links the subject to the quality, which is the word "indah" and "Rp. 20.000". In other words, the word "itu" implies the qualities "indah" and "Rp. 20,000" from the word "Damai" in the text. Overall, in the ideational meta-function, the text in the above data shows that peace, in the context of this writing, is equated with a sum of twenty thousand rupiah.

Based on the classification of meta-functions proposed by Kress and van Leeuwen (2006), the graffiti mural above has a narrative representation that falls into the classification of an action process. According to Kress and van Leeuwen (2006), an action process is a visual mode that depicts a process from an image through the vector relationship that occurs between the actor and participant in the image. Based on the definition of an action process, the figure in the mural acts as the actor. This can be proven by the gesture of the figure in the image. A figure in the mural is seen looking toward the text while extending their hand in the same direction, holding a spray can toward the same direction. This gesture acts as a vector

connecting the figure to the text in front of it. This vector provides a narrative that the figure is writing the text "*Damai itu indah Rp. 20.000*".

#### **4.2. Discussion**

According to the result of the first data, the sentence in the graffiti consists of material process. The material process is realized through the use of the word "*berani kritik*". It is an action of doing something, which indicates that the entity that being addressed to in the graffiti is challenged to do the act of criticizing. It could also mean that the textual element in the graffiti does not indicate a challenge, instead, the graffiti could be implying a rhetorical question. It means that the sentence was implying a question that is not meant to be answered. The question was created only to make a point that no one dares to criticize Indonesian police because whoever dares to do so will be arrested. The visual element in the graffiti identified the figure through the use of symbolism. The symbolism that is created by the visual element of the graffiti is realized by the attributes of the figure. The attributes of the figure symbolize that the figure in the graffiti is a criminal. Every meta-function within the first graffiti, both representational and ideational, create an ideology that Indonesian police does not accept critique from the public. The creator of the graffiti emphasized that Indonesian police won't listen to what the people say about them. Instead, Indonesian police would just label the people who criticize them to be criminals. This ideology is created by the fact that some people think that Indonesian police does not care about what people say. This could be originated from the fact that sometimes the police finish some cases that are reported to them, which result the people to criticize them, while there was nothing else the police could've done.

Based on the result of the second data, the sentence in the graffiti is considered to be material process. The material process is realized through the word "*mengabdikan*". The sentence in the graffiti questions about the loyalty of the Indonesian police. It is a literal question that function to ask about something. It questions the direction of the service, referring to the person or group to whom the service is directed to. This sentence establishes that Indonesian police is being loyal to someone or a group that were not meant to be loyal or devoted to. The visual element in the graffiti delivered messages by using three different processes. The first process of action is indicated by the connection that the politician figure has with the policeman in the middle of the graffiti. The connection is created by the strings that are attached to the policeman. This indicates that the policeman is being manipulated to do what the politician wishes him to do. The second process is created by the indirect hierarchy that the graffiti showed to the viewers. The hierarchy is created by the position of each of the figures in the graffiti. This implies that the politician has the highest social status and authority over all other figures in the graffiti, which means that the politician is the superordinate of the other two figures. The Indonesian police is placed bellow the politician, between the politician and the crowd. This indicate that the Indonesian policeman works under the politician, which makes him lower in social status and authority, and is the

subordinate of the politician. This is proven by the strings attached to the Indonesian policeman through the fingers of the politician, which imply that the politician controls the Indonesian policeman as their superordinate. Lastly, the crowd is placed at the very bottom of the graffiti. This implies that the crowd has the lowest social status and authority among all the figures within the graffiti. The crowd is coloured plain black without any distinctive features on any of the crowd. This may imply that they are represented as less important between all the figures in the graffiti, as they have the lowest social status.

All the meta-function in the second graffiti creates an ideology that Indonesian police is enemy of the people. The creator of the graffiti seems to believe that Indonesian police is manipulated by corrupt politician that controls both the police and the people with their social status and authority. In this graffiti, the Indonesian police is represented to be against the people who are expressing their disapproval toward the politician. This ideology is created by the violence that happened in the *tragedi kanjuruhan* where the police opposed the people using a method that was not supposed to be utilized during that time. This action resulted some people to think that Indonesian police does not serve the people, rather, they oppose the people and don't protect them.

The sentence of the last graffiti indicates the process of relational. This process is realized by the word "*itu*" in the sentence. It is a word that implies a quality of something to an entity. The quality that is given to something in this sentence is the word "*damai*". This sentence implies that the peace given by Indonesian police can be bought for the price "*Rp. 20.000*", which is very cheap. The visual element of the graffiti focuses on the action of the figure in the graffiti. The policeman in the graffiti appears to be writing something on the existing sentence on the wall. The figure seems to be adding a line into the word "*indah*", which is replaced by the word "*Rp.20.000*". The creator of the graffiti seems to be emphasizing that the policeman is the one doing the action in the graffiti. This line is made to indicate an error in the clause in the mural. The clause originally intended to convey the message that peace is beautiful, but the line creates a shift in meaning, indicating that peace is not beautiful, but rather a sum of twenty thousand rupiah. Both meta-function in the last graffiti creates an ideology that Indonesian police is easily corrupt. The creator of the graffiti emphasized that ideology by pointing out that Indonesian police could be bribed by an amount of two thousand rupiah, which is very cheap and easy to get. This ideology is created because there are already a lot of instances in news and real life where Indonesian police, especially the ones working in the street, would accept money as bribery in order to make extra money from the people who break the traffic law.

## 5. Conclusion

In conclusion, the three pieces of graffiti analysed reflect distinct critiques of the Indonesian police, each emphasizing issues of corruption, control, and the lack of accountability. The first graffiti highlights the stifling of free expression and the fear of retribution, where the

police are portrayed as unresponsive to criticism, labelling critics as criminals. The second graffiti critique the loyalty of the Indonesian police, suggesting that they are manipulated by corrupt politicians who control them, positioning the police as adversaries of the public. Finally, the third graffiti present an image of police corruption, where peace, symbolized as something beautiful, is commodified and easily bought for a mere Rp. 20,000, implying that the police can be bribed with ease. Together, these graffiti pieces convey a powerful message that the Indonesian police, in the eyes of the graffiti creators, is both corrupt and authoritarian, manipulated by political powers and indifferent to the needs and voices of the public.

This research has analysed the data by using multimodal approach. This research is limited only to analyse using multimodal theories with Indonesian police as its context. It uses ideational meta-function and representational meta-function theory in order to find out the meaning and ideology of the selected data. The researcher suggests future researches to uncover other or similar data using different approach in multimodal theory such as using other meta-functions like interactional, textual, and compositional meta-function, as it could give more or better perspective for future researchers using similar data as this research.

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