



DIGITAL ILLUSTRATION AS A VISUALIZATION OF ROMANTIC MESSAGES BASED ON SAL PRIADI'S MUSIC ALBUM "MARKERS AND SUCH PENS FLASHDISK"

Nandilah Salsabila; Pratama Bayu Widagdo

Department of Fine Arts, Faculty of Language and Arts, Universitas Negeri Semarang

Article Info

Article History :

Received : Maret 2026

Approved : April 2026

Published : April 2026

Keywords:

digital illustration, sal priadi, music visualization, romantic messages, visual semiotics

Abstract

This research aims to design and analyze digital illustration designs as a visualization medium for the romantic messages contained in Sal Priadi's music album entitled "Markers and such Pens Flashdisk". The album is viewed as a hybrid narrative that combines everyday elements with modern romantic poetics that are highly personal and intimate for listeners in today's digital era. The method used in this research is the digital art creation method which includes the stage of observation of lyrics from 15 songs in the album, melody interpretation, creative sketching, to the final detailing stage using Procreate software. The results show that digital illustration is able to act as an intersemiotic bridge that transforms auditory emotions into a cohesive, narrative, and aesthetically strong visual form. The resulting illustrations are divided into three main categories based on the dominant emotional spectrum: happiness, hope, and sadness. Through an aesthetic and visual semiotic approach, this research proves that visual elements such as color, lines, and object symbolism can significantly strengthen the emotional resonance of song lyrics for the audience. The use of digital painting techniques provides high flexibility in exploring dramatic textures and lighting, which in turn is able to visually capture the nuances of Sal Priadi's romanticism. This analysis uses Roland Barthes' semiotic framework to explore the denotation and connotation meanings of each visual element presented in the illustration design. Ultimately, digital illustration is not merely an aesthetic complement, but an independent visual representation in building the identity of a musical work in the increasingly competitive and dynamic global digital era.

© 2026 Universitas Negeri Semarang

✉ Correspondent's Address: Department of Fine Arts, Faculty of
Language and Arts, Universitas Negeri Semarang
Email : nandilahsal@gmail.com

ISSN 2252-7516
E-ISSN 2721-8961

INTRODUCTION

Illustration today serves as a means of communication, identity, and expression, to explain, explain, embellish, and narrate an idea, text, or concept. The term illustration is taken from the English illustration with the verb form to illustrate and from the Latin *illustrare* which means to make light (Murthada, 2021). Illustrations have an important role in visual communication, as they serve to convey information and express emotions. Illustrations reflect an artist's personal awareness and perspective. Various patterns in illustration allow for the visualization of ideas through approaches such as fantasy, dramatization, emotional expression, symbolism, as well as the use of visual language that is universal (Wang, 2022). According to the opinion (Albahi, 2022), Illustrative images are representations of visuals that function to explain or explain information. An illustrative work is a work made with the aim of visually describing an event that can be in the form of facts or imaginative results so that it is easy for observers to digest (Moral et al., 2023). Digital is a concept of understanding the development of the times regarding technology and science, from everything manual to automatic, and from everything complicated to concise (Murthada, 2021).

Digital illustration works play an important role in conveying information in the current era of digitalization. With the rapid development of tools and technology, it can encourage the progress of designing a quality digital-based artwork. Especially for the latest generation, capturing information is considered easier and more fun if there is an image or form of visualization that is interesting to the eye. The opinion expressed (Sugiarto et al., 2021) In its development, digital painting adopts a variety of techniques from conventional painting. The use of acrylic paints, inks, oil paints, and various traditional tools is then translated into digital media through modern software and technology. This shows that although the medium and tools used have changed, the basic principles and style of conventional painting techniques remain the main foundation in the creation of digital artworks.

Illustrations in general play an important role as a means of conveying information more effectively, a medium to express feelings and concepts that are difficult to explain literally, a provider of visual details that facilitate the understanding of an object or idea, and a tool to interpret qualitative data through clear image representations (Moh. Nasyeh, 2023) Digital illustration has revolutionized design practices by offering flexibility, efficiency, and an aesthetic that is typical of the digital era. In contrast to traditional illustrations, the digital medium allows for an infinite exploration of styles, as well as the manipulation of complex textures. In this context, digital illustrations were chosen not only for their technological relevance, but also for their ability to capture and translate fluid and abstract emotional nuances through the choice of digital color palettes, dynamic brush strokes, layer composition, and texture treatments that can elicit certain sensory resonances in the audience.

The thing that must be considered in designing an illustration design work is to pay attention to the elements and principles of design. According to (Siswa et al., 2020) design principles are needed to establish harmonization in a work. Where the design principles consist of: 1. Balance Balance is a quality that objects have that have the same visual appeal. Balance is divided into two types, namely formal balance (symmetric) and informal balance (asymmetric). 2. Rhythm (rhythm) Rhythm is the repetition of movement created to create a dynamic and lively impression in repetitive compositions. 3. Proportions Proportions deal with the relationship of size between one element and another, as well as with the overall field of work. The right proportions can create harmony, a sense of realism, or even deliberate dissonance to achieve a certain effect, such as highlighting a dominant element. 4. Unity Unity is the principle that ensures that all parts of the work appear to be interconnected and work together as a cohesive whole. Unity is achieved through consistency, repetition, and proximity, so that the work is not fragmented and the whole message can be conveyed. 5. Emphasis Emphasis and focal points are applied to focus the audience's

attention, thus amplifying the impact it causes, both visually and conceptually. The creation of illustration works of course also prioritizes aesthetic values. Quoted from the book written by Edmund Burke Feldman entitled *Art as Image and Idea*, aesthetics can be interpreted as the science that studies sensory experiences through sight and feeling when observing art, with a focus on the effects caused and the taste that influences judgment (Feldman & Berleant, 1975).

As a creature that has the intellect to grasp various things, humans also have the ability to respond to what they see, hear and feel. The process of receiving information, analyzing and interpreting carried out by humans is called interpretation. Meanwhile, according to (Velly & Susanti, 2024) Interpretation is a stage in interpreting the meaning, value and function of a work that has elements of art and design. The existence of interpretations of artworks arises along with the development of increasingly complex digital technology. Interpretation of a work of art is the process of how a person's understanding of a work can be interpreted based on personal experience, knowledge, and perception. The understanding and meaning obtained are through various elements in the work.

There are many things that can be interpreted by humans that can then be visualized into a digital illustration work, one of which is through music. The development of music has also progressed along with the transition from the 4.0 era to the 5.0 era, where technology is developing very rapidly. This development is in line with the increasing use of illustrations in various industries. Today, illustration is no longer limited to media such as posters, storybooks, or novels (Pahlevi & Handriyotopo, 2024). Illustration can also be used as a medium in responding to a work of musical art through impressions and feelings captured from what is seen and heard. Songs serve as a means of communication where the singer conveys certain goals and intentions to the listener. The sound elements of the language in it are arranged based on the highs and lows of the pitch so as to create an aesthetic composition that is pleasant to listen to. In

a song, language is used as an instrument to express the message of the singer. This expression is manifested through elements of language sounds that are chanted with certain tone patterns, resulting in harmonious melodies for music connoisseurs (Erlangga & Utomo, 2021).

The current development of Music Arts not only has an impact on the realm of audio musicality but also has an influence on visual expression that comes because of the creative and imaginative space of cross-disciplinary artists in exploring the meaning, atmosphere, values, and messages contained in these songs. Lyrics, melodies, stage performances, and conceptual narratives in music albums can be translated into illustrative, symbolic, and emotional works of illustration in visual form. Visualization in general can be interpreted as the process of transforming an artist's ideas and ideas through a work of art that can be seen, felt, and enjoyed personally by others (Wicaksono et al., 2023),

While previous studies have explored the relationship between music and visual representation, particularly in the context of lyric visualization and album artwork, many of them tend to focus on descriptive or stylistic interpretations without systematically framing illustration as an intersemiotic translation process. This study offers a distinct contribution by positioning digital illustration as a structured intersemiotic practice that transforms auditory narratives into visual sign systems through a semiotic framework. By employing Roland Barthes' theory to analyze both denotative and connotative meanings, this research extends existing approaches beyond visual interpretation toward a more rigorous analytical model that emphasizes meaning construction, emotional resonance, and the role of the illustrator as a co-author in shaping musical identity.

On this occasion the author wants to design a digital illustration work inspired by a music album titled *Markers and Such Pens Flashdisks*, which is a collection of songs created by a musician named Salmantyo Ashrizky Priadi or often known by the stage name Sal Priadi. The music album *Markers*

and such Pens Flashdisks contains 15 songs including We Are Trying to Build That House, The Intimacy Is Small First, Past Two O'Clock The More We Talk, From Another Planet, Yasudah, Episodes, Our Blurred Photos, All Love Songs, Where Are Your Addresses Now, There Are Dots at the End of Prayer, Let It Be My Business, Zuzuzaza, Hi Good Morning, Sunflower Gala, and I'd Like to Watch You Sleeping. These songs can be grouped into three different themes, namely happiness, hope, and sadness. Music albums, especially conceptual ones, often serve as cohesive narratives that tell a story or explore a particular emotional theme, in this case romanticism. Romanticism is an art movement that emphasizes feelings (emotion, passion), imagination, and intuition (S.D. Damono, Reading Indonesian Romanticism, n.d.) The romanticism school is a feeling that prioritizes the emotions of a work by building a dramatic image and having a dream-like atmosphere (Igtara, 2023).

In this album, Sal Priadi presents various nuances in each song. Please note that each song is built and managed with a message that you want to convey to anyone who listens to it. Creating an illustration work is one of the responses used by the author in interpreting the songs in the music album. The digital illustrations generated from music are expected to serve as a bridge between sound and visuals, allowing listeners to see music through color, shape, and composition.

Melody and melody can be visualized in other elements in the form of colors or symbols that can be captured by the eye. This shows how digital illustration can amplify the emotions that music wants to convey and expand its meaning through visual perception. In an effort to interpret and dissect these visual elements, the semiotics approach becomes a crucial analytical framework. Semiotic analysis is a fundamental method in examining the meaning of visual communication in various digital media products (Batubara, Rukiyah, & Utami, 2024).

This research specifically adopts Roland Barthes' semiotic framework which divides the levels of meaning into denotations and connotations. The meaning of denotation refers to

the literal representation or physical form of the visual object depicted. On the other hand, the meaning of connotations explores symbolic and figurative messages formed from the relationships between visual signs. Through this framework of analysis, the work of illustration is positioned as a visual text that actively participates in producing meaning (Wijayanto, 2025). Therefore, Roland Barthes' theory is used to systematically outline how digital illustration design is able to represent the romantic message of the music album.

METHODS

Tools and materials in making digital illustration artworks, several media are needed. Some of the media used in the creation of artworks, this includes tools, materials and techniques used include the following: a. Hardware 1) apple gen9 ipad 2) hp 14s laptop 3) stylus pen robot 4) tws baseus bowie e16 b. Software 5) procreate 6) adobe illustrator b. Work techniques the creative technique used in designing illustrations is a digital technique. The technique of working is divided into several processes including; 7) sketch sketching is the initial stage that is made as a basic outline in making illustrations after collecting ideas based on the results of understanding developed by the author. Sketches are created digitally with the procreate application using the 6b pencil brush. 8) line art outline or line art in this stage emphasizes the lines as the foundation of the construction form that is sketched using a thicker brush (tinderbox) as the basis before moving on to the next stage. 9) coloring coloring is done using a based technique first, after which it is clarified with a texture given with a color that shows the intensity of light darkness to produce a lively dimension. 10) finishing/detailing after coloring, all parts are given touches that add to the impression of atmosphere in the illustration such as shadows, light, and adjust hue, saturation, brightness, and color balance.

RESULTS AND DISCUSSION

The author produced 3 illustrations that include 15 songs on the music album Markers and such Pens Flashdiks, the songs are grouped into

three outlines, namely love, hope, and sadness. The illustrations produced take into account the lyrics contained in the songs on the album, thus a digital illustration design work can be produced that represents the meanings of the songs depicted in visual form through strokes, colors, symbols, and nuances that are built to channel the emotions contained in the songs.

In this case, Sal Priadi as the songwriter wanted to convey feelings in various forms and make it an album called *Markers* such as *Pens* and *Flashdisks* with the meaning of a place that accommodates many different items and is collected into one and produces a collection of unique and expressive works.

Based on the results of observation by exploring and delving into the meaning, message, and emotions that want to be conveyed in the song, it can be said that each piece of lyrics has a feeling that will bring the listener's mood so deeply.

The illustrations in this album do not just stop as static images, but rather serve as a space for the negotiation of deep meaning between the musician and the audience through visual intertextuality. According to Heri Wijayanto (2025), musical illustration now acts as a visual text that actively participates in the production of literary and musical meanings dialogically. This includes the strategy of reading images in a network of interconnected meanings, where illustrations provide visual commentary on psychological issues contained in song lyrics. The role of the illustrator as a co-author allows for a critical interpretation that enriches the narrative of contemporary romantic culture that Sal Priadi wants to build. Thus, the design of this digital illustration emphasizes the importance of visual literacy in bridging emotional messages in an increasingly complex digital era.

The process of auditory transformation into visual in this work also plays an important role as a medium of reflection and emotional healing for the listener. Based on the analysis of Adesa and Emas (2025), the triadic relationship between representation, object, and interpretation is able to translate the inner narrative of loss and hope into a

concrete form. The integration of visual metaphors through visual elements has proven to be effective as a communication strategy to deeply inspire the audience's feelings and moods (Pramono, 2025). This productive collaboration between music and visual art opens up new avenues in appreciating works through emotional communication that complements each other. Finally, the success of this visualization proves that the digital medium offers endless possibilities in representing the depth of meaning of a literary work of song in a humanistic way.

The creation of illustrations for Sal Priadi's songs is in line with research that shows that the visualization of song lyrics is effective using visual metaphor techniques for musicians. The visual integration of metaphors allows for artistic interpretations that encourage productive collaboration between fine art and music in conveying an implicit message to the listener. Through visual elements, illustrators are able to create nuances and aesthetics that strengthen the emotional elements in the song audio-visually (Pramono, 2025). The selection of innovative typography and text layouts also greatly influences how the audience captures the emotional message of the lyrics (Puspita & Haryatno, 2025). Thus, visualizing songs in the form of digital images is able to convey a more complex meaning than just reading lyric text. Thus the author produced three illustrations.

Illustration 1 Happiness



Size : 2480 x 3508pixel / 21 x 29.7cm Year : 2025 Media : Digital Painting Format : JPG Software : Procreate Source : Author

Description of the Work

Illustration 1 depicts the atmosphere of a room in the house, there is a painting object on the wall that is shown as a point of interest as the painting depicts the gesture of two male and female figures working together to carry an item. In this illustration there are also many objects that support the atmosphere of a warm room such as two chairs and a table placed in parallel, plants behind them are placed symmetrically with brown shelves in between, and the lights that illuminate the room add a warm and dramatic impression. Analysis of Aesthetic Aspects In illustration 1, it uses a visual style that tends to be semi-realistic but has a combination of imaginative styles. This illustration uses elements of straight lines and curves, where straight lines are used on static objects, while curved lines are used to draw more dynamic objects such as plants and humans. Based on the design principle in this illustration, using the principle of balance which can be seen through the location of objects on the right and left have the same balance value. The colors used in the illustration also tend to be warm colors, and are supported by light darkness in each object.

Communication Aspect Analysis

Based on songs that are broadly themed about love, affection and happiness, this illustration

depicts the atmosphere of a couple of lovers who want to try to realize a home as a comfortable homecoming even though with simplicity. The author interprets the lyrics and messages contained in simple elements and forms to represent feelings in narrating a romantic and warm relationship message. Like a story within a story, a painting depicting "a couple trying to decorate a room" is not just a decoration; It is a direct visual metaphor of the title and the narrative core of the work. This reinforces the message that what we are witnessing is a moment in the long process of "building the dream home".

The visualization of Sal Priadi's song lyrics through digital illustrations creates an intersemiotic bridge that connects the auditory experience with the representation of poetic forms. Based on the analysis of Adesa & Gold (2025), the central symbols in visual artworks serve as interpreters that translate the inner narrative of loss and hope into concrete visual forms. These visual signs are not only decorative, but also act as formal doctrines that invite the audience to think and give meaning to what is displayed. The use of visual elements such as light and shadow helps to represent the emotional journey present in the song in depth. Through this process, digital illustrations act as a powerful medium of reflection and emotional healing for the connoisseur.

Roland Barthes' semiotic analysis is used to systematically dissect the sign system in Illustration 1. The meaning of denotation in this work is limited to the depiction of literal signs in the form of the interior space of the house and the gestures of human figures who are active. Instead, the meaning of connotations involves broader symbolic messages regarding warmth, commitment, and domestic happiness (Batubara, Rukiyah, & Utami, 2024). These visual signs not only serve as an attention-grabber, but also convey a profound message about the identity of the promoted musician (Batubara, Rukiyah, & Utami, 2024). Thus, the sign system inherent in this visual communication design evokes a cohesive interpretation of meaning for audiences in digital media.

Illustration 2 Expectations



Size : 2480 x 3508pixel / 21 x 29.7cm Year : 2025 Media :
Digital Painting Format : JPG Software : Procreate Source
: Author

Description of the Work

Illustration work 2 there are two figures of a man in blue and a woman in reddish-orange color, depicted sitting together reading a book and surrounded by objects such as a clock in the style of classical analogue which shows 02.35 pm, also placed a white ceramic urn with a blue ornamental pattern, a rocking chair, lily flowers in a vase, and red retro-style lamps with pink tile wall background.

Analysis of Aesthetic

Aspects In the illustration work 2, there are various visual elements such as lines, colors, dark light, and texture. Line elements are produced through the difference in colors contained in each object. The color selection is a combination of warm and cold colors, which can be seen in the objects of two figures as a point of interest which is depicted

with non-naturalist skin color as human figures, men with purplish-blue and reddish-orange women producing a significant impression of difference so as to cause contrast between objects. Texture is described with the aim of adding dimension to certain parts such as the folds of clothes, the look of the face and the material of an object. The light darkness resulting from the lighting adds warmth to the nuances in the illustration. Textures and light darks aim to make the object more dynamic and add a dramatic effect. The choice of color palette in Illustration 2 is a visual communication instrument that is able to evoke certain emotions and perceptions in the audience (Munthe et al., 2025). The use of blue on male figures symbolizes calmness, trust, and professionalism that builds an impression of relationship stability. Meanwhile, the orange color in the female figure reflects cheerfulness, optimism, and very dynamic positive energy (Munthe et al., 2025). According to Munthe et al. (2025), understanding color psychology is crucial for graphic designers to create works that are not only aesthetic but also meaningful and on target. This contrasting combination of warm and cold colors psychologically establishes an atmosphere of deep soul intimacy in the silence of the night.

Analysis of Communication Aspect

This illustration depicts the bond between two lovers who grow closer as their souls grow closer together. Unique surrounding objects, such as ceramic vases, rocking chairs, lilies, and red lamps, serve to create an atmosphere that is far from boring. The author aims to visualize a dynamic relationship through the harmonious aspects of each stroke.

Roland Barthes's visual semiotic framework is highly relevant in unpacking the dynamics between the lyrics and the imagery through the levels of denotation and connotation. Denotation refers to the literal message conveyed through physical imagery, while connotation involves broader symbolic and figurative messages. Semiotics examines the relationship between signs, where illustrations are viewed as "visual texts" that

actively participate in the production of literary and musical meaning. The illustrator acts as a co-author, inserting critical visual interpretations into the musical narrative to enrich contemporary cultural discourse. This allows the audience to grasp the implied messages, which have a stronger emotional impact than the lyrics themselves.

Illustration 3 Sadness



Size : 2480 x 3508pixels / 21 x 29.7cm
 Year : 2025
 Media : Digital Painting
 Format : JPG
 Software : Procreate
 Source : Author

Description of the Work

This work depicts the figure of a woman wearing a cone-shaped birthday hat. The female figure is depicted turning her head to the right with a resigned and worried face line. In the background of the figure there is a very large birthday cake filled with long red lines like ropes that surround the birthday cake irregularly. And it is depicted as a shade of red that tends to be dark with abstract

strokes giving the impression of a dark atmosphere. There are also orange Light dots that surround the figure.

Analysis of Aesthetic Aspects

This illustration works feature a female figure as the main subject. He wears a cone-shaped birthday hat which is a celebratory attribute. His facial expression turned to the right side with a stroke that displayed feelings of resignation and worry. Behind it, there was a huge birthday cake, filled with long red stripes that resembled an irregularly wrapped rope. The entire scene is shrouded in shades of dark red that are predominant, accompanied by abstract strokes that create a chaotic and dark impression. Dots of light surround the female figure, providing a slight contrast to the gloomy background.

The attributes of birthday celebrations were originally connoted as a form of joy, achievement, and celebration. However, in the context of the figure's expression and overall atmosphere, it turns into a symbol of the loss of hope, prayers and happiness.

Blank stares, eyebrows that may be slightly furrowed, and a nodding pose like evasion. This expression is at the center of the contradiction of the work. He conveyed feelings of hopelessness, mental exhaustion, and existential anxiety. The gesture of resignation here is not peace, but rather acceptance with a burden of an unpleasant or irreversible situation. Background colors and textures; Red, in dark shades, has a double connotation. On the one hand, it can mean passion and energy, but on the other hand, it is very strongly associated with anger, danger, anxiety, and hurt. In this context, the second meaning is more dominant. The abstract strokes reinforce the atmosphere of emotional turmoil, uncertainty, and inner turmoil experienced by the figure.

The surrounding orange dots of Light often carry the energy of creativity, warmth, and change. In contrast to the dominance of dark red, these points of light can be interpreted as an internal hope, potential, or strength that still exists, although it may be masked by anxiety. His position

surrounding the figure suggests that this light is for him, perhaps hinting at support or a source of strength that can still be reached.

Based on the above analysis, the title "Yasudah" has become very significant. This word is a word of surrender that is often spoken in a tired tone, signifying the end of a debate or struggle.

Semiotically, the facial expressions of the female figures in Illustration 3 are representations of deep inner surrender due to mental pressure (Batubara, Rukiyah, & Utami, 2024). The relationship between representation (facial expression), object (disappointment), and interpretation (loss of hope) creates a very strong contextual meaning in the visual language of design. Through Roland Barthes' semiotic framework, the predominance of dark red and black colors builds an atmosphere of fear and insecurity connotatively for its connoisseurs (Munthe et al., 2025). The use of visual signs in the form of "red ropes" wrapped around celebratory cakes challenges the original meaning of joy to become a suffocating existential snare (Wijayanto, 2025). This analysis proves that the meaning of visual communication in design works is able to reveal implicit messages that are very personal and emotional.

The main message of this work is that this work illustrates how moments that should be celebrated can actually turn into a source of deep anxiety due to the burden of expectations, achievements, and social judgments.

It is a visualization of the feeling that a person is forced to "celebrate" an achievement (growing older) while feeling anxious, fearful of the passing of time, and the burden of meeting the standards set by others or oneself.

Communication Aspect Analysis

The message that can be conveyed through illustration 3 includes a story of a woman who is found to be in a dark atmosphere full of sadness and loss of hope due to many disappointments that make her feel resigned, sad, and despair. It is also depicted on a tired face and full of unwillingness to continue his story. On her birthday, there were hopes and prayers from her little heart that she

wanted to hear immediately. That all the chaos and disappointment he felt still had a speck of light towards a better thing.

The choice of color palette in digital illustration is a visual communication strategy that significantly affects the audience's perception and emotions. Color is not just an aesthetic element, but an emotional communication medium that is able to trigger certain psychological reactions consciously or unconsciously. Each color has a specific emotional association, for example, blue gives a sense of professionalism and trust, and orange reflects positive energy. Understanding color psychology is a crucial aspect for graphic designers to develop an accurate, meaningful, and targeted visual strategy. As such, colors can be used strategically to reinforce visual messages, build brand identity, and create memorable experiences.

The visualization of contradictory emotions in Illustration 3 is in line with the research on the visualization of the meaning of Sal Priadi's song which uses visual elements as a medium of *emotional healing* (Adesa & Emas, 2025). The use of the light element in the midst of darkness represents an inner journey of hope that remains in the midst of deep suffering. These digital works serve as a medium of reflection for the audience to understand the narrative of loss through poetic visual symbolism (Adesa & Gold, 2025). This productive collaboration between contemporary music and digital illustration opens up new avenues in appreciating works through emotional communication that complements each other. Finally, this work confirms that digital visual arts can be a very humanistic and contextual means of communication in today's global era.

CONCLUSION

This study concludes that the design of digital illustrations for Sal Priadi's album successfully transformed complex romantic messages into cohesive visual narratives through Roland Barthes' semiotic approach. The analysis of denotations and connotations proves that each element of form, from objects to certain symbolisms, has an active role in producing meanings that are in harmony

with the nuances of the song's lyrics. This illustration not only represents the message literally, but also presents a system of signs capable of expressing the emotional depth of modern romanticism in a systematic way.

The results of this study indicate that digital illustration should be understood not merely as a visual response to music, but as an active interpretative practice that constructs meaning through intersemiotic translation. This has broader implications for contemporary illustration practice, where illustrators are positioned not only as visual executors but as conceptual agents who negotiate meaning between different media forms. The integration of semiotic analysis within the creative process suggests that illustration can function as a critical medium capable of producing layered narratives, rather than simply supporting existing content. Therefore, this study highlights the potential of digital illustration as a discursive practice that contributes to the expansion of visual culture, particularly in the context of cross-media artistic production in the digital era.

The strategic application of design principles and color psychology has been proven to increase emotional resonance and influence the audience's perception of the message in songs. The use of visual metaphors allows the audience to feel the spectrum of emotions intuitively through communication media that is not only aesthetic but also on target. This shows that the combination of *digital painting techniques* with the psychological understanding of the audience can strengthen visual appeal as well as the effectiveness of message communication in a graphic design work in the digital era.

Overall, the study confirms that illustrators act as *co-authors* who establish a self-sustaining visual identity for a piece of music. Digital illustration becomes an inter semiotic bridge that connects sensory auditory experiences with visual representations critically. The success of this visualization proves the great potential of visual art as a medium of independent *reflection and emotional healing*, as well as a humanistic communication tool in the current digital era.

BIBLIOGRAPHY

- Adesa, I., & Emas, C. A. P. (2025). Visualisasi Makna Lagu "Gala Bunga Matahari" Karya Sal Priadi dalam Fotografi Ekspresi. *TSAQOFAH*, 5(5), 5471-5487. <https://doi.org/10.58578/tsaqofah.v5i5.7089>
- Albahi, H. D. (2022). Kajian Makna dan Konsep Estetik pada Ilustrasi Harimau Karya Bodilpunk. *Ars: Jurnal Seni Rupa Dan Desain*, 24(3), 173-184. <https://doi.org/10.24821/ars.v24i3.4883>
- Batubara, H., Rukiyah, S., & Utami, P. I. (2024). Analisis Semiotika: Pemaknaan Komunikasi Visual Pada Poster Iklan Layanan Masyarakat Di Media Digital. *Innovative: Journal Of Social Science Research*, 4(3), 6026-6042. <https://doi.org/10.31004/innovative.v4i3.10612>
- Dalam Rangka Menyelesaikan Studi Strata, D., Mencapai Gelar Sarjana Oleh Andi Murthada Fadli, untuk M., & Seni Rupa, J. (2021). *PENCIPTAAN ILUSTRASI BUKU CERITA BUGIS KLASIK "LA WELLE" PROYEK STUDI*.
- Erlangga, C. Y., & Utomo, I. W. (2021). *KONSTRUKSI NILAI ROMANTISME DALAM LIRIK LAGU (ANALISIS SEMIOTIKA FERDINAND DE SAUSSURE PADA LIRIK LAGU " MELUKIS SENJA ")*. 4(2), 149-160.
- Feldman, E. B., & Berleant, A. (1975). Varieties of Visual Experience: Art as Image and Idea. *Leonardo*, 8(1), 94. <https://doi.org/10.2307/1573229>
- Igtara, A. (2023). *Analisis Romantisme Dalam Serial Drama Horimiya Universitas Pakuan , Bogor , Indonesia Surel Korespondensi : mugiyaniti@unpak.ac.id*. 5(1).
- Membaca Romantisme Indonesia.pdf*. (n.d.).
- Moral, P. P., Widarnawati, A., Jurusan, B., Rupa, S., Bahasa, F., & Seni, D. (2023). *Arty: Jurnal Seni Rupa Designing Illustrations for the Storybook "Hachiko: The Faithful Dog" as a Means of Conveying Moral Messages to Children Perancangan Ilustrasi Buku Cerita "Hachiko: Anjing yang Setia" sebagai Sarana*. <http://journal.unnes.ac.id/sju/index.php/arti>
- Munthe, A. R., Hidayati, N., Amiati, Hsb, P. S., Dalimunthe, F., Tanjung, M. D., & Tambunan, M. T. (2025). Psikologi Warna Dalam Desain Grafis Implikasi Terhadap Persepsi Audiens. *Insight Journal*, 1(2), 91-98. <https://journal.ynam.or.id/index.php/insight>
- Pahlevi, S. R., & Handriyotopo, H. (2024). Peran Ilustrasi Sebagai Media Bercerita dalam Album Musik Band Elfensjón. *CITRAWIRA : Journal of Advertising and Visual Communication*, 5(1), 13-19. <https://doi.org/10.33153/citrawira.v5i1.4840>
- Puspita, A. N. R., & Haryatno, Y. R. (2025). Perancangan

- Video Animasi Lirik Lagu Sayu. *VISISAKTI*, 1(1), 1-12.
<https://journal.bukitpengharapan.ac.id/index.php/VISISAKTI/article/download/721/804/2834>
- Sari, R. N., Tayoto, D., & Kiswanto, H. (2024). Ilustrasi Karakter Avatar sebagai Identifikasi Diri. *Ars: Jurnal Seni Rupa Dan Desain*, 27(3), 205–210.
<https://doi.org/10.24821/ars.v27i3.5943>
- Siswa, T., Viia, K., & Negeri, S. M. P. (2020). *Jurusan seni rupa fakultas bahasa dan seni universitas negeri semarang 2020*.
- Studi Seni Rupa Konsentrasi DKV, P. S., Seni Rupa, J., Bahasa dan Seni, F., & Negeri Semarang, U. (2023). Arty: Jurnal Seni Rupa Illustrative Design Of The Historical Story Of The Establishment Of The Majapahit Kingdom Adapted From The Country Of Religion Manuals As Social Learning Media Moh. Nasyeh Lukman Hakim, Arif Fiyanto. In *Arty* (Vol. 12, Issue 3).
<http://journal.unnes.ac.id/sju/index.php/arty>
- Sugiarto, E., Kurniawati, D. W., Febriani, M., Fiyanto, A., & Imawati, R. A. (2021). Computer-based art in folklore illustration: Development of mixed media digital painting in education context. *IOP Conference Series: Materials Science and Engineering*, 1098(3), 032017.
<https://doi.org/10.1088/1757-899x/1098/3/032017>
- Velly, D. E., & Susanti, E. (2024). Analisis Desain Cover Novel Tetralogi Empat Musim Karya Ilana Tan Dengan Teori Kritik Seni Feldman. *Jurnal SASAK: Desain Visual Dan Komunikasi*, 6(1), 177–184.
<https://doi.org/10.30812/sasak.v6ino1.3600>
- Wang, Y. (2022). Illustration Art Based on Visual Communication in Digital Context. *Mobile Information Systems*, 2022.
<https://doi.org/10.1155/2022/7364003>
- Wicaksono, P., Pd, M. S., Sn, M., Jurusan, S., Rupa, F., Bahasa, D., Seni, U. N., & Semarang, I. (2023). Arty: Jurnal Seni Rupa Ilustrasi Surealistik Sebagai Visualisasi Representasi Romantik Atas Puisi-Puisi Karya Daffa Randai. In *Arty* (Vol. 12, Issue 2).
<http://journal.unnes.ac.id/sju/index.php/arty>
- Wijayanto, H. (2025). Dari Gambar ke Makna: Studi Intertekstualitas Visual dalam Ilustrasi Sastra. *Journal of Innovative and Creativity*, 5(2), 17363–17368. <https://doi.org/10.31004/joecy.v5i2.2839>