

**How to Cite:**

Theresia, M., Artawa, K., Mulyawan, I. W., & Simpen, I. W. (2026). A linguistic landscape study of discourse on billboard signs in Padang City, West Sumatra. *Linguistics and Culture Review*, 10(1), 9-23. <https://doi.org/10.21744/lingcure.v10n1.2369>

## **A Linguistic Landscape Study of Discourse on Billboard Signs in Padang City, West Sumatra**

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**Abstract**--This research aims to analyze discourse on billboards from a linguistic landscape perspective in the city of Padang, West Sumatra. The presentation of the analysis results of billboard discourse types follows the systematic analysis of discourse types by Opiłowski and Makowsk (2023). This research used a qualitative descriptive approach using secondary data as its source. Sampling was conducted via random sampling to ensure a diverse data representation. In data collection, the non-participant observation method was used, with documentation through photography of billboards distributed at the research location. The data were analyzed using qualitative descriptive analysis techniques to identify and classify the types of discourse that emerged. The results of the research show that 11 types of discourse were identified on the billboards, namely: orientation, regulation, commercial, identity, education, political, artistic, alerting, commemorative, protest, and combination. The combination discourse on billboards refers to the use of two or more types of discourse within a single medium to convey a message more effectively.

**Keywords**---Language, Linguistic Landscape, Discourse, Combination.

## 1. Introduction

The modern era is characterized by rapid industrial development and urbanization, with public space media serving as one of the primary means of communication. One of the most prominent forms of public space media is the billboard. Billboards can be found in various parts of the city, from highways and shopping centers to other strategic locations. Billboards are chosen for their wide reach and ability to effectively capture the public's attention ([Pakarinen & Björklund, 2018](#)).

As a linguistic landscape sign (or LL), a billboard is a sign that combines verbal elements (called the written mode) and visual elements (the image and color mode). The image and color mode catch the public's attention, while the written mode provides information or context about what is being seen. The combination of these three modes does not merely coexist; rather, they interact simultaneously to create synergy, building a meaning that is more complete, profound, and effective than using just one mode alone. This combination also ensures that the message is not only readable but also resonates and is easily remembered within just a few seconds. Without one of these elements, a billboard's message often becomes ambiguous or less engaging for audiences in public spaces ([Abutalebi & Green, 2007](#)).

Amid the hustle and bustle of daily life in Padang, billboards stand as the most dominant visual elements shaping the city's landscape. More than just a medium for marketing products, billboards are a concrete manifestation of the linguistic landscape that captures the battle of discourses in public spaces where various ideas, concepts, and interests, conveyed through language or narratives, compete for influence ([Ben-Rafael et al., 2006](#)). These billboards adorn major intersections, such as along Jalan Khatib Sulaiman and other main streets in Padang, offering not only commodities but also negotiating cultural identity, political authority, and the ambitions of globalization. Through the choice of language, typography, and symbols displayed, billboards in the city of Padang become "giant texts" that represent how the city positions itself amidst local Minangkabau traditions and modernity.

Billboards also serve as a representation of language use in public spaces. [Landry & Bourhis \(1997\)](#) argue that there are two functions of linguistic landscape signs: the informational function and the symbolic function. The informational function means that signs are used to convey information directly to the public, while the symbolic function means that signs reflect the values, identities, power dynamics, or social ideologies present in society. Both help us understand that billboard signs not only convey information but also carry social and ideological meanings. Many billboards contain both of these functions simultaneously. Billboards are also a physical manifestation of language in public spaces that demonstrate how language is used, controlled, and interpreted in everyday social life, while also reflecting the relationship between language, power, the economy, and culture. Billboards can be analyzed not only from a marketing perspective but also from the discourse they contain ([Gorter, 2018; Gorter, 2006](#)).

Discourse arises from the meanings it constructs, not merely from the information it conveys. Fairclough (1996) argues that discourse is a social practice that not only reflects reality but also shapes and constructs it. Discourse can shape what is considered “attractive,” “ideal,” or “modern” in society. Billboards do not merely reflect reality; they shape public perception through the discourse they convey. Billboards often feature representations of beauty standards, luxurious lifestyles, and material success. Over time, these representations come to be seen as universal standards by which people evaluate themselves and regard them as social truths.

This research examines the types of discourse found on billboards in Padang. The purpose of this research is to analyze the types of billboard texts, and this analysis is based on the text types proposed by Opiłowski & Makowska.

## **2. The Concept of Discourse in Landscape Linguistics**

The public sphere, linguistic landscape, and discourse are closely intertwined because all three are integral to social communication. The public sphere is where social interaction takes place; it is within this sphere that various signs, texts, and symbols emerge and become visible to the public. Therefore, the public sphere is the space where all signs are present. Furthermore, the linguistic landscape comprises the visual-linguistic content that presents signs and discourse; these signs are manifested within the public sphere, where they construct their meaning. Thus, the public sphere provides the context, the linguistic landscape presents linguistic forms, and discourse constructs meaning and ideology that influence how society thinks and acts (Jackson, 1988; Scollon & Scollon, 2003).

According to Kress & Leeuwen (2001), discourse is a representation of social reality constructed through various modes of signs, which contains ideology, is influenced by power, and shapes society’s worldview. Discourse is not merely a reflection of what happens, but a specific way of depicting reality. Social reality is “constructed” through meaning formed by a combination of modes (text, images, and color). According to Opiłowski & Makowska (2023), there are ten types of discourse in the linguistic landscape, as follows.

- a) Orientation discourse provides directional guidance (e.g., road signs)
- b) Regulatory discourse consists of rules or prohibitions (e.g., “No Smoking”)
- c) Commemorative discourse commemorates historical events (plaques, monuments)
- d) Commercial discourse consists of advertisements and promotions
- e) Educational discourse provides educational information
- f) Artistic discourse is an artistic expression (graffiti, murals)
- g) Protest discourse is social criticism or resistance
- h) Political discourse is a political message
- i) Identity discourse is group/community identity
- j) Alerting discourse is a warning of danger or an emergency

The opinion of Opiłowski & Makowska (2023) regarding the ten types of discourse in the linguistic landscape essentially explains that all LL signs in public spaces are not merely information but serve various social functions. They categorize

these functions to help researchers more easily analyze the meanings behind signs on streets, billboards, murals, or information boards.

### **3. Methodology**

This research used a qualitative descriptive approach, which aims to describe and analyze the phenomena observed in the research subjects in depth and within their contextual framework. This approach was chosen because it is capable of depicting the meaning, form, and function of the discourse found on billboards from the perspective of the linguistic landscape (Kothari, 2004; Kress, 2000). The research was conducted on nine main roads in the city of Padang that have high traffic intensity and a large number of billboards. The selection of these locations was based on the consideration that these areas represent strategic public spaces that serve as centers for the dissemination of information and visual communication practices. This study has the following limitations: 1) Data was collected only from billboards located on the nine specified main roads in the city of Padang. 2) Data collection was conducted during August 2024. 3) Billboards installed after the data collection period ended were not included as research data. 4) Billboards located outside the nine designated main roads were also excluded from the research data. These limitations were established to ensure consistency, maintain the research focus, and ensure data validity.

The data source for this research is secondary data, specifically billboards located on nine main streets in the city of Padang. In this context, secondary data refers to existing visual objects that can be observed without the researcher's intervention. These billboards were selected because they form part of the linguistic landscape, which contains various forms of discourse, both informational and symbolic.

The population in this study consisted of all billboards located along nine main roads in the city of Padang, including those on both the left and right sides of the road. The population includes all billboards that were installed and observable during the study period. The sampling technique used was random sampling. From the entire population of billboards, the researcher selected a number of billboards at random to serve as the study sample. This technique was used to give every billboard in the population an equal chance of being selected, so that the data obtained would be representative of the entire population.

In collecting the data, non-participant observation was used. The data collection technique used was documentation through photography (or photographic techniques). The data collection steps were as follows: 1) Identifying billboards located on seven main roads in the city of Padang. 2) Documenting the billboards using a cell phone camera. 3) Recording important information such as location, type of message, language used, and accompanying visual elements. Data collection was conducted over one month to obtain data that was sufficiently representative and reflected the actual state of the linguistic landscape at the research site.

The collected data were analyzed using qualitative descriptive analysis through the following stages: firstly, data reduction, which involved selecting and focusing

on data relevant to the research objectives. Next, the data was presented by grouping billboards based on discourse types. Finally, conclusions were drawn by interpreting the meaning and function of the discourse found on the billboards within the context of the linguistic landscape. The analysis was conducted by considering aspects of the sign mode, namely the relationship between the written mode, the pictorial mode, and the color mode in constructing meaning (Kress, 2009; Leech, 2000).

#### 4. Results and Discussion

##### *Results*

The presentation of the analysis results regarding the types of discourse on billboards follows the framework for analyzing discourse types proposed by Opiłowski & Makowska (2023). Opiłowski and Makowska state that there are ten discourse types on public signs, namely: orientation, regulation, commercial, identity, educational, political, artistic, alerting, commemorative, and protest.

A total of 144 data points were collected. The collected data were grouped based on discourse types. Each sign in each sign type group was named ‘data 1’, ‘data 2’, and so on, according to the number of data points in each group. Based on the theory of Opiłowski & Makowska (2023), discourse types are categorized into 10 types, as follows.

Table 1  
Data Population of Billboards

No	Types of Billboard Discourse	Total
1	Orientation	0
2	Regulatory	10
3	Commercial	53
4	Identity	0
5	Educational	9
6	Political	49
7	Artistic	0
8	Protest	0
9	Commemorative	12
10	Alerting	0
Total		133

However, based on the findings, it turned out that eleven signs could not be identified or aligned with existing theories. Therefore, this study introduced a new text type called the “combined discourse type” as a key finding of this research. The types of combined discourse identified in this research are: a combination of political and educational discourse, a combination of commemorative and educational discourse, a combination of identity and commercial discourse, a combination of commercial and educational discourse, a combination of artistic and commercial discourse, and a combination of protest and alerting discourse.

Table 2  
Population of Combined Billboard Sign Data

No	Types of Combined Billboard Discourse	Total
11	Combinations	
	a. Political and Educational	1
	b. <i>Commemorative</i> and Educational	1
	c. Identity and Commercial	1
	d. Commercial and Educational	6
	e. <i>Artistic and Commercial</i>	1
	f. Protest dan <i>Alerting</i>	1
Total		11

As a result, this research found eleven types of billboard discourse, namely: orientation, regulation, commercial, identity, educational, political, artistic, “alerting,” warning, protest, and combination. The combination discourse type was found to include six subtypes: a combination of political and educational; a combination of warning and educational; a combination of identity and commercial; a combination of commercial, commemorative, and educational; a combination of artistic and commercial; and a combination of protest and alerting.

#### *Types of Political Discourse*

The word “politics” derives from the Greek word “polis,” which means “city” or “city-state.” From this word “polis” come the terms “polities” (meaning “citizen”), “politikos” (meaning “citizenship”), and “politike” (meaning “political skill”). Hague et al. (1998) state, “Politics is the activity by which groups reach binding collective decisions through attempting to reconcile differences among their members.” This means that politics is the activity concerning how groups reach collective and binding decisions through efforts to reconcile differences among their members. This is supported by [Budiarjo et al. \(2008\)](#), who state that politics is the effort to establish rules acceptable to the majority of citizens to guide society toward living together harmoniously. Striving for a good life encompasses various activities, including the systematic definition of goals and the means to achieve them. Politics is an activity related to the control of public decision-making within a specific society in a specific region. The purpose of these decisions is to serve the welfare of society. Politics is often associated with formal government institutions and the government apparatus, one of which is the politician.

Furthermore, political discourse is not limited to the realm of government but encompasses broader issues, such as political systems (e.g., democracy, communism), ideologies (liberalism, democracy), and group relations (power, inequality, exploitation). Political discourse also touches on aspects of social life (social, economic, and cultural contexts). The characteristics of political discourse encompass the political actors (such as political institutions or organizations) involved in the political process, as well as the political context. Political discourse serves to exert persuasive and institutional influence on the public’s perspective regarding the political world. LSF Discourse (2024) argues that “political discourse has a broader scope, such as: relating to political systems

(democracy, communism), ideologies (liberalism), and group relations (power, inequality).” In this study, numerous billboards containing political discourse were identified. This is because the data collection period coincided with the election of candidates for governor and Deputy Governor of Padang; and mayor and Deputy Mayor of Padang. Billboards containing political discourse also originated from members and candidates for the The House of Representatives of the Republic of Indonesia (DPR).

Billboards have become a battleground for candidates seeking the public’s attention and votes. Candidates for governor, mayor, and legislative office are aware that language has a powerful effect in shaping or changing public opinion and can even influence specific issues through the power of language. Language is used as a strategy to achieve desired goals, such as for image-building, making statements, and making appeals. A total of 36 billboards containing political discourse were found, as follows.

Table 3  
Number of political signs found

No	The Street Name	Signs of Politics
1	Jl. by pass	4
2	Jl. Khatib Sulaiman	2
3	Jl. Jenderal Sudirman	4
4	Jl. Letjend S. Parman	3
5	Jl. Profesor DR. Hamka	12
6	Jl. Sutan Syahrir	7
7	Jl. Dr. Muhammad Hatta	10
8	Jl. Padang Basi	6

Based on the results of random sampling, this sign was randomly selected for analysis.



Figure 1. Political Campaign billboard for The Candidates for Mayor and Deputy Mayor of Padang

This sign is part of the campaign for the mayoral and vice-mayoral candidates of Padang for the 2024–2029 term, Hendri Septa and Hidayat. Based on the three

modes of signs, this sign constitutes political discourse. This is evident from its purpose, the content of its message, and the context of its placement in public spaces. Messages on campaign signs typically promote a specific agenda, often using slogans, promises, or calls to action. This sign is designed to generate support or awareness for a specific goal. These signs always appear in the run-up to general elections and are placed in specific strategic locations to reach the target audience (the public) quickly.

The political discourse employed by this candidate pair in their campaign aims to exert a persuasive influence on the citizens of Padang to vote for them as mayor and deputy mayor. Campaign activities are inherently linked to persuasion, as a campaign is a form of communication designed to persuade a broad audience (the public). Muyasaroh (2013) argues that communication activities and forms aimed at changing perspectives, opinions, mindsets, and behavior actually constitute what is often referred to as persuasive communication. This is further supported by Nahdiah et al. (2021), who contend that persuasive messages represent the communicator's effort to alter mindsets and actions in accordance with the information conveyed. Persuasive messages are typically sent from the senders (namely Hendri Septa and Hidayat) to the recipients (the citizens of Padang), with the motivation to encourage the citizens of Padang to elect this pair as mayor and deputy mayor. The purpose of this slogan is to influence people's thoughts, encourage them to take action, or help them decide their stance in the election. Residents of Padang who have not yet decided whom to vote for may choose this pair, while those who have already decided on a candidate may change their minds and choose this pair instead.

In this sign, the mayoral and vice-mayoral candidates are using the slogan "CONTINUE!" in their campaign. Slogans play a crucial role in establishing a campaign's identity and distinctiveness. Sudarmini et al. (2019) argue that

"A slogan can be defined as an attractive or striking short phrase or sentence that is easy to remember, used to inform or advertise something; or an attractive, striking, and easy-to-remember short phrase or sentence used to explain the objectives of a group's ideology, an organization, a political party, and so on."

In political discourse, a slogan is similar to a motto in that it expresses an idea or goal in a way that is easy to remember. Slogans are used in campaigns to convey a candidate's vision and mission in a concise and impactful manner. This mayoral candidate uses the word "LANJUTKAN!" because Mr. Hendri previously served as Deputy Mayor of Padang from 2019 to 2021, assisting Mayor Mahyeldi. In 2021, Hendri Septa was sworn in as Mayor of Padang because Mayor Mahyeldi ran for Governor of West Sumatra and won the election. The use of the slogan "LANJUTKAN!" conveys a persuasive message to the public that Mr. Hendri must continue his term as Mayor of Padang for the 2025–2029 period. The slogan "LANJUTKAN!" also includes an exclamation mark. An exclamation mark is a punctuation mark used to express joy, enthusiasm, or frustration in written communication. Exclamation marks are often used to draw attention to specific ideas or to emphasize key points. They are also used to conclude sentences of invitation, command, and prohibition. In the phrase "LANJUTKAN!", this punctuation mark is used for emphasis, conveying an invitation to vote for this mayoral and vice-mayoral candidate.

Political discourse can also be seen in the slogan “PUNYA FAKTA KERJA NYATA” featured on several types of billboards belonging to candidates Hendri Septa and Hidayat, as shown below.



Figure 2. Campaign billboard for the mayoral and vice-mayoral candidates of Padang (Hendri Septa and Hidayat)



Figure 3. Campaign billboard for the mayoral and vice-mayoral candidates of Padang (Hendri Septa and Hidayat)



Figure 4. Campaign billboard for the mayoral and vice-mayoral candidates of Padang (Hendri Septa and Hidayat)

The signs above show the different types of billboards used by candidates Hendri Septa and Hidayat. The difference between the three billboards is in the wording of the phrase “PUNYA FAKTA KERJA NYATA.” In Figure 2, the text uses the hashtag “# PUNYA FAKTA KERJA NYATA.” However, in Figure 3, the text appears without the hashtag “PUNYA FAKTA KERJA NYATA.” Finally, in Figure 4, the text “PUNYA FAKTA KERJA NYATA” is not present.

A hashtag (also known as a pound sign or the # symbol) is a keyword marker used to categorize or identify an event. Hashtags are frequently used on social media to categorize content and serve as a search tool for users to find information. Hashtags are also used to boost content engagement, so that the content can be seen by more people; it is not uncommon for hashtags to be used in cases that later go viral and ultimately gain the attention of authorities. Hashtags are no longer merely digital symbols of the online world, but are now used for branding and promotional purposes, as well as for social and political issues (such as campaigns).

Hashtags used in campaigns play a crucial role. Hashtags can serve as a reflection of the vision the mayoral candidate aims to achieve, so creating a hashtag helps convey that vision to the public. Hashtags are also used in campaigns to highlight past achievements. In this context, the use of hashtags

serves as an affirmation of political discourse and proof of performance during the candidate's previous term as mayor. Hashtags are also used to highlight the mayoral candidate's achievements that the public has benefited from during their previous term. These hashtags also serve as a form of persuasive messaging used to convince the public that this mayoral candidate is better than other candidates.

Hashtags are not used on other billboards. The reason is that the target audience differs from the demographic that uses hashtags. Hashtags are frequently used on social media or in the digital realm, which are typically used by younger generations. When a hashtag is used, younger people immediately understand its meaning. Meanwhile, people who are not tech-savvy (or technologically challenged) do not fully grasp the meaning of the hashtag. Using the phrase without a hashtag will be more easily understood by those who are not tech-savvy.

#### *A Type of Discourse Combining Politics and Education*

The LL sign is not only a linguistic artifact but also a site where political identities and messages are constructed and communicated. Politicians use public spaces as a form of political activism to convey political messages, campaign messages, build an image, rally support, or even criticize policies and those in power. Politicians employ this strategy to influence public perception, assert dominance, or promote a political agenda through the language they choose and its placement.

However, education is an activity or effort to convey health messages to individuals, groups, or communities. Through these messages, it is hoped that they will gain knowledge. Education is the process of learning from not knowing to knowing. Education is provided by various parties in different contexts, including parents, teachers, health workers, and government organizations. Education can also be provided by groups with specific interests, such as politicians.

Educational and political discourse can coexist on billboards because both represent forms of language use in the public sphere that influence society. Billboards can serve as a medium for examining how political and educational messages are presented and received through linguistic practices, thereby shaping ideology and social understanding among the public. One billboard containing a combination of political and educational discourse was identified, as follows.

Table 12. The number of signs indicating a combination of politics and education

No	Nama Jalan	Jumlah tanda peringatan
1	Jl. Profesor DR. Hamka	1

Based on the results of a random sample selection, this sample was randomly selected for analysis.



Figure 5. Billboard of a Member of the House of Representatives from the PAN Faction

This LL sign features a play on typography to convey a message. This is evident in the use of two different text styles: (a) “dari pada bengong, zikir aja yuk” and (b) Drs. H. Guspari Gaus, M.Si., Member of the DPR/MPR RI from the PAN Faction, which identifies the politician featured in this LL sign. These two text styles demonstrate how the LL sign is used for more than one purpose. Text style (a) conveys an educational message delivered by an individual. In this instance, the educational aspect relates to drawing closer to the Almighty through zikir. Zikir is a way to remember and praise Allah SWT in one’s heart or verbally, and is one of the acts of worship recommended in Islam to draw closer to Him. The word “zikir” originates from Arabic, meaning “to remember” or “to mention.” The word zikir does not merely refer to verbally reciting Allah’s name, praises, expressions of gratitude, and prayers, but also involves bringing awareness of God into every action. Thus, every activity becomes a form of worship. The presence of this sign in the city of Padang, where the population is predominantly Muslim, means that using zikir as an educational tool will be more readily accepted by this community.

Zikir education is also used by politicians to win the sympathy of the public, particularly the people of Padang, who are predominantly Muslim. This form of education serves as a political strategy employed by politicians to garner public support and cultivate a religious image, given that the majority of Padang’s population is Muslim. Politicians utilize this strategy as a means to maintain or seize power, thereby securing victory in political contests. This is a defensive political strategy employed by a party when it seeks to maintain its dominance. They do this to ensure their continued existence and influence within their political sphere. Defensive strategies aim to keep voters steadfast in their choices and to convince other voters to support them.

In addition to the educational content of this billboard, there is a veiled political message embedded within it. This is evident in the text (b) “DRS. H. GUSPARDI

GAUS, M.SI., MEMBER OF THE DPR/MPR OF INDONESIA, PAN FACTION”; the imagery adorning part of the sign; and the use of blue as the sign’s background color. These three elements of the sign constitute its primary purpose (or core), namely to highlight an individual named “DRS. H. Guspari Gaus, M.SI., who is a member of the DPR from the PAN party, and also to demonstrate the existence of a political party. These three sign modes indicate that the sign carries a political discourse intended to convey messages related to the politician and the party. Political discourse dominates the content of the billboard sign, compared to educational discourse. In this billboard, it is evident that the educational discourse serves merely as a lure to attract the public to read the sign, while the primary purpose of the sign is the politician’s political discourse to promote himself to the public.

It can be concluded that the combination of political and educational discourse is a strategy used by politicians to promote themselves to the public. This approach is one way for politicians to enhance their image among specific segments of the population. Rather than relying on slogans or catchphrases, incorporating educational content on billboards can effectively attract the attention of specific groups.

## **Discussion**

The linguistic landscape is not only a visual discourse but also a discourse that connects language with spatial organization, semiotics, and social interaction. A linguistic landscape sign can have more than one discourse (or a combination of discourses) because a sign conveys meaning not only through text but also through a variety of modes (such as visual and color modes). [Kress & Leeuwen \(2001\)](#) argue that meaning is constructed not only from text but also from various modes such as images, color, typography, and layout. Therefore, each mode carries its own meaning, which allows a single sign to contain different layers of meaning, and each layer can form a distinct discourse.

Discourse is also influenced by the target audience. The target audience is a determining factor in the selection of discourse strategies to ensure that communication achieves its goals, whether to inform, persuade, or manipulate. The selection of sign modes is a strategy for constructing discourse that is appropriate for a specific target audience. The target audience influences several aspects, namely: the choice of language (written mode), where the sign maker will use terms, dialects, or levels of formality appropriate for the target audience. For example, a sign maker will use formal language if the message originates officially from the government or a related agency, and will use slang if the target audience is the younger generation. Furthermore, the choice of visual mode is selected based on the target audience’s experiences and emotional connection. For example, in commercial discourse for beauty products, the chosen visual mode features attractive models based on the sign maker’s beauty standards. For educational discourse on traffic, the chosen visual style relates to law enforcement, such as the SATLANTAS emblem. The choice of color scheme is also influenced by the target audience. Color modes are tools for eliciting an emotional response from the target audience and carry social and psychological significance. For example, yellow or red is used to indicate danger or caution. Therefore, the

content and delivery of a message, as well as the information being highlighted, are tailored to align with the characteristics, values, needs, or beliefs of the target audience.

Combined discourse arises because a single billboard sign carries more than one meaning, often resulting from the combination of sign modes to convey complex or layered messages to different audiences. A single billboard sign can contain more than one discourse because meaning is constructed in a complex, layered manner and is influenced by social discourse and ideology. This sign conveys not only a literal meaning but also an implied meaning (connotative meaning) related to social, economic, or cultural objectives in the public sphere.

The factors underlying the phenomenon of combined discourse are as follows: first, the diverse intentions of sign producers. Sign producers often do not wish to convey just a single message. [Kress & Leeuwen \(2001\)](#) argue that each mode of the sign can carry different meanings. This results in the sign having a primary discourse and an implicit discourse. The primary discourse is clearly visible in the sign mode, whereas the implicit discourse is a hidden discourse that can only be understood through an analysis of the unity of all sign modes. Second is the influence of ideology and power. [Foucault \(1981\)](#) argues that discourse is always related to power. Within a single sign, there is an ideology hidden behind the message being conveyed. Third is the difference in readers' interpretations. Meaning does not stem solely from the sign's creator but also from the society that reads the sign. Each society may perceive different discourses due to differences in experience, education, and socio-cultural background.

## **Conclusion**

This research found that billboards, as part of the linguistic landscape, play a strategic role in shaping, conveying, and reproducing messages to society. Discourse is found on billboards because billboards are essentially a form of public communication media intentionally designed to convey messages to the public. Every message is constructed to form discourse because it has a specific purpose, context, and meaning. Combined discourse is found on billboards due to the complex communication needs in public spaces. Billboards do not merely serve to convey a single type of message; they must simultaneously attract attention, persuade, provide information, and build an image within a very short time. Consequently, various types of discourse are combined into a single sign.

In the political sphere, billboards are used as a way to promote public figures, convey visions and missions, and influence public opinion through the use of persuasive wording, slogans, colors, and symbols. The design of political billboards tends to emphasize the candidate's identity, power, and connection to the community. Meanwhile, the discourse of combining politics and education on billboards demonstrates a dual function: serving not only as a tool for political promotion but also as a medium for conveying educational values to the public. The messages conveyed typically relate to calls for maintaining unity, raising social awareness, the importance of education, health, or democratic participation. This combination indicates that political actors are striving to build a positive image by presenting messages that are beneficial to the public.

Based on the linguistic landscape, the presence of billboards reflects the relationship between language, power, and public space. The choice of language and mode of representation on billboards is not neutral; rather, it represents specific interests while simultaneously influencing public perception. Thus, billboards serve not only as a medium of visual communication but also as an arena for the contestation of meaning in public space.

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