A DIGITAL COMIC ON *LINGKARAN PENGIDER BHUWANA* AS THE SOURCE OF BALINESE GAMELAN TUNING SYSTEMS

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Abstract

Lingkaran Pengider Bhuwana, as the foundational source of Balinese gamelan tunings, embodies essential philosophical values of life balance. However, this cultural concept has become increasingly marginalized among the younger generation due to limited exposure and the lack of appealing media that introduces it in contemporary contexts. Addressing this urgency, this project presents a digital comic as an accessible and engaging medium for youth. The creative process employs the Gustami method, which involves exploring cultural phenomena and references, designing narrative and visual elements, and ultimately realizing the final digital artwork. The visual style adopts a cartoon aesthetic with dominant blue and purple tones to evoke a spiritual atmosphere, supported by the use of sacred script designs inspired by *Lingkaran Pengider Bhuwana*. The narrative employs a spiritual fantasy genre featuring teenage characters that symbolize the two primary Balinese gamelan tunings. This work contributes to the preservation of Balinese culture by utilizing a popular digital medium to convey cultural knowledge, encouraging young audiences to understand and appreciate the philosophical significance of *Lingkaran Pengider Bhuwana*.

Keywords: Source of Balinese Gamelan Tunings, Digital Comic, *Lingkaran Pengider Bhuwana*, Educational Media.

INTRODUCTION

Lingkaran Pengider Bhuwana, as the source of Balinese gamelan tunings, embodies a concept closely related to the principle of life balance (Bandem, 1986, p.11). This concept governs the harmony between the macrocosm (*Bhuana Agung*) and the microcosm (*Bhuana Alit*). However, its presence has begun to be marginalized within society, particularly among the younger generation. This decline is caused by a lack of curiosity as well as the limited availability of media that introduce or discuss the topic. If this situation continues, the survival of this cultural concept may be at risk. According to Gede Yudarta, a Balinese karawitan artist, many people including youth are not familiar with the existence of *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings (interview, April 17, 2020). Furthermore, the influence of globalization and the influx of foreign cultures have become external factors contributing to the diminishing recognition of *Lingkaran Pengider Bhuwana* among younger generations. Globalization can lead to the erosion of indigenous culture, weakening appreciation for local traditions and diminishing nationalism (Agustin, 2011, p.178).

However, efforts to preserve *Lingkaran Pengider Bhuwana* remain limited to conventional educational media, such as descriptive studies, textbooks, and gamelan performances, which

are informative but insufficiently engaging for younger audiences. Few forms of media translate this philosophical concept into a narrative visual format that aligns with contemporary youth media consumption habits. Therefore, the problem statement of this creative project is how to introduce *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings through a medium that is effective, popular, and capable of bridging the gap between traditional cultural values and the media preferences of modern youth.

The novelty of this work lies in the use of a digital comic in webtoon format as a medium for cultural education, combining a spiritual–fantasy narrative with cartoon-style visuals, sacred script elements, and symbolic representations of Balinese gamelan tunings. This approach offers a more immersive and engaging learning experience while presenting Balinese cultural concepts through a popular media format that has rarely been used to introduce *Lingkaran Pengider Bhuwana*.

Young people today are generally more attracted to foreign cultures perceived as modern or trendy, a tendency strengthened by rapid technological development and the ease of access to new and contemporary art media. As a result, local culture is often viewed as outdated or less appealing. According to Darwin (2017, p.31), the influx of foreign culture may cause serious issues, including shifts in community behaviour as individuals favour foreign cultural products and gradually abandon traditions inherited from their ancestors. Based on this phenomenon, serious attention is needed to prevent the potential decline of *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings.

The utilization of technology and the creation of media that can reach younger audiences are essential efforts in preserving the existence of *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings. Although technological advancements can be a double-edged sword for cultural continuity, they also provide opportunities to increase interest and understanding of *Lingkaran Pengider Bhuwana* among younger generations.

In response to these circumstances, the creator was motivated to develop a digital comic. Comics function as a language whose vocabulary consists of visual symbols, including the expressive power of cartoon and realist techniques, either independently or in surprising combinations. The essence of comics lies in the space between panels, where the reader's imagination transforms static images into living sequences. This process can be analyzed and categorized, yet the way comics generate mental imagery remains remarkably mysterious. By relying on visual sequences, comics convert space into time (McCloud, 2008, p.01). According to digital comic artist Adhitya Pratama, digital comics—or online comics—are an art form that merges literature and visual media, where the visuals depict narrative content that appears to move like cinematic art (interview, July 31, 2020).

Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings is the title of the digital comic created in this project. The title reflects the philosophy, logic, and cultural significance of *Lingkaran Pengider Bhuwana* within Balinese society. The creative process applies Gustami's method, which includes exploration, design, and realization (2007, p.329). Theoretical foundations for the work include the theories of imagination, aesthetics, and semiotics.

This digital comic is published on the Line Webtoon platform and is created by considering both ideoplastic aspects (conceptual ideas) and physioplastic aspects (physical visual elements) that shape the final artwork.

The main objective of this creation is to present a digital comic that visualizes the philosophical values of *Lingkaran Pengider Bhuwana* as a strategy for preserving local culture in the digital era. It is expected that this work will help sustain the relevance of *Lingkaran Pengider Bhuwana* among the general public—especially the younger generation—and inspire other digital comic creators to incorporate local cultural themes into their stories.

METODOLOGI

The creation of this work applies Gustami's method, which consists of exploration, design, and realization (2007, p.329). The exploration stage involves conducting research and gathering sources of ideas. The design stage includes developing the narrative script and creating visual designs such as character designs, background designs, and property assets. This stage also involves preparing the storyboards, comic panelling, and determining the number of episodes. The final stage of the method is the realization of the artwork.

After completing these three stages, a transformation method is employed to convert written data into narrative text and illustrations, which are then arranged into a digital comic format. The creation process also incorporates the creator's imagination and creative ideas, enabling the production of an original and meaningful artwork.

RESULTS AND DISCUSSION

This work is formed from ideas (ideoplastic aspects) and materialized into a physical form (physioplastic aspects) as an artwork. The ideoplastic aspect of the digital comic *Lingkaran Pengider Bhuwana* as the Source of Balinese Gamelan Tunings includes the conceptual ideas that give rise to the artwork, whereas the physioplastic aspect consists of the comic's visual components, such as illustrations, speech balloons, text, narrative, and panels. The final form of the work is a digital comic in webtoon format with a canvas size of 700 × 10000 px and a resolution of 300 dpi.

1. Ideoplastic Aspects

The ideoplastic aspect in this work relates to the conceptual ideas that form the foundation of the digital comic. These ideas stem from real phenomena and cultural issues present in society. The digital comic *Lingkaran Pengider Bhuwana* as the Source of Balinese Gamelan Tunings was created to introduce and preserve *Lingkaran Pengider Bhuwana*, which has become increasingly marginalized among the younger generation. To achieve this objective, creative ideas are required—particularly ideas concerning the medium and the components that shape the digital comic. The following points summarize these conceptual ideas.

Table 1. Media Ideas and Digital Comic Media Element Ideas
Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings
Source: Pitriani, 2021

Media Concept: Digital Comic	Concept of Digital Comic Media Elements	
	Story Elements	**Character Elements**
1. Utilization of information technology developments, particularly digital comic media 2. A popular medium enjoyed by audiences of all ages, especially the younger generation 3. A medium that provides education while also offering entertainment	1. Ideas that highlight the concept of balance 2. *Lingkaran Pengider Bhuwana*, as the source of Balinese gamelan tunings, deserves preservation 3. The existence of *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings in the midst of global cultural currents	1. Representing the essence of Balinese gamelan tunings, namely *Pelog* and *Slendro* 2. Portraying teenage characters 3. Characters designed in a cartoon style

a. Media Concept

The idea of using a digital comic as a medium to preserve the existence of *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings arises from observing current developments in digital technology, particularly the widespread use of social media and other digital entertainment platforms. Digital comics are a popular reading medium that is easily understood by young audiences because they contain visually engaging elements and are highly accessible.

b. Story Concept Aspect

The story concept of the digital comic *Lingkaran Pengider Bhuwana* as the Source of Balinese Gamelan Tunings is inspired by the core values contained within *Lingkaran Pengider Bhuwana* itself. To realize this concept and attract readers' attention, the narrative must clearly present and contextualize the presence of *Lingkaran Pengider Bhuwana*. The story developed in this work is fictional, built upon essential narrative elements such as theme, plot, and setting, and is presented through a spiritual fantasy genre.

The spiritual genre is selected to incorporate the existence of *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings into the narrative, while the fantasy genre supports this choice by providing imaginative space that allows the depiction of fictional elements. Overall, these narrative components are designed to encourage younger audiences to explore more deeply the origins of Balinese gamelan tunings, which are rich in philosophical values related to life balance.

c. Characterization Aspect

The characterization in the digital comic *Lingkaran Pengider Bhuwana* as the Source of Balinese Gamelan Tunings focuses solely on the protagonist characters. The use of protagonists aims to highlight the presence and significance of *Lingkaran Pengider Bhuwana* within the narrative. This work features two protagonists: a male main character and a female supporting character. The selection of these two characters is intended to represent the two primary Balinese gamelan tunings, Pelog and Slendro. To establish a sense of connection between the characters and the target readers, their ages are aligned with the intended audience—junior high school students. Additionally, the characters' names follow common Balinese naming conventions such as I or Ni Wayan, Kadek or Made, Komang or Nyoman, and Ketut.

The characters' outfits consist of junior high school uniforms and casual clothing. The use of school uniforms aims to create a sense of representation and relatability for the readers, while the use of casual attire enhances the characters' approachability through simple and familiar visual appearances.

2. Physioplastic Aspects

The physioplastic aspect refers to the tangible visual form of the artwork. The components that construct the comic—such as illustrations or images, colour, panels, speech balloons, and text constitute the physioplastic elements of the digital comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings*.

a. Illustrations

The illustrations in the digital comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings* are visualized based on the narrative context of the story. The visual choices are adjusted to match each scene and its atmosphere, carefully considering composition, perspective, and aesthetically pleasing framing. Illustration designs that follow

the narrative context enhance the reader's ability to absorb the information and messages conveyed in the comic.

Figure 1. Illustration of a Sad Context and Character Expression
Source: Pitriani, 2021

The illustration style in this comic adopts a cartoon visual approach. According to Scott McCloud, creating cartoons involves emphasis through simplification; cartooning is not merely a method of drawing but also a way of seeing (McCloud, 2001, p.30).

b. Speech Balloons

The speech balloons in the digital comic *Lingkaran Pengider Bhuwana* are used to organize narrative text, including both the creator's direct narration and the dialogues between characters. Speech balloons also function to clarify the events occurring within each panel.

Figure 2. Speech Balloons in the Digital Comic
Source: Pitriani, 2021

c. Panels

Panels serve as the dividing frames that separate each scene within the comic. They are created based on the narrative context, and the shapes commonly used are rectangles or squares. In the digital comic *Lingkaran Pengider Bhuwana*, the panels are arranged vertically according to the canvas size, from top to bottom. The composition of the panels is designed to convey the intended visual and narrative impression. To achieve a balanced composition, the creator uses an average spacing of 5 cm between panels. This spacing is chosen to create a

sense of a longer, unhurried narrative flow while also providing adequate room for speech balloons.
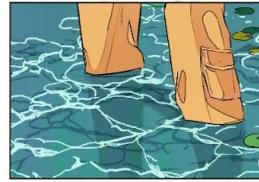

Figure 3. Panel Shapes and Spacing
Source: Pitriani, 2021

d. Text and Sound Effects

Another physioplastic aspect of the digital comic *Lingkaran Pengider Bhuwana* is the use of text. The text in this comic is designed with careful attention to font type and readability to ensure that the narrative and message are clearly conveyed to the reader. Two types of text are used in the comic: character dialogue and sound effects.

The dialogue text uses the Comic Relief font, which resembles handwritten lettering and has high readability. This choice helps maintain visual harmony with the cartoon-style illustrations. The average font size used is 9.78 pt, with the expectation that when published, the text will not appear too small or difficult to read.

Figure 4. Example of Character Dialogue Text
Source: Pitriani, 2021

The sound effect text is used to represent noises from surrounding objects or inanimate elements, using fonts such as Action Man and Komika Axis. These fonts are styled with black or white strokes depending on the font colour, creating a distinct appearance that differentiates them from dialogue text and emphasizes the objects or actions being portrayed.

e. Color

The colours used in the digital comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings* possess specific characteristics. According to Sulasmi, each colour carries its own character and qualities. In this comic, the colour palette is dominated by dark blue and purple, which evokes a mysterious atmosphere. Additionally, the chosen colours are inspired by real-world objects. These real-world colours include human skin tones, hair colors, clothing, and other natural elements.

Beyond using realistic colours, the creator also incorporates imaginative colours derived from personal artistic interpretation. One example of the application of realistic colours is the depiction of the characters' skin tones, which are inspired by the typical complexion of Balinese people, generally a medium brown tone (*sawo matang*).

Figure 5. Character Skin Tone Illustration
Source: Pitriani, 2021

Furthermore, imaginative colors are applied to fictional or symbolic objects such as the clock and the sacred script on the *Lingkaran Pengider Bhuwana* , which are predominantly rendered in yellow with a dark blue background to enhance the mysterious atmosphere.
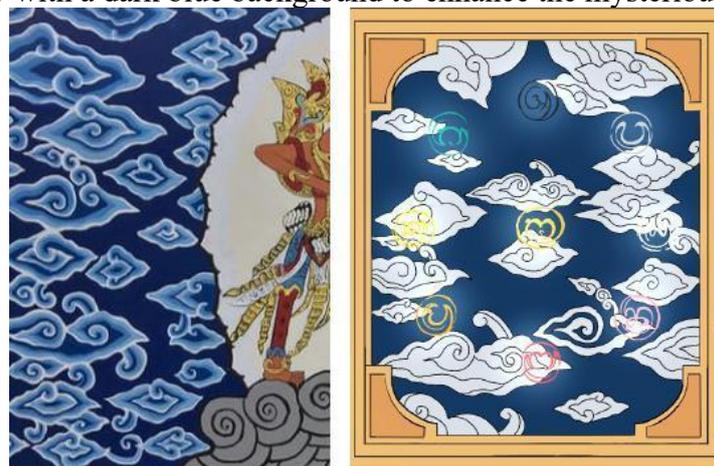

Figure 6. Application of Yellow and Blue Colors in the Digital Comic
Source: Pitriani, 2021

The creation of this digital comic is also grounded in the application of imagination theory, which is utilized in shaping both the illustrations and the narrative in relation to the issues addressed. An example of this is the selection of blue and purple tones, chosen to support the mysterious atmosphere required by the story. Next, aesthetic theory is reflected in the harmony between the narrative and the visual elements of the digital comic. Lastly, semiotic theory can

be observed in the design of the sacred script, inspired by *Lingkaran Pengider Bhuwana* as the source of Balinese gamelan tunings. The following is an illustration of the sacred script design inspired by *Lingkaran Pengider Bhuwana*:
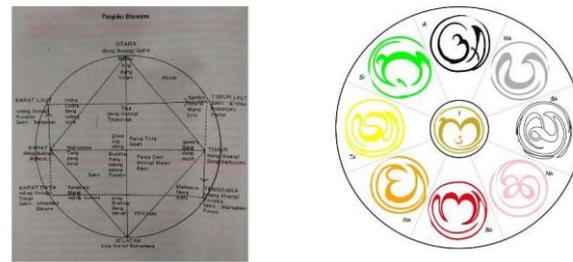

Figure 7. Illustration of the *Lingkaran Pengider Bhuwana* Script
Source: Pitriani, 2021

VISUAL FORM OF THE WORK

The form of this work is a digital comic presented in a webtoon format, with each file using a canvas size of 700 × 10,000 pixels and a resolution of 300 dpi. The comic is published on the digital comic platform Line Webtoon and is designed to be read using a vertical scrolling format. The narrative concept is a spiritual-themed fiction presented with cartoon-style visuals, featuring dialogue text in the Comic Relief font (sizes 9–12 pt) and sound effects using the Komika Axis font. The color palette of the comic is dominated by blue and purple tones, creating a mystical atmosphere that aligns with the context of the story.

Figure 8. Cover of the Digital Comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings*
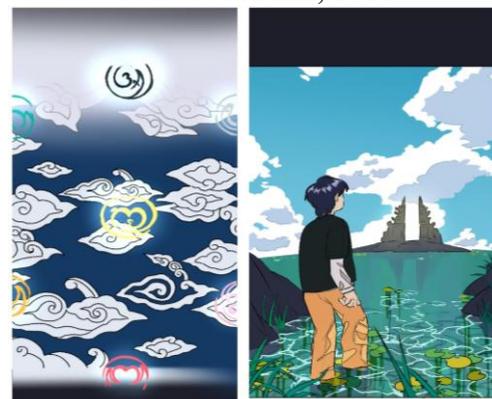Source: Pitriani, 2021

Figure 9. Comic Panels from the Digital Comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings*
Source: Pitriani, 2021

Figure 10. Reader Comments on the Digital Comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings*
Source: Pitriani, 2021

CONCLUSION

This work, titled the digital comic *Lingkaran Pengider Bhuwana as the Source of Balinese Gamelan Tunings*, was created to introduce and preserve the existence of *Lingkaran Pengider Bhuwana*, a cultural concept that has become increasingly marginalized within society, particularly among the younger generation. The creation of this work involved a creative process based on Gustami's method, utilizing digital tools to produce a digital artwork published on an online comic platform.

The digital form of the comic features a vertically extended canvas measuring 700 × 10,000 pixels per file, with a resolution of 300 dpi. The work incorporates ideoplastic aspects, which include creative ideas related to the medium and its conceptual foundations. It also integrates physioplastic aspects that refer to the visual components of the comic, supported by imagination, aesthetic, and semiotic theories. The use of popular digital media was chosen to ensure broad accessibility and to effectively reach the intended young readership. The storyline follows a spiritual fiction genre, while the illustration style adopts a cartoon aesthetic. The physioplastic elements—such as images, speech balloons, text, panels, and color are executed using theoretical considerations to create visual unity.

The message conveyed through this work emphasizes the importance of understanding the origins of Balinese gamelan tunings, which are rich in philosophical values related to life balance. This message is visualized through the main character, Angga, who possesses the ability to transcend time, symbolically rooted in the power of *Lingkaran Pengider Bhuwana* . The concept is further represented through the design of sacred script inspired by the traditional *Lingkaran Pengider Bhuwana*. To ensure that the message is communicated effectively, the narrative employs a simple storytelling approach, accompanied by character and background designs that are easy for readers to understand.

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