
Visual Communication Design Analysis of the Instagram Account @SOHIB.QURAN

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Abstract

This study aims to determine the meaning of visual communication design elements of typography, illustrations and colors on the poster of the Instagram account @sohib.quran. The method used in this research is qualitative method. The results of the study found that the elements contained in the accountsinstagram @sohib.quran between typographic elements, illustrations, colors are interrelated so that they can obtain a meaning. 1) TypographyHeadline made bigger and more prominent than the others as a sign indicating the main discussion in the poster, then forbody text placed belowheadline as an explanation of the poster which consists of the hadiths of the Prophet and Fatwas from prominent Islamic scholars, in addition to that the @sohib.quran account also includes sources of fatwas or hadiths in the poster, the placement is underbody text. (2) The use of illustrations in the @sohib.quran account poster is made according to the background context of the message conveyed in the poster. (3) the use of the color of the @sohib.quran poster uses neutral colors such as gray which are softer and can match other colors.

Keywords: *Poster Da'wah; Visual Communication Design; Instagram @sohib.quran.*

INTRODUCTION

Visual Communication is the process of conveying messages or information to others through media that consist of written and visual elements that can be perceived by the sense of sight. Visual communication design (DKV) is a form of visual communication used to deliver information or messages through design media. (Awaludin, 2020)

According to Cenadi (1999), visual communication design serves three fundamental functions: identification, information and instruction, and presentation and promotion.

There are several elements that can be employed to evoke the character of visual communication design, including:

- a. Typography is the science that deals with the arrangement of letters in visual works. Its goal is to achieve a specific impression so that the reader can obtain maximum information (Solihatin, 2021). Creating useful and easily navigable text in a design is the primary function of typography, and it can be concluded that typography is about readability (ease of reading text) and legibility (ease of recognizing letters).
- b. Color is one of the crucial elements in graphic design. According to Brewster's theory, colors are divided into four groups: (Hendratman, 2017)

- Primary colors are the fundamental colors that are not mixed with any other colors, namely red, blue, and yellow.
- Secondary colors are the result of mixing primary colors in a 1:1 ratio. For instance, mixing red and yellow results in orange, combining blue and yellow produces green, and so on.
- Tertiary colors are colors obtained from mixing one primary color with one secondary color. For example, mixing yellow and orange will result in a yellowish-orange color.
- Neutral colors are a type of color resulting from an equal proportionate mixture of all three primary colors (without varying their sizes). The result is a dark, brownish color.
- Illustration, in simple terms, refers to images/photos used to visually explain a purpose (Maunah, 2015). A design without supporting illustrations can be confusing and may bore the reader.

One of the trending forms of visual communication for da'wah is through posters. Posters are graphic design works that consist of text, images, or a combination of both, with the aim of inviting, persuading, or exhorting people to do something as conveyed in the poster. Besides being used as a means of da'wah communication, several social media platforms support da'wah dissemination through posters, and one of them is the social media platform Instagram. Among the many active Instagram accounts spreading Islamic da'wah, one of them is the account @sohib.quran, created by a man named Muhammad from Bau-bau, Southeast Sulawesi.

According to Tinarbuko (2008), semiotics is the science that studies signs to understand how the signs function and produce meaning. Meanwhile, according to Christomy and Yuwono (2004), semiotics is the study of signs, sign functions, and sign production. Saussure stated that semiology is a science that examines signs in social life. (Saussure, 1996) Saussure's semiology consists of two opposing dimensions: Signifier and Signified, Language and Speech, Synchronic and Diachronic, Syntagmatic and Paradigmatic. (Nurindahsari, 2019)

Currently, society has become users of electronic media, allowing them to obtain information quickly and conveniently. Instagram has become a new medium for information dissemination used by the public, with its comprehensive features that allow sharing photos and videos across various social networks. Due to its wide reach, researchers have observed a new trend among netizens. The theory of new media is one of the two media theories, the other

being classical media theory, developed by several scholars such as Marshall McLuhan and Dennis McQuail.

The visual communication design and da'wah strategies carried out by the Instagram account @sohib.quran have shown significant responses, evident from the daily increase in the number of followers. The success components and elements of the @sohib.quran da'wah account in conveying da'wah messages to readers or mad'us are tailored to the current conditions of the mad'us, to achieve the desired outcomes of the @sohib.quran Instagram account. The researcher examines the visual communication design used by the @sohib.quran account as a sympathetic da'wah strategy to convey da'wah messages in response to the challenges of the increasingly modern era, based on the semiotic analysis of Ferdinand de Saussure.

RESEARCH METHODS

The qualitative method aims to gain understanding that is not initially obtained but can be acquired after analyzing the object that becomes the focus of the research. The qualitative approach obtains data from reliable sources in the form of descriptive data, such as writings, images, and documents. By utilizing this qualitative method, the writer can analyze data obtained from interviews with research subjects, observations/field notes, or other documents such as texts, images, and non-numerical data.

RESULTS AND DISCUSSION

The Results of Analyzing Dakwah Messages Through the Elements of Visual Communication Design on the Instagram Account @sohib.quran Based on the Semiotic Analysis of Ferdinand de Saussure.

Poster 1: "Bring Your Heart When Praying"



In the typographic element, the signifier (1) is "Bring Your Heart When Praying," which uses sans-serif letters as the post's title. Meanwhile, the signified can be interpreted as the depiction representing the entire message of dakwah that wants to be conveyed (2) the signifier

can be seen in the fatwa "A servant, even if he performs prayers outwardly, will not gain rewards unless..." The signified refers to the message intended to be conveyed in the poster, which is that even if someone performs prayers, they will not receive rewards from Allah unless done with sincerity and devotion. (3) the signifier can be seen in the sentence "Syaiikhul Islam Ibn Taymiyyah Rahimahullah Al-Fatawa, 23/217," which indicates that the fatwa is a thought from Sheikh Ibn Taymiyyah in the book Al-Fatawa, Volume 23, page 217.

Typography "Bring Your Heart When Praying" serves as the title of the poster, indicating that the poster discusses the command to perform prayers with concentration and sincerity. Then, "A servant, even though outwardly" is a fatwa explaining that even if a person performs prayers physically, they will not receive Allah's reward unless they do it with sincerity and devotion. The following typography, "Shaykh al-Islam Ibn Taymiyyah Rahimahullah Al-Fatawa, 23/217," indicates that the fatwa in the poster originates from Shaykh Ibn Taymiyyah's thoughts in the book Al-Fatawa, Volume 23, page 217.

The illustration of a man sitting in the final tashahhud depicts someone performing the prayer, as the final tashahhud is the concluding part of the prayer before the salutation (salam). The illustration supports the content of the da'wah message regarding bringing the heart during prayers.

The colors used in the poster each have meanings related to the message conveyed. The use of white on a dark background makes the poster clearer and aesthetically pleasing. The alignment between typography, illustration, and colors ensures that the presented poster is on target with its aesthetic value. In the color element, the background is in black and gray, while the headline, fatwa, and source of the fatwa are in white. White symbolizes purity, interpreting that during prayers, one should be in a state of purity. Gray signifies seriousness, related to the poster's theme that one should perform prayers with seriousness as they are facing Allah. Meanwhile, black symbolizes strength, indicating that prayer is a powerful act of worship in life (Solihatin, 2021).

From a conventional perspective, the heart is not merely an organ in the human body but also becomes a measure in society to gauge someone's sincerity in their actions.

Based on linguistic analysis, the meaning derived from the poster is that the phrase "Bring Your Heart When Praying" is an imperative sentence addressed to Muslims when performing prayers. The prayer is an act of devotion to Allah, and one must bring their heart to it with sincerity and devotion. This command remains relevant until the end of the world.

Poster 2 “How Long is Your Age?”



In the typographic element, there is (1) the signifier, which is the headline "How Long is Your Age?". The signified refers to the title or representation of the main topic of the poster (2) the signifier of the fatwa "Truly, the real duration of your age is what you obey Allah in it..." The signified explains that this refers to the advice for Muslims to utilize the age given by Allah in the path of obedience. (3) The signifier is "Ibnu 'Uyainah Zuhd Kabir, 3/241," which indicates the source of the fatwa in the poster, derived from Ibnu 'Uyainah in the book Zuhd Kabir, precisely on page 241.

The typography in the poster "How Long is Your Age?" serves as the title of the poster. Then, the sentence "Actually, your true age is...." acts as a fatwa explaining the ideal age for a person, which is how a Muslim utilizes their age to be obedient and worship Allah SWT. The next typography, "Ibnu 'Uyainah Rahimahullah Zuhud Kabir, 3/241," indicates that the fatwa in the poster originates from Ibnu 'Uyainah's thoughts in the book Zuhud Kabir, part 3, page 241.

In the illustration element, the signifier is represented by a skull sitting in a chair within a silent room. The signified is the existence of death after life, where all actions will be accounted for individually. The skull represents the embodiment of the meaning of life, both about life and death. And every person who lives will inevitably face their own death (Kurniawan 2018). This illustration aligns with the content of the da'wah message being conveyed.

Regarding the color element, the black background symbolizes mourning. The color used in the headline, explanatory sentence, and source of the fatwa is white, representing death and supporting the da'wah message being conveyed that regardless of a person's age, there will always be a limit where they will face death.

From a linguistic perspective, the langue is the main point in this poster, focusing on the age for obedience with the use of commonly understood language. The parol is "How Long is Your Age?" The word "how much" is usually used when asking about a quantity.

From a conventional perspective, age is considered as the duration of life in a person's daily living, starting from waking up until going to sleep again. Only the believers are aware that age should be prioritized for obedience to Allah SWT.

Based on linguistic analysis, it is known that this poster reminds people about how far they have lived their lives up to this point. Whether they have lived it in consideration of their obedience to Allah or not. In reality, only those who have faith are conscious of the value of the age given to them to be obedient to Allah.

Poster 3 "Tie Anger with Patience"



In the typographic element, (1) "Tie Anger with Patience" serves as the headline, using a sans-serif font, with a larger size compared to other texts. (2) The fatwa states, "Tie your anger with the chain of patience, for anger is like a wild dog; if released, it will cause destruction." The use of sans-serif font explains that a person must control their anger with patience, as giving in to anger can lead to calamity and ruin for oneself and others. (3) "Ibnul Qayyim Rahimahullah Al-Fawwad, p. 48" indicates the source of the fatwa, coming from Ibnul Qayyim Rahimahullah in the book Al-Fawaid on page 48.

The illustration used supports the theme presented in the poster, which is an illustration of a hand bound by chains. The hand symbolizes anger, and the chains represent patience. Based on the poster, this illustration aligns with the content of the da'wah message being conveyed.

The use of white color in the background symbolizes cleanliness and gives a positive impression due to its bright and clean nature. (Basuki, 2015) The black color with white gradation in the poster's headline is an effort to emphasize the core discussion in the poster. The black color is also used in the fatwa and its source. Black symbolizes evil, which interprets violence as a criminal act.

Based on linguistic analysis in the poster, it can be understood that "bind anger with patience" emphasizes the efforts of everyone to restrain their anger with patience. Because anger is a negative action that will have harmful consequences for oneself and others.

Poster 4 “Don't Seek Positions”



In the typographic element, (1) "Don't Seek Positions" serves as the headline or title. (2) The text of Rasulullah SAW and the content of the hadith, "do not ask for positions..." serves as a clarifying fatwa for the title. (3) The writing below translates the hadith and indicates that it is narrated by Imam Bukhari and Muslim.

In the illustrative element, the signifier depicts an illustration of a man wearing a black suit sitting on a chair. The signified meaning of this illustration is related to someone who holds a position, as a man wearing a black suit is synonymous with a designation of a superior or leader in a company. The chair represents power or a position.

The illustration used supports the theme presented in the poster, which is an illustration of a man wearing a black suit sitting on a chair. The man in a black suit symbolizes authority, and the chair represents a symbol of position or power. The meaning of this illustration is that the person depicted holds a position and is respected. Based on the poster, this illustration aligns with the da'wah message being conveyed.

The use of black color in the background symbolizes self-discipline. The white color used in the headline, hadith, and its source symbolizes purity. Thus, it can be connected with the poster above, indicating that self-discipline is possessed by someone who receives a position purely from Allah without asking for it.

Positions can be tempting, leading many people to strive for them through various means, such as lobbying superiors, forming support teams, and even resorting to unconventional methods. However, it is essential to know and understand that a position is a trust that cannot be held by just anyone, as they will be held accountable in the afterlife for all their actions as a person in authority.

The hadith above explains that Muslims are prohibited from seeking positions, as if a position is sought after, it will become a heavy burden for the person, and they may use it for personal gain (hadlun nafs). However, if someone with a position intends to obtain it for the

benefit of the community, and many people also request them to accept the position, then it is permissible for them to accept it.

Poster 5 “The Danger of Neglecting Congregational Prayer”



Typography Element: The signifier (1) "The Danger of Neglecting Congregational Prayer" serves as the headline or title of the poster. (2) The translation of the hadith, "Indeed, the ears of the son of Adam are full of molten lead, it is better for him" provides further clarification for the title. (3) The source of the hadith indicates that it is an authentic hadith narrated by Ibn Abi Syaibah with hadith number 3484.

Illustration: The signifier in the illustrative element depicts an illustration of a man holding a loudspeaker (public address system) with one hand and pressing the base of his ear with his index finger in the other hand. The signified meaning is that the loudspeaker represents the call to prayer (adhan) being broadcast, and the act of pressing the base of the ear with one finger signifies the deliberate refusal to listen to something.

The illustration used depicts a man holding a loudspeaker and pressing the base of his ear with one finger. The man holding the loudspeaker symbolizes the call to prayer (Adhan) in the mosque. Pressing the base of the ear with one finger indicates the intentional behavior of rejecting something to be heard. From this, it can be understood that the meaning of this illustration is a man who intentionally refuses to perform the prayer in the mosque. Based on the poster, this illustration supports the da'wah message being conveyed.

The use of slightly darker gray color in the background gives a balanced impression, aiming to balance the color with the brighter text, making it easy to read. The white color used in the headline, hadith, and its source symbolizes purity. Thus, it can be related to the poster above, indicating that before someone performs the prayer, they must be in a state of purity.

Based on linguistic analysis of the poster, it can be understood that the poster advises men not to delay performing the prayer in the mosque, as, in essence, mosques are filled with men every day, and it is their obligation.

Poster 6 “The Consequences of Worship Without Knowledge”



Typography Element: The signifier (1) "The Consequences of Worship Without Knowledge" serves as the poster's title, indicating that the poster discusses the act of worship without knowledge. (2) The fatwa "Someone who worships Allah without knowledge..." explains that a person who performs acts of worship without knowledge only causes harm instead of bringing goodness. (3) Umar bin Abdul Aziz Rahimahullah, Al-Amru bil Ma'ruf hlm. 27 as the source of the fatwa.

Then, the words "Someone who worships Allah without knowledge..." as a fatwa explaining the consequence of someone worshipping without knowledge. The following typography, "Umar bin Abdul Aziz Rahimahullah, Al-Amru bil Ma'ruf, hlm. 27," indicates that the fatwa above is the thought of Umar bin Abdul Aziz Rahimahullah.

The illustration used shows a man holding his head wrapped in cloth with both hands. The cloth wrapped around his head indicates that the man cannot see and hear. Someone who cannot see and hear is certainly unable to find direction. Then, holding his head with both hands shows that he himself is holding the cloth to prevent it from falling off his head. Therefore, it can be understood that the meaning of this illustration is someone who is lost and misguided due to his own actions and does not make an effort to seek the path of truth. Based on the message being conveyed, this illustration supports the concept of the message that worshipping without knowledge is like being lost because one does not use their sight, hearing, and mindset to learn the necessary religious knowledge in life.

The use of black color in the background gives a dark and gloomy impression. The black gradient to white color on the headline gives the impression of "existing but dimly visible," while the hadith and the white color on the fatwa and its source represent purity. Thus, when connected to the poster above, the meaning of the colors used in the poster is that someone who worships without knowledge may appear to be doing something valuable in their eyes, but in reality, it does not hold any value as worship in the eyes of Allah SWT.

Poster 7 “Earthquakes are Warnings from Allah”



Typography Element: The signifier in this element includes (1) the headline "Earthquakes are Warnings from Allah Jala Jalaluhu" using a sans-serif font. (2) the fatwa "Allah Subhanahu wa ta'ala allows certain matters to happen, sometimes for a brief pause to catch a breath, then a major earthquake occurs, from which fear arises..." explaining that Allah decrees earthquakes to occur so that people who frequently commit sins will be reminded of their actions, turn back to Him, and repent to Allah Subhanahu Wa Ta'ala. Among the forms of warnings that Allah gives to His servants, Allah manifests them in the form of disasters and natural calamities. (3) The writing cites the Hadith narrated by Ahmad, in the book "Silsilah Ash Shahihah" number 2420 as the source of the hadith.

Illustration Element. In the poster above, there is an illustration of a seismometer, known as an earthquake measuring device, which supports the message conveyed through the poster about earthquakes.

Color Element. The indicators in the color element are as follows: (1) The black background color, commonly used for technology, signifies strength. (2) The white color of the headline and fatwa gives the impression of death. Related to the message in poster 7, earthquakes are not only felt by those who commit sins but are experienced by all people and sometimes lead to death. (3) The color of the hadith source is gray, giving a sense of simplicity, indicating it as the source of the hadith.

Based on the linguistic approach, there is the word "peringatan" (warning), emphasizing a signal that earthquakes are a warning from Allah. On the syntagmatic aspect, the sentence "gempa bumi adalah peringatan dari Allah" (earthquakes are a warning from Allah) can be related to other sentences such as "Banjir Bandang adalah Peringatan dari Allah" (flash floods are a warning from Allah).

Regarding its convention, earthquakes are considered a dangerous disaster for humans. When an earthquake occurs, people will feel fear, and those who follow Islam will remember Allah as their Lord and repent for all their sins.

Poster 8 “Don't Easily Take on Debt”



Typography Element: The signifier in this element includes (1) the headline "Don't Easily Take on Debt" as the title of the poster, indicating that the poster discusses the advice not to easily take on debt, with the text size larger than other texts. (2) The hadith "Do not be afraid of yourselves, even though you were in a state of security before..." encouraging Muslims to avoid making life difficult by getting into debt. (3) HR. Ahmad, Silsilah Ash Shahihah, 2420, indicating that the above hadith is narrated by Imam Ahmad and can be found in the book Silsilah Ash Shahihah, hadith number 2420.

Illustration Element. The indicator is a person standing in an empty room behind a door, covering their entire body, and even their face is not visible. The sign signifies someone hiding behind the door due to fear of someone who will collect their debt.

Color Element. (1) The black color of the background creates a mysterious atmosphere associated with fear. (2) The title and hadith in white represent cleanliness and purity.

From a linguistic perspective, the word "jangan" (do not) emphasizes a prohibition against doing something. "mudah berhutang" (easily taking on debt) is a phrase related to the act of easily incurring debt for oneself. The parole is "jangan mudah berhutang" (don't easily take on debt), a sentence that prohibits someone from easily incurring debt that could burden them.

The paradigmatic aspect is the sentence "gempa bumi adalah peringatan dari Allah" (earthquakes are a warning from Allah), which can be related to other sentences such as "Banjir Bandang adalah Peringatan dari Allah" (flash floods are a warning from Allah).

Looking at its convention, earthquakes are considered dangerous disasters for humans. When an earthquake occurs, people will feel afraid, and those who follow Islam will remember Allah as their Lord and repent for all their sins.

CONCLUSIONS AND RECOMMENDATIONS

The elements present on the Instagram account @sohib.quran, including typography, illustration, and color, are interconnected to convey a certain meaning. Each element holds its own significance and meaning that can be related to other elements. The headline typography is made larger and more prominent than the rest to indicate the core topic of the poster, while the body text is placed below the headline to provide an explanation consisting of Hadith of the Prophet and fatwas from prominent Islamic scholars. Additionally, @sohib.quran also includes the sources of the fatwas or Hadiths used in the poster, placed below the body text. The typography characters used in @sohib.quran's posters include serif (linked) fonts, sans-serif (unlinked) fonts, and script fonts.

The illustrations used in @sohib.quran's posters are made in line with the context and background of the message conveyed in each poster. The chosen illustrations for the dakwah posters have different themes tailored to the core topics, and @sohib.quran mainly utilizes naturalistic illustrations. As for the color scheme, @sohib.quran employs neutral colors such as gray, which give a softer and adaptable tone alongside other colors. Additionally, dark colors are used to create an aesthetic impression in their dakwah posters. All colors used are in line with the messages being conveyed.

Distinct from other dakwah accounts, @sohib.quran has its own unique design characteristics. The account always places a small image of a bearded man in the bottom right corner of the poster with the words "ikhwan bau-bau" behind the image, indicating that the account is managed by a man from Bau-bau. Furthermore, the account consistently uses the same font for the body text and the sources of fatwas or Hadiths in the posters, namely Ebrima Bold and Montserrat.

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