

Adaptation of the Fanfiction Comic “the Story of Kresna’s Birth” in to Webtoon Format

I Putu Egga Putra Adnyana¹, I Gusti Made Budiarta², Nyoman Sila³

^{1,2,3}Department of Art and Design, Faculty of Languages and Arts, Pendidikan Ganesha University
Email: putuega01@gmail.com, made.budiarta@undiksha.ac.id, nyoman.sila@undiksha.ac.id

Amidst the surge of numerous comics with contemporary plots and limitless story creations, it demands us to continuously adapt to the developments of the times in order to remain competitive in the creative world. One form of creativity is by combining creative elements from digital comics, such as webtoons, with famous traditional literary works that are rich in heroic elements, like the Mahabharata story. This study aims to: 1) describe the process of digitally creating "the story of Krishna's birth" in a Webtoon format, and 2) describe the results of digitally visualizing "the story of Krishna's birth" in a Webtoon format. In creating this work, the method used is idea exploration through D&D (Design and Development), where the idea exploration involves techniques for processing data into a design, which is then developed into a Webtoon comic work based on the story of the Birth of Krishna. Thus, it successfully concludes: 1) the process of creating "The Story of Krishna's Birth" in webtoon format has been described in detail. 2) In this visualization of Creation, it has successfully adapted the classic story into the vertical webtoon format. Keywords: Comic, Webtoon, Mahabharata, Fanfiction, The Story of Krishna's Birth.

Keywords: Comic, Webtoon, Mahabharata, Fanfiction, The Story of Krishna's Birth

This is an open access article under the [CC BY-NC](#) license



Corresponding Author:

I Putu Egga Putra Adnyana
Department of Art and Design, Faculty of Languages and Arts, Pendidikan Ganesha University
putuega01@gmail.com

1. Introduction

Comics have been a popular medium throughout history. According to Ayyub Nurman (2021), Rudolphe Topffer is considered the creator of the first comic to be printed and mass-published in 1837 with his work, "Les Amours de Mr. Vieux Bois." Comics are not only enjoyed by generations but also serve as a means of artistic expression for artists to convey feelings through stories.

Technological developments have brought innovations to comics, including applications and learning media (Layinah, 2020). In the modern era, comics are no longer limited to print media but have evolved into digital forms. Webcomics, for example, are characterized by a vertical panel arrangement that makes it easier for readers to follow the storyline in a long series (Husna, 2019). Compared to printed comics, webcomics have fewer panels and shorter stories.

One popular form of digital comic is the webtoon. According to the official NEVER website, the term is derived from the combination of the words "Web" and "Cartoon," meaning comics that can be accessed online. Webcomics have fewer panels and tend to have shorter storylines than print comics (Aprilianda, 2021).

With the development of creative technologies, digital comics such as webtoons can be combined with traditional literary works, such as the Mahabharata, which is rich in heroic elements. In this context, fanfiction becomes relevant. Mirmohamadi (2014, p. 5) describes fanfiction as a rapidly growing form of writing, involving the adaptation or rewriting of existing media content, sometimes without permission

(Fathallah, 2017). Fanfiction allows fans to develop new characters or stories, add alternative themes, and create "what if" scenarios (Sinarsi, 2024; Eduarda et al., 2024).

One character that is particularly appealing for adaptation is Krishna from the Mahabharata. In the original story, Krishna is the eighth avatar of Vishnu, sent to earth to end the war, conclude the Dwapara era, and begin the Kali era. Krishna served as a guide, advisor, and protector of the Pandavas, known for his wisdom, intelligence, and principles of justice. He was born to Devaki and Vasudeva, who were imprisoned by the tyrannical king Kansa. Thanks to Vishnu's protection, Krishna was hidden in the village of Gokul, where he grew up and later became a hero who brought peace to humanity.

Based on the background above, the purpose of this creation explains several concepts about the process: (1) Describe the process of digitally creating "the story of Krishna's birth" in Webtoon format. (2) Describe the results of digitally visualizing "the story of Krishna's birth" in Webtoon format.

2. Method

The method of extracting ideas in the creation of this work uses a descriptive approach based on Design and Development (D&D) which views design and development as a replicable empirical creation-based science, as proposed by Rita C. Richey (2007). This model not only aims to produce comic products, but also tests the validity and effectiveness of the design process as a theoretical and practical basis for creating works of art. Design is placed as the initial foundation for identifying problems and formulating creation goals, with the support of digital illustration as a visual creation process using digital devices and software (Nyoman et al., 2025). The narrative illustration in this work is closely related to comics which, according to M.S. Gumelar (2011), is a form of design because it combines visual and text planning as well as design elements. Character design is a key aspect of story building, where visuals, costumes, and accessories function as identity markers and narrative reinforcements (Anderson, 2024; Agustawan et al., n.d.; Oktapiyaningsih, 2023). The design process began with concept art as a stage of 2D and 3D visual exploration (Edietya, 2018), which then underwent development, especially on the character of Kresna who was strengthened through the concept of Tri Angga in Balinese architecture—Utama Angga, Madya Angga, and Nista Angga—as a symbol of his role as Awatara Vishnu (Prayitna Dewi & Satria, 2020). The design of Kangsa also developed from a simple antagonist figure to a more complex character through different age phases and visual elements. In addition to the methodological approach, personal experiences in reading digital comics such as Webtoon, Tower of God, and Solo Leveling also became a source of ideas, which showed how digital formats and visual processing can create an immersive narrative experience, in line with the views of Suartini et al. (2024) regarding the importance of personal experience in the creative process.

3. Results and Discussion

Creative Process

Tools and Materials

Media serves as a means of conveying information, which can take the form of physical objects designed or utilized to support communication (Hadi et al., 2022). In creating artwork, the choice of materials, tools, and methods significantly influences the character and final outcome of the work (Wahyu et al., 2024). Computers and digital devices offer visual tools not readily available physically, resulting in distinct visual characteristics from manual techniques (Sudiarsana, 2023). Therefore, digital media was chosen as the primary platform for comic creation because it is considered more efficient and intuitive. Exploration of

various devices indicates that the iPad provides optimal comfort and ease of use compared to pen tablets, which require a more complex workflow.

1) iPad

Digital drawing methods are becoming increasingly accessible due to their lower cost and ease of use compared to traditional methods (McCready, 2021). The iPad was chosen because it supports new-generation device configurations capable of running applications with high resource requirements (Dayung Tinggi et al., 2025). Procreate, an iPad-specific application, has a minimalist interface that is easy to use without confusing users. It still provides a variety of tools and brushes that can be modified to increase the efficiency of the drawing process.

2) Stylus Pan

While digital works can be created with the touch of a finger, using a stylus offers superior control and a sensory experience. Developed from analog pens, the stylus provides a drawing sensation similar to a traditional writing instrument, making it preferred by artists because it supports greater precision and optimal artistic expression (Ahn et al., 2019).

3) 3D Model

Comic backgrounds utilize 3D assets from the internet, such as those available on acon3d.com and sketchfab.com, which provide free assets to support the visuals. Furthermore, photographs of real buildings in the surrounding area are used as background references. The use of 3D assets and photos is considered effective because Webtoon comics require a large number of backgrounds, making this method more time-saving than manually drawing the entire background, as noted by Kuruint (2025).



Figure 1. (Example of Using 3D Models in Background Creation)

Source: Self-Created Image

Creation Process

1) Character Anatomy Creation

Using 3D models (dummies) in digital applications accelerates the creation process and improves visual accuracy. This aligns with the opinion of I Wayan Sudiarta (2024), who emphasized the importance of using models or anatomical references to achieve precise proportions. The 3D models are manipulated to achieve precise poses and perspectives, then imported into Procreate for the finalization stage.

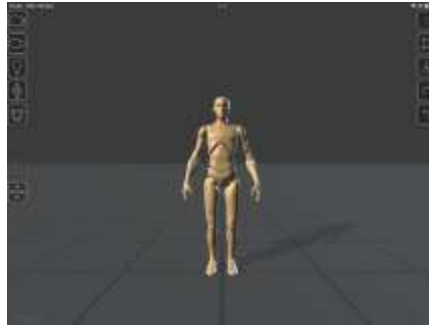


Figure 2. (Creating Anatomical Style Using 3D Assets)

Source: Self-Created Image

1) Creating Lineart and Coloring Characters

After the anatomy has been accurately created using the 3D Poseit application, the process continues with tracing according to body proportions and creating lineart to ensure the characters are well-drawn. This step simplifies and speeds up comic production, which can require dozens of images per chapter.

2) Coloring

Unlike Japanese comics or manga, webtoon comics or manhwa require a coloring process. Each author has their own method, but generally, it begins with basic colors such as clothing, skin, and hair, which are still flat.



Figure 3. (Example of a Colored Image)

Source: Self-Created Image

3) Shading

In shading, darker colors are applied to enhance the impression of volume within the space being colored. It's important to note that shading tends to follow the shape of the medium being depicted, so care must be taken when applying shading.

4) Lighting

In the process of creating digital artwork, lighting techniques are a fundamental element that not only serves to add light but also plays a crucial role in building atmosphere and visual narrative. By manipulating lighting, artists can create dramatic, cheerful, or other emotional settings, effectively conveying the storyline according to the desired mood and setting.

5) Visualization Results of the Fanfiction Comic "The Birth of Kresna" to Webtoon Format

This artwork represents the culmination of academic exploration in the Special Studies course, applying the Design and Development methodology, which combines data research and current trends to build a robust storyline. The adaptation of the fanfiction comic "The Birth of Kresna" into Webtoon format demonstrates how systematic research and development processes shape relevant and measurable contemporary art practices. In this adaptation, Kresna is depicted as a 21st-century youth who suffers a fatal accident and is

chosen by the god Vishnu to be reincarnated as Kresna because his qualities and character are deemed appropriate.

Chapter 1 (Prologue)

According to Dra. Astini Kusmiati, aesthetics is the subjective sensation of beauty that arises when elements of beauty are harmoniously arranged (Dr. Lucky Wijayanti, 2020). This concept is reflected in the story of Raka, a young man skilled at war simulation games, who unexpectedly discovers the harmony and beauty of life. One day, while in the mini library of the Dharma Negara Alaya Building—a creative space reflecting community harmony—Raka saves a small child from a car accident. However, in his heroic act, Raka is hit by the car. As he dies, he hears a whisper offering him a second chance in a new world suited to his skills and fighting spirit.

Panel 1-2 (Chapter 1)

This panel features the Dharma Negara Alaya Building in downtown Denpasar as the main backdrop. Photographs of the building were combined with 2D illustrations through digital processing using Ibis Paint, including special coloring and filters, to create a harmonious artistic unity. This approach combines photographic realism with two-dimensional artistic expression, enriching the visual depth and context of the characters in the panel (Faizurrahmany & Faridy 2023).



Figure 4. (Image of the Dharma Negara Alaya Building in the comic "The Birth of Krishna")
Source: Self-Created Image

Panel 3 (Chapter 1)

The third panel shows Raka, a young man in a black jacket and trousers, from a back angle to create a dramatic effect and cinematographic experience. He is depicted focused on reading the Mahabharata, emphasizing his strategic expertise and strong self-confidence. These visuals, including his body posture and narrative details, effectively establish Raka's character as intelligent, intuitive, and possessing deep intellectual interests.



Figure 5. (Image of Raka Reading the Mahabharata Storybook)
Source: Self-Created Image

Panel 4 (Chapter 1)

This panel features a portrait of Raka with his eyes covered by his hair, creating a sense of mystery and piquing the audience's curiosity about his character and background. This approach emphasizes Raka's psychological and narrative dimensions, as he is drawn to the Mahabharata story, as evidenced by his dialogue regarding the Pandawa-Kurawa conflict.



Figure 6. (Image of Raka Muttering About the Mahabharata Story)
Source: Self-Created Image

Panel 5 (Chapter 1)

In this fifth panel, the artist visualizes Raka leaving the library and preparing to return to his residence. The visual composition depicts Raka walking upright, with his hands tucked into his trouser pockets, a gesture that suggests a calm or reflective demeanor as he exits the building. This representation not only depicts the character's physical transition but also suggests a transition from the intellectual phase of the library to his personal space, reflecting on what he has read or preparing for his next activity.

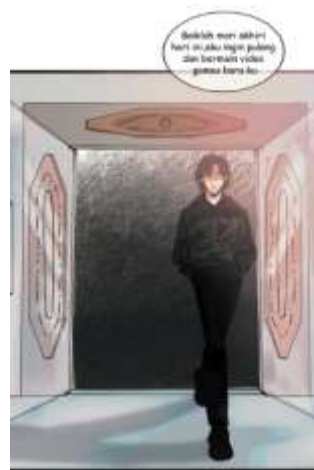


Figure 7. (Image of Raka Having Just Exited the Dharma Negara Alaya Building)
Source: Self-Created Image

Panel 6 (Chapter 1)

This panel shows Raka from his back, holding his neck in a pose that suggests reflection or anxiety. The narrative reveals Raka's strong desire to witness the Barata Yudha war firsthand, emphasizing his interest in war strategy as well as his drive to experience the epic conflict authentically and dramatically.



Figure 8. (Image of Raka's Life in the Mahabharata Era)
Source: Self-Created Image

Panel 10 (Chapter 1)

This panel depicts a crucial turning point when the driver notices a child crossing the road and suddenly slams on the brakes. Braking at high speed causes the car to swerve and lose control, creating a scene filled with tension, danger, and uncertainty.



Figure 9. (Image of a Driver Who Has Already Swerved)
Source: Self-Created Image

Panel 11 (Chapter 1)

This panel depicts the critical moment when the driver notices a child in the road, brakes abruptly, and the car loses control, creating intense tension and danger.



Figure 10. (Image of a Child Chasing His Ball)
Source: Self-Created Image

Panel 13 (Chapter 1)

This panel depicts the critical moment when the child, distracted by the sound of the horn, becomes aware of the car speeding toward him. His expression and posture shift from innocence to alertness, capturing the height of tension and drama in the scene..



Figure 11. (Image of a Child Who Just Realizes the Danger Approaching Him)
Source: Self-Created Image

Panel 14 (Chapter 1)

Panel 14 depicts a crucial moment when Raka runs to save a child from a speeding car. The perspective is from behind Raka, emphasizing his heroic actions and the urgency of the situation. The panel placement, spatial composition, and use of speed lines effectively highlight Raka's speed, tension, and quick response, immersing the reader in this dramatic moment.



Figure 12. (Image of Raka Running Towards a Child)
Source: Self-Created Image

Panel 15 (Chapter 1)

This panel depicts the critical moment of Raka's rescue of the child in two integrated scenes. The first scene shows Raka reaching out to grab the child, emphasizing speed and urgency. The second scene shows the child being rescued, while Raka's body is thrown into the path of a speeding car. This panel highlights both Raka's courage and the tragic consequences of his heroic act, with the panel placement emphasizing the simultaneity and intensity of the events.



Figure 13. (Image of Raka Who Successfully Saved a Child, But Sacrificed His Life)

Source: Self-Created Image

Panel 17 (Chapter 1)

This panel depicts Raka in a dying state, lying limp with blood flowing, emphasizing the fatal consequences of his heroic actions. In the midst of this critical situation, he mutters about regret and hopes for a return to life to provide a more meaningful life. The combination of graphic visuals and introspective narrative highlights Raka's sacrifice and philosophical reflection, concluding his journey with an affirmation of life's values and purpose.



Figure 14. (Image of Raka lying on the ground after being hit by a car driver)

Source: Self-Created Image

Chapter 2 (Flashback)

Munro defines aesthetics as an individual's response to stimuli processed through the senses, while also involving psychological functions such as imagination, association, understanding, and emotion (Dr. Lucky Wijayanti, 2020). In Raka's story, aesthetic experiences—beauty, surprise, and horror—open the door to a reality that transcends ordinary logic. The second chapter of this webtoon highlights Raka's spiritual journey into the world of the Mahabharata, where he witnesses the conflict between the Pandavas and the Kauravas. Through flashbacks and associations, Raka digests the history of the new world until his soul is

finally reborn as Krishna, the eighth avatar of Vishnu, ready to face the challenges of civil war with all his psychological abilities.

Panel 1 (Chapter 2)

The first panel displays an announcement with a digital glitch effect, confirming the existence of a supernatural phenomenon or dimensional transition. The announcement text reads: "Your soul has been chosen for a great task. Behold the world you will travel," signaling the intervention of a higher power and a crucial assignment for the main character. The combination of glitch visuals and narrative messages creates a mysterious atmosphere, arouses curiosity, and introduces themes of destiny and journey to a new world, while simultaneously preparing readers for the adventure that is about to begin.



Figure 15. (Image of the Announcement Regarding Raka's Soul Being Transferred to the Mahabharata World)

Source: Self-Created Image

Panel 5 (Chapter 2)

The fifth panel shows the newly reincarnated Krishna's POV, opening his eyes for the first time in the Mahabharata world. Before him are his biological parents, Vasudeva and Devaki, who warmly welcome him through gentle dialogue. This combination of perspective, the presence of his parents, and emotional dialogue meaningfully emphasizes Krishna's awakening and the introduction of his new identity.



Figure 16. (Image of Vasudeva and Devaki at the time of Krishna's birth)

Source: Self-Created Image

Panel 6 (Chapter 2)

The final panel of the second chapter shows the debut of Krishna, the incarnation of Raka's soul. Krishna appears surprised when called by his name by Vasudeva and Devaki, while the internal dialogue "Am I Krishna?" emphasizes the process of assimilating his new identity. This combination of external reactions and internal reflection concludes the second chapter strongly, laying the foundation for Kresna's character development for his subsequent adventures.



Figure 17. (Image of Krishna Upon His Arrival in the Mahabharata World)
Source: Self-Created Image

Chapter 3 (Rebirth)

The third chapter highlights Raka's new life as reincarnated as Krishna in the Mahabharata world, presenting an experience that transcends conventional imagination, in keeping with Croce's concept of "art without borders." Krishna experiences shock from the contrast between the expectation of death and the reality of reincarnation as a central figure. This chapter also introduces the god Vishnu, who gives advice to Vasudeva, confirming Krishna's destiny and marking the beginning of his active role in the Mahabharata narrative, bridging this new reality with purely imaginative aesthetics.

Panel 1 (Chapter 3)

The first panel shows the prison building of Vasudeva and Devaki from a distance, emphasizing the isolation and tight security of the location. Simultaneously, Krishna's internal dialogue expresses the realization of his new identity as the eighth avatar of Vishnu. The contrast between the isolated environment and Krishna's divine consciousness lays the psychological and narrative foundation for Krishna's subsequent journey.



Figure 18. (Image of Vasudeva and Devaki Being Imprisoned)
Source: Self-Created Image

Panel 3 (Chapter 3)

The first panel shows the isolated and heavily guarded prison of Vasudeva and Devaki, while Krishna's internal dialogue confirms his newfound awareness as an avatar of Vishnu, establishing the narrative and psychological foundation for his journey.



Figure 19. (Picture of Devaki Giving Advice to Little Krishna)
Source: Self-Produced Image

Panel 8 (Chapter 3)

In this eighth panel, Vasudeva experiences a significant increase in shock, brought on by the mysterious voice that once again reaches his ears. This time, the voice explicitly explains that it is speaking inside Vasudeva's head, indicating a direct and personal telepathic or divine communication. This confirmation underscores the supernatural nature of the phenomenon Vasudeva is experiencing. Visually, this moment is reinforced by an extraordinary event: the chains that bound Vasudeva's hands suddenly fall off. This event symbolically represents the intervention of a higher power at work, releasing Vasudeva from his physical shackles and signaling that he is being chosen for an important task. Despite his miraculous release, Vasudeva remains bewildered, expressed in his reflexive cry, "Who is there!!" This question demonstrates Vasudeva's attempt to understand the source of the voice and the extraordinary phenomenon occurring around him. The combination of clear internal communication, the miraculous release of the shackles, and Vasudeva's confusion creates a scene full of wonder and suspense, marking a crucial turning point in Krishna's quest to free him from prison.



Figure 20. (Image of Basudewa's Shock Caused by the Mysterious Whisper)
Source: Self-Created Image

Panel 9 (Chapter 3)

In this ninth panel, a striking visual transition occurs from white to black. This color change is a deliberate design choice by the artist, serving as a visual marker to demarcate or differentiate between panels within the realm of reality (the physical world) and panels representing dimensions or events beyond reality. This color transition effectively prepares the reader for an experience beyond the ordinary. Within the prevailing

darkness, a mysterious figure emerges. The physical description emphasizes his dark blue or sky-colored skin, an attribution that could indicate the entity's cosmic, divine, or trans-dimensional nature. This appearance is enhanced by a glitch effect around his face, artistically added to reinforce the impression of another dimension or the non-physical nature of the figure. This glitch effect not only provides an interesting digital aesthetic but also symbolically represents a disruption in the fabric of reality or the difficulty in understanding entities from other realms. This panel as a whole succeeds in creating an atmosphere of mystery, supernatural power, and a significant narrative shift, marking the direct intervention of outside forces in the storyline.

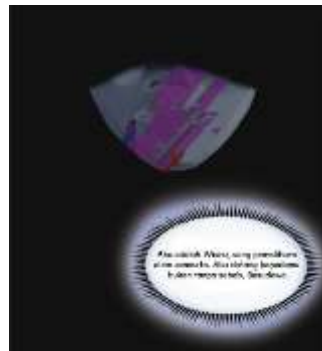


Figure 21. (Image of the Appearance of a Mysterious Figure Whispering to Vasudeva)
Source: Self-Created Image

Panel 10 (Chapter 3)

The final panel of the third chapter shows the appearance of Lord Vishnu before Vasudeva, surrounded by dark blue clouds to emphasize his sacredness and divine power. Vishnu's dialogue provides blessing and assurance of Vasudeva's destiny regarding Krishna, while Vasudeva's shocked reaction confirms the monumental supernatural intervention. This panel concludes the chapter with an affirmation of destiny and preparation for the narrative to follow.



Figure 22. (Image of the Whispering Figure Who Turns Out to Be Lord Vishnu)
Source: Self-Created Image

Chapter 4

Chapter 4 emphasizes the darker side of the Mahabharata world, depicting Raka/Kresna's new reality as a canvas for Croce's "infinite art." The chapter opens with a floating castle emanating an evil aura, symbolizing an imaginative threat, while also introducing antagonists such as the young Kangsa and the mysterious Vyagra. The narrative emphasizes that Raka/Kresna's adventures will be filled with conflicts and challenges born of dark imagination, emphasizing the dramatic and epic dimension of the story.

Panel 1 (Chapter 4)

The first panel depicts a Hindu-style castle with seven meru tumpeng (cone-shaped rice cones), a symbol of Mount Mahameru and the concept of Purusa Pradana, a sacred place for the gods and ancestors. In the story, this castle serves as the headquarters of the antagonist, "The Changer of Destiny," illustrating the ancient philosophy of "hide in the light," that even the most sacred places can be infiltrated by evil intentions.



Figure 23. (Image of a Floating Castle Emitting Dark Energy)
Source: Self-Created Image

Panel 6 (Chapter 4)

This panel features a close-up of Kangsa's face with asymmetrical eyes and a grimace, depicting his distorted psychology and sadistic madness. His dialogue, challenging Kresna as the "savior of the universe," emphasizes his ambition and enjoyment of conflict. The visuals and dialogue together reinforce Kangsa's character as a sadistic and self-confident antagonist, building anticipation for the climactic conflict.



Figure 24. (Image of Young Kangsa's Expression)
Source: Self-Created Image

Panel 7 (Chapter 4)

This panel concludes Chapter 4 with the revelation of Vyagra's ambition, the "changer of destiny," who wants to control the plot and become his own narrator. His dialogue confirms his intention to change the

ending of Krishna's story, breaking the fourth wall and heightening the tension. This panel shifts the conflict from a physical one to a philosophical one between Krishna and the enemy who threatens his existence.



Figure 25. (Image of the Mysterious Figure Who Calls Himself Vyagra, the Changer of Destiny)
Source: Self-Created Image

Chapter 5

Chapter 5 depicts an adult Krishna fifteen years after his birth, in a peaceful meadow accompanied by the sound of a flute. This pastoral setting contrasts with the darkness of Chapter 4, emphasizing Krishna's harmony, beauty, and compassion. His interactions with animals demonstrate his benevolent nature and harmonious relationship with nature, reinforcing his identity as the eighth avatar and "savior of the universe," while also presenting Croce's aesthetic of boundless art that balances the previous darkness.

Panel 1 (Chapter 5)

This page is divided into two panels: the first depicts a peaceful meadow accompanied by the sound of a flute, while the second highlights a falling leaf, emphasizing the serenity and detail of nature. The combination of the large landscape and micro-details creates a subtle visual transition while drawing the reader's attention to the source of the flute's sound.



Figure 26. (Image of a Peaceful Meadow with Melodious Sounds)
Source: Self-Created Image

Panel 4 (Chapter 5)

This panel features a close-up of Krishna's face from the side, looking down with his eyes partially hidden to create an aura of mystery. The poetic dialogue reveals the story's core philosophy: behind the light, shadows always lurk, alluding to the threats of Vyagra and Kamsa. This visual and dialogue connect the dark Chapter 4 with the light Chapter 5, emphasizing Krishna's awareness of the duality of destiny and the conflict that awaits him.



Figure 27. (Image of a Young Man Reciting a Poem)

Source: Self-Created Image

Panel 6 (Chapter 5)

This panel features Krishna in full body, enjoying the peaceful atmosphere while playing the flute. The technique of having his feet out of frame creates a dynamic and "lively" feel, emphasizing the peace and harmony of his character in contrast to the chaos of the antagonists...



Figure 28. (Full Image of the Young Man Playing the Flute)

Source: Self-Produced Image

Panel 9 (Chapter 5)

This panel features a close-up of Krishna's face with a serene smile, emphasizing peace, wisdom, and an awareness of the duality of light and dark. The philosophical dialogue underscores the imperfection of the world, while the text box introduces Krishna as "the shepherd," emphasizing his humility and connection to nature. This panel concludes the character introductions and establishes the story's central conflict.



Figure 29. (Image of the Young Flute Player Named Krishna the Shepherd)
Source: Self-Created Image

Panel 10 (Chapter 5)

This panel introduces Krishna with a close-up of his peaceful face, emphasizing his wisdom, awareness of the duality of light and dark, and humility as "the shepherd," while also concluding the character introduction and establishing the story's conflict.



Figure 30. (Image of Danger Announcement Concerning the Manifestation of Light and Darkness)
Source: Self-made Image

4. Conclusion

Based on the creation process that has been carried out, it can be concluded that the adaptation of the story of the birth of Kresna into a webtoon format was successfully realized by enriching the original story through the addition of reincarnation elements and magical powers, without losing the essence of the basic narrative. The Design and Development (D&D) method was used systematically in designing characters, storylines, and visual elements, with the entire process carried out digitally using the Procreate and ibisPaint applications on the iPad and the support of 3D models for time efficiency and visual accuracy, especially in character anatomy and settings. The storyline is arranged in stages starting from the introduction of the character Raka in Chapter 1, the process of reincarnation into the world of Mahabharata and meeting with parents and Lord Vishnu in Chapters 2-3, the introduction of the antagonists Kangsa and Vyagra in Chapter 4, until the 15-year time jump in Chapter 5 which serves as a conclusion and opening for the development of the next story. Visually, this digital comic successfully adapts the classic story into a vertical webtoon format with consistent panel layout, point of view, and visual flow that supports the narrative in each chapter, starting from reincarnation, strengthening Kresna's identity, to the development of the main conflict with King Kangsa. Although there are still obstacles in determining the print media and designing the

exhibition display, this work still has great potential to be developed further as a fresh and relevant visual interpretation for modern readers.

5. Reference

- Agustawan, I. G., Mahardikha, D., Studi, P., Seni, P., Seni, J., Desain, D. A. N., Bahasa, F., & Seni, D. A. N. (n.d.). *DUALISME KARAKTER MAHABHARATA SEBAGAI*.
- Ahn, J., Park, K., & Kim, K. (2019). User experience of a stylus pen that can provide the texture of pen and paper. *South African Journal of Industrial Engineering*, 30(2), 71–82. <https://doi.org/10.7166/30-2-2078>
- Anderson, C. (2024). Analysis of Fundamental Aspects in Game Character Design. *The International Journal of Digital Learning on Languages and Arts (Ijodlla)*, 1(2), 83–93. <https://doi.org/10.23887/ijodlla.v1i2.89349>
- Aprilianda, R. (2021). Tinjauan Visual Tokoh Miiko Yang Berjuang Dengan Gigih Menggunakan Teori Tokoh Dan Penokohan Dalam Komik 'Hai, Miiko!' *Elibrary*, 1–94. <http://elibrary.unikom.ac.id/id/eprint/5106>
- Ayyub Nurman. (2021). *Komik Pertama di Dunia*. Universitas STEKOM. <https://desain-komunikasi-visual-s1.stekom.ac.id/artikel/komik-pertama-di-dunia>
- Dayung Sunggi, Rediasa, I. N., & Budiarta, I. G. M. (2025). Proses Produksi dan Publikasi Komik Strip Digital Komunitas Mangaka Indonesia (KMI) di Media Sosial. *Jurnal Pendidikan Seni Rupa Undiksha*, 15(2), 110–123. <https://doi.org/10.23887/jjpsp.v15i2.99120>
- Dwiyani Nurhakim, Z. (2023). *Perancangan Komik Digital Webtoon tentang Perang Paderi untuk Mengenal Sejarah dan Nilai Persatuannya*. <https://repo.itera.ac.id/depan/submission/SB2306090010>
- Edietya, O. C. (2018). PERANCANGAN CONCEPT ART KARAKTER UNTUK KOMIK " RAKSHASA Face The Legend ". *Journal of Design*.
- Eduarda, M., Silva, A., Oneida, M., Lima, A., & Melo, G. A. (2024). V. 9 N. 1 ANO 2024 e249120. 1–18.
- Faizurrahmany, Z., & Faridy, E. (2023). Contextual role of architectural background images in digital comics. *Arsnet*, 3(2). <https://doi.org/10.7454/arsnet.v3i2.74>
- Fathallah, J. (2017). Fanfiction and the Author. In *Fanfiction and the Author*. <https://doi.org/10.5117/9789089649959>
- Husna, K. (2019). Perancangan Komik Web Sebagai Panduan Dan Tips Membuat Komik Web. *Institutional Repository Institut Seni Indonesia Yogyakarta*. <http://digilib.isi.ac.id/4189/7/JURNAL.pdf>
- I Wayan Sudiarta. (2024). *Menggambar Anatomi Plastis Manusia dan Binatang*. Nalacakra.
- Layinah, S. (2020). Penggunaan Media Wattpad dalam Pembelajaran Daring Menulis Cerita Pendek di SMAN 1 Abiansema. *Jurnal Penelitian Mahasiswa Indonesia*, 3(3), 553–563. <https://jurnal.stkipahsingaraja.ac.id/index.php/jpmi/article/view/625%0Ahttps://jurnal.stkipahsingaraja.ac.id/index.php/jpmi/article/download/625/515>
- M.S. Gumelar. (2011). *Comic Making: Membuat Komik*.
- McCready, M. (2021). On Born Digital Artwork , New Drawing Applications , and New Opportunities : The case for preserving time-lapse in Procreate and Clip Studio Paint. *International Journal of Visual Resources Association*, 48(2), 1–19.
- Nyoman, N., Witari, S., Suryana, J., Nala, K., Wardana, H., Studi, P., Komunikasi, D., & Ganesha, U. P. (2025). *PERKEMBANGAN ILUSTRASI DIGITAL DI BALI*. 20(02), 285–297.
- Oktapiyaningsih, M. (2023). Analisis Karakter Beru dalam Komik “Solo Leveling” Oleh Chugong dan Dubu Menggunakan Metode Manga Matrix: Studi Visual dan Naratif. *Irama: Jurnal Seni, Desain Dan Pembelajarannya*, 5(2), 39–44. <https://doi.org/10.17509/irama.v5i2.82420>
- Prayitna Dewi, I. A. G., & Satria, I. K. (2020). Konsep Tri Angga Dalam Belajar Teknik Tari Bali. *Widyanatya*, 2(01), 39–46. <https://doi.org/10.32795/widyanatya.v2i01.625>

- Sinarsi, M. (2024). Aktivitas Menulis Fanfiction Di Wattpad Sebagai Produktivitas Dari Fandom Exo. *Commsphere: Jurnal Mahasiswa Ilmu Komunikasi*, 2(1), 1–20. <https://doi.org/10.37631/commsphere.v2i1.1364>
- Suartini, L., Supir, I. K., Bronto Sutrisno, L., & Ana Sabilillah, P. (2024). Analisis Gambar Ekspresif Siswa Sdn 5 Les Kabupaten Buleleng, Bali. *Jurnal Pendidikan Seni Rupa Undiksha*, 14(3), 280–284. <https://doi.org/10.23887/jjpsp.v14i3.87404>
- Sudiarsana, I. G. N. Al. (2023). Penggunaan Aplikasi Ibis Paint X pada Pembelajaran Seni Rupa Digital Kelas Fase F SMK Negeri 1 Sukadasa. *Jurnal Pendidikan Seni Rupa Undiksha*, 13(3), 196–209.
- Wahyu, I. M. A. W., Sudiarta, I. W., & Ardana, I. G. N. S. (2024). Fisik Gemuk Perempuan Sebagai Sumber Penciptaan Karya Seni Lukis. *Jurnal Pendidikan Seni Rupa Undiksha*, 14(2), 208–221. <https://doi.org/10.23887/jjpsp.v14i2.83286>