

Visual Analysis of the Comic Genre on Digital Comic

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Abstract— This study aimed to determine whether a genre in the comics influences the visualization of the existing design on the comic. The description analysis used as the method of this research. This study investigated each of the two comic examples in each comic genre; romantic, comedy, and horror through the design elements of color, illustration style, and layout. The results showed that the genre affected the color and style of the image on the comics, while the layout and frame size taking were the creation of the comic creator itself. This was because the color and style gave the right nuance to the readers in following the story line. Illustration styles, though influenced by genre, were also supported by creativity of the comic creator. Meanwhile, the layout was the creativity of each creator in managing comic sequences to guide the readers in the reading sequence. While the frame sizes taking determined by the creator were to indicate and to show what were the important points in each story panel. The genre was the first priority in making comics, especially on the digital comic, because the genre influenced in determining the nuances in the story.

Keywords— visual, genre, digital comics

I. INTRODUCTION

Strategists are used to creating a representation of visual strategies, because visuality is an important element in achieving social strategies in the field of practice to provide interaction and convey different meanings in communication. Analyzing visuals is important to get an understanding of how the flow is taking place, and explaining unexpected intentions when visual actors use visual material to convey something that was previously "invisible" or difficult to convey through language [1]. Visualization is a means to understand data. Visual analysis usually develops in the process of creating an evolving appearance, exploration and improvement [2]. This means that in creating a better visual appearance, it is necessary to understand the relationship between visual and data underlying it by observing the previous related objects. Visual analysis of comics is an analysis of strategy because it involves visual settings. Comic as a fiction or factual show picture and writing as the purpose of it for conveying the solid material in one unit. According to McC [3], comic is a sequel art forms in picture or sign in chronological order, separated by the panel alongside of it. By the purpose to extend the information or to give perception from the reader. Comic tells stories or dramatize the ideas as the creative means, ideal discipline, art and literature in a sequentially unique visual aesthetic form [4,5]. There is something called an element in the comic which is divided

into four. The first, illustration style such as cartoon style, realism style, naive style, expressive style, surrealistic style. Second is genre that very broad, including cute animal comics, romance comics, superhero comics, horror comics. Third, the types of comics such as strips comic, graphic novels, traditional of comic, and web comics. Other elements such as panels, characters, stories, fonts, viewing angles, trenches (space between panels), frame size and word meaning [5, 6, 7]. Based on the type, web comics can be called digital comics, usually published independently by the author through social media such as Instagram, Twitter, Facebook or other sites that can be accessed via the internet. However, since the existence of web comic portals like Line Webtoon, Tapas and readcomics existed. the creators are encouraged to publish their work through the portal. One of the digital comic portals that developed in Indonesia is the Line Webtoon. Before the Line Webtoon exist. in 2003 the South Korean web portal site, called Daum, The first who created webtoon service followed by Naver in 2004 [8]. Naver Webtoon, which was launched on June 23, 2004 began globally in 2014 as the Line Webtoon that we know today. Line Webtoon is a comic for anyone and anyone who provides comics with various genres [9]. According to Lukens, genre is a kind or type of literature that has general characteristics. genre refers to the understanding of the type or category of literary work which is usually based on the style of the form or content [10]. Comics can also be called literary works according to Boneff [11], because there are elements of discourse transfer, and Comics can be collaborated with other literary work.

At present, research on comics has been carried out, both comic books and web comics. Yongkie explained that web comics appeared as a substitute for conventional comics [8]. Yongkie studied original Indonesian web comics from the Line Webtoon portal with fantasy genres called "Super Santai", "Nusantara Droid War" and "Mantradeva" with research results proving that comics with fantasy genres have their own characteristics in the style of illustration and creative and innovative story concepts. Kurniawan stated in the results of his research on the "Nusantaranger comics" and "Titisan Gatotkaca" that the style of images in superhero comics could be an opportunity for comic artists to incorporate local culture in terms of the ornaments contained in character designs [8]. From the research shows that the style of illustration tends not to be influenced by the genre, but by the creativity of the creator. Visual analysis was also carried out by Oktavia who studied the main characters Muhammad Al Fatih, Sultan Murad II and Aaq

Syamsuddin in the Al-Fatih comic 1453; Battle of Varna based on good things or exemplary activities. The results show that the need for color variations in the display is more interesting and not boring. Oktavia also added a lack of visual characteristics to each character because the appearance between the main character and the others is almost similar which can lead to misperceptions and interpretations of characters [12]. The importance of visual characteristics is also evidenced by Gunawan's research on the style of visual storytelling comics by Tatang Suhenra. Gunawan explained that the comic theme by Tatang Suhenra adapted the genre that was popular in his time (in the 1980s) such as superheroes or romance, as well as the target class of readers from the middle to lower class, with the character of Punakawan from wayang to represent the problems of people's lives commoner [4]. In addition to the genre, comic visual illustration styles are influenced by situations at certain times. In Atmadireja's research, it refers to Boneff that the beginning of the growth of Indonesian comics at the beginning of the first world war used realist style. Indonesian comic artists at that time tended to be stronger in the use of text and visual images that were close to the beauty of nature, by raising the values held by local communities, and became one of the ways to spread national language and strengthen national character [4].

Unfortunately, the previous study did not mention about how the typical style of drawing or illustration that is owned by other comic genres such as romance, comedy, and horror. Then besides the illustration style, is there any other element in the comic that has its own characteristics resulting from the creativity of its creators such as color and layout, as well as taking frame size in cinematographic elements. In filming some picture size (frame size) and good composition is a guarantee that the image displayed does not make the audience bored [10]. Some basic shots that are often used are; Extreme Long Shot (ELS), Very Long Shot (VLS), Long Shot (LS), Medium Long Shot (MLS), Medium Shot (MS), Medium Close Up (MCU), Close Up (CU), Big Close Up (BCU), Extreme Close Up (ECU), and Wide Shot [13, 14]. Because in the previous study this cinematographic element was not used, it is not yet known how the creator's tendency chose to take the frame size in determining points or interesting things that were their characteristic.

This study focused on comic visual elements in the form of illustration style, panel (in layout), and color. The goal is to find out the visual characteristics of every genre of romantic comics, comedy and horror. In addition to examining how frame size is taken in cinematographic elements found in each comic to know the characteristics of each comic in showing important or interesting points. This research is also to find out whether a genre in the comic that has been mentioned affects the comic's own visuals.

II. METHOD

The method used in the study is qualitative. The analysis used is descriptive analysis. Qualitative studies have the main characteristics; centrality of interpretation, then the research is usually case-oriented or phenomenon. By looking for unanticipated patterns and expected relationships [15]. Description analysis in this study

according to its foundation is used to reveal the actual problems that occur at this time in web comics, provide an overview of the relationship of the genre in visuals in web comics, and collect, compile, interpret the data that has been obtained and then can be concluded so that is called analysis. Data in the form of screenshots of each comic from Line Webtoon Indonesia in several episodes to be studied. The object divided into three parts based on the genre. Romantic genres namely Pasutri Gaje and Eggnoid, the comedy genre is Tahilalats and Si Ocong, and Creep and Gloomy Sunday, has a horror genre. The total number of episodes analyzed in around 120 from six comics that one comic studied 20 episodes, with the distribution of the initial 10 episodes, and the 10 latest episodes updated until the end of July 2018, except for the Creep comic whose episode was end on April 13, 2018.

III. RESULTS

The results of the study are elaborated through four sub-chapters that discussing the color, illustration style, layout and frame size taking. In each sub-chapter describes six comics sequentially with romantic, comedy and horror genres. In addition to the points in the sub-chapter, the results show that there are other interesting points that really distinguish between comics and other comics, either in whole or according to the genre.

A. Color

Pasutri Gaje (see figure 1) and Eggnoid (see figure 2) use bright colors, which are high intensity colors. In both comics, each episode found with full coloring. The use of these colors make the comic visual feels alive, not bored quickly, attractive and beautiful. In both comics, there are some graphic elements such as flowers, light circles, colored spots, and others when emphasizing a story. Creators also sometimes give color to the screen of background in accordance with the hearts of the characters in the comics. Coloringd ifferent backgrounds are done for distinguish the past and present time lines. The results show that comics with romance genres tended to use bright and full colors, as well as graphic elements in their visualization. The romance comics also in visualization tend to play feelings, namely by showing certain colors when the character is feeling certain feelings. For example when one of the characters is feeling annoyed, the background behind the character suddenly becomes black as in figure 1 and figure 2.



Fig 1. Adelia and Adimas, main character in Pasutri Gaje episode 29 season 2



Fig 2. Eggy and Kirana, main character in Eggnoid episode 44 season 3

Tahilalats (see figure 3) uses soft bright colors and has a characteristic background panel that tends to be white. The whole coloring is considered simple because it only displays one type of color on each object without any shading or falling shadows. For example, if the clothes are blue, just giving plain blue. Except for the first few episodes of Tahilalats that had the chance to use grunge texture effects before finally changing the color style as it is known today. Tahilalats comics tend not to provide a background place in each episode. The background of the place is quite given one type and plain color. Different with the Tahilalats, the Si Ocong (see figure 4) uses bright colors like the comics of Pasutri Gaje or Eggnoid. The background color tends to be whiter, although on some episodes the background panel has different colors according to the theme. From these findings show that the colors in comedy comics tend to use bright colors, in addition to the techniques that are the creators' creations.



Fig 3. Tahilalats episode 587



Fig 4. Si Ocong episode 10

Creep (see figure 5) uses bright colors and dark colors. Dark colors are colors with low intensity. While the comic Gloomy Sunday (see figure 6) uses dark colors. Both comics use grunge texture as an effect to make visual comics look darker. The difference is, the texture in Creep is lower in intensity than Gloomy Sunday. The visuals of the two comics are even darker because the two comics use black as the background on the panel. Gloomy Sunday has a characteristic in its coloring technique which is like coloring with watercolors. These findings show that in the horror genre, comic visuals have a texture and tend to be dark, both the image objects and the background.



Fig 5. Scene on the Creep episode 4









Fig 6. Scene on the Gloomy Sunday episode 2

B. Illustration Style


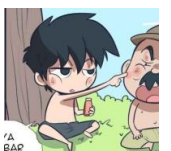

Pasturi Gaje and Eggnoid use manga drawing styles. Manga is a term for comics from Japan. Although similar to the manga, Eggnoid has streaks of lines that are different from the manga and Pasajri Gaje. The characteristics that can be seen from the manga drawing style are the colored and ornate eye types (see table 1).

TABLE I. ILLUSTRATION STYLE ON ROMANTIC COMIC

Form	Illustration Style		
	Manga	Pasutri Gaje	Eggnoid
Part of Body	  <p>(http://www8.mangafreak.net/Read1_Last_Game_40)</p>	 	 






Different with the comic Si Ocong and Tahilalats. Both have a free form of body anatomy that become characteristic. The Ocong has a head that is bigger than his body, and Tahilalats shows a flexible body shape. Both use the cartoon drawing style created by creators (see table 2). Another feature of the Tahilalats comic is the similar facial portrayal between characters one another.

TABLE II. ILLUSTRATION STYLE ON COMEDY COMIC

form	Illustration Style		
	Cartoon	Si Ocong	Tahilalats
Part of Body	 <p>(http://kidscreen.com/2015/06/08/cn-relaunches-ben-10-appoints-playmates-as-master-toy/)</p>		

The characteristic illustration style is also shared by comic Creep and Gloomy Sunday. The two comics use cartoon-style styles that are created by themselves so that they become their own. Another characteristic of Creep besides its shape is visualization of every character who uses the color of eyes and hair which tends to be black. Even figures are sometimes portrayed as having a handsome or beautiful face. Whereas in Gloomy Sunday is free body anatomy. The shape of the face and the expression made excessive and impressed creepy (see table 3).

TABLE III. ILLUSTRATION STYLE ON HORROR COMIC

Form	Illustration Style		
	Cartoon	Creep	Gloomy Sunday
Part of Body	 <p>(https://variety.com/2018/tv/news/the-simpsons-respond-apu-stereotype-controversy-1202747506/)</p>	 	 

C. Layout







Layout as setting the panel layout in romantic comics, it has a random composition. Some are in the middle of the screen, on the right or left. Even in some episodes there are those who do not use the panel as a delimiter (see figure 1 and 2). The size and shape of the panel is free to adjust the story for each episode. For example, we can find rectangular, trapezoidal or triangular panels like glass fragments whose size is not always the same. Similar layout is also found in the si Ocong comedy comic. Although Tahilalats is a comedy comic, the layout of the Tahilalats is different with si Ocong. The size and shape of the panel in the Tahilalats comic can be said to be the same, namely a rectangle. The placement of the panel is in the center of the screen until the newest episode. Whereas in the initial episode tahilalats draw a panel with an uncluttered graffiti style (see figure7).



Fig 7. Initial visuals on the episode 1 Tahilalats

From the three genres of comics studied, horror comics can be said to have the most neat layout, the reason being that the placement of panels is equally in the middle. The panel size in the Creep and Gloomy Sunday comics is consistent in rectangle. The difference between the two comics is in the Gloomy Sunday comic, not using the edges on the right and left so that the image fills to the end of the screen. The panel boundary is only on the upper and lower sides (see figure 6). Sometimes comic Creep is the opposite. Still showing the right and left panel lines (see figure 5).

TABLE IV. LAYOUT

Layout	Genre		
	Romance	Comedy	Horror
Panel			
Direction			

D. Frame size

Frame size taking in 20 comic episodes of Pasturi Gaje uses extreme close up in 17 episodes. Close up in 20 episodes, medium close ups in 17 episodes, medium shot in 17 episodes, medium long shots in 9 episodes, long shots in 7 episodes, very long shots in 1 episode, and wide shots in 4 episodes and the Eggnoic comics uses extreme close ups in 15 episodes. Close up in 20 episodes, medium close ups in 16 episodes, medium shot in 19 episodes, medium long shots in 11 episodes, long shots in 15 episodes, very long shots in 2 episodes, and wide shots in 6 episodes. From these data it is known that the comic genre of romance uses

more close-ups on the size of the shooting. The size of the extreme long shot was not found in this genre.

Frame size taking in 20 episodes of Creep use extreme close up in 18 episodes. Close up in 20 episodes, medium close up in 10 episodes, medium shot in 17 episodes, medium long shots in 5 episodes, long shots in 13 episodes, very long shots in 10 episodes, extreme long shots in 3 episodes, and wide shots in 5 episodes. The Gloomy Sunday comic uses extreme close up in 15 episodes. Close up in 19 episodes, medium close ups in 19 episodes, medium shot in 20 episodes, medium long shots in 9 episodes, long shots in 14 episodes, very long shots in 2 episodes, and wide shots in 3 episodes. Data findings indicate that horror genres tend to use close-ups in shooting sizes.

Frame size taking in 20 comic episodes of si Ocong use extreme close ups in 10 episodes. Close up in 12 episodes, medium close up in 15 episodes, medium shot in 16 episodes, medium long shot in 2 episodes, long shot in 12 episodes, very long shot in 3 episodes, extreme long shot in 1 episode, and wide shot in 4 episodes. The Tahilalats comic uses extreme close up in 3 episodes. Close up in 5 episodes, medium close up in 3 episodes, medium shot in 10 episodes, medium long shot in 10 episodes, long shot in 7 episodes, very long shot in 2 episodes, and extreme long shot in 1 episode. The findings show that comedy genre comics tend to use more medium shots on shooting frame sizes.

IV. DISCUSSION

Before did the final analysis process, namely the interpretation of the findings data, first conduct a literature study conducted in this chapter. Literature study of the results of the data is divided into three equal parts as before, namely color, layout and image size retrieval.

A. Color

According to Won and Westland, color on the product itself and on the package can affect consumer expectations such as quality, taste intensity, product texture, and so on. Because color can provide energy, excitement or calmness. Of course different colors vary by each individual from various cultures, times and classes [16]. Color makes an impression on its users, causes an emotional response, and consequently affects [17]. According to research conducted on eight countries, there are similarities and inequalities of consumers in preferences and associations of color meaning, due to cultural, economic, social and other differences [18]. So that color cannot be interpreted uniformly. Color, according to Wagner in Madden et al, can be associated with image. For example, blue with wealth, trust, and strength. Gray with strength, exclusive, and success, and orange shows cheap, so the logo on the bank tends to avoid orange.

Cimbalo, Beck, and Sendziak in Madden concern the relationship between color and emotion in second grade students and college students. Shows that yellow, orange, and blue are happy colors and red, black and brown as sad colors [18]. Wagner practiced his theory at Wiener schnitzel, a hot dog restaurant in 350 locations in the United States. Wagner suggested turning images into restaurants that sell

inexpensive hot dogs, by making red and orange. The result is a 7% increase in sales. [18] Like the research by Dr. Alexander Schauss written in Rustan, that the color of the painted resistance cell in pink decreases the aggressive behavior of prisoners compared to prisoners whose cell does not use pink [19]. Then color can change a person's emotions, expectations or mood.

In romantic and comedy genre comics that have bright colors, give a familiar and pleasant impression. Like Alianz who uses brighter colors for private customers as secondary colors, who want to establish familiarity with the customer [19]. Brightness is defined as a sign of the intensity of light entering the eye, regardless of the source (color). To increase brightness, more light is needed. Likewise, if you want to get a dark color [20]. The range of values is between dark (black) and bright (white) [21]. Because romantic and comedy comics have bright colors, the range of intensity values is white. White according to Rustan has several meanings including, life, light, peace, safe, holy, neutral, humble [19]. In contrast, horror genre comics that has a dark color, the range of intensity values are black. Referring to the meaning of the color written by Rustan, black includes meaning anger, death, crime, sorrow, fear, despair, mystery [19]. For the point, comics with horror genres want to show psychological impressions that can affect the emotions of their readers to be afraid, depressed and sorrow.

B. Illustration Style

Illustrations have been used by illustrators or artists to convey information concisely. Illustration represents techniques for emphasizing, modifying, and subordinating information from the outside to human visuals, namely shape, color, and motion. Illustrators usually use lines, colors, patterns and details so that the information delivered is effective [23]. In the romantic comics Pasutri Gaje and Eggroid, the level information conveyed is form; a character who has a handsome and beautiful figure, color; the characters are given nuances that tend to be more pleasant, and motion; shown movements that show daily activities because they have a lighter story. In comedy comics Si Ocong and Tahilalats, the information conveyed through its form is a funny impression, with pleasant colors, and movements in daily activities that are sometimes excessive to get humor. While in horror comics Creep and Gloomy Sunday, the information that can be captured from the form is a scary impression seen from the shape of the body and the expressions displayed by the characters, with the coloring of the characters given nuances that show sadness, or depressed, and in motion, given movement in activities that unusual or exaggerated.

Of the three comic genres studied, all of the illustration styles are cartoon images. The characteristic of cartoon images is that they do not eliminate many details in the original image. The original image is trimmed to get an essential "meaning", and that meaning can be strengthened by artists in ways that are not possible for realist artists [24]. The simplification is an effective way to tell stories in various media, one of which is comics. Cartoons are a way of seeing things, not just how to draw [24]. In romantic comics, the style of cartoon illustration that adopts from the

manga style is how to see the human figure into something beautiful, and fun. For comedy comics, the style of illustration shows how to see humans into something fun and humor. While in horror comics, the style of illustration shows how to see humans or ghosts to be something scary.

C. Layout

One of the principles of the layout that Rustan mentions is sequence, to give priority to reading that automatically sorts the eye view [25]. According to Altaboli, the layout of visual objects on the screen can play a role in the perception of the user assessing an aesthetic [22]. Talking about navigation and reading priorities, basically the layout arrangement in each panel in the comic is aimed at driving the viewers' views in accordance with the wishes of the secretary. Comic creators need to set and measure panels in the duration of the reading time and the order in which they are read. Larger panels tend to take longer the readers. The sequence reads from left to right then top to bottom for western readers. Comics are read from right to left then top to bottom for Japanese readers [26]. On the webtoon line comic, the layout is from top to bottom with different panel laying on each comic.

Based on the results of the overall study, romantic comics Pasutri Gaji and Eggroid, and Si Ocong's comedy comics tend to have smaller panel sizes than Creepy and Gloomy Sunday's horror comics. Judging from the duration of the reading time, horror comics need a longer time because they have panels that are wider. In addition to providing information such as creepy background and character details, this panel size gives a nervous feeling to every panel switch. For the Tahilalats comedy comic with a large panel size, it consistently makes the reader look longer at each picture to pay more attention to each character's movements and expressions. Even so, romantic and comedy comics are sometimes given a large panel size when they want to convey important information. From the data found, it is known that romantic comic sequences tend to use sequence C (see figure 8) [25]. Sequence C is layout that reads it from left to right and return to left, or otherwise.



Figure 8. Sequence C

Different with romantic comics, horror comics tend to use sequence I in applying the panel layout. Sequence I is a layout that reads it from top to bottom. (See figure 9) [25]. Sequencing of C and I are found in comedy genre comics. Whereas the comic si Ocong uses sequence C and Tahilalats using sequence I which is consistent as in the horror genre comics.



Figure 9. Sequence I

D. Frame Size Taking

Comics like films are cut, because comics only show the most important or interesting scenes without having to draw each scene on each panel. In film, the goal of cutting is to move the viewer's eyes quickly based on the narrative sequence, without the need to wait for the camera to move from point to point in a scene to follow the action and provide a level of continuity [27]. Therefore, it is necessary to set up image size to avoid boring stories. Giving different image sizes gives emphasis to different scenes. Taking pictures from distance to close range displays informative visuals or intimate emotions.

Frame size taking must consider the composition of object placement which is expected to be the point of interest or the main object that becomes the center of attention [14]. In addition to human picture, frame size taking can also be used on objects [14]. The purpose of this frame size taking is to determine what they are mentally focused on or take in. [14]. According to the findings, the comics of the romantic and horror genre tend to use close-up frame size. Close focus to grab the head of the object to show an emotional depiction or reaction to a scene [13, 14]. Close up is an intimate image size taking because each character's actions have an impact on the viewer. The expressions and emotions of the characters are more visible even though the visualization of the environment around the characters is not visible [28]. The depiction of a character is from head to chest. Taking the size of the close-up is right because both genres tend to play with the emotions and reactions of the characters in a scene.

Different with the other two genres, comedy comics tend to use medium shot frame size taking. Medium shot takes pictures from head to hip, to show clearly the expressions, activities, and emotions that cover it [13, 14]. The characteristic medium shot is the depiction from the head to the bottom of the chest. Showing characters at a more personal level is an estimate of how close a person is when having a casual conversation [28]. This frame size taking is felt right because the reader needs a scene of activity that is clear enough to capture the jokes made or displayed by characters in comedy comics. Activities and expressions and emotions that are shown are balanced. If only an expression without movement, it will be felt lacking. But if taking

pictures is too far, then the expression of a character may not be visible.

V. CONCLUSION

A comic needs to pay attention to the visual elements of comics and cinematography to support the genre that has chosen. With the aim of the reader can feel the atmosphere in the story that the creator wants to convey. Color selection is the most important element to play with emotions and evoke the atmosphere for the reader. While the selection of frame size measurements is used to support the course of the story, where there are several activities or scenes that become points of interest to be taken. While the style of drawing and layout tends not to influence the contents of the story, it is a characteristic of each creator in introducing his work to the audience.

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