

Representation of Laziness in Gopay TV Ad “Jaminan Uang Kembali”

(Representasi Kemalasan dalam Iklan Gopay TV “Jaminan Uang Kembali”)

Rizma Nurohmah¹, Intan Thania², Muhammad Arsyanda Nugraha³, Muhammad Iqbal Qeis⁴

^{1,2,3,4}Universitas Indraprasta PGRI, Jl. Nangka Raya No.58 C, Jagakarsa, South Jakarta City, Jakarta (12530), Indonesia

Abstract. Gopay is one of the most widely used digital wallets by the people of Indonesia. In campaigning for its product, Gopay creates a TV advertisement which contains promotional and persuasive messages to invite people to use digital wallets without worrying about cyber crime that threatens the user capital balances. This advertisement titled “Jaminan Uang Kembali” (Balance Return Guaranteed) uses a 2-dimensional animated visual form about the user's balance being stolen and returned again because of a guaranteed balance from Gopay. This paper focuses on visual analysis by describing and analyzing the signs contained in this ad and will be discussed in detail on a scene-to-scene basis using Charles Sanders Peirce's semiotic approach. The results of this study shows that the TV ad portrays a representation of laziness in the form of its main character which is portrayed with big body and supported by the portrayal of preference to indoor activities and lifestyle. This laziness comes from the appeal of instant culture as part of modernism which conveyed the message that Gopay is a lazy solution that can ease up the user's life.

Keywords: Gopay TV Ad, Peircean Semiotics, Representation of Laziness, Visual Analysis.

Abstrak. Gopay adalah salah satu dompet digital yang paling banyak digunakan oleh masyarakat Indonesia. Dalam kampanye produknya, Gopay membuat iklan TV yang berisi pesan promosi dan persuasif untuk mengajak masyarakat menggunakan dompet digital tanpa khawatir akan kejahatan siber yang mengancam saldo pengguna. Iklan berjudul “Jaminan Uang Kembali” ini menggunakan bentuk visual animasi 2 dimensi tentang saldo pengguna yang dicuri dan dikembalikan lagi karena adanya jaminan saldo dari Gopay. Makalah ini berfokus pada analisis visual dengan mendeskripsikan dan menganalisis tanda-tanda yang terdapat dalam iklan ini dan akan dibahas secara detail berdasarkan adegan demi adegan menggunakan pendekatan semiotik Charles Sanders Peirce. Hasil penelitian ini menunjukkan bahwa iklan TV tersebut menggambarkan representasi kemalasan dalam bentuk karakter utamanya yang digambarkan dengan tubuh besar dan didukung oleh penggambaran preferensi terhadap aktivitas dan gaya hidup di dalam ruangan. Kemalasan ini berasal dari daya tarik budaya instan sebagai bagian dari modernisme yang menyampaikan pesan bahwa Gopay adalah solusi malas yang dapat memudahkan kehidupan pengguna.

Kata kunci: Iklan TV Gopay, Semiotika Peircean, Representasi Kemalasan, Analisis Visual.

Correspondence author: Muhammad Iqbal Qeis, qeis.m.i@gmail.com, Jakarta, Indonesia



This work is licensed under a CC-BY-NC

Introduction

Advertising is a form of information that contains messages to influence other people to be interested in the goods or services offered. According to Sufa (2016) advertising is an information medium that has persuasive characteristics so that consumers are voluntarily encouraged to do something that the advertiser wants. This especially true for television commercial since, according to Qeis (2014), Television commercial is a form of advertising that is most easily accepted by the public because of its audio-visual nature.

Advertising is usually used by a company as a promotional medium for its products. This is considered effective because the nature of the advertisement itself has persuasive characteristics so that it can attract the audience's interest in consuming the company's products. When creating an advertisement, companies usually use creative ways to promote their products so that the advertisement has its own appeal that differentiates it from product advertisements from other companies. According to Pratiwi (2016) effective advertising is advertising that is created using creativity in conveying its message, so that the advertisement has its own charm to attract the interest of the audience. One advertisement that uses creativity to convey messages and build public appeal is the Gopay Ad “Jaminan Saldo Kembali” (Guaranteed Balance Return) version which was aired in 2021.

Gopay Ad “Jaminan Saldo Kembali” Version is a commercial advertisement launched by the Go-jek company to promote the features and services found in one of its products, namely Gopay. Gopay is a financial technology product that provides various digital wallet features and services that can be used anytime and anywhere by Indonesian people. In promoting its products, Gopay creates an advertising concept that is different from most commercial advertisements in general. The Gopay Guarantee Balance Back advertisement uses a 2-dimensional animation design with a classical cartoon cuphead design style as the main attraction in this advertisement. According to Morissan (2007), an advertising appeal is something that moves people, talks about their wants or needs and arouses interest. The attractiveness of the animated design used in this Gopay advertisement will certainly attract attention and arouse consumer interest in Gopay products.

Many TV ads opt to use cinematography to convey its messages. Lobrutto (2019) argued that TV ads can even be classified as mini-movies. Thus, the stylistic use of this cartoon becomes interesting to be analyzed to see how this ad deliver its message. This is because behind the short duration of TV ads, there exists hidden emotive power represented through the use of nonverbal mechanisms such as the visuals (Caldwell, 2004). The aim of this research is to examine the Gopay Ad “Jaminan Saldo Kembali” Version by describing and analyzing the signs contained in this Gopay advertisement

which will be discussed in detail on a scene-to-scene basis using Charles Sanders Peirce's semiotic approach. The use of Peirce's semiotics related to icon-index-symbol analysis of visual images is used to see the representations contained in visual data by asking what characteristics are contained in a visual image.

Several studies have been conducted on GoPay advertisements. Muhdalihah (2022) conducted a study focusing on how visual elements in GoPay advertisements build consumer trust. Through non-verbal cues, the advertisement attempts to reduce public fear of cybercrime by promising digital balance protection. A similar study by Alvinanto et al (2022) dissecting the significance of messages in Gopay advertisements as a solution-oriented response to the dynamics of society's problems in the digital era. The research findings summarize five main points: (1) Gopay is positioned as an instrument of convenience for a practical lifestyle; (2) The Gopy mascot is identified as a personification or representation of the user's digital balance; (3) The narrative of efficiency is emphasized through easy transaction access; (4) The visualization of cyber threats is presented as a real and varied risk; and (5) The balance security guarantee feature is psychologically constructed to create a sense of calm and satisfaction for its users. Furthermore, Ardelia (2022) evaluated the gender equality narrative in the Alfamart and GoPay collaboration advertisement using semiotic analysis and a qualitative approach. This study revealed a deconstruction of masculinity, where male figures are presented as having flexible roles spanning both the domestic and public (financial) spheres. These findings reinforce the message that household responsibilities are universal and no longer fragmented by gender. Unlike previous research that focused on positive values, this study critically uncovers the negative representation of laziness as the main attraction of the advertisement.

The urgency of this research lies in how the advertisement portrays the phenomenon of instant culture in modern society. This advertisement not only offers convenience but also subtly portrays laziness as the main attraction or solution that makes users' lives easier. Understanding how laziness is constructed as a positive value in marketing is crucial to understanding the negative impacts of modernism, such as consumerism and hedonism. This research is crucial because the advertisement carries a persuasive message to convince people to use digital wallets without fear of cybercrime threatening their balances. Semiotic analysis is needed to examine how a sense of security and trust is visually constructed for users. The answers obtained will show an image representation contained in the visual data of scenes depicted in the Gopad Ad "Jaminan Saldo Kembali" version and the emotive appeals hidden within its visuals.

Methods

The method used in this research is visual methodology by analyzing the signs contained in the research object, namely the Gopay Ad "Jaminan Saldo Kembali" version based on Peircean semiotic theory. Studies related to visual imagery generally use visual study tools inspired by Peirce's semiotics with the main study being object-

representation relationships represented by icons-indexes-symbols. Terminologically, semiotics can be defined as the science that studies signs found in various objects and events in all cultures (Sobur, 2001). According to van Zoest (1993), everything that can be observed or made observable can be called a sign. Thus, sign needed to be physical and must be able to be perceived by the human senses.

In analyzing the signs contained in the Gopay Ad “Jaminan Saldo Kembali” version, the visual elements contained will be used as the data that represents a meaning and will be analyzed through four stages, namely: Description, Interpretation, Evaluation, and Theorization. These four stages are used to validate the finding found within the visual data to reveal how signs have a relationship with each other and what they want to convey to the audience through these signs (Qeis, Muntazori, & Amzy, 2018).

To analyze the animated commercial namely the Gopay Ad “Jaminan Saldo Kembali” version, the first stage of description will feature the frames taken from scenes within the ad to observe and describe the visual elements found within the ad. The next stage which is the interpretation stage will analyze the visual elements found in the previous stage by using Peirce’s semiotics approach of icons-indexes-symbols. This quality of signs will then be evaluated in the evaluation stage to see the representation contained within each of the signs. The theorization stage will then summarize the research by validating the findings through conclusive result.

Result And Discussion

Description and Analysis of Gopay Ad “Balance Return Guarantee” Version

This article will analyze the commercial namely Gopay Ad “Jaminan Saldo Kembali” Version which was aired in 2021 on YouTube social media and electronic media such as television. In the first part, this advertisement will be described by presenting the frames taken from the scenes depicted within the ad as shown in Figure 1.



Fig. 1 The scenes depicted within the Gopay Ad “Jaminan Saldo Kembali” Version

The Gopay ad uses a 2D animation design featuring a classical cartoon with something akin to the Cuphead design style. According to Wolf (2021), Cuphead is a video game that uses a distinct design style inspired by the 1930s cartoons that evoke a strong sense of nostalgia. The 2D animation design in this Gojek advertisement displays the dynamic movements of the main character as one of the characteristics of the classic animation style popularized by the Fleischer Brothers who created *Popeye the Sailor* and *Betty Boop*. According to Rambarran (2021), Fleischer Brothers uses dysmorphic characters to give unique characteristics with limbs animated in a “rubber hose” style which resulted in a bendy and curvy movement. This style can be seen throughout the ads by observing the characters found within and the mascot featured, which is called Gopy whose character is likened to the user's GoPay balance.

This advertisement tells the story of the main character, namely Gopy, who was threatened with being stolen by an unknown person, but was successfully returned by GoPay with a balance return guarantee. In Figure 1, you can see how this advertisement forms a series of stories that describes the process of conveying the message through 3 stages of the storyline, namely the introduction stage, the conflict stage and the resolution stage. The introduction stage begins with a verbal sign showing the Gopay logo along with the title of this advertisement, which is continued with a scene of a reporter informing that there is a guaranteed balance return feature on Gopay, then the reporter introduces Gopy as an icon for Gopay user balances. The next scene describes how the Gopy process works is formed and follows the personality of its owner until the Gopy is used as a means of payment. The conflict in this story begins to emerge when two people who look like criminals try to take Gopy by force. At the completion stage, the Gopy or balance that has been stolen is returned by Gopay because there is a balance return guarantee which completes the theme of the titular “Jaminan Saldo Kembali”.

In the initial scene, there is a male character wearing a suit who comes out of the television in which a character named Jo is watching in the living room. The man wearing a suit informs about a new feature from Gopay, namely the balance back guarantee. The male character wearing a suit is an icon of an adult man who can be indicated as a presenter, because this character shows gestures and information like a presenter who is neat in a suit and holding a microphone. Clothing and fashion are often used to show social value or status, and we often make judgments about other people's social value or status based on what that person wears. (Barnard, 2011). The suit worn by the male character wearing the suit can be symbolized as an upper class social status that shows authority and orderliness. The existence of this male character wearing a suit means that everyone can use Gopay as a means of payment which has lots of big discount offers so they can save on expenses and the rest can be saved so they can become rich and can fulfill all their needs without fear of losing their balance.

Being the main character, Jo was depicted as a fat man wearing a white shirt like an office worker. Jo's character is indicated as having a lazy nature because of his body shape, and his physical activity is just watching television in the living room. This is because according to Nurcahyo (2011), lack of physical activity is probably one of the main causes of the increasing incidence of obesity in affluent communities. Jo's character means that Gopay can help lazy people who feel complicated by conventional payments which require people to carry cash at all times which poses the risk of it being lost or stolen by someone else.

The next scene shows the character named Jek coming up on stage who is then replaced by Gopy as a representation of the user's GoPay balance. The character Jek is described as a man wearing a green jacket and carrying a helmet. From his appearance, it can be indicated that Jek is a Gojek Driver. The next character is the Gopy character which is an index of the GoPay user's balance because Gopy is a character born from the process of creating a GoPay user account. Gopy is a blue pet-like creature resembling dog or cat. Stone (2014) argued that the use of animals in advertising evokes emotional bonds, especially dogs that provoke feeling of loyalty. Also, according to Umoto (2014), the color of blue gives the feeling of trust. Thus, the whole characterization of Gopy becomes a symbol of loyalty and trustworthiness.

In the next scene, there is a woman with hair bow who is waiting for Gopy while topping up her Gopay account and then spending the balance after at a shop owned by a man with a mustache. The character who appears in this scene is a man with a mustache who is described as an adult man with a simple appearance who is in a shop. From its simple environment and appearance, this character indicates that his job is as a shopkeeper who has collaborated with GoPay in providing the QR scanning feature. This scene is displayed as a representation of an easy, safe and anywhere form of transaction that can be carried out by Gopay users by scanning the QR code. The meaning contained in it is easy and fast transactions.

The next scene is a conflict in the storyline of this advertisement, where two characters appeared wearing striped clothes with tattoos on their arms. In this scene, they commit crimes in various ways, from forcibly take the GoPay balance of Jo and

other users to hacking their digital accounts. The tattoo on this character's arm can be a symbol of criminality. According to Ferdian (2015) Tattoos are always closely linked to forms of crime, it is not surprising that in reality tattoos are linked to the social status and profession of criminals, thugs, gangsters, thieves.

The last scene shows the characters of Jo and the man wearing glasses who cried because their GoPay balance was stolen. The character of this man wearing glasses is shown in the form of a skinny teenage boy. The attributes worn by this man wearing glasses indicate that he is a nerd. The final scene then shows them stopped crying and becoming happy again because their balance was returned by GoPay through the balance back guarantee protection. This final scene is part of the conflict resolution where Gopay returns the user's balance which was stolen and taken by force by the two men in striped clothes.

Representation of Laziness in Advertising

After completing the description of the scene found within the Gopay Return Balance Guarantee advertisement, the next stage that must be carried out is the interpretation stage. This stage was carried out to analyze the signs that appear in this advertisement and what kind of visual elements represent these signs. The visual elements were divided into three categories, namely the Character, the Object, and the Environment, as can be seen in table 1.

Table 1 Visual Elements and its Sign qualities in Gopay Ad "Jaminan Saldo Kembali" Version

| No. | Visual Elements | Sign Qualities | Representation |
|------------------|-------------------------|----------------|--------------------------|
| Character | | | |
| 1 | Gopy | Icon | Blue Pet-like Creature |
| | | Index | Gopay Balance |
| | | Symbol | Loyalty, Trustworthiness |
| 2 | Jo | Icon | Man with fat body |
| | | Index | Obese person |
| | | Symbol | Laziness |
| 3 | Jek | Icon | Man with green jacket |
| | | Index | Gojek Driver |
| 4 | Man wearing formal suit | Icon | Man with formal suit |
| | | Index | Presenter, Host |
| | | Symbol | Classy, Prestige |

| | | | |
|--------------------|--|-------------------------|--|
| 5 | Woman wearing hair bow | Icon Index | Young woman Teenager, Customer |
| 6 | Man with Mustache | Icon Index | Man with moustache Old man, Shopkeeper |
| 7 | Men wearing striped shirt with tattoed arm | Icon Index Symbol | Men wearing striped shirt Criminals, Thugs Crime |
| 8 | Man wearing glasses | Icon Index | Man wearing glasses Nerd |
| Object | | | |
| 9 | Handphone | Icon Index Symbol | Handphone Communication, Information Modern Technology |
| 10 | QR Scanner | Icon Index Symbol | QR Scanner Digital transaction Modern Technology |
| 11 | Computer | Icon Index Symbol | Computer Digital activities Modern Technology |
| 12 | Television | Icon Index Symbol | Television Information Modern Technology |
| Environment | | | |
| 13 | Sitting Room | Icon Index | Sitting Room Indoor |
| 14 | Stage | Icon Index | Stage Show, Entertainment act |
| 15 | Shop | Icon Index | Shop Economic activities |
| 16 | City Park | Icon Indeks | City Park Outdoor, Urban Environment |

After carrying out the interpretation stage as shown in table 1, the next stage is the evaluation stage. This evaluation stage aims to find the true meaning contained within the visual elements taken from the Gopay Ad “Jaminan Saldo Kembali” Version. From table 1, it can be seen that in this advertisement there are 8 characters who have their respective roles in conveying messages visually through the expressions and gestures they display. These characters are divided into two roles, namely the main role and supporting roles or extras. The characters Gopy, Jo, man wearing formal suits, and men in striped shirts play the main roles. These characters bear the sign qualities of symbols attached to them. The symbols represent Trustworthiness, Laziness, Prestige, and Crime.

Meanwhile the characters Jek, the woman wearing hair bow, the man with the mustache, and the man wearing glasses are the supporting characters or extras. These characters do not bear the sign qualities of symbols attached to them. However, they have indexes that represent certain qualities that further convey the messages such as the indication of Gojek driver, teenager, old man, and nerd.

Every character in this ad is faced with several objects in the form of cellphones, QR scanner, television, and computers. These four objects represent modern technology and activities related to the modern world. The characters and objects in this ad are placed in several environments such as the living room, stage, shop and city park. The four environments are paired with each other, forming a binary opposition that convey the message by referring to something outside the sign. Aprilia & Arianto (2021) argued that binary opposition explains that signs have opposite sides and the meaning behind can be inferred by seeing through the other side which give sense and value in approaching the meaning.

Through these signs, we can see the main representations conveyed within the Gopay Ad “Jaminan Saldo Kembali” Version. The crime happening in the city park are contrasted with the trustworthiness and prestige happening within the indoor area. The act of going to the shop which indicates economic activities is also contrasted to the act of watching the show which indicates entertainment act. The binary opposition of “good” versus “bad” shows indoor as “good” which contained visual elements bearing the quality of symbol of trustworthiness and prestige while painting the outdoor as “bad” which contained visual elements bearing the quality of crime. The binary opposition also paints buying online as “good” instead of going to the shop to buy something.

These interactions between elements culminates into the quality possessed by the main character, Jo. Jo was shown relaxing in the sitting room watching television and having the figure of a fat person. The quality of symbol contained within the elements associated to the main character strengthened the representation of laziness as the main theme behind the appeal of the advertisement. This laziness is also further enhanced by the binary opposition favoring online interaction and indoor activities. Thus, the ad was trying to appeal to the lazy nature of urban society who prefers instant lifestyle as part of modernism (represented by the objects within the ad), as Tara & Anshori (2022) argued that modernism not only provides convenience, but also creates negative impacts such as the emergence of consumerism, hedonism, and preference to instant lifestyle.

Conclusion

The Gopay advertisement version of the Return Balance Guarantee presents a meaning which is analyzed through four stages, namely: Description, interpretation, evaluation and theory. This Gopay advertisement uses a 2D animation design with a classical cartoon cuphead design style. The 2D animation design in this Gojek advertisement displays movement. -Dynamic movements of the main characters as one of the characteristics of the classic animation style. This GoPay advertisement uses a mascot named Gopy as a character which is likened to the user's GoPay balance.

This advertisement features the main character named Jo, who is described as having the figure of a fat man wearing a white shirt like an office worker. Through semiotics analysis, Jo as a character is indicated to have a lazy nature because of her body shape and her physical activity which consists of only watching television in the living room. Jo as a character was then used as a representation of the people who use Gopay as a tool for easy transactions.

The interactions between the elements and their sign qualities show a binary opposition that strengthened the quality found within Jo as a character. Through these interactions, the Gopay Ad "Jaminan Saldo Kembali" Version conveyed a preference to indoor activities and support to instant lifestyle. The TV ad then strengthened the portrayals and representation of laziness, not only in the form of Jo as a character portrayed with big body, but also through series of binary oppositions found within the ad. This laziness comes from the appeal of instant culture as part of modernism which conveyed the message that Gopay is a lazy solution that can easen up the user's life.

Acknowledgements

The author(s) received no financial support for the research, authorship, and/or publication of this article.

References

- Alvinanto, Robertus Frans, Muhammad Arsyanda Nugraha, and Lulu Witriana. "Analisis Semiotika Charles Sanders Pierce dalam Iklan Go-Pay Versi Jaminan Saldo Kembali." *SINASTRA: Prosiding Seminar Nasional Bahasa, Seni, dan Sastra*. Vol. 1.(2022). <https://doi.org/10.30998/sinastra.v1i0.6141>

- Aprilia, C. & Arianto, T. "Binary Oppositions as the Result of Deconstruction Analysis in the Goldfinch Novel by Donna Tartt." *Journal BASIS*, Vol.8, no.1, 2021, pp. 65-74, <https://doi.org/10.33884/basisupb.v8i1.2812>
- Ardelia, Talitha Nabilah. "Representasi Kesetaraan Gender Pada Iklan Alfamart X GoPay# Kebahagiaankecil Untuk Kita Semua." *CITRAWIRA: Journal of Advertising and Visual Communication* 3.2 (2022): 139-150. <https://doi.org/10.33153/citrawira.v3i2.4636>
- Barnard, Malcolm. *Fashion sebagai Komunikasi*. Yogyakarta: Jalasutra, 2011.
- Caldwell, John Thornton. "Modes of Production: The Televisual Apparatus". In *The Television Studies Reader*. Hill, Anette & Allen, Robert Clyde (Eds). United Kingdom, Routledge, 2004.
- Ferdian, P., A. "Studi Fenomenologi tato sebagai identitas diri pada pemakai tato di Jember." *Jurnal Pradigma Madani*, Vol.2, no.2, (2015): pp. 105-126.
- Lobrutto, Vincent. *Ridley Scott: A Biography*. University Press of Kentucky, 2019.
- Muhdaliha, Benny. "Representasi Rasa Aman Pada Visual Iklan Gopay Jaminan Saldo Kembali (Analisa Semiotika Charles Sanders Pierce)." *Jurnal Nawala Visual* 4.2 (2022): 132-139. <https://doi.org/10.35886/nawalavisual.v4i2.435>
- Nofiarinanda, Zahra, and Benny Muhdaliha. "Analisis semiotika pada visual iklan gopay jaminan saldo kembali." *Jurnal Nawala Visual* 4.2 (2022): 132-139. <https://doi.org/10.30998/sinatra.v1i0.6141>
- Nurcahyo, F. "Kaitan antara Obesitas dan Aktivitas Fisik." *Medikora*. Vol.7. no.1, (2007): pp. 87 – 96.
- Pratiwi, Wayan Astina, & Rahanatha, Gede Bayu. "Peran Brand Awareness Memediasi Daya Tarik Iklan Terhadap Brand Attitude Indomie di Kota Denpasar." *E-Jurnal Manajemen Unud*, Vol.5, no.12, (2016): pp. 7899-7928, <https://media.neliti.com/media/publications/254297-none-f6764a64.pdf>
- Qeis, M. I. "Citraan Indonesia dalam Iklan Televisi Visit Indonesia Year 2008." *Deiksis*, Vol.6, no.1, 2014, pp. 63-77, <http://dx.doi.org/10.30998/deiksis.v6i01.517>
- Qeis, M. I., Muntazori, A. F., & Amzy, N. "Visual analysis of Fair & Lovely commercial and how it represents the image of nowadays Indonesian muslimat." *International Journal of Scientific & Technology Research*, Vol.7, no.11, (2018): pp. 160-165.
- Rambarran, Shara. *Virtual Music: Sound, Music, and Image in the Digital Era*. United Kingdom, Bloomsbury Publishing, (2021).
- Sobur, Alex. *Analisis teks: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotika, dan Analisis Framing*. Bandung: Remaja, (2001).
- Stone, Sherril M. "The Psychology of Using Animals in Advertising." *Hawaii University International Conference, Honolulu, Hawaii, 4-6 January 2014*,

https://huichawaii.org/assets/stone_sherril_the_psychology_of_using_animals_in_advertising_ahs2014.pdf

- Sufa, Faela & Munas, Bambang. “Analisis Pengaruh Daya Tarik Iklan, Kualitas Pesan Iklan, Frekuensi Penayangan Iklan terhadap Efektifitas Iklan Televisi Mie Sedap”. *Diponegoro Journal Of Management*, Vol.1, no.1, (2012), pp. 226-233.
- Tara, Gabrita Revinda, & Anshori, Isa. Analysis of Community Lifestyle and Consumption Culture in Islamic Perspective. *Tazkiyya: Jurnal Keislaman, Kemasyarakatan dan Kebudayaan*, Vol.23, no.2, 2022, pp.153-170, <https://doi.org/10.32678/tjk3.v23i2.5176>
- Umoto, Sachiko. *Illustration School: Let's Draw Magical Color*. United States, Quarry Books, 2014.
- van Zoest, Aart. *Semiotika: Tentang Tanda, Cara Kerjanya dan Apa yang Kita Lakukan Dengannya*. Jakarta: Yayasan Sumber Agung, 1993.
- Wolf, Mark J. P. *Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming [3 Volumes]*. United States, ABC-CLIO, 2021.