

Multimodal Visual Social Semiotic Analysis of Political Campaigns Media: A Case Study of the Amin Banner in the 2024 Indonesian Presidential Election

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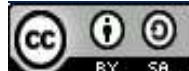
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ABSTRACT

In the 2024 Indonesian presidential election, campaign props such as banners and billboards function not only as promotional media but also as sites of ideological representation and symbolic political communication. This study aims to examine how visual elements in campaign banners construct the political identity of the Anies Baswedan–Muhamin Iskandar (AMIN) candidate pair through the lens of visual social semiotics. Employing a qualitative case study approach, the research applies Kress and van Leeuwen's multimodal discourse framework to analyze the representational, interpersonal, and compositional metafunctions embedded in selected AMIN campaign banners. Data were collected through field observation and visual documentation and then purposively selected based on analytical relevance. The findings reveal that the AMIN campaign strategically organizes visual structures—such as gaze, gesture, color, spatial composition, and symbolic attributes—to project an image of inclusivity, credibility, and ideological commitment to social change. By integrating social semiotic theory with empirical analysis of Indonesian political campaign media, this study contributes to a deeper understanding of how multimodal visual resources function as persuasive and meaning-making tools in contemporary electoral politics.

KEYWORDS 2024 elections, political campaign media, multimodal discourse analysis, visual social semiotics, political ideology.



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INTRODUCTION

In contemporary electoral politics, campaign banners and billboards function not merely as informational tools but as visual media through which political identities, values, and ideological positions are constructed and communicated to the public (Jabbar et al., 2025; Osei Fordjour, 2021; Qadir, 2023). During Indonesia's 2024 presidential election, political billboards became highly visible in public spaces and played a strategic role in shaping voters' perceptions amid intense political competition. According to Gudis (2004), billboards are not only promotional tools but also transform highways into commercial spaces while reflecting the lifestyle and values of urban communities. These campaign visuals operate as multimodal texts that combine images, colors, gestures, spatial arrangements, and linguistic elements to convey political meanings beyond explicit verbal messages (Ademilokun & Olateju, 2016; Makinde & Adejumo, 2024; Molek-Kozakowska & Kampka, 2023; Pavlina, 2020). These visual messages operate not only at the denotative level but also at the connotative level, where meanings are shaped through cultural codes and ideological associations.

Previous studies on political campaign billboards have explored how visual and linguistic resources function persuasively within electoral contexts. Asrini (2019) examines the semiotic

strategies employed in legislative campaign banners, while Karlsson (2020) demonstrates how visual composition and symbolism contribute to political party communication during election campaigns. Similarly, Jolayemi et al. (2021) analyze the multimodal features of gubernatorial campaign billboards, highlighting their role in shaping political messages and voter appeal. These studies confirm that political billboards are powerful sites of meaning-making in electoral processes.

Political identity is not a fixed or essential category but a dynamic process shaped by social, cultural, and political contexts (Bouché, 2018; Klandermans, 2014). In the context of electoral campaigns, this process is often articulated and negotiated through visual and symbolic representations in public spaces. However, existing research tends to focus primarily on identifying visual and linguistic features or describing persuasive strategies, with limited attention to how specific multimodal configurations—such as gaze, gesture, color symbolism, and spatial composition—interact systematically to construct political identity within a particular presidential campaign context. Moreover, studies that apply a *visual social semiotic* framework to Indonesian presidential campaign billboards, especially in recent electoral settings, remain relatively scarce. This limitation indicates the need for a more in-depth multimodal analysis that connects visual structures to ideological representation and identity construction (Ahn, 2019; Ginting et al., 2024; Jancsary et al., 2016). Visual representations in political campaigns are closely connected to ideological positioning, as political ideologies function as frameworks through which values, identities, and policy orientations are communicated to the public (Heywood, 2017).

Drawing on systemic functional linguistics, Kress and van Leeuwen's *visual social semiotic* framework conceptualizes images as structured semiotic systems that realize meaning through representational, interpersonal, and compositional metafunctions. This approach is reinforced by multimodal discourse analysis, which emphasizes that meaning is constructed through the interaction of multiple semiotic resources, including visual and linguistic elements, within specific social contexts (Bateman et al., 2017).

Therefore, this study aims to analyze how political identity is visually constructed in the campaign banners of the Anies Baswedan–Muhaimin Iskandar (AMIN) candidate pair during the 2024 Indonesian presidential election. Drawing on Kress and van Leeuwen's *visual social semiotic* framework—based on the theory of systemic functional linguistics (SFL) put forward by Halliday and later elaborated by Halliday and Matthiessen (2004)—this research examines representational, interpersonal, and compositional metafunctions to uncover how visual elements function as ideological and persuasive resources. Lemke (1998) argues that this theoretical perspective enables researchers to examine how visual signs function within everyday social practices, offering deeper insights into the relationship between signs and social reality. By situating the analysis within the context of Indonesian presidential politics, this study contributes to multimodal political communication research by providing empirical insights into the role of campaign billboards as instruments of political meaning-making.

RESEARCH METHOD

This study adopted a qualitative research design with a case study approach to examine the visual construction of political identity in campaign billboards. The data consisted of campaign banners of the Anies Baswedan–Muhaimin Iskandar (AMIN) candidate pair used

during the 2024 Indonesian presidential election. This case was selected for its relevance to contemporary political contestation and the prominence of its visual strategies. Qualitative case study research proved suitable for exploring complex social phenomena in real-life contexts and generating in-depth interpretations of meaning-making practices (Creswell & Poth, 2018).

Data were collected through field observation and visual documentation of campaign billboards displayed in public spaces. The visuals were purposively selected based on their clarity, completeness, and relevance to the research focus, ensuring they represented meaningful examples of political visual communication.

The analysis employed Kress and van Leeuwen's *visual social semiotic* framework, focusing on representational, interpersonal, and compositional metafunctions. This analytical model has been widely applied in studies of visual communication to explain how images systematically construct meaning beyond verbal language.

RESULT AND DISCUSSION

Modality and meaning-making in visual texts are influenced by the interaction between visual form, cultural context, and audience interpretation, as discussed in studies of discourse and visual modality (Sabban et al., 2021). This study examines the campaign attributes of the number 1 presidential and vice-presidential candidate pair, Anies Baswedan and Muhammin Iskandar (AMIN), by applying the theory of visual social semiotics developed by Gunther Kress and Theo van Leeuwen. This theoretical framework is employed to understand how visual elements function as semiotic resources in political communication, particularly in the context of campaign banners displayed in public spaces. Through an analysis of the three metafunctions—representational, interpersonal, and compositional—this study explores how meaning is constructed and organized within the visual attributes of the campaign.

The findings indicate that the various visual elements and Represented Participants (RPs) embedded in the campaign materials are not randomly arranged, but are deliberately designed to convey particular meanings aimed at attracting and engaging the target audience, namely members of the public who encounter these visuals. Beyond merely presenting the candidates' identity, vision, mission, and ideological orientation, the visual attributes also function to establish a relationship between the candidates and the audience. Through strategies such as gaze, gesture, spatial arrangement, and emphasis on key messages, the campaign visuals guide viewers' attention toward specific issues and narratives that the candidates seek to promote. In this way, the campaign attributes operate simultaneously as representational tools and persuasive mechanisms that shape audience perception and reinforce the intended campaign message.

Data 1: AMIN Passport Banner Related to BLT



Figure 1: AMIN passport banner related to BLT

Figure 1 is the banner of the AMIN presidential and vice-presidential pair, found in Yogyakarta, that emphasizes the issue of Direct Cash Assistance (BLT) through the central slogan “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS” (“Change Means Bigger and Wider BLT”). The layout features coalition and supporting party logos at the top, the main textual slogan in the center, and the AMIN campaign logo with the candidates’ image on the right. The entire composition visually articulates a political narrative centered on economic equity, inclusivity, and systemic reform. The banner’s message resonates with contemporary social concerns regarding the uneven distribution of welfare aid, while simultaneously portraying AMIN as the political actors capable of reforming this system through structured and data-driven approaches.

Representational Metafunction Analysis of Figure 1

The narrative structure in the form of action processes in this banner can be identified from the layout of the photos of Anies and Muhaimin which are side by side with a gesture of raising their hands as if greeting the audience. This gives the narrative that the two are a harmonious team. The narrative representation in the form of reactions in this banner is not identified because the RPs look directly at the camera and not at each other, so there is no interaction between the RPs. In this banner, the words “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS” is displayed as a separate graphic element without any visual markers indicating that RPs are acting as *sayers* or *sensors*. This writing is more displayed as a form of *written expression*. Therefore, it can be said that neither verbal nor mental processes are present in this banner.

The representational metafunction of the conceptual structure of the classification process on this banner can be seen from the placement of the logos of the supporting party at the top of the banner. These elements indicate that they are classified as part of a political coalition that supports the AMIN candidate, and ideologically belong to groups that fight for the agenda of social change, such as the expansion of the BLT program. The analytical process is identified by making the image of the AMIN candidate as a *carrier* or center of visual representation, while the surrounding elements—the words “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS”, number 1, and the words “FORUM PENGGERAK PERUBAHAN” (“Forum for Agents of Change”)—serve as attributes that give additional meaning and explain the values associated with the AMIN candidate. Meanwhile, the symbolic process is identified from the photo of the AMIN, which is the main symbolic center, because they are the subjects that embody the banner message. The party logo and the number “1” are only displayed as identities and formal markers of political affiliation without any other implicit meaning.

Interpersonal Metafunction Analysis of Figure 1

The interpersonal metafunction of this banner is identified from the gaze of AMIN candidates as RPs that go straight to the camera. This gaze creates a *demand* that gives meaning that they are asking for the audience's attention. The gesture of the candidate who raised his hand and the expression of a smiling face gave the impression that the AMIN candidate greeted the audience in a friendly manner. Social distance of RPs is classified as *far personal distance*,

because it shows images of the candidate from the waist up or only half of the body. From a horizontal angle, the photo of the candidate is displayed from the *frontal* angle, thus creating an impression of closeness and direct involvement with the audience, as well as showing that they are also part of the community. Meanwhile, from a vertical angle, the image is taken from an *eye-level angle*, which gives the impression that the relationship between the candidate pair and the viewer is equal. Although they have a higher political position, this point of view affirms an egalitarian and inclusive approach in their visual communication.

In general visuals, this banner has a relatively high modality. From the aspect of color modulation, the use of white as a background that contrasts with black and red in the writing, the color of the AMIN candidate logo, and the logos of the supporting party, makes it easier for the audience to identify the elements visually because they are clearly visible. This is in line with color psychology studies that show that saturated and high-contrast colors have a significant effect on improving visual memory and response time (Misra and Stokols, 2012). The use of red for the phrase “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS” on this banner automatically draws the audience's attention to the core message, as red is often associated with urgency, change, or action.

The contextualization of this banner can be seen from the inscription “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS”. The issue of BLT is the main context and focus in the banner. The location of the placement of the banner in the Yogyakarta area is a relevance that strengthens the context about BLT. In terms of distribution, Yogyakarta still relies heavily on a manual distribution system at village halls or sub-district offices, in contrast to Jakarta which has adopted a digital approach through applications such as JAKI (Jakarta Kini) and non-cash distribution through Bank DKI. This causes speed and efficiency in Jakarta to be higher. However, the community-based participatory approach in Yogyakarta villages has advantages in terms of social control and proximity of recipients to aid providers. In this banner, the presence of images of AMIN candidates can be understood as actors who will carry out their promise to enlarge and expand the distribution of BLT, not only in the Yogyakarta region, but throughout Indonesia.

The aspect of visual depth of this banner is relatively minimal, because it is dominated by written elements. The background and photos of AMIN candidates are presented frontally, without any other elements that can create the illusion of three-dimensionality. This removes the illusion of visual depth that is generally formed through distance variations or differences in viewing angles. From the lighting aspect, visual elements are displayed with fairly bright lighting, without strong contrast or specially directed light sources. This even lighting creates a neutral and clean impression, and reinforces the image that the message is objective and trustworthy, without excessive visual dramatization.

Compositional Metafunction Analysis of Figure 1

The layout of various visual elements on these banners can show aspects of the value of information as part of a compositional metafunction. From left to right, the order of the supporting party logos at the top are the NasDem Party, PKB, PKS, Ummat Party, and Masyumi Party. Based on the theory of Kress and van Leeuwen (2006), the element located on the left is *given information*, while the one located on the right is *new information*. The order in which the party logos are placed shows that the NasDem Party, which is on the far left, is

the party that is assumed to be known by the audience as the party that first expressed support for the AMIN candidate, then continued with the next parties. The placement of the party logos in line at the top shows that these parties are the source of values and ideological foundations of the coalition and the AMIN candidate.

Furthermore, the inscription “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS” is placed in the center of the banner and to the left of the AMIN candidate logo. This means that the discourse regarding BLT is at the heart of this banner's message and is a topic that has been widely known by the public and has become a public concern. By placing the image of the AMIN candidate on the right side as new information, this banner conveys that a real solution or change to the issue will be realized by this couple. They are presented as new actors who bring hope for the transformation of the social program. This composition visually reinforces the narrative that the promised changes—in the form of expansion and enhancement of BLT—will be realized through the leadership of the AMIN candidate. The inscription “FORUM PENGGERAK PERUBAHAN” located at the bottom shows the identity and fact that this banner was made and installed by AMIN's volunteers.

The aspect of clarity or *salience* on this banner can be seen from the inscription “PERUBAHAN ITU, BLT MAKIN BESAR DAN LUAS” printed in red, which is larger in size compared to the inscription "PERUBAHAN ITU," which is printed in black on it. The difference in size and use of red makes it the most prominent core and focal element compared to other surrounding elements. The red color contrasts with the white background shows that this issue is important and requires attention from the public. The size of the AMIN candidate logo on the right can be said to be equivalent to the size of the message writing, so it means that the role of the AMIN candidate in overcoming this issue is very large. The size of the supporting party logos at the top and the words “FORUM PENGGERAK PERUBAHAN” are complementary. The last aspect, namely the *framing* in this banner is very minimal. Visually, there are no lines that explicitly separate the various writings, the AMIN candidate logo, and the party logos. This means that all the visual elements in this banner are interrelated and complementary.

Taken together, the representational, interpersonal, and compositional analyses demonstrate that the BLT banner constructs a coherent political message centered on social welfare, inclusivity, and reform-oriented leadership. Through the strategic depiction of the candidates, direct visual engagement with the audience, and the prioritization of welfare discourse within the visual layout, the banner positions AMIN as political actors who are both responsive to public concerns and capable of implementing systemic change. This integrated use of multimodal resources illustrates how campaign banners function as ideological tools that translate policy promises into visually persuasive narratives, thereby reinforcing political identity within a specific socio-political context.

Data 2: AMIN Candidate Banner wearing Javanese Traditional Clothing



Figure 2: AMIN Candidate banner wearing Javanese traditional clothing

Figure 2 is a banner of the AMIN campaign found in Yogyakarta. The background of the banner top half uses dark color that is in harmony with the brown color and the bottom half uses black. At the top there is a logo and the inscription "JASMANIES", followed by an explanation of the abbreviation below, namely "Jaringan Alumni SMA/SMK Seluruh Indonesia untuk ANIES" ("Alumni Network of High School/Vocational Schools Throughout Indonesia for ANIES"). On this banner, AMIN candidates use traditional Javanese clothes accompanied by blangkon. The expression of the AMIN candidate looked friendly and posed with both palms met and closed in front of the chest, or called the "salam sembah" pose. The words "2024-2029", "AMIN", and "ANIES MUHAIMIN" are printed using yellow with black letter borders. However, for the writing "AMIN" there is another layer of white letter outlines. There is also the inscription "PERUBAHAN" in half red - half white, and the inscription "MENUJU KEMAKMURAN BERKEADILAN" in white. It is likely that the photo of the AMIN candidate here is an edit, like some other photos found on several other campaign banners. This assumption arises because there are no official documentation or credible media that releases photos of the AMIN couple actually wearing blangkon physically in one campaign photo session. This graphic manipulation is carried out as a form of adjustment to the local context, namely Javanese culture.

Representational Metafunction Analysis of Figure 2

The narrative structure in the form of an action process can be seen from the position and pose of AMIN candidates as RPs. Anies, who is positioned in front of Muhaimin, displays a space of visual dominance for the presidential candidate so as to show a formal hierarchy without reducing the role of the vice-presidential candidate. Anies and Muhaimin's identical pose is the same form of action towards the audience and gives the impression that they are a harmonious team. This banner does not show the reaction process between RPs directly, as they are not looking at each other. The absence of reactions signifies that their focus is not on each other, but on the audience. This banner also does not show any verbal or mental processes, because there are no elements that display RPs as sayers or sensers. The various kinds of writing in the banner are displayed as a form of written expression that conveys ideas or ideas.

The representational metafunction of conceptual structures in the form of classification processes can be seen from superordinate and subordinate elements that indicate the existence of a visual hierarchy. The photo of Anies and Muhamin is positioned as the main character in an intact category that is superordinate and functions as a classifier, because it is more dominant and shows the main identity of the banner as the APK of the passport. The logo and the inscription "JASMANIES" along with the description of the abbreviation are subordinate elements that are classified. This element describes the identity of a network or community as part of a large group of national volunteers classified as supporters of AMIN. This is in accordance with the theory of Kress and van Leeuwen (1996) which states that in the structure of visual classification, the classifier acts as the center of ideology, while the classified element is a visual element that represents conformity to the ideology constructed by the main character.

The conceptual structure of the banner's analytical process is identified from the photos of Anies and Muhamin as carriers or the main object of the banner's visual representation. Other elements such as the clothes used, as well as other writings are attributes that complement and explain the part of the carrier. Javanese traditional clothing and blangkon are forms of cultural attributes that show local identity and traditional values of the community, especially the Javanese people. The inscription "JASMANIES" along with the logo at the top is displayed as the identity of the AMEN candidate support group. The inscription "2024-2029" indicates the term of office if elected. The inscription "AMIN" is the branding of the candidate which is clarified with the words "ANIES MUHAMIN" underneath. Meanwhile, the words "PERUBAHAN", and "MENUJU KEMAKMURAN BERKEADILAN" function as visual attributes that convey the vision of the AMIN candidate.

These visual elements not only show the analytical process, but also show the symbolic process at the same time. Fairclough (1995) states that visual signs reinforce ideological positions as something that seems natural. What is presented as 'natural' often contains certain beliefs or power structures. Thus, the use of Javanese traditional clothing and blangkon shows the ideological tendency of cultural nationalism, which in particular has a strong relevance to the cultural identity of the Javanese people. The expression of a smile gives a friendly impression, while the greeting pose is part of the Javanese social gesture that shows an attitude of respect or respect for others. The logo and inscription "JASMANIES" symbolically indicate that this banner was installed as a form of solidarity with the AMIN candidate support network and their campaign efforts. In addition, the inscription "JASMANIES" on the logo displayed diagonally from the bottom left to the top right shows optimism.

The text "PERUBAHAN" is displayed in half red and half white colors depicting the Indonesian flag, so it can be understood that this writing conveys the desire for change for the Indonesian state as well as the keyword for political agitation. This article is continued with "MENUJU KEMAKMURAN BERKEADILAN" which symbolically shows one of the political promises of the AMIN candidate to realize a more prosperous and just Indonesia. These two writings simultaneously form a comprehensive ideological narrative in the form of an invitation to get out of the current conditions to realize a more equitable and prosperous social and economic system.

Interpersonal Metafunction Analysis of Figure 2

The interpersonal metafunction of this banner can be seen from the AMIN candidate as the main RPs that look straight at the camera so that it is categorized as demand. This direction creates a stronger sense of engagement with the audience and implicitly asks for support. The social distance of RPs with the audience is classified as far personal distance, because only half of the body is visible. This hints at a personal relationship between the character and the audience. They are shown close enough to create an impression of affordability and familiarity, but still maintain the boundaries of formality as public figures. Symbolically, this distance conveys that the candidate wants to appear as a leader who is familiar and down-to-earth, but still respected. From a horizontal angle perspective, the photo of the candidate is taken from a frontal or straight angle. This point of view shows an invitation to the audience to be emotionally involved and their openness to the public. Meanwhile, from a vertical perspective, the photo of the candidate is taken from an equal angle or eye-level-angle, so it can be understood that semiotically, the power relationship between RPs and the audience is equal.

Overall, this banner modality is relatively moderate because the colors used—brown, black, yellow, red, and white—are generally not in the high spectrum. The top half of the banner background is brown, while the bottom half is black. This background creates a visual narrative of a controlled transformation that is grounded in the power of tradition. Birren (1988) stated that brown is identified as a color that gives rise to stability, comfort, and trust in conservative values. The color black symbolizes power, control, and seriousness in political messages, especially when used in the background. The black color on the clothes of the AMIN candidate displays the image of a leader who is firm, serious, but elegant and not excessive. The use of dark-tended colors provides a calm and reflective atmosphere that encourages the audience to process the message in depth. The combination of yellow, red, and white colors used for the various writings in this banner forms a strategic and complementary visual harmony in creating visual communication that not only attracts attention, but also conveys a strong, positive, and easily accepted political message by diverse audiences.

The aspect of visual contextualization of banners is minimal, because it does not show RPs in real situations and there are no elements that show a specific social setting, thus reducing the power of realism. However, the placement of banners in the Yogyakarta area and the use of local cultural attributes (such as blangkon) add a culturally and symbolically significant contextual layer. This enhances the semiotic modality in terms of cultural proximity, although not in direct visual narratives. From the aspect of depth, RPs are displayed in a flat space with a dark background. There are no elements that create the impression of a three-dimensional perspective, thus positioning RPs as representative icons. The lighting aspect in this banner is focused on the figure's face with high contrast, while the background remains dark with no details. This lighting makes RPs appear more dominant and formal. However, RPs still feel far away from the audience due to unnatural lighting as in everyday contexts, considering that these banners are the result of graphic manipulation to fit the local context. Thus, this lighting builds interpersonal relationships that are symbolic and formal.

Compositional Metafunction Analysis of Figure 2

The layout of the AMIN candidate photo as the main RPs and various writings as supporting elements not only shows the identity and message of the banner, but also shows the

value of information in these elements. The logo and the inscription "JASMANIES" at the top of the banner represent the ideal and abstract value in the form of the collective identity of the AMIN candidate support network. The AMIN candidate located in the middle of the banner makes it the core of information that attracts the attention of the audience. The inscriptions "2024-2029", "AMIN", and "ANIES MUHAIMIN" printed in the same color and typography make them a single visual group, although they blend with other visual elements as a whole composition. From this visual group, the inscription "2024-2029" at the top is ideal which states the period of power as head of state if elected. The word "AMIN" is in the middle and takes center stage, especially because this acronym is passport branding. Meanwhile, the inscription "ANIES MUHAIMIN" below it shows concrete information explaining the acronym "AMIN". The writings "PERUBAHAN" and "MENUJU KEMAKMURAN BERKEADILAN" are a visual group because there is a connection and sustainability of meaning. The word "PERUBAHAN" is found above which indicates an ideal value in the form of a main vision, while the text "MENUJU KEMAKMURAN BERKEADILAN" shows information as a concrete goal of the expected 'change'. These various elements as a whole complement each other to convey the banner's main message.

The aspect of prominence or salience can be seen from the use of contrasting colors and large RPs, so that it attracts the attention of the audience. The inscription "JASMANIES" is printed in red, and the edges of the letters are white, so that it contrasts with the dark brown background. This color contrast means that the inscription "JASMANIES" is highlighted as identity and information that this banner is installed by supporters of the AMIN candidate. This identity is strengthened by the inscription "JASMANIES" on the back of the image of the AMIN passport with a lower level of opacity. Another protrusion can be seen from the photo of the AMIN passport which is large, in the central position, and bright lighting. This makes them a center of identification and authority. The writings "2024-2029", "AMIN", and "ANIES MUHAIMIN" are one visual group that looks prominent because they are printed in yellow that contrasts with the background, and are written using capital letters so that they become attention.

The inscriptions "2024–2029", "AMIN", and "ANIES MUHAIMIN" appear as one visual group that stands out because they are displayed in contrasting yellow, uniform typography (capital letters and bold), and arranged vertically with tight spacing. The combination of light colors and dark backgrounds creates a high contrast that attracts attention, while the similarity of letter shapes and positions reinforces visual attachment. These three elements form a sequential block of meaning, starting from information about the term of office ("2024–2029"), brand branding ("AMIN"), and ending with the identity of the figure ("ANIES MUHAIMIN"). These groups of texts not only stand out visually, but also convey the essence of the campaign's message in a concise, structured, and memorable way.

The words "PERUBAHAN" and "MENUJU KEMAKMURAN BERKEADILAN" form a distinct visual group that stands out and complements the banner's overall message. The word "PERUBAHAN" is printed in red and white colors that resemble the color of the Indonesian flag, thus giving the meaning that the change in question is fundamental and oriented towards the interests of the nation. Meanwhile, the inscription "MENUJU KEMAKMURAN BERKEADILAN" is displayed as a cover, with a smaller size. Although the level of prominence is not as strong as the inscription "PERUBAHAN", this phrase expands its

ideological meaning by giving the direction and purpose of the change. The visual framing or framing of the banner that is relatively minimal means that all elements are part of one integrated political message that complements each other. The absence of visual barriers strengthens the integration between elements, while the placement of figures in the center of the banner conveys an authoritative position that is symbolic.

Taken together, the representational, interpersonal, and compositional analyses of Figure 2 demonstrate how the AMIN campaign banner strategically integrates cultural symbolism, visual hierarchy, and audience engagement to construct a political identity grounded in local values and national aspirations. Through the use of Javanese traditional attributes, controlled visual interaction, and the careful organization of textual and graphic elements, the banner positions the candidates as culturally rooted, respectful, and authoritative leaders while simultaneously promoting a reform-oriented ideological narrative. This integrated multimodal strategy illustrates how cultural proximity and symbolic representation are employed as persuasive resources in political campaign banners, enabling the candidates' vision of change and social justice to be communicated in a manner that resonates with both local identity and broader national discourse.

CONCLUSION

This study demonstrated that the AMIN presidential and vice-presidential candidate pair's campaign banners functioned as multimodal political texts, strategically constructing political identity through Kress and van Leeuwen's visual social semiotic framework. Representational, interpersonal, and compositional elements—such as gaze, gesture, color, spatial arrangement, and textual emphasis—were systematically orchestrated to convey ideological meanings tied to social welfare, inclusivity, and reform-oriented leadership, while fostering audience engagement and directing attention to key campaign messages. These findings underscore the critical role of visual communication in contemporary Indonesian electoral politics, contributing an in-depth analysis to research on political billboards. For future research, scholars could extend this framework to comparative analyses of digital campaign visuals across multiple candidate pairs or elections, exploring evolving multimodal strategies in hybrid online-offline political messaging.

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