

VIGNETTE ILLUSTRATION ARTWORKS WITH THE SUBJECT MATTER OF MYTHOLOGICAL ANIMALS FROM JAVA AND BALI

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Received: 30 July 2025
Revised: 25 August 2025
Accepted: 30 August 2025
Published: 1 December 2025

Abstract. The purpose of this study project is to create vignette illustrations with the theme of mythological animals from Java and Bali as an educational medium that is able to convey local cultural, historical, and philosophical values. In this work, the author intends to create two artworks with a total of five Javanese Balinese mythological animals namely Naga Antaboga, Naga Basuki, and Naga Taksaka, Bedawang Nala, and Garuda. This work shows that a visual approach based on fine arts can be an effective means of conveying local cultural values creatively and communicatively, while showing the historical and cultural links between the two regions. It is hoped that this work can inspire other artists to explore local culture as a source of creative ideas, and become part of the effort to preserve cultural heritage through a fresher, more imaginative and relevant approach. This project is expected to be useful in enriching the diversity of contemporary art, building cultural awareness in the younger generation, and becoming an alternative learning media that fosters appreciation for the richness of Indonesian mythology.

Keywords: Vignette, Illustration, Mythological Animals, Java, and Bali

1. Introduction

Indonesia is a country consisting of more than 300 ethnic groups or tribes that are rich in diverse ethnic cultures. This cultural diversity is characterized by the development of myths and folklore that are believed from generation to generation. One manifestation of the magical beliefs of each ethnic group is mythological creatures. Mythological creatures are present through the density of culture and magical elements that are present and spread to various regions in Indonesia.

At the heart of every myth, fairy tale or legend is storytelling. For a story to survive centuries of word of mouth, it must be presented with interesting characters, events, and messages or meanings. The main characters of these stories are presented in the form of superhumans with magical powers, as well as monsters and other such mythological creatures (Stone, 2021).

In the past, stories provided entertainment and educational messages. Common themes include explaining the unknown, cautionary tales that warn of things to watch out for and spiritual messages that create hope and purpose. However, if the story is not interesting enough to make the listener feel captivated, it will soon be forgotten. Instead, if the story is kept alive then the beings it was told about will also be remembered, so that it can be retold to new generations (Stone, 2021).

Unfortunately, amid globalization and the dominance of foreign popular culture, Indonesia's younger generation tends to be more familiar with foreign mythological characters than local ones. Mythological animals such as Pegasus, Kraken, and Unicorn are more commonly heard by the younger generation today than Indonesian mythological animals such as Antaboga,

Basuki, and Bedawang Nala. In addition, some of the younger generation are familiar with Indonesian mythological characters through foreign media. This phenomenon is evident in the appearance of characters like Nagini in the Harry Potter and Fantastic Beasts films, which introduced Indonesian mythology to a global audience before local media did. This highlights the lack of exposure and innovation in presenting Indonesian mythology through popular media. Therefore, there is a need for efforts to reinterpret local mythology through a more contemporary and relevant visual approach that aligns with the interests of today's generation.

Java and Bali are two islands in Indonesia that are rich in various cultures and traditions. They also have strong mythological systems that are recorded in various cultural artifacts, such as temple reliefs, ancient texts, and traditional performances. The existence of mythological creatures such as Antaboga, Naga Basuki, Garuda and Bedawang Nala is not just folklore, but has become an integral part of the cosmological and spiritual system of the community. It is also historically recorded through temple reliefs, ancient literary texts, and traditional art performances such as wayang and sacred dance (Ardika, 2013). In contrast to other islands such as Sumatra, Kalimantan and Sulawesi, mythologies from Java and Bali tend to have stronger cultural continuity and rich visual potential to be elevated into contemporary artworks (Nasoetion, 2001).

In addition, an explanation of the origin and beliefs of a particular mythological animal can also be found from several books containing narratives whose truth is believed by its followers (Umam, 2023). For example, according to Hinduism, there is the Book of Purana, one of which discusses the sources of mythology and stories of supernatural beings related to events in the universe.

The history of Java in the past is linked to the Balinese community in the present. The close relationship between Java and Bali is shown through many historical facts both oral and written. The Nusantara culture is the reason for the cultural similarities between the two (Winata, 2007). Balinese traditions that are thick in traditional nuances are the result of acculturation of Javanese and Balinese cultures. Some elements of Balinese culture that have been influenced by Hinduism are language, knowledge system, social organization, living equipment system, livelihood system, religious system, and art system (Poniman, 2020). Every literary work in the Hindu-Buddhist era was strongly influenced by Indian literature. This also affected the development of Old Javanese literature, especially seen in parwa literature. In the first parwa, Adiparwa, in the first part it is told that all types of dragons including the Taksaka Dragon will be destroyed by submitting offerings (Effendi et al., 2022).

Nowadays, the art of illustration has developed quite rapidly. If we stick to the traditional concept of illustration that functions as an "explanatory picture", it will be difficult to understand because contemporary illustration art comes with varied visuals. Illustration art is not only present in the form of "pictures", but illustration art is also present as a visual subject that is more expressive in strokes according to the theme so that it is abstract and seems not in line with the purpose of illustration art as something to clarify and provide additional information in a description (Salam, 2017). Andrya in (Maharsi, 2016) argues that illustration is a medium in imagination. This is meant about the creation of imaginative characters and stories created by an illustrator. The creation of various characters that have unique visuals is the result of pouring imaginative ideas.

From some of the experts' opinions above, it can be concluded that the definition of illustration art is an art to communicate visually created to convey ideas, clarify messages or add to the attractiveness of information which is then presented artistically through various techniques and media. In this study project, the illustration work created aims to make visuals of objects that have never existed in real life and as a depiction of an abstract idea or idea that is realized through illustration art media.

After studying in the fine arts department, illustration with a *vignette* approach is the field of art that the author is interested in. *Vignette* is chosen because this illustration drawing activity is an activity of processing the composition of shapes and images that are decorative and imaginative. *Vignette* illustration that was originally as a filler of empty space on a writing page then experienced development. *Vignette* is visualized without the accompanying script so that it becomes a complete work of art and stands alone. Tania in (Muharrar, 2008) mentioned that in the 70-90s, the scope of fine art that was favored by teenagers in Indonesia at that time was *vignette* illustration. The work was created as an expressive medium for the creator through the exploration of decorative and imaginative forms.

A work of art must have visual elements that are combined and difficult to separate from each other to form an artistic idea or a certain expressive meaning. Some of the visual elements that are present in a *vignette* illustration work (Susanto, 2011) are: (1) point, (2) line, (3) field, (4) color, (5) shape. (6) dark-light, and (7) texture. In addition to the elements, the principles of *vignette* image design that can be applied (Supriono, 2010) include: (1) rhythm, balance, (3) unity, (4) center of attention.

The theme of "Mythological Animals of Java Bali" is an interesting content to be visualized into a *vignette* illustration work. Although raising a subject that is considered fictitious, but through the process of exploring the imagination to realize ideas through exploring a creative idea will create a beautiful illustration work. In addition, this *vignette* illustration work uses manual techniques with *vignette* tools as a medium in the work because through manual drawing strokes will present works with characteristics that match the personality, nature, and emotions of each character. In this research, the author intends to create two works with a total of five Javanese Balinese mythological animals namely Naga Antaboga, Naga Besukih, Naga Taksaka, Bedawang Nala, and Garuda.

The purpose of this research is to create vignette illustrations with the theme of mythological animals from Java and Bali as an educational medium that is able to convey local cultural, historical, and philosophical values. This project is expected to be useful in enriching the diversity of contemporary art, building cultural awareness in the younger generation, and becoming an alternative learning media that fosters appreciation for the richness of Indonesian mythology.

1. Method of Artistic Creation

The works produced in this research use paper media, so the tools and materials used include pencils, erasers, drawing pens, white pens, ink tubs, brushes, markers, and linen paper. There are two types of pencils used, namely 2B pencils for sketches and 7B pencils to give volume effects to the drawing objects. The size of the drawing pen tip used also varies, namely 005, 01, 03, 05, and 08. Markers with gray colors are used to provide additional depth effects and

markers with black colors are used for blocking small areas. While for blocking larger areas using ink tubs. The white color pen is used for the outline in the black area. The technique used is manual drawing technique with black and white artwork.



Figure1. Drawing Tools
Source: Lungsari, 2025

The stages in the creation of vignette illustration works are divided into three stages (Safanayong, 2006), including the pre-production stage, production stage, and post- production. Some of these stages are explained as follows:

1.1. Pre-Creation

Pre-creation is the first step taken by the author before starting the work, which begins with the selection of working media, the emergence of creative ideas, the preparation of media and working techniques which can then be continued with the creation process stage. The ideas developed can generate ideas in making vignettes. Herman Von Helmholtz in (Muharrar, 2008) revealed that there are three stages in the creation process, namely saturation, incubation, and illumination.

At the saturation stage, the author has collected data and information through library studies at the Semarang State University Library, the National Library of Indonesia and the internet. Many sources of information are journals and books as well as videos, photos and reference images as support in developing the concept of work. The literature study focuses on information related to mythological animals in Java and Bali and is supported by information about art, especially vignette illustrations.

In this incubation stage, the author focuses on the embodiment of the visual form of animals, ornaments typical of the region of origin, and objects or properties that are closely related to each mythological animal. The visual form of mythological animals in Java and Bali has diverse characteristics that create a special attraction for the audience. In the illumination stage, this is supported by ornaments that complement each mythological animal presented, showing Indonesia's rich and diverse cultural identity. The author chooses an imaginative drawing approach whose visuals are based on information and references obtained from various sources regarding the form of mythological animals presented as the main subject of the vignette work. In addition, in the presentation of complementary and ornamental elements, the author collects various references on Javanese and Balinese ornaments as supporting subjects in the vignette works.

1.2. Creation Process

The process of creation is a step in the pouring of ideas naturally achieved visually by applying technical representation from beginning to end Starting from : (1) sketching stage, (2) outline stage, (3) detail stage, (4) finishing stage.

The first step in the creation process is sketching, which is the embodiment of the basic idea as the initial visualization. The sketch is made by lightly scratching the pencil so that the position and proportion of the main object, the composition of each object and the ornaments can be determined. At this stage, a thinly scratched 2B pencil is used as a tool in sketching and an eraser to erase any incorrect lines.



Figure2. Sketch

Source: Lungsari, 2025

After the sketching stage, the outline is continued using a drawing pen. Each line of the basic shape of each object that originally used a pencil is then traced using a drawing pen so that the line looks firm. The drawing pen used as an outline is size 05 and 08.



Figure3 . Outline

Source: Lungsari, 2025

After the outline is complete, proceed with the detail stage, namely scratching the shading so that the elements of light and darkness and texture can be present in the visualization of the drawing object. Shading is scratched using a combination of drawing pen sizes 005, 01, and 03 to produce an artistic impression. Besides shading, blocking is also done by coloring the full field with one color. In this work, the blocking technique uses ink tubs for large areas and markers for small areas and details.



Figure 4. Shading and Blocking

Source: Lungsari, 2025

The last stage in the creation process is the finishing stage. This stage includes checking and refining details, namely fixing or adding small missing elements such as shading, highlights or shading lines that may have been missed. This stage also involves cleaning up any remaining pencil marks or unwanted stains.



Figure5 . Finishing

Source: Lungsari, 2025

1.3. Post Creation

In post-creation, the frame is installed. The finished work is then mounted in a frame that aims to protect the physical work from getting dirty and damaged. The frame should support the work aesthetically and should not dominate the work. The installation of a frame equipped with glass also functions to keep the work protected from dust and prevent damage to the work due to temperature changes.

2. Results and Discussion

After the process of creating *vignette* art is complete, the author then describes and analyzes the *vignette* artworks created. The following are the works that will be described and analyzed.

3. 1. Work 1



Figure6 . Work 1

Source: Lungsari, 2025

Title : "Poros Jagat: Antaboga, Basuki, Taksaka, and Bedawang Nala"

Media : Drawing pen, ink, and marker on linen paper

Size : 50 cm x 75 cm

Year : 2025

The vignette entitled "Poros Jagat: Antaboga, Basuki, Taksaka, and Bedawang Nala" is a vignette illustration work created in 2025 with drawing pen and ink on linen paper measuring 50 cm x 75 cm. This work features the main subject of Bedawang Nala turtle wrapped around two dragons, namely on the left side of Naga Antaboga and the right side of Naga Basuki, then from the top a third dragon figure appears, namely Naga Taksaka. This work features the figure of Bedawang Nala, a giant turtle in Balinese mythology, which supports the world and symbolizes the stability of the universe. In this illustration, Bedawang Nala is depicted majestically with a large and sturdy body, wearing a crown and bracelet accessories decorated with

Balinese ornaments including patra shapes that resemble traditional carvings and Balinese ketusan that mark its mythological origins.

Surrounding Bedawang Nala are two majestic dragons, Naga Antaboga on the left and Naga Basuki on the right. Both are wearing necklace and headdress accessories in the form of crowns with a mixture of Javanese and Balinese ornaments, such as patra tatah kulit, and vines. The combination of these ornaments is intended to emphasize their identity as guardians of the cosmos born from the synergy of the two great cultures of the archipelago, namely Javanese and Balinese culture. From the top of the visual composition, Naga Taksaka appears as the fourth figure that completes the axis of the jagat. He is depicted with his headdress and body adorned with a Javanese crown and headdress with Balinese ornaments such as patra tatah kulit.

Besides the three dragons and the giant tortoise as the main characters, the work is also enriched with supporting elements that surround the main subject in a harmonious formation. At the top of the work is a mega cloudy ornament, depicting clouds with distinctive curves as the atmospheric background of the sky. Just below it, merging with the composition of the Taksaka dragon, are fire crackles in two size scales: large and small and the shape of the moon as an additional supporting element.

Javanese motifs such as kawung are placed on the left side of the Naga Antaboga figure, while on the right side there is a vine motif (lung-lungan) that resembles a creeper. Around it, three Balinese carved flowers are scattered on the left and right edges, decorating the area around Naga Antaboga, Naga Basuki and Bedawang Nala as visual fillers and adding a sense of harmony between cultures.

In the lower left corner of the work, a freer tendril shape is developed into a wave shape, reinforcing the water element as a counterbalancing element in the work. At the base of the visual, the ground is depicted with cracked stones as the footing of Bedawang Nala and the three dragons. Not far from the head of Naga Basuki, there is a black-and-white square motif or boleng motif, a typical Balinese motif. On the right and left side, there are also circular ornaments that are varied as fillers and supporting elements of this work.

Visually, this vignette work features the main subject of three mythological animals of the dragons (Antaboga, Basuki, and Taksaka) and one mythological turtle Bedawang Nala equipped with several elements that are supporting elements or subjects. There is an application of fine art elements in this work, namely point, line, shape, color, dark-light, and texture. The elements of point and line are applied as gradation to give the effect of volume or depth. The application of point elements can be seen in the dragon head, crown, necklace accessories, bracelet accessories and kawung motifs. Meanwhile, the color element presented in this work is monochrome or black and white. According to the author, works with monochrome coloring have a classic impression and can create a dramatic visual appeal without being distracted by many colors.

The line element in this work is dominated by curved lines and broken lines. Both curved and broken lines are arranged in repetition. Wavy, spiral and zigzag lines are the development of curved and broken lines that appear to be applied to the body and scales of the dragon.

The raut element in the work is dominated by organic and geometric rauts. Organic shapes are clearly visible on the moon, accessories worn by the main subject and decorative elements. Geometric shapes can be seen in the decorative elements such as circles and squares in the boleng motif.

Light and darkness arise from the application of point and line elements as shading and ornamentation. Light darkness produces clarity and firmness of form as well as an illusory impression of depth or volume. In this work, the light and dark elements are dominated using shading technique using pencil and then reaffirmed using drawing pen. This can be clearly seen on the dragon scales in the main subject and the ornament in the supporting elements. In addition to shading, the dark and light elements are also produced through blocking techniques using ink tubs.

This work combines elements of real texture and false texture. This is because the use of ink on linen paper produces works that have physical and visual dimensions. If we focus on the linen paper, it has a rough surface when touched. Meanwhile, if you focus on the results of ink applied to paper using certain techniques, it will produce a visual illusion only, because the ink on the paper does not increase the thickness so there is no physical change on the surface of the paper.

In addition to the visual elements in the author's work, there are also principles of art applied, namely rhythm, unity, balance, and center of attention. The principle of rhythm is created from visual elements that are arranged regularly with repetition of shapes. In this work, there are repetitive, progressive and alternative rhythms. Repetitive rhythm is shown in Basuki's dragon scales, kawung motif, boleng motif, and ornamental

elements such as small flowers and circles. Progressive rhythms appear on the scales of the Antaboga Dragon, the surface of Bedawang Nala's feet, due to the small to large shapes. The tendrils are arranged with repetition of shapes that visually produce alternative rhythms.

The visual balance in this vignette work is created through the arrangement of visual elements that have equal visual weight even though they are not identical. The type of balance applied is asymmetrical balance, which is a form of balance that is not based on the similarity of shape or number of elements on both sides of the vertical axis, but on the equality of visual value or weight of each element. When the work is divided in half vertically, it is clear that there are differences in terms of shape, size, and number of elements on the right and left sides. However, a sense of balance is still achieved because each element is placed with a planned calculation of proportion, contrast, and visual rhythm, creating harmony in the overall composition.

In all the elements that are assembled into a unified visual form, both the main element or subject in the form of mythological animal figures of three dragons and one turtle and supporting elements in the form of ornaments. These ornaments come in the form of repeating patterns, decorative lines, and Javanese-Balinese symbols placed in various corners of the picture plane to fill empty spaces and create visual continuity.

The center of attention or main focus in this work lies in the dynamic interaction between the Bedawang Nala turtle figure in the center of the picture plane and the two dragons wrapped around its body. Bedawang Nala's central location, coupled with its larger scale compared to the other elements, makes it a focal point that automatically draws the observer's attention. The circular motion of the Antaboga and Basuki dragons surrounding her reinforces the visual narrative while creating a rotation of the eye towards the center. Meanwhile, the appearance of Naga Taksaka from the sky adds a vertical dimension and dynamic balance to the work. This composition shows how each element, both main and supporting, is designed to reinforce each other and direct attention towards the dramatic center of the work.

Bedawang Nala is a Balinese mythological creature that is believed to be involved in the process of earthquakes. This creature takes the form of a volcanic turtle that supports the island of Bali on its upper body. So the earthquake incident on the island of Bali is believed to be Bedawang Nala moving at any time. Therefore, to prevent the occurrence of the earthquake, Naga Basuki and Anantaboga were mobilized to wrap the body of Bedawang Nala to monitor and anticipate the movement of Bedawang Nala (Paramadhyaksa, 2016).

In Goa Raja Temple located in Rendang District, Karangasem Regency, Bali, there are three dragon statues namely Naga Ananta Boga, Naga Basuki, and Naga Taksaka which are believed to be protectors and supervisors of the stability of the universe. The three dragons are symbolic of the guardians of the three elements, namely the core of earth, water and air (Kusumo, 2021).

Symbolically, this work attempts to represent a cosmological concept that reflects the interconnection between the upper world, the middle world, and the lower world, through the symbolic depiction of four main mythological creatures: Bedawang Nala, Naga Antaboga, Naga Basuki, and Naga Taksaka. Antaboga on the left and Basuki on the right are two sacred dragons that wrap around the body of Bedawang Nala, a giant turtle at the bottom of the earth that supports the world. Bedawang Nala symbolizes the power of the element of fire and is the source of natural disturbances such as earthquakes and volcanic eruptions. To keep its power in check and prevent it from shaking the world, Antaboga (the dragon guardian of the earth, symbolizing stability and purity) and Basuki (the protective dragon bringing balance and safety) tightly coil around Bedawang Nala's body. This coiling is not to torment but to maintain cosmic balance, ensuring the world remains in harmony. Taksaka in this work is depicted as the companion of Basuki and Antaboga in guarding Bedawang Nala. Taksaka is part of the trinity of dragons in the syncretic Javanese-Balinese cosmology that blends Hindu elements with local traditions (Haryanto, 1988). The presence of these dragons not only signifies the spiritual power of the cosmos but also reflects the moral and philosophical values embedded in Javanese-Balinese society. The story that inspired the creation of this work serves as an important symbol in Balinese cosmology, embodying the interconnectedness between nature, balance, and the cosmic guardians.

In Balinese cosmology, the world is understood not only in physical dimensions (*sekala*), but also in invisible spiritual aspects (*niskala*) (Eiseman, 2011). One of the most important manifestations of this understanding is the myth of cosmic beings who maintain the balance of the world. As the author visualizes in this work, at the base of the world lies a giant turtle named Bedawang Nala, which supports the earth and symbolizes the instability of the physical world. To prevent the world from shaking, Bedawang Nala's body is wrapped by the dragons Basuki and Antaboga, who act as guardians of balance and controllers of the earth's

energy. The movement of Bedawang Nala is believed to cause earthquakes, and can only be subdued by the power of these sacred dragons. Through this myth, Balinese society expresses their spiritual understanding of cosmic order, as well as the importance of harmony between natural forces and human spirituality (Eiseman, 2011).

In addition to the main subject of mythological animals, there are several supporting elements added in the form of Javanese and Balinese ornamental forms. Javanese ornaments are displayed on the kawung, mega mendung, and vine motifs. Kawung motif is a classic geometric motif in Javanese batik consisting of intersecting circles resembling kawung (palm) fruit or symbols of the four cardinal directions. This motif is placed around Naga Antaboga's body and some supporting elements. Symbolically, kawung represents purity, self-control and harmony in life. Mega mendung is a typical Cirebon (West Java) motif in the form of multi-layered clouds with smooth curves. In this work, mega mendung is used as the sky background at the top of the composition, where Naga Taksaka appears. This motif is symbolically associated with coolness, protection, and spiritual movement. It also serves as a visual bridge between the sky and the physical world below, in line with Taksaka's position as a dragon from the sky. The vine ornaments are shaped like creeping vines or organic curves. In this work, tendrils are used on the right side of Naga Antaboga and on the lower left as a form of waves. These tendrils represent growth, sustainability and connectivity between elements. In a visual context, this form creates alternative rhythms and fluid visual movement, while symbolizing the relationship between mythological creatures and natural elements.

While Balinese ornamentation is in the form of flower blossoms, fire blossoms, patra tatah leather, boleng motifs. The keketusan bunga ornament is a typical Balinese carving form that resembles flowers with symmetrically expanding petals. In this work, the keketusan flowers are placed around the main subject, such as on the left and right sides of Naga Antaboga and the edges of the picture plane. This representation not only softens the visual field, but also symbolizes beauty, fertility and life. They also emphasize femininity and harmony that harmonize the dynamics of the masculine and energetic dragon figure. The shape of the fire - apian rigor is a stylization of fire depicted with pointed edges that rhythmically rise and fall to resemble flames. In this work, the fire fierceness is used as the background of the lower part of the cloudy mega element. Symbolically, fire represents spiritual energy, passion, and purification in many cultures. The repetition of this motif also creates a visual rhythm that reinforces the cosmic dynamics of the mythological narrative. The patra tatah kulit motif is a traditional Balinese carving motif that resembles a vine with sharp and complex curves, commonly used in the art of tatah kulit (leather carving). In this work, patra tatah kulit is used as the headdress and body accent of the dragon to emphasize the richness of Balinese ornaments and show the aesthetic value in the complexity of the form. This form also illustrates the sacred value and protective power inherent in the mythological character. Boleng is a black-and-white checkered motif known in Balinese customs as a symbol of Rwa Bhineda (the concept of duality). This motif appears near the head of Naga Basuki. This representation reinforces the philosophical narrative of the balance between light and dark, good and bad, and masculine and feminine forces. The presence of the boleng motif binds the meaning between two opposing forces that complement each other in the universe.

3. 2. Work 2



Figure 7. Work 2
Source: Lungsari, 2025

Title : "Garuda in Full Light"

Media : Drawing pen, ink, and marker on linen paper

Size : 50 cm x 75 cm
 Year : 2025

The second vignette work entitled "Garuda in Full Light" is a vignette work created with drawing pen and ink tub on paper with the size of 50 cm x 75 cm in 2025 which features the subject matter of the mythological animal Garuda. The figure of Garuda is depicted standing tall in the middle of a night landscape, with its wings spread wide to both sides as if stretching the horizon. Garuda is depicted with its body facing right and its head facing forward with both wings spread wide to the right and left sides of the picture plane. His posture is tall and sturdy, with human-like body proportions but a striking bird's head and legs. He wears a crown, necklace, bracelets, and accessories on his chest and elaborately patterned pants, all of which are decorated with motifs and ornaments typical of two cultural traditions, namely Java and Bali.

Besides featuring the main subject, the mythological animal Garuda, the vignette is also complemented by various supporting visual elements arranged harmoniously around Garuda to enrich the visual narrative and emphasize the cultural nuances. Behind Garuda is the silhouette of a towering temple, standing strong. The temple is depicted with a distinctive combination of verticle lines and terraced organic forms. Above the temple, there is a large full moon that becomes the center of natural lighting in the composition. Surrounding the full moon is a cloudy mega motif which is a representation of Javanese ornamentation. To the right of Garuda is an additional element, a tree with a curved trunk complete with leaves. The tree is depicted at the end of a cliff with small plants growing around it. Behind it is also added an organic shape pattern to fill the empty area.

The Javanese motif kawung is located on the left side and lower right corner of Garuda. Around Garuda are also placed five flowers, leaves and vines which are a combination of Javanese and Balinese motifs intended to decorate and fill the visual and add a sense of harmony between cultures. Motifs with geometric shapes are also included in this work such as boleng motifs with Balinese black and white combination box shapes and circle motifs are also arranged as fillers and supporting elements.

Visually, this vignette work with the subject matter of the mythological animal Garuda is completed with several elements that complement it, namely point, line, shape, color, dark - light, and texture. In this work, the elements of dots and lines are used strategically to create a gradation effect that gives the impression of volume and depth to the drawing object. The technique helps to form the illusion of three-dimensionality, especially in certain parts of the illustration. The use of dots is particularly evident on the wings, crown, and ornaments on accessories such as necklaces, bracelets, and kawung motifs. The dots are densely arranged and scattered with different intensities, creating subtle but firm shadows and highlights. However, in the kawung motif, the dots are arranged repetitively.

Meanwhile, the color aspect used in this work is limited to monochrome shades, namely black and white. According to the author, this color choice gives a strong and elegant visual impression. Monochrome coloring is considered effective for accentuating the details of shapes and textures, as well as building a classic atmosphere that is timeless. By not involving many colors, the viewer's attention is focused on the play of light, shadow, and the overall visual composition.

The line elements applied in this work are dominated by curved and straight lines. These two types of lines are arranged *repetitively*, resulting in an interesting visual rhythm. Curved lines function to create a soft and flowing impression, while straight lines provide dynamics and assertiveness. Straight lines are also applied in the shading technique to give a shadow effect, which is evident in the visualization of Garuda's wings. The combination of the two not only enriches the visual structure, but also strengthens the shape character of the depicted object.

In this work, the raut element is displayed through a combination of organic raut and geometric raut. Organic faces dominate in natural forms that appear soft and flowing, such as in the representation of the moon, the details of the ornaments worn by Garuda, and the decorative elements around him. It gives a natural and dynamic impression. Geometric shapes, on the other hand, appear through more structured and defined forms, such as the circle and square shapes that form part of the boleng motif. Their presence creates a visual balance between organization and order.

The dark and light elements in this work appear as a result of the utilization of dots and lines, both as shading and as ornamental elements. This technique not only emphasizes the shape of the depicted object, but also adds visual depth and gives a three-dimensional impression. The dark and light elements result mainly from the shading technique applied with a pencil, which is then reinforced using a drawing pen to clarify the contrast. This effect is evident, for example, on the wings of Garuda as part of the main subject as

well as the ornaments on the supporting elements. In addition, a *blocking* technique using ink baths was also used to emphasize certain areas and create a solid dark plane, thus providing a strong accent in the visual composition.

In terms of texture, this work combines real texture and false texture. The real texture arises from the selection of linen paper media that has a rough and textured surface to the touch, giving a direct physical experience to the work. Meanwhile, the apparent texture arises as a result of the use of ink and certain application techniques that create the illusion of a textured surface on the picture plane. Although it visually appears to have depth or roughness, the ink applied does not add any real thickness to the paper, so there is no physical change in the surface. The combination of these two types of texture adds visual richness and enriches the appreciative experience of the work.

In addition to the application of visual elements, this work also shows the application of the basic principles of art, including the principles of rhythm, unity, balance, and center of attention. The principle of rhythm in this work is realized through the arrangement of visual elements in an orderly manner with a rhythmic pattern of repetition of shapes. Three types of rhythm can be recognized, namely repetitive, progressive and alternative rhythms. Repetitive rhythm can be seen in the repetition of shapes such as kawung motif, boleng motif, and decorative elements in the form of small flowers and circles. Progressive rhythm is shown by the visual of Garuda's wings, where there is a gradual change from small to large shapes. Meanwhile, alternative rhythms are reflected in the varied yet organized arrangement of vine shapes, providing a dynamic visual rhythm.

The balance in this work is achieved by arranging elements that have a balanced visual weight, even though they are not identical in shape and number. The balance used is asymmetrical balance, which is a balance formed through the calculation of visual proportions without necessarily reflecting the similarity between the right and left sides. When the picture plane is divided in half vertically, it can be seen that both sides have different arrangements of visual elements in terms of shape, size and number. However, because the arrangement of these elements takes into account aspects of contrast, rhythm and balanced placement, the overall composition still feels harmonious and stable.

The unity in this work is realized through the integration of all elements, both the main element in the form of a mythological garuda figure, as well as supporting elements such as ornaments and decorative patterns. The ornaments consist of decorative lines, Javanese-Bali cultural symbols, and repetitive patterns that are placed thoroughly to fill the field and create continuity between parts. Each element is designed to complement each other, forming a unified whole that is visually and narratively integrated.

The center of attention in this work is shown through the depiction of the mythological animal Garuda facing forward while spreading its wings wide. The placement of Garuda in the center and its size, which is more dominant than the other elements, make this figure the main focal point that immediately draws the eye. Garuda's wide wings strengthen the intensity of the center of attention while guiding the viewer's eyes to follow the visual flow towards the center of the composition. Thus, all the elements in this work work synergistically to direct the viewer's attention and strengthen the visual message to be conveyed.

Garuda is not only a story or fairy tale, but also carries a message or values of goodness. In the Kitab Adiparwa, Garuda's virtues are unyielding, self-sacrificing, big-hearted, and keeping promises (Musfiroh et al., 2015). The unyielding attitude is shown when Garuda frees his mother from slavery and despite being hit by various trials and obstacles, Garuda without feeling greedy continues to face it bravely.

The figure of Garuda standing proudly in the center of the composition, with its wings spread wide, implies a sense of strength and alertness. These wings are not only a symbol of the ability to fly high or the freedom of the soul, but also a symbol that Garuda is present as a protector who oversees the world. The upright position of his body gives the impression of authority, as if he is guarding the balance of the world from moral and spiritual destruction. Garuda in this work not only appears as a dashing and majestic mythological creature, but also as a symbol of liberation, celestial power, and guardian of dharmic values. In Hindu and Javanese-Balinese stories, Garuda is the vehicle of Lord Vishnu and is a symbol of the upholder of truth and the enemy of greed and darkness). His presence in this work represents the power of light and sky that maintains the balance of the upper world, as a complement to the previous work depicting the lower world and the balance of the earth.

Behind the Garuda figure, a temple rises-a powerful symbol of purity and closeness to the spiritual realm. The temple in this work is not just a visual complement, but also a reminder that true power comes from the depth of human connection with the divine. Above it, the full moon shines brightly, casting a soft

glow over the entire picture plane. In symbolic terms, the full moon represents perfection, serenity and enlightenment of the soul. Garuda standing in the moonlight shows that he is a light in the darkness, a guiding light in the confusion.

Javanese motifs such as mega mendung and kawung are supporting elements that strengthen the cultural roots of this work. Mega mendung, with its wavy cloud shape, depicts the coolness of the heart and steadfastness in facing life. The kawung, with its round symmetrical pattern, implies purity, justice and integrity. The presence of these motifs around Garuda reinforces the impression that this figure is the guardian of noble values that must be preserved.

On the right, there is a tree with a curved trunk growing on a cliff, hinting at the cycle of life and the relationship between earth, man and sky. This tree, and the small plants around it, symbolize growth, sustainability and the connection between nature and living things.

The floral ornaments and tendrils scattered around Garuda bring a soft impression that contrasts yet blends with the strength of the main character. This motif is the result of a fusion of Javanese and Balinese aesthetic values, symbolizing harmony between cultures, while showing that beauty and strength can go hand in hand.

Geometric shapes such as the black-and-white squares of the boleng motif and circular patterns are also presented as symbols of the duality of life: light and dark, good and bad, masculine and feminine. These elements reinforce the philosophy that life is always in a balance of two complementary poles.

3. Conclusion

The research and creation of vignette illustrations themed on mythological animals from Java and Bali shows that a visual approach based on fine arts can be an effective means of conveying local cultural values creatively and communicatively. Mythological animals such as Antaboga, Basuki, Taksaka, Bedawang Nala, and Garuda are not only presented as aesthetic objects, but also as symbols of cosmology and philosophy of Javanese-Balinese society that are full of meaning. Utilizing manual techniques such as drawing pen, ink bath, and marker on linen paper measuring 50 cm x 75 cm, these two works show the power of visual expression through the careful play of line, shading, texture, and composition.

The choice of vignette form as the main medium strengthens the decorative as well as narrative impression of the works, allowing each illustration to stand as a whole artwork that can be enjoyed without the need for accompanying text. The harmoniously inserted Javanese and Balinese ornamental elements also become important markers that enrich the visual identity of each mythological creature, while showing the historical and cultural links between the two regions.

In terms of process, the stages involved - from literature study, sketching, outlining, detailing, to finishing and framing - show that the creation of artworks cannot be separated from research, exploration of form, and artistic and technical considerations. The whole process shows that fine art is not just a matter of drawing skills, but also a way of visual thinking that is sensitive to cultural context.

Overall, this work is not only a medium of personal expression, but also has an educational and documentary role in reintroducing the richness of Indonesian mythology to the public, especially the younger generation. It is hoped that this work can inspire other artists to explore local culture as a source of creative ideas, and become part of the effort to preserve cultural heritage through a fresher, more imaginative and relevant approach.

Declaration of Conflicting Interests

The authors state that there is no conflict of interest in the publication of this article

Funding Information

None

Acknowledgement

The author sincerely acknowledges the invaluable information sources that significantly contributed to the success of this research.

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