

The Reputation of the Indonesian National Police (Polri) (Narrative Network Analysis on Instagram @korlantaspolri.ntmc)

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Abstract

Social media interactions play a significant role in shaping public opinion through narratives circulating within digital networks, which influence the reputation of the Indonesian National Police (Polri), both positively and negatively. This phenomenon became particularly visible following the implementation of Operation Ketupat 2025, which attracted public attention due to traffic congestion during the homecoming period and triggered widespread reactions from netizens on social media. This study analyzes the narrative network of Polri's reputation on the Instagram account @korlantas.ntmc, aiming to identify key actors who occupy central positions in creating, shaping, and disseminating narratives. The research is grounded in the concepts of narrative analysis within social network analysis (SNA) and Instagram as a Social Network Site (SNS). A mixed-method approach with a qualitative descriptive emphasis was employed. Data were collected by identifying nodes and links from Instagram comments using IGcomment and analyzed with Gephi 0.10.1 to visualize the narrative network and assess reputation dynamics. The findings reveal two key actors based on degree, betweenness, and closeness centrality measurements in the post titled "Member of the Indonesian House of Representatives Habiburokhman: This is the Smoothest Homecoming in History." These findings provide insights for future research on narrative networks and digital reputation management. To reduce negative public responses, Polri should consistently reflect the values of the nation's four basic consensuses, encouraging more constructive and responsible discourse on social media.

Keywords: narrative network analysis, instagram, Polri, social network site

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INTRODUCTION

Police institutions in various countries, including the Indonesian National Police (Polri), have become the subject of intense discussion on social media globally. The Swiss police, for example, require a culture of control in managing their image and public relations (Meyer, 2017). This indicates that police institutions worldwide face a common issue: managing their image, or more precisely, their reputation, through narratives on social media. The diverse narratives that develop can impact the reputation and legitimacy of public institutions, especially when the public not only consumes information but also actively seeks, produces, and disseminates content on social media. This creates a virtual public space that serves as a platform for various issues, including the performance and reputation of public institutions (Anggreani et al., 2020). With the

expanding adoption of social media, the public is now more active in forming and disseminating opinions about police activities, both their successes and the controversies that arise. This is especially true with the existence of social media as part of technological developments that allow people to interact with one another through the concept of sharing information (Bachtiar et al., 2022).

Negative narratives about the Polri often dominate public conversations on social media (including Instagram), despite the institution's efforts to respond to public complaints by delivering positive news to rebuild public trust. For example, in a post from the TikTok account @listyosigit titled "Stop Extortion, Gain Public Trust," the National Police Chief emphasized the need to stop illegal levies and simplify Standard Operating Procedures (SOPs) for public services. Comments ranged from support to reports of violations and complaints experienced by the Indonesian public. Ideally, narratives related to the Polri on social media should be positive, considering the importance of building public trust, reducing negative stigma, encouraging participation, and improving the quality of service. This indicates that, despite the Polri's efforts to establish a positive reputation through digital communication on social media, public opinion and comments tend to be negative in reality. The relationship between the National Police and the public on social media needs to be interactive, collaborative, and mutually supportive, with the National Police fulfilling its role in providing civil services, maintaining security and order, responding to crime reports, providing assistance, and providing community development (Arif, 2021; Hasibuan et al., 2021; Rachmad & Pramono, 2024). Therefore, all elements of the police force need to internalize the *Tribrata* values, namely: *First*, to protect, nurture, and serve; *Second*, to maintain security and order; and *Third*, to enforce the law in a professional, transparent, and accountable manner.

Several previous studies have shown polarization in social media narratives regarding public institutions, the impact of information technology developments, and the image and reputation of the Polri. Some narratives highlight the spread of hashtags related to public institutions or the Polri, such as #ProfesiUntukMengabdikan, #UsutTuntas, and #PercumaLaporPolisi on Twitter (Setiamukti & Nasvian, 2023; Syafuddin, 2022; Veyliza & Zulzilah, 2023). Meanwhile, other narratives discuss the police's public relations (PR) efforts in maintaining public order, dealing with provocative issues, and restoring the image of the Polri (Alwatan, 2023; Ismoyo et al., 2019; Sahman et al., 2018). Then the development of information technology also creates online haters on social networking sites, such as online hate speech, which is a cybercrime and requires more attention from the intelligence police (Imran, 2019; Prisgunanto, 2019). Not only that, it turns out that the image of the police is not only influenced by social media, but also opinions that generally come from the beliefs, experiences, and cumulative media consumption of the individual's choices (Wozniak et al., 2021). In this context, an image creates a reputation. The police appear to be more focused on maintaining their reputation than on using social media transparently, in accordance with its stated functions, such as providing public service announcements instructing citizens to be wary of illegal activities, preventing crime, raising public awareness, and mobilizing the community to provide information about crime in their neighborhoods (O'Connor, 2017; Ralph & Robinson, 2023; Walsh & O'Connor, 2019). Although several studies have discussed the topic of public institutions, the Polri, and the use of information technology and social media in relation to image or reputation, there has not been a study that specifically examines the spread of narrative networks in the context of the Polri's reputation on Instagram @korlantaspolri.ntmc.

Reputation can be understood as the sum of public perceptions of an institution's integrity, capabilities, and intentions. It can also be defined as a set of public beliefs about an organization's capacity, intentions, history, and mission, embedded within a diverse network of audiences or reflected through public opinion and trust in the skills and qualities of individuals, companies, and institutions (Lock & Jacobs, 2025; Meirinhos et al., 2022). In this context, reputation encompasses transparency, credibility, and legitimacy in the eyes of the public, which can be measured through public response and interactions on social media. Habermas (1991, p. 189) explains that mass media, as a contemporary public space, expand the boundaries of traditional communication, allowing discussions to occur without time or geographical limitations, and providing greater access for various community groups to engage in dialogue and participate in public affairs. This means that reputation formation is no longer a one-way process, but rather the result of a dialogical process between institutions and the public that takes place openly in the digital public sphere. From a communications perspective, reputation is formed not only by direct public experience but also by the efforts of an organization's public relations (PR) division. Whether a reputation is good or bad, whether it is strong or weak, depends heavily on management's commitment to achieving established goals and the ability to communicate

them (Pradini & Wempi, 2019). This shows that an institution, organization, or company tries to maintain its reputation through communication activities designed by public relations, such as utilizing communication media and managing communication effectively in order to build a positive reputation, maintain harmonious relationships, and be mutually beneficial (Dinata et al., 2025; Rahmi, 2023). Thus, reputation in the digital era is no longer formed from direct experience, but also from the construction of meaning resulting from interactions between institutions and the public in the digital public space, making it important for Polri to build narratives, strengthen trust, and expand public support through narrative connectivity and its network structure.

A network is conceptualized as a structure consisting of individuals or groups connected by relationships. In this case, a network represents a system that only captures the basic patterns of relationships between elements, such as nodes (or vertices) and links (or edges) (Newman, 2010, p.2). This perspective is known as network theory, with a central focus (centrality) on the relationships between actors in various sectors, one of which is communications. In this area, it can be concluded that a person's communication forms a specific network pattern that corresponds to their position within the network (Yuliana, 2010). This is in accordance with the theory of the network perspective, which is a collection of nodes (actors) and links (ties) of the same type that connect these actors (Daly, 2010, p.18). Nodes can be people, teams, organizations, industries, departments, or other entities that are interconnected through links in the form of friendships, communication patterns, or interdepartmental conflicts. Thus, communication can be seen as an arrangement of different elements within a system that can be identified through the communication flow patterns within it (Rogers & Kincaid, 1981, p.75). There are three levels of "network" studies based on the direction of causality as well as the level of analysis, namely: *First*, the dyad level shows the friendship relationship between two people (cohesion) to predict "who" is friends with "whom" based on similar interests; *Second*, the node level highlights centrality in the trust network (centrality) to predict the spread of information, identify influential individuals, and determine the center of the network; and *Third*, the network level looks at the density of relationships (density) to predict the structure, distribution of relationships, and cooperation in group communication networks (Borgatti et al., 2024, p.8). However, researchers will only use the actor-level analysis (node level). At this level, researchers can identify key actors based on degree centrality, betweenness centrality, and closeness centrality to measure their position and role within the narrative network.

Degree centrality refers to the identification of the most influential actors based on the number of connections they have with other actors in the network, which includes both in-degree and out-degree. In-degree refers to a relationship (link) initiated by others with a user, while out-degree refers to the relationship initiated by the user with others (Himmelboim, 2017, p. 14). It means that in-degree measures the number of relationships from other nodes that lead to the key actor, while out-degree measures the number of relationships that the key actor initiates or is involved in with other nodes. Thus, to determine degree centrality, we can look at the number of incoming (in-degree) and outgoing (out-degree) links (Saxena & Iyengar, 2020). This is important for identifying key actors who can form, reach, and trigger chain responses from their connections with other nodes in the network. Furthermore, betweenness centrality refers to the evaluation of how often a node acts as an intermediary in connecting other nodes in the network, which is used to determine the position of key actors in the network. Betweenness centrality has a range of 0 to 1, where the highest value is 1 if the key actor is located on the shortest path (geodesic) from node A to node B. It can also have the lowest value (0) if the two nodes do not pass through the key actor or are not even connected in the network (Newman, 2010, p.186). This measure is important for understanding the influence of key actors on information control within a network. Finally, closeness centrality refers to the speed or ease with which a node in the network connects with other nodes. Closeness centrality can be measured using a geodesic function, resulting in a standardized index between 0 and 1 (Wasserman & Faust, 1994, p. 185; Yuliana, 2010). It is essential to note that closeness centrality in a directed network is analogous to degree centrality, in that it requires consideration of the direction of the link, which is referred to as ingoing closeness and outgoing closeness (Wilder et al., 2022). If a node cannot reach other nodes (for example, all links lead out from node A and none in, or vice versa), then the closeness centrality value will be 0 (isolated). Therefore, influential actors in creating, shaping, and directing the narrative can be identified through centrality measurements based on the Social Network Analysis (SNA) framework.

SNA can be defined as a way to understand and analyze the positions of actors (nodes) and the connections between accounts (links or edges) in a network that can influence the dissemination of information. Network
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analysis demands a serious commitment that prioritizes actor connectivity by emphasizing the structured relationships between social entities (Knoke & Yang, 2020, p.4). In a network, there are not only nodes, but also links or relationships. Links in a narrative network can be viewed from their reciprocal nature and their directional nature. Reciprocity is a bond that indicates two-way communications among the total number of links, while directionality is defined as a structure involving three nodes (triads) in the network, and the relationships between these nodes have a specific direction (Ramadhan & Hartanto, 2023; Wasserman & Faust, 1994, p.243). However, this study only focuses on reciprocal links because it wants to see key actors that play a central role in the narrative network through comments, “replies,” or “mentions”. Comments are defined as communication that is intended to be seen by other people and is reactive in nature, meaning it follows the response to something on social media, is short, and can be made in a matter of seconds, anywhere and at any time (Reagle, 2015, p.12). Therefore, reciprocity links become relevant in the development of new media because interactions, in the form of comments, reflect the dynamics of interconnected social networks while simultaneously forming narrative flows that influence public perception.

Networks can be linked to the development of new media, particularly Social Network Sites (SNS). In this case, SNS, also known as Web 2.0 applications, can help users build valuable networks through various information and resources (Irwansyah, 2023, p.5). In this context, SNS is a form of social media that creates social networks through specific forums without any spatial or temporal limitations, thus strengthening relationships between individuals (Pesik, 2022). One of the Social Network Sites (SNS) platforms is Instagram, which researchers chose because it contains many active actors connected in certain discussions, thus forming a network. Instagram allows various actors to conduct influence operations through their accounts, so it is important to consider the classification of actors based on account usage patterns, considering that many users build profiles to discuss, comment, and form forums on SNS (Farzam et al., 2023; Light, 2014). Instagram as SNS is the right choice for researchers to analyze the narrative network of the Polri reputation on @korlantaspolri.ntmc, because it is a platform for building or maintaining social relationships and interaction between users to form a narrative network in the form of comments. Comments on social media are one of the recontextualized by YouTube, Facebook, X, and Instagram users to convey personal emotions, prejudices, beliefs, opinions, and secrets (Meikle, 2016, p.12). Therefore, comments provided by the public need to be made wisely, especially when forming networks on Instagram.

In general, Instagram, as an SNS, is a platform that connects and builds social networks through two-way interactions, such as comments, likes, replies, and reposts. This research focuses on the Instagram account @korlantaspolri.ntmc, specifically the feed post "Member of the Indonesian House of Representatives Habiburokhman: This is the Smoothest Homecoming in History," as it has the most comments related to the discussion of Operation Ketupat 2025. Narratives about the Polri are shaped through user interactions, where key accounts are not only active in commenting but also have a significant influence on public opinion and the Polri's reputation on Instagram. This means that the presence of certain commenting accounts has the potential to form a narrative network and influence the reputation of the Polri within the community. Additionally, key actors in this network also hold central positions in shaping narratives that can influence other users. Therefore, this study aims to analyze the narrative network of the Polri's reputation on Instagram @korlantaspolri.ntmc to identify key actors who hold central positions in creating, building, and disseminating narratives.

METHOD

This research approach is a mixed-method that focuses on utilizing quantitative and qualitative strengths, thus gaining a more comprehensive understanding of complex research phenomena (Creswell & Clark, 2018, p.613). It is important to note that mixed methods (MM) have their strengths and weaknesses, where quantitative SNA is often too abstract regarding the content exchanged, while qualitative SNA often forgets the general overview regarding the nature of the network (Froehlich et al., 2020, p.31). Therefore, mixed methods are highly relevant in measuring the (social) complexity found in educational research. In this case, researchers integrate convergent or concurrent mixed-methods designs. This design refers to researchers combining qualitative and quantitative data, usually collected concurrently, to provide a comprehensive analysis of the research problem and then integrating this information for interpretation (Creswell & Creswell, 2018, p.52). A qualitative approach to analyze the content related to the account that commented on the @korlantaspolri.ntmc account and its narrative, especially on the feed “Member of the Indonesian House of Representatives Habiburokhman: This is the Smoothest Homecoming in History”. This account was chosen

because of its large number of followers, which can influence others, and was recorded on May 13 (2025). @korlantaspolri.ntmc had 430,000 followers. The number of followers on one Instagram account can influence other followers to trust the account, and the @ntmc_polri account provides information about traffic to the public (Wardhania & Herlina, 2021). The researchers then integrated a quantitative approach by measuring network centrality (degree, betweenness, and closeness centrality) to identify key actors in the Polri reputation narrative network on Instagram (@korlantaspolri.ntmc). The network measurement was carried out using Gephi 0.10.1, which automates the calculation of centrality indicators. As explained, the quantitative approach includes careful measurement with numeric quantitative database elements in order to answer questions and hypotheses based on theory (Creswell and Creswell, 2018, p. 206). Thus, the quantitative approach is used to measure the numerical (measurement) aspects of the network objectively, while the qualitative one is used to interpret the characteristics of key actors and the narratives they carry.

This study uses a qualitative descriptive research type. In social network analysis (SNA), descriptive is one of three types of research methods: *First*, descriptive methods to easily calculate network statistics (centrality or transitivity); *Second*, procedure-based analysis based on complex algorithms (such as cluster analysis); and *Third*, statistical modeling based on probability distributions (such as exponential random graph models) (Carrington et al., 2005, p.274-275). However, this study only uses descriptive methods to explain the network visuals from Gephi 0.10.1 more easily. The data collection technique was in the form of observation of the Polri reputation narrative network on Instagram @korlantaspolri.ntmc. This research observation focuses on the network to identify key actors and is non-participatory because the researcher is not directly involved in the phenomenon being studied (Romdona et al., 2025). This means that researchers only observed comments and usernames on Instagram without participating in the discussions. Data was collected using the IGcomment.com tool, allowing researchers to extract comments, like counts, created comments, and usernames for subsequent analysis.

The data analysis technique used was narrative network analysis. However, prior to this, the researchers first manually analyzed the content (comments and accounts on the feed "Member of the Indonesian House of Representatives Habiburokhman: This is the Smoothest Homecoming in History") to draw valid and replicable conclusions from texts or other meaningful materials within their context (Krippendorff, 2019, p.24). Next, a narrative network analysis was carried out, which adapted SNA to discuss two fundamental approaches, namely, whole network and ego network analysis (Daly, 2010, p.24). However, this research only focuses on the complete network because it employed the actor (single) level of analysis, apart from groups and systems (Eriyanto, 2014, p.165). In this study, we will discuss in detail how the key actors in the Polri reputation narrative network on Instagram @korlantaspolri.ntmc are based on three levels, including: *First*, degree centrality; *Second*, betweenness centrality; and *Third*, closeness centrality. Network analysis is a way to identify the communication structure in a system that includes the arrangement of components and subsystems (Yuliana, 2010). The technical analysis of networks is formulated to identify and describe communication structures (Rogers & Kincaid, 1981, p.139). Therefore, it is important to understand a network as a connection between individuals (nodes) connected through communication relationships (links), thus forming interaction patterns that can be analyzed comprehensively. The following are the findings and discussions the researchers have conducted.

RESULT AND DISCUSSION

The whole network is the focus of the discussion because it uses a single actor level of analysis. Researchers identify key actors through three main measures of SNA: degree centrality, betweenness centrality, and closeness centrality. In the whole network, researchers use a directed graph because Instagram comments are directed, which methodologically serves to determine key actors and their communication patterns (Himmelboim, 2017, p.3). A directed graph is characterized by arrow-shaped links, namely, to represent the relational phenomenon of "being the parent of" or "giving advice to" (Borgatti et al., 2024, p.14). Thus, the use of a directed network facilitated the researcher's identification of key actors and the mapping of relationships within the entire network on Instagram @korlantaspolri.ntmc. The following are the findings obtained by the researcher using the Gephi 0.10.1 tool, along with their analysis.

Key Actors in the National Police's Reputation Narrative Network on Instagram @korlantaspolri.nmc Based on Degree Centrality

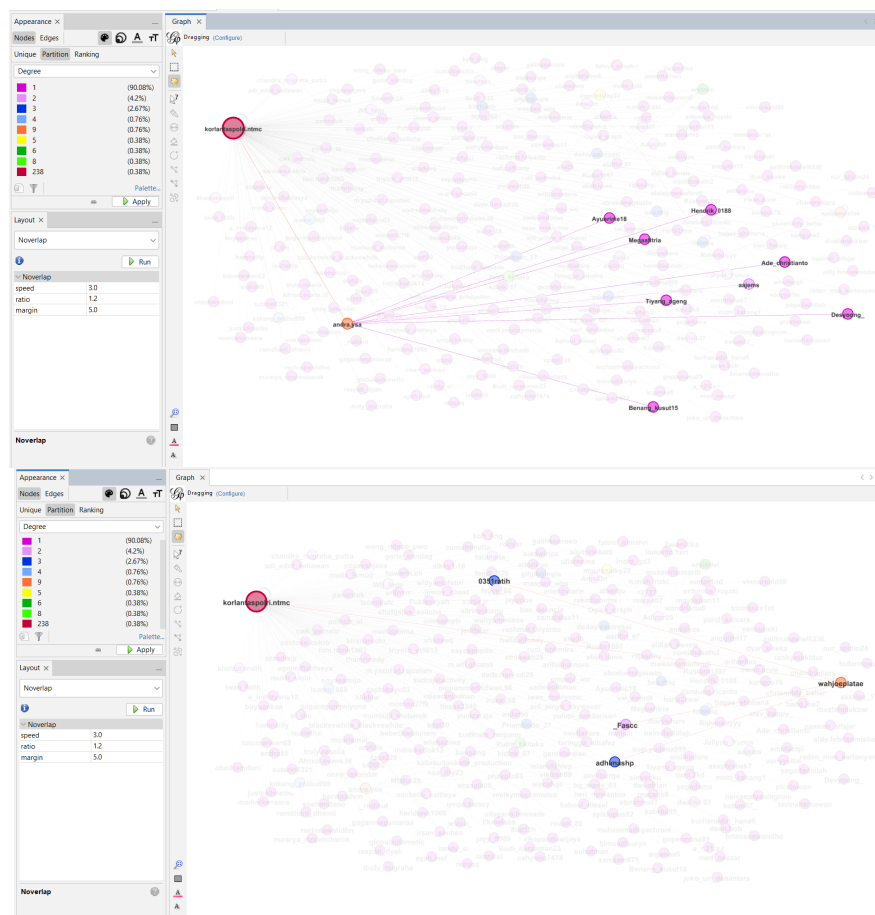


Figure 1. Degree centrality of key actors @andra.ysa and @wahjoeplate
Source: Processed by researchers using Gephi 0.10.1

In Figure 1, the accounts with the highest degree centrality are @andra.ysa and @wahjoeplate, marked in orange. Both accounts have the highest value (9.0), which indicates the greatest level of direct connectedness in the Polri reputation narrative network on Instagram @korlantaspolri.nmc, and can be said to be key actors. In this case, the degree centrality of both accounts is determined by the number of in-degree and out-degree links with other nodes in the network. In-degree links to @andra.ysa amount to 8 links from nodes @benang_kusut15, @desyooong_, @tiyang_ageng, @aajems, @ade_christianto, @megaafitria, @hendrik_0188, and @ayuerinie18, then the out-degree link is 1 link to node @korlantaspolri.nmc. On the other hand, the in-degree of @wahjoeplate is 4, coming from the nodes @adhimashp, @_fascc, @0351ratih, and @wahjoeplate itself. This indicates that @wahjoeplate also provides comments on itself. Then the out-degree number is 5 to the nodes @0351ratih, @adhimashp, @_fascc, @wahjoeplate, and @korlantaspolri.nmc. Thus, both @andra.ysa and @wahjoeplate are key actors because they have the highest degree centrality value in the Polri reputation narrative network on Instagram @korlantaspolri.nmc.

According to Alamsyah et al. (2023), degree centrality is a network analysis metric used to identify the importance of a node's centrality based on the number of connections (links) for communication and interaction between other nodes in the network. This means that researchers need to measure the involvement of nodes in the network, where in-degree centrality reveals popular actors, while out-degree centrality focuses on the expansion of the popular actor's network (Prell, 2012, p.113). A high in-degree value indicates that these two key actors are frequently the target of interactions (mentions or replies) from other actors (nodes), while out-degree refers to interactions initiated by these two key actors to other nodes. In the narrative network

of the Polri's reputation on Instagram (@korlantaspolri.ntmc), the accounts @andra.ysa and @wahjoeplatae are related to forming opinions from other nodes in the feed, such as "Member of the Indonesian House of Representatives Habiburohkhman: This is the Smoothest Homecoming in History". This indicates that every comment given by these two key actors has the potential to reach many other nodes in the network and trigger ongoing responses due to the many direct connections between @andra.ysa and @wahjoeplatae with other actors. Based on this, degree centrality suggests that these two key actors serve as both popular actors and initiators of interactions, capable of triggering a series of responses and shaping the narrative's direction. After identifying the key actors based on degree centrality measurements, the researcher explained the Instagram profiles of the two key actors.

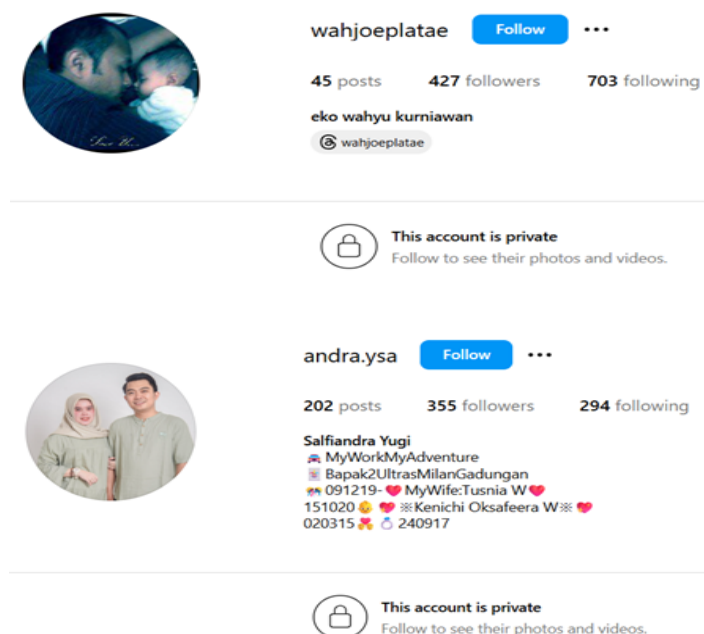


Figure 2. Instagram Account Profiles @andra.ysa and @wahjoeplatae
Source: Instagram @andra.ysa and @wahjoeplatae

In Figure 2, it appears that the key actor @andra.ysa has the full name Salfiandra Yugi. Judging from his Instagram bio, @andra.ysa appears to be a married male. Additionally, @andra.ysa has 202 posts, 355 followers, and 294 following. Then, the account @wahjoeplatae belongs to a man named Eko Wahyu Kurniawan. It is known from the Instagram profile @andra.ysa that they have a child, 45 posts, 427 followers, and 703 following. Both key actors, @andra.ysa and @wahjoeplatae, have no further information available because they are private accounts. Based on the researcher's findings and analysis, it was discovered that both accounts, although not influencers or public figures, can be key actors because their comments trigger narratives from other nodes in the network. The following comments from key actors received more responses from other nodes or actors in the narrative network.

Table 1 shows comments from key actors @andra.ysa and @wahjoeplatae that triggered the narratives of other nodes in the network. Key actor @andra.ysa criticized @korlantaspolri.ntmc regarding bottleneck congestion as a result of the arrangements made by the National Police on March 27, 2025. This invited comments or narratives from other nodes in the network, such as @aajems, @megafitria, and @hendrik_0188, who agreed with @andra.ysa's comments. Then there are also narratives from @ade_christianto, @ayuerinie18, @desyoong_, and @mung_wayangegusti_15 who recounted unpleasant homecoming (*mudik*) experiences because the field facts showed hours of traffic jams, rest areas were not opened, and questioned Habiburohkhman's knowledge regarding the definition of smooth. However, there were also comments opposing @andra.ysa, stating that, compared to last year, this year was smoother for @tiyang_ageng. On the other hand, key actor @wahjoeplatae expressed appreciation to the National Police for the one-way schedule arrangement that resulted in a smooth homecoming. This comment received various replies or mentions. Some disagreed because they felt the traffic jam lasted up to 29 hours (@adhimashp), then doubted @andra.ysa's

statement regarding 26 hours being considered smooth by @_fascc, or felt that the homecoming (*mudik*) was smooth because the date was chosen differently from other homecoming travelers (@0351ratih). This indicates that the feed upload, which can be interpreted in terms of data and field facts, does not align with what was conveyed by the Member of the Indonesian House of Representatives (Habiburohkhman), ultimately prompting the public (netizens) to respond to the feed with contradictions and creating a viral effect.

Table 1. Comments from Key Actors with Other Nodes in the National Police Reputation Narrative Network on Instagram @korlantaspolri on the feed "Member of the Indonesian House of Representatives Habiburohkhman: This is the Smoothest Homecoming in History."

Key Actor Comments	Reply or Mention
@andra.ysa	
@korlantaspolri.ntmc, try going home on March 27, 2025, sir; the chaotic arrangements will result in bottleneck traffic jams lasting for hours.	@andra.ysa is absolutely right, sis. (@aajems) @andra.ysa does not understand the concept of fluency. (@ade_christianto) @andra.ysa agrees. (@megafitria) @andra.ysa, maybe when she passed by, things went smoothly because it was sterile. We were stuck between Jakarta and Kebumen for 17 hours. Awesome. (@ayuerinie18) @andra.ysa's real record-breaking 17-hour journey was due to this policy. The Brebes rest area was temporarily closed. Did he manage to use the police escort? (@desyoong_) @andra.ysa, compared to last year, this year is much better, sir. (@tiyang_ageng) @andra.ysa spent 6 hours in Cipali alone. (@mung_wayangegusti_15) @andra.ysa is absolutely right, Jakarta to Semarang takes 12 hours. (@hendrik_0188)
@wahjoeplatae	
@korlantaspolri.ntmc Thank you for the scheduling. Our trip from Madiun to Jakarta went smoothly, and our return trip was also smooth.	@wahjoeplatae went home on the 7th, returned on the 2nd. @wahjoeplatae You are going back home, sir. (@0351ratih) @0351ratih 2023 I went home from Madiun to Jakarta for 26 hours due to a <i>one-way ticket</i> . (@wahjoeplatae) @wahjoeplatae this is what I'm feeling right now, uncle. Surabaya to Bekasi takes 29 hours to get home, and 5 hours to return. It is a <i>one-way trip</i> . (@adhimashp) @adhimashp, wow, I am fed up. (@wahjoeplatae) @wahjoeplatae, 26 hours can be commented as smooth? (@_fascc) @_fascc 2023 Uncle, yesterday I traveled home for 9 hours and returned in 8.5 hours, including rest. (@wahjoeplatae)

Source: Researcher's analysis using data from IGcomment.com

Based on this, the interaction between actors in the network not only reflects personal experiences related to homecoming (*mudik*) but also shows the formation of narrative polarization, both supporting and criticizing the National Police. This finding indicates that key actors @andra.ysa and @wahjoeplatae play a strategic role as opinion leaders who trigger broader narratives, shape the direction of public opinion, and strengthen or change perceptions through intense connections with other nodes in the Polri reputation narrative network on Instagram @korlantaspolri.ntmc. These findings deepen our understanding that the reputation of the Polri is shaped not only by content but also by the frequency and pattern of connections between actors, indicating the level of public participation in certain issues. Contextually, the reputation of the Polri on Instagram can be influenced by actors with extensive and active connections. The more frequently key actors interact or are mentioned in conversations, the greater the exposure, legitimacy, and perception of the institution. Actors with high degree centrality values indicate who is most active in conversations about the Polri, having affiliations and involvement with various other nodes, so that interactions often give rise to diverse views and debates among netizens. These dynamics also influence the formation of narratives about the Polri, as discussions within the network focus not only on the issue of going home for Eid but also touch on the credibility, performance, and reputation of the Polri more broadly in the digital space. This is also supported by Pierri et al. (2020), who found that misleading information on X is easier to spread in small, connected

circles because it is disseminated by certain people and tends to form communities, so messages are easily repeated within that circle. Therefore, these two key actors occupy a central position that enables them to play a significant role in shaping and directing the flow of conversation, influencing the public narrative regarding Polri's reputation on Instagram. Next, the researcher looked at betweenness centrality in the narrative network of the Police's reputation on Instagram.

As seen in Figure 3, both @andra.ysa and @wahjoeplatae have a betweenness centrality value of 0.0131 or 1.31%, which is marked in blue. The key actor @andra.ysa acts as an intermediary between 8 other nodes to @korlantaspolri.ntmc. The paths are: @hendrik_0188, @megaafitria, @desyooong, @benang_kusut15, @aajems, @ade_christianto, @ayuerinie18, and @tiyang_ageng to @andra.ysa, then to @korlantaspolri.ntmc. In this case, @hendrik_0188, @megaafitria, @desyooong, @benang_kusut15, @aajems, @ade_christianto, @ayuerinie18, and @tiyang_ageng (in purple) show a betweenness centrality value of 0.0. Then @wahjoeplatae becomes an intermediary for 3 other nodes to @korlantaspolri.ntmc. The path is: @adhimashp, @_fascc, and @0351ratih to @wahjoeplatae, then to @korlantaspolri.ntmc. In this case, @adhimashp, @_fascc, and @0351ratih (in purple) show a betweenness centrality value of 0.0.

Key Actors in the Narrative Network of the Indonesian National Police's Reputation on Instagram @Korlantaspolri.ntmc Based on Betweenness Centrality

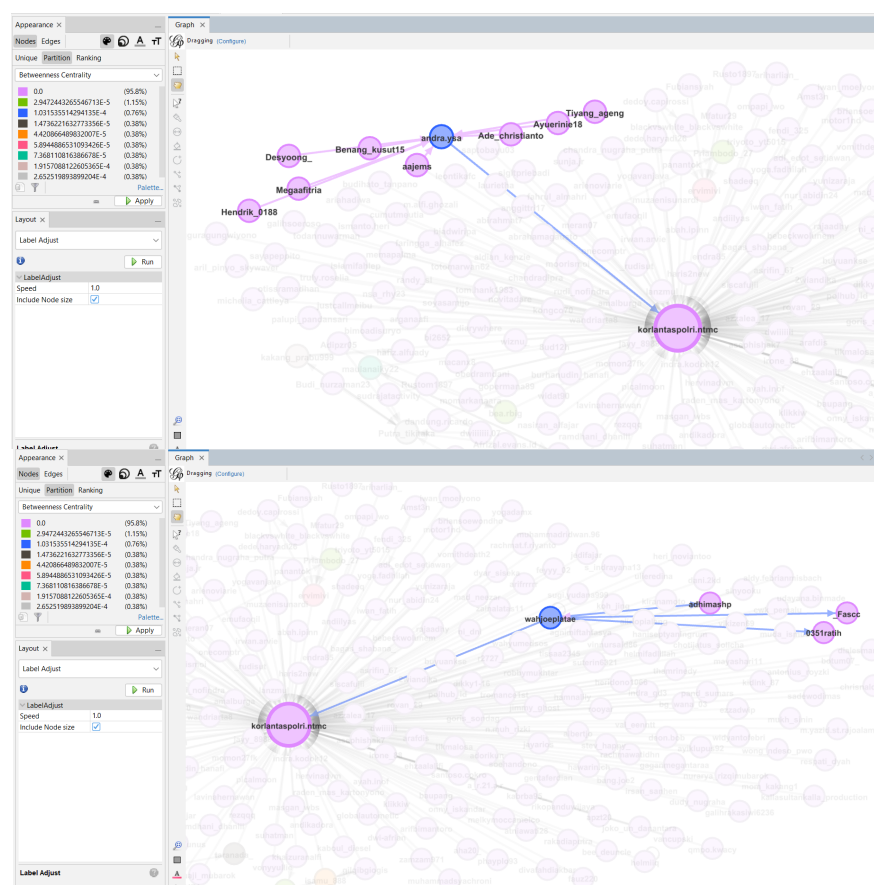


Figure 3. Betweenness centrality of key actors @andra.ysa and @wahjoeplatae
Source: Processed by researchers using Gephi 0.10.1

A betweenness centrality value of 0.0 indicates that the node or account has no intermediate value. Furthermore, based on the 0 to 1 range in betweenness centrality, a value of 0.0131 can be considered relatively low. This means it still retains an intermediate value but is not particularly strong. As explained, the highest betweenness centrality value is 1 if the key node is located on the geodesic path (shortest path) from node A to node B. If the two nodes do not pass through the key node or are not even connected in the network, the value will be 0 (Neuman, 2014, p.186). It means that the role of these two key actors is not only about the number of links, but also their strategic position in the flow of information between parts of the network. This

expands the use of betweenness centrality, which was initially focused on the realm of graph computing, but has now been developed and implemented more widely in various specific applications, including social network analysis (Mirakyan, 2021). Thus, betweenness centrality provides a deeper understanding of the flow of information and public opinion formed in the Polri reputation narrative network, where the strategic position of certain actors can determine the direction, intensity, and spread of narratives on Instagram @korlantaspolri.ntmc.

These findings confirm that an institution's (Polri) reputation on Instagram is shaped not only by the frequency of public engagement but also by the strategic position of key individuals or accounts in controlling the flow of narratives on the network. Contextually, these results deepen our understanding that the Polri's reputation on Instagram can change dynamically depending on the intermediary actors who bridge, channel, filter, or even change the direction of public conversations related to the institution. In this regard, the role of Polri's public communications is necessary to contribute positively to shaping comments as a thoughtful counter-opinion. By serving as key actors connecting the scattered nodes, @andra.yisa and @wahjoeplatae are seen as the primary bridges for narratives and comments. Therefore, narratives passing through them are likely to be more widely disseminated and influential. Therefore, this position is crucial in the reputation narrative network because key actors can direct, hinder, or accelerate the spread of opinions about Polri. Furthermore, the researchers examined closeness centrality in the Polri reputation narrative network on the Instagram account @korlantaspolri.ntmc.

Key Actors in the National Police's Reputation Narrative Network on Instagram @Korlantaspolri.ntmc Based on Closeness Centrality

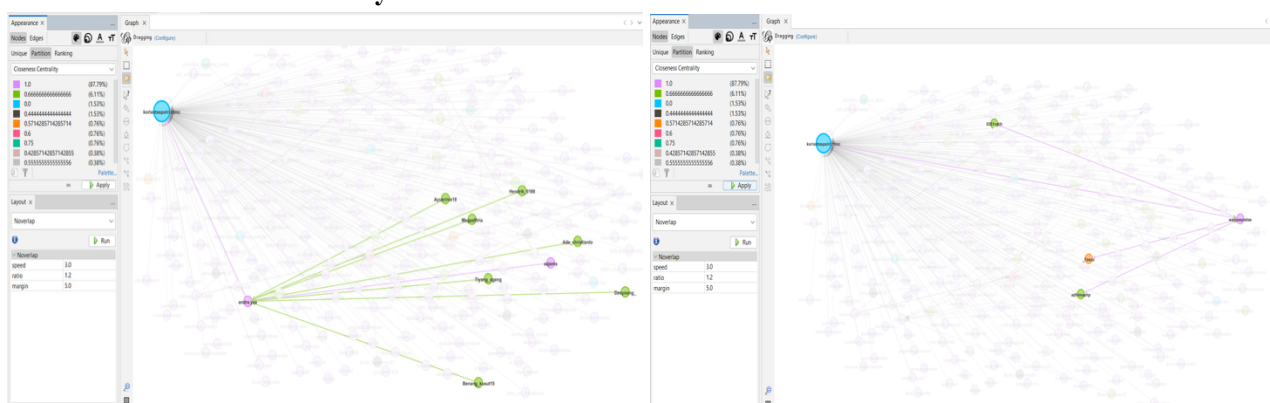


Figure 4. *Closeness centrality* aktor kunci @andra.ysa dan @wahjoeplatae
Source: Olahan peneliti menggunakan Gephi 0.10.1

Based on Figure 4, closeness centrality in this study shows that @aajems and @andra.ya have the highest value (1.0), marked in purple. This indicates maximum closeness to other nodes. In this case, the key actor @andra.ya accesses @aajems the fastest compared to other nodes. This is because other nodes have a lower value (0.666) marked in moss green, so their position is further away or not as fast as @aajems to reach. Then @wahjoeplatae has the highest closeness centrality (1.0), placing it in the most strategic position because it can reach all other nodes with the shortest average distance. @adhimashp and @0351ratih can be reached faster, while @_fascc (0.571) in orange is slightly further away, and @korlantaspolri.ntmc (0.0) in blue is not directly connected because it acts as a source of one-way discussion with the key actor @wahjoeplatae. This condition indicates that @korlantaspolri.ntmc cannot reach other nodes in the network structure. Closeness centrality indicates how quickly and effectively a node can reach other nodes in the network. Therefore, actors with high closeness centrality will also be seen as nodes that can more easily mobilize the network because they can more easily reach everyone in the network (Prell, 2012, p.107).

It has been previously explained that degree centrality is a crucial measure for evaluating the influence of a node based on its accessibility within a network (Mahyar et al., 2019). This is an important foundation in analyzing degree centrality. Based on the findings, key actors @andra.ysa and @wahjoeplatae have a closeness centrality value of 1.0, meaning they have the shortest structural distance to all other nodes in the network. Based on the interval of 0 to 1 in closeness centrality, a value of 1.0 represents the highest or maximum closeness centrality. This means that the two key actors are the closest nodes to other nodes in the

network. As explained, a node with a maximum closeness centrality value indicates that the node has the minimum distance to other nodes in the network (Adniati et al., 2023). This is due to the position of the two key actors being in the middle of the network structure, so that they efficiently reach all nodes, and the small structural distance to other nodes enables key actors to directly interact with other nodes. Thus, @andra.ysa and @wahjoeplatae are interpreted as nodes with the highest closeness centrality value because they have the fastest access to other nodes, the most established routes to access other nodes, and high visibility to be aware of events occurring in the network (Susanto et al., 2012). Therefore, these two key actors are involved in mobilizing and spreading narratives more effectively than other nodes with lower closeness centrality values.

These findings reinforce the understanding that closeness centrality not only reflects the efficiency of communication within the network but also illustrates the ability of key actors to influence the construction of the Polri's reputation through their proximity to various sources of information and opinion. This indicates how structurally close a node is to other nodes in the network. The higher the closeness centrality, the faster the actor can access or reach other nodes. Contextually, this indicates that the Polri's reputation on Instagram is strongly influenced by actors who have fast and broad access to the network, because these actors can determine the intensity of the spread of public narratives. Thus, key actors @andra.ysa and @wahjoeplatae play a crucial role in accelerating the spread of opinions, influencing public perception, and directing the dynamics of discussions within the Polri reputation narrative network on Instagram.

Based on the findings related to the two key actors in degree, betweenness, and closeness centrality, the central position (key actor) forms, directs, and determines public opinion, so that the content related to the dynamics of netizen opinion needs to be watched out for. This is apparently supported by studies, Putera et al., 2021; Setiamukti & Nasvian, 2023 emphasize the importance of a central position in controlling the flow of information and shaping public opinion, while also considering the context of Instagram as a platform for reputational narratives. The need to optimize the role of the National Police's public relations as a crisis management department. This differs from previous research that focused more on sentiment analysis (Ho et al., 2024). This research further confirms that network structure and actors' centrality positions are closely related in determining the effectiveness of narrative dissemination. Therefore, network patterns are key to understanding the dynamics of digital communication and institutional reputation management. Furthermore, the focus on narrative networks on Instagram demonstrates interactions between communities that influence public opinion. This means that narratives that receive more attention through likes, replies, and reposts have the potential to attract other narratives from different actors, becoming the focal point of discussion and influencing the direction of the conversation. Further attention can also occur when an influencer account appears to convey a specific message, thus strengthening the message and influencing public opinion on the digital platform with which it is connected (Arianto & Risdwiyanto, 2021). As networks are used in all kinds of operational ideas of density, sociograms, and individual centrality to reveal the constraints that form networks between "nodes" and "links" in graph theory (Scott, 2012, p.12). This creates a phenomenon where certain comments are heard more than others. The combination of these three metrics confirms that the centrality of these two actors lies not only in the number of connections, but also in their effectiveness and speed in controlling the flow of information and influencing public perception of the Polri's reputation on Instagram. Thus, these findings not only support but also broaden our understanding of the role of "actors or nodes" and "relationships or links" in the network, in terms of degree centrality, betweenness centrality, and closeness centrality, in influencing the Polri's reputation on Instagram.

Furthermore, the relationship between the findings of the narrative network analysis and the public communication strategy of the Indonesian National Police Public Relations Division also demonstrates a complementary relationship between actors and institutional digital communication practices. The implementation of the functions of the Multimedia Bureau of the Indonesian National Police Public Relations Division is regulated in Regulation of the Head of Division No. 1 of 2024 concerning Standard Operating Procedures (SOP) within the Public Relations Division of the Republic of Indonesia National Police. Public Relations, in this case, plays a role as the vanguard of the Indonesian National Police's public communication. Its functions relate to digital and electronic communication, improving information technology resources, production, and analysis of multimedia development, implementing media monitoring, managing media crisis issues, both digital and electronic, and disseminating digital information in the form of online media or social media to become a two-way channel for creative and effective communication. In implementing the Multimedia Bureau policy of the Indonesian National Police Public Relations Division, these findings align

with the creative and effective management of two-way digital communication through the production, analysis, and dissemination of information on social media (Instagram). However, the analysis results indicate a complex dynamic between the findings and the ideal public opinion of the Polri, which ultimately creates a negative reputation. Key actors with central positions (@andra.ysa and @wahjoeplatae) in the narrative network actually accelerated the spread of negative comments and sentiments against the Polri, indicating that the strength of the network on social media is not always directly proportional to the direction of communication expected by the institution. Therefore, this finding confirms that the public communication strategy of the Indonesian National Police Public Relations Division should not only focus on the intensity of message dissemination, but also requires perception management and mitigation of negative opinions in the digital public space. Thus, narrative network analysis can be used as an early detection tool for reputational issues, helping the Indonesian National Police Public Relations Division design a more responsive, participatory, and adaptive communication strategy to address interaction patterns and the spread of narratives on social media.

CONCLUSION

This study identifies key actors in the narrative network surrounding the reputation of the Indonesian National Police (Polri) on Instagram @korlantaspolri.ntmc, particularly in the feed titled **“Member of the Indonesian House of Representatives Habiburokhman: This is the Smoothest Homecoming in History.”** The analysis reveals that @andra.ysa and @wahjoeplatae occupy central positions based on degree centrality, betweenness centrality, and closeness centrality. Their strategic roles enable rapid and effective dissemination of narratives that shape public perception of Polri. However, their involvement often contributes to negative reputational outcomes, as comments highlight issues of institutional capability and integrity.

The role of these actors is crucial in mobilizing public opinion within the narrative network. Therefore, media monitoring and crisis management must be optimized by Polri’s public relations through counter-opinions that balance negative narratives with constructive communication. Opinion leaders should internalize the four basic consensuses of the nation—Pancasila, the 1945 Constitution, the Unitary State of the Republic of Indonesia, and Bhinneka Tunggal Ika—so that their contributions remain constructive, avoiding provocation and unrest.

The feed itself can be interpreted in two ways. First, literally, as an expression of appreciation for Polri’s success in Operation Ketupat 2025, which is considered historic. Second, based on reality, where traffic congestion and closed rest areas created frustration among travelers. These contradictory interpretations triggered viral responses, producing both positive and negative narratives. Such paradoxes highlight the importance of maturity among social media users in responding to information. Data and facts must be analyzed wisely to prevent unnecessary conflict.

Beyond the influence of key actors, social media ethics rooted in national values are essential. Narratives shaped by individuals with knowledge and spiritual awareness tend to align with the wisdom of Pancasila’s first principle. Similarly, narratives grounded in peace, unity, and harmony foster constructive communication. Thus, the formation of Polri’s reputation in digital spaces requires social maturity and ethical responsibility.

The findings confirm that network structures and key actors significantly determine narrative formation and dissemination. Although the feed carries a positive literal meaning, its paradoxical nature reflects misalignment between content and reality. Expectations from social media content do not always match outcomes, as factors such as actor influence, user knowledge, and social interaction shape narratives. Ultimately, Polri’s reputation must be built upon the four basic consensuses to strengthen unity, uphold national values, and maintain public trust amid dynamic digital opinion.

SUGGESTION

This study faces limitations in data collection tools, particularly in gathering comments and hashtags on Instagram, which require complex registration across multiple applications. Social Network Analysis (SNA) measurements also present constraints. Moreover, the study only examined one feed post on Instagram (@korlantaspolri.ntmc), meaning the findings cannot fully capture the broader dynamics of public narratives regarding Polri’s reputation across different post formats (feeds, reels, snapgrams) or other social networking

platforms. Based on these limitations, two recommendations are offered: academic and practical.

Academically, future research should refine narrative network analysis by improving the use of data collection tools, including scraping methods and more comprehensive approaches to comments and hashtags across platforms. Expanding the literature on SNA is also crucial, with clearer explanations of formulas, measurement intervals, and additional indicators such as Harmonic Closeness Centrality. Developing a holistic framework will make research more comprehensive and accessible. Longitudinal data should also be employed to capture temporal dynamics, enabling deeper observation of changes in narratives, sentiments, and public interactions over time. Reputation formation must be understood as reciprocal, shaped by both narrative creators and subjects, requiring mutual understanding and exemplary behavior in attitudes, actions, and communication.

Practically, the findings provide Polri with insights into its reputation on Instagram, encouraging internalization of Tribrata values: protecting, nurturing, and serving; maintaining security and order; and enforcing the law professionally, transparently, and responsibly. These values must be rooted in the four basic consensuses—Pancasila, the 1945 Constitution, NKRI, and Bhinneka Tunggal Ika—as guiding principles. Policy implications highlight the need for stronger public communication strategies on digital platforms that are responsive, participatory, and vigilant against provocation, while offering narrative arguments grounded in public data. Polri must also monitor personal accounts influencing perceptions and conduct evaluations based on feedback to generate counter-opinions. Social media users, meanwhile, should exercise caution, respond wisely, and promote constructive interactions that strengthen reputation and social cohesion rather than division or discrediting institutions without evidence.

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