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Fantasy Formula in the Story of *the Nusantara Webtoon Droid War* by Vega Mandalika

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Abstract

Webtoon NDW is a literary work that presents vertical image panels, making it unique from other scholarly works. As a popular fantasy genre work, researchers suspect that there is a formula in the Webtoon NDW story. This study aims to reveal the fantasy formula in the Webtoon Nusantara Droid War (NDW) story by Vega Mandalika. The type of research is qualitative and uses the theoretical basis of the fantasy formula from Deborah Chester (2016), which consists of three elements: story roles, magic, and a special world. Data were obtained from episodes 1 to 50 of Webtoon NDW through data collection with documentation techniques and literature studies. Then, it was analyzed through data condensation, presentation, and conclusion to find patterns in the research object. The study results show that the Webtoon NDW story has three categories of characters, each with its role. The closer a character is to the minor category, the more limited their appearance will be. The story's characters use spells with different functions, such as turning on droids or summoning magical powers. Webtoon NDW presents a special world with wonders not found in other worlds. These three elements are present repeatedly and consistently in the Webtoon NDW story. Thus, some patterns in the NDW story follow the fantasy formula proposed by Deborah Chester. The study results help develop popular literary theory, especially the fantasy formula in Webtoon, and serve as a reference for similar research in the future. This study requires further research to determine the influence and effectiveness of Webtoon NDW in learning literature in the digital era.

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INTRODUCTION

Literature is often associated with entertainment media, and media to express human ideas and feelings (Irdawati, 2023, hlm. 1). One of the literary works known by the public is comics, which are a series of systematic images containing stories explained through text bubbles (McCloud, 1994, hlm. 9; Wulan, 2023, hlm. 43). Comics are classified as literary works because they contain ideas and emotions from their creators. Alibasyah (2020, hlm. 60) states that comics are similar to short stories and other works, but in a different presentation through the incorporation of images and text bubbles into the language of images. However, according to Nurgiyantoro (2021, p. 421), Comics also cannot be categorized as illustrated stories, because the Figures of comics represent the story, while the text in them is helpful to clarify the image's meaning.

The way people enjoy literary works, especially comics, has undergone a significant shift. This is due to digitalization, which changes human habits in activities (Ramadhani et al., 2022, hlm. 2). There has been a transformation of the presentation of comics from print to digital form, and distributed via the internet. (Hanum & Kurniawan, 2023, hlm. 26). One form of this transformation is present through Webtoon, which is a digital comic platform that presents a vertical image panel that adjusts the screen of a gadget or laptop (Cho, 2021, hlm. 73; Sorohiti & Kirsan, 2023, hlm. 168). *The platform* is not only a popular entertainment medium, but also opens up a free space for amateur or professional comic creators to showcase their work to the public, provided that the work is worthy of publication in Webtoons (Hari & Purwati, 2022, hlm. 37; Yusanta & Wati, 2020, hlm. 3).

Since its appearance in Indonesia in 2015, Webtoon has begun to attract the attention of the Indonesian people (Rezeki & Ananda, 2022, hlm. 8-12). One of the prominent local works is *Nusantara Droid War* (NDW) by Vega Mandalika. More than 100 million readers have read the comic with a rating of 9.77/10. Thus, the NDW Webtoon is categorized as a **popular literary work** because it functions as a means of light entertainment and uses a language that is commonly spoken by the community so that a broad audience can enjoy the story (Khofifah & Nurmalisa, 2024, hlm. 336; Trisna et al., 2021, hlm. 10).

The popularity of the comic cannot be separated from its story, which presents the fight of *droids* or living character figures, which represent fictional characters in Indonesian culture. The Indonesian nuances inherent in the characters and settings attract people to read. Many readers left

comments regarding the uniqueness of the NDW comic. One of the readers who wrote, "*This is just a COOL webtoon!!!! In addition to entertaining reading, I also gained knowledge (laughter) about Indonesian culture in the East and the Middle East, which is the government's attention. Spies don't get tired of complicating themselves with the theme of war fantasy..... Great Idea! Great Job! SPIRIT Author!!*"(eps. 7). The comment received 9485 likes and 14 replies, showing the number of readers who agree and are enthusiastic about the comic.

The *droids* fight inside a special arena by harnessing the magical power in *skill cards*. The discovery resembles the fantasy genre stories that many people love, because they give rise to magical powers and imaginary worlds (Eva & Merawati, 2024, hlm. 481). Based on these findings and the genre classification in Webtoon, Webtoon NDW is a fantasy genre story because it presents unique and magical characters and settings. Webtoon NDW has likely adopted a specific formula as a literary work in the fantasy genre, with many fans.

According to Cawelti (1976, hlm. 5-10)A formula is a narrative structure of a combination of several cultural elements that are used repeatedly and over a long period so that they are identified as a genre by its creators and connoisseurs. Then, it was emphasized by Adi (2011, hlm. 208-209)According to him, both elements and formulas have the same meaning. The term element is used to recognize literary works' structure, while formulas are used in popular literature. Thus, the researcher concluded that the fantasy formula is a narrative element that often appears in fantasy stories. This formula facilitates the emotional engagement and pleasure of the reader through familiar patterns.

Studies focusing on formulas in popular literature have been conducted by several researchers, including Ummah et al. (2024), Tasari & Assiddqi (2023), Kartika et al. (2022), and Widyaastuti (2021). The type of research used resembles this research, namely, qualitative. Another similarity is found in the study from Tasari & Assiddqi (2023) and Kartika et al. (2022), which examines the formula of fantasy in popular literary works. On the other hand, research by Widyaastuti (2021) discusses the romance formula.

The theories used in these studies include the sociology of literature, Saricks' theory, and Michaels' references to unravel formulas, both fantasy and *romance*. The objects used are popular movies and novels, such as *Raya and the Last Dragon*, *Beauty and the Beast*, *Aladdin*, several fantasy genre anime, and the novel *Hijab Traveller: Love Spark in Korea*. The theory and object are different from those in this study. The researcher

uses the theory of Chester (2016) To uncover the fantasy formula in the NDW Webtoon object.

Meanwhile, research on *Webtoon* was conducted by Septianingrum & Hartono (2021) and Abdunnashir et al. (2024). Researchers found similarities with the research Abdunnashir et al. (2024), which examines *the object of the NDW Webtoon*. The research focuses on the potential of the NDW Webtoon in the context of cultural education. Further research by Septianingrum & Hartono (2021), which examines several Webtoons in the *slice of life genre* as an alternative source of learning short story material. The researchers identified a difference in the focus of the research, namely that the studies did not examine in depth how the fantasy formula shapes the narrative of the NDW Webtoon.

According to the literature review, researchers have not identified previous studies that specifically examined aspects of the fantasy formula in the NDW Webtoon, mainly using the Cawelti and Chester theoretical approach. This shows that there is a research *gap* that is the background for the emergence of this research to examine narrative patterns in the NDW Webtoon.

Based on this explanation, the researcher identified that the NDW Webtoon has uniqueness in terms of presentation compared to other literary works, such as short stories. However, researchers found elements similar to literary works or popular literature's known formulas. Thus, the researcher suspects that the NDW Webtoon also uses a formula to become a popular work. Therefore, researchers need to examine how the fantasy formula is formed in the object of the NDW Webtoon.

This research is expected to expand the understanding of the fantasy formula in popular literature and become a reference for future studies examining similar aspects. The results of this research can also help creators of webtoons or other literary works understand the use of narrative patterns to create popular literary works. In addition, this research can be used as a reference for teachers to develop technology-integrated learning materials and media.

METHODS

This research is qualitative, which analyzes data from phenomena or events through the observation of the human senses presented descriptively (Sari et al., 2022, p. 14). In this study, the researcher determines the sample or the smallest part of the population, which is the entire object being studied (Amin et al., 2023, hlm. 18; Subhaktiyasa, 2024, hlm. 2724). The research sample was episodes 1 to 50 of 234 episodes of the NDW Webtoon, which were identified through

purposive sampling techniques by sorting samples based on specific categories according to the research objectives (Lenaini, 2021, hlm. 34). The sample is a research data that contains images and text in the NDW Webtoon episodes 1 to 50, and is suspected to contain a fantasy formula. The research data source is NDW comics, which can be accessed through the Webtoon platform. All episodes of NDW comics are primary data researchers obtain through direct observation and analysis from Webtoon. In addition, the researcher also uses secondary data obtained from other parties in the form of documents (Subhaktiyasa, 2024, hlm. 2724; Ultavia B. et al., 2023, hlm. 344).

The collection of research data uses documentation techniques, which collect data on images, writings, or diaries through accurate findings, and according to the focus of the research (Waruwu, 2023, hlm. 2901). Data was collected through screenshots, because the research data was in the form of images containing visual and narrative elements. After that, the researcher will start reading episodes 1 to 50, then record them in a table, complete with information (Ambarwati et al., 2022, hlm. 90). The researcher also applies a literature study to collect supporting information from reliable references outside the research object (Adlini et al., 2022, hlm. 975). The sample will also serve to test the validity of the data, as it reflects the population as a whole (Luthfiyani & Murhayati, 2024, hlm. 45321). Data validity uses the credibility of the source considerations to maintain the quality of the information, so as not to make misleading academic decisions (Apriandi et al., 2024, hlm. 1262; Marsanda et al., 2024, hlm. 1023). The research data is taken from the NDW Webtoon, which is accessed through the official Webtoon platform, so the primary data is sourced from the authentic version. After the collection, until the validity of the data is completed, the researcher moves on to the analysis stage using the analysis technique Miles et al. (2014, hlm. 8-10), including (1) data condensation or data organization, (2) data presentation by displaying graphs, and (3) concluding.

Researchers use theory Chester (2016) as a theoretical basis for identifying and analyzing data that allegedly contains fantasy formulas. In theory, Chester (2016, hlm. 20-37) mentioning some of the formulas used in fantasy stories. (1) *Story roles* are divided into three categories of roles (*primary*, *secondary*, and *minor*). (2) *magic* or magic that discusses the character's power comes from supernatural beings, nature, or God's blessings, and is called with potions, spells, rituals, thoughts, and even emotions. Then, (3) *special world*, concerning

a setting or world full of strange, special, and interesting.

The research process begins with (1) identifying the potential fantasy formula in the NDW Webtoon, (2) formulating scientific questions, objectives, and benefits, (3) determining samples, (4) collecting data with documentation techniques and literature studies, (5) validity and validity of data, and (6) analyzing data with miles et al. techniques and Chester (2016) theory, (7) presentation of results, (8) drawing conclusions.

RESULTS AND DISCUSSION

Result

Researchers have collected and analyzed data in the NBA Webtoon episodes 1 to 50. Based on the results of the analysis, the researcher obtained pattern findings from three theories of the fantasy formula belonging to Chester (2016). The following is the presentation of the data that has been analyzed.

Story Roles

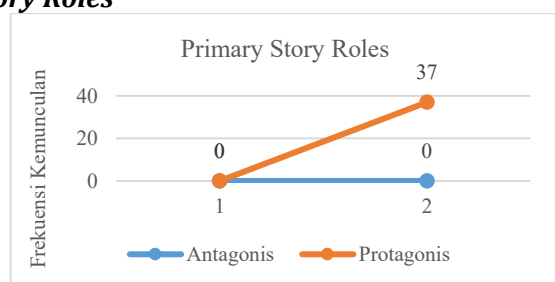


Figure 1. Grafik Primary Story Roles

Dalam cerita NDW episode 1 s.d. 50, character Sagriya appeared in 37 episodes, dominating the content of the story than other characters. Therefore, Sagriya can be classified as a central character because it is the story's center.

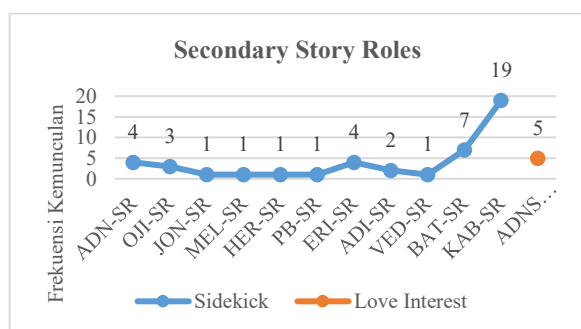


Figure 2. Grafik Secondary Story Roles

Furthermore, the researcher also identified the presence of secondary characters in the NDW story. Characters included in this category are further divided into *sidekicks* and *love interests*. A total of 49 *sidekick* characters appeared. Meanwhile, *love interest* figures appear 5 times.

Both subcategories have their roles, which will be discussed further.

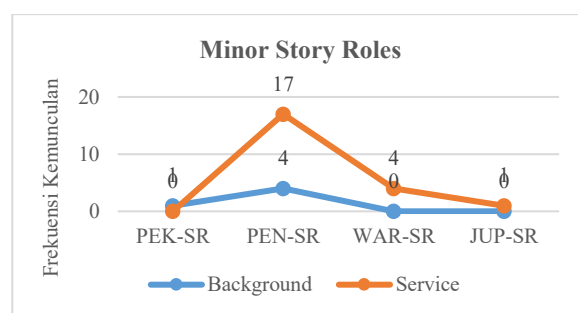


Figure 3. Minor Story Roles Graph

Based on the graphic image, minor characters have subcategories of roles, including *background* and *service characters*. The background character appears 5 times, while the service character appears 22 times in the NDW story. A more detailed explanation will be posted in the discussion of this article.

Magic

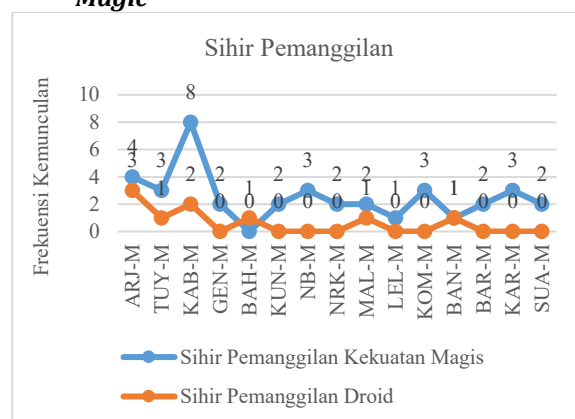


Figure 4. Summoning Magic Chart

The following formula is magic. The NDW story uses magic to summon *droids* and magical powers from *Skill* cards. Researchers identified nine findings using magic to summon *droids*. Then, the summons of force 38 times.

Special World

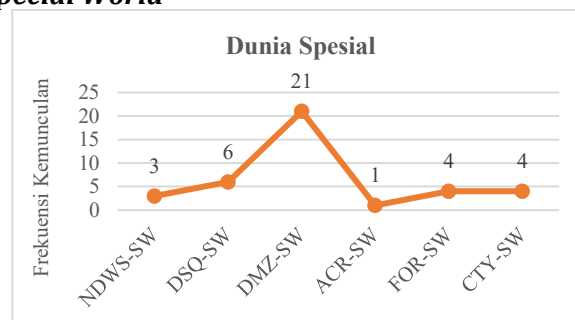


Figure 5. Special World Graphics

In the NDW story episodes 1 to 50, 6 special worlds have been identified. The globe includes NDW Stadium (NDWS-SW), Special World Made by

Quadcopter (DSQ-SW), *Dead Maze* (DMZ-SW), *Ancient Ruin* (ACR-SW), *Forest* (FOR.SW), and *City* (CTY-SW).

Discussion

The three theories in the results section will be explained in detail in the following discussion.

Story Roles

Story roles are divided into three general categories: *primary*, *secondary*, and *minor*. For the three categories not to be confused or dim, it is necessary to have a hierarchy of interests or the application of the number of pages (Chester, 2016, hlm. 20-21). Thus, each character can play a role according to their portion.

Primary Story Roles

Primary characters, including the protagonist (the good and most important figure) and the antagonist or villain (Chester, 2016, hlm. 20-21). According Hakim et al. (2024, hlm. 119) The protagonist is the central main character who dominates the storyline. Meanwhile, the antagonist is the opposition of the protagonist Boimau et al. (2022, hlm. 83). In the story NDW, named Sagriya (SAG-SR), was present in 37 episodes out of 50 episodes studied. Sagriya's presence can affect the storyline, making her an essential character. This is by the definition of the protagonist at the beginning of the paragraph. Thus, the researcher concludes that Sagriya is the protagonist in the NDW story, as it has a high frequency of presence and is the most essential part of the development of the storyline.

Secondary Story Roles

The researcher found two subcategories of figures that will be described as follows.

In the NDW story, a character named Batir (BAT-SR) serves as the host in the NDW fight. Batir is a *sidekick* who assists Sagriya.



Figure 6. BAT-SR

Figure 7. BAT.SR

Batir conveys some valuable information for the protagonist and other players. The information contains supplies and equipment,

which function as a tool for fighting and shelter. The purpose of conveying the information is so that the players can collect points using their abilities.

Eriza (ERI-SR) also assisted with information. The figure appeared to assist Sagriya.



Figure 8. ERI-SR

Eriza gave information to Sagriya, who was confused about the clue. He straightened out the original meaning of the word "*monster*" in the instructions. After understanding the information, Sagriya and *his droid* managed to collect points.

Another accompanying figure who helps in terms of information is Detective Oji (OJI-SR). In the NDW story, Detective Oji is tasked to investigate the irregularities in the NDW fight. Detective Oji suspects Sagriya during the investigation, so the following dialogue ensues..



Figure 9. OJI-SR



Figure 10. OJI-SR

In Figure 9, Detective Oji provided the information that Sagriya is looking for regarding the mystery of NDW. This information made Sagriya aware of the consequences if she continued to find out the truth behind NDW.

In addition to assisting with information, *sidekick* figures also assist in the form of objects. In the following Figure, Adnan (ADN-SR) helps Sagriya.



Figure 11. ADN-SR

Ketika Sagriya menunjukkan reaksi bingung terkait aturan pertarungan NDW, Adnan dengan segera memberikan sepasang *headset* miliknya kepada Sagriya. Dengan demikian, Adnan dan Sagriya dapat memulai pertarungan. Selain informasi dan benda, tokoh *sidekick* juga dapat memberikan bantuan jasa.



Figure 12. PB-SR



Figure 13. PB-SR

Since coming to the capital, Sagriya has not had a place to live. In this situation, her uncle and aunt (PB-SR) were happy to help Sagriya find a place to live. Uncle and aunt even invited Sagriya to occupy a boarding room they owned.

The role of the companion character is also carried out by a non-human figure, namely Sagriya's droid Kabasaran (KAB-SR). In the graphic image (see results), *the Kabasaran droid* helped 19 times, with 1 in the form of information and 18 times accompanying Sagriya in battle.



Figure 14. KAB-SR



Figure 15. KAB-SR

Based on figures 14 and 15, the researcher identifies the type of help the Kabasaran droid gives the protagonist. The assistance provides skills, such as magical powers, to help Sagriya face challenges. *The Kabasaran droid* uses its powers in the maze to collect points and protect its owner from harm.

In addition to *the sidekick* figure, the researcher also found a *love interest* character played by Adnan and Sagriya (ADNSAG-SR).



Figure 16. ADNSAG-SR

In Figure 16, it appears that Adnan and Sagriya fell into an ambiguous position. Unexpected physical contact caused awkwardness and embarrassment between them. This is evidenced by the blushes on the faces of the two characters, because they are fascinated by the visuals of the opposite sex. The spontaneous touch and compliment in Figure 16 indicate that the event was not just an ordinary interaction, but the beginning of the growth of the seed of love.

Another finding featuring the romantic scenes of Adnan and Sagriya is presented in the following image.



Figure 17.
ADNSAG-SR



Figure 18.
ADNSAG-SR

The researcher realized that Adnan was expecting to be closer to Sagriya. Adnan shows a jealous reaction reflected in his facial expressions and dialogue, which can be seen in **Figure 18**. Thus, the two characters' feelings begin to develop to a new stage. Adnan and Sagriya began to show interest in each other. However, the difference lies in Adnan, who has dared to express his feelings. Meanwhile, Sagriya is still shy to hide her feelings for Adnan.

Based on the analysis of *secondary story roles*, the researcher concluded that *the sidekick* character provides information, skills, and other needs, such as objects and housing, to the protagonist. The form of assistance occurred 49 times, so it was identified as a pattern. The *sidekick* character appears to provide help when the protagonist faces obstacles.

In the NDW Webtoon, there are also *love interest* characters, who play romantic scenes. The two characters who perform these roles are the protagonists and the secondary characters. **Figure 16** shows the initial phase of romance, which is an unexpected encounter. Then, the seeds of love grow until ambiguous feelings emerge that are clearly expressed, as in **Figures 17-18**. The romantic scenes of Adnan and Sagriya appear 5 times, indicating the presence of a pattern that will continue to occur.

Thus, the role of *secondary characters* in the NDW Webtoon is based on the theory (Chester, 2016, hlm. 20-21). The *sidekick character* is present as a companion and assists the main character, while the *love interest* character is related to the romantic element. The events carried out by *the sidekick* and *love interest characters* are concluded as the behavior patterns of the characters in the subcategory of *secondary story roles*. This is because the two subcategories of characters continue to play their roles in the story.

Minor Story Roles

The last category in *story roles* is minor characters. The researcher identified the

background and service figures based on the results of the analysis. The frequency of *background characters* appears 5 times, while the frequency of service characters appears 27 times. According to Chester (2016, pp. 20-21), *background characters* complement the background without a portion of dialogue.



Figure 19. PEK-SR

In the Figure, a group of people can be seen as train passengers (PEK-SR). They can be classified as background figures. This is because the background figure is part of the station platform's background, where Sagriya appears. They don't get the slightest dialogue and pass by doing their activities.



Figure 20. PEN-SR

Background characters also return to the background when Sagriya comes to the *Underground Battle* tournament. In the Figure, spectators (PEN-SR) are doing activities while waiting for the tournament to start.

In addition to background figures, researchers also found service figures. Characters in this category have little dialogue when doing an activity. In the NDW story, a group of journalists (WAR-SR) is tasked with finding information about the NDW fight.



Figure 26. TUY-M



Figure 27. TUY-M

Before the fight begins, the owner of the *Tuyul* droid will cast the spell "**Siji! Loro! Three! Let's move on!!**". Then, the *droid* comes to life. In addition to these spells, researchers also found the use of different spells to summon *droids*.



Figure 28. ARJ-M



Figure 29. ARJ-M

In the image, Adnan appears to call the *droid* Arjuna with the spell "**Arjuna Out**". Researchers concluded that the spell was used in certain situations, such as outside the official arena. The *droid* figure can still be summoned outside the arena, but cannot use its magical powers.



Figure 30. KAB-M



Figure 31. KAB-M

Similar findings are also found in the process of summoning the *droid* Kabasaran. The mantra used by Sagriya was "**Kabasaran Out**". However, the case of the *Kabasaran* droid is unique from the other *droids*, as it can still use its powers

even outside the official arena. This contradicts the information the researcher got in episode 6, which was about the rules of fighting the *droids*. The summoning of the *Kabasaran* droid is part of a particular situation, which is the type of *illegal droid* (information from the story).

Researchers identified two spells used in summoning *droids*, including "**One! Two! Three! Let's move on!!**" and the mantra "**Arjuna out**" or "**Kabasaran out**". The player uses both spells depending on the situation. If a *droid* is summoned into the arena, then a spell in Javanese will be cast by its owner. As for the English spells, players use them to summon *droids* outside the arena. The use of these mantras has occurred 9 times, so it can be recognized as a pattern in the story.

Magical Power Summoning Spells

Researchers have analyzed 14 *droids* that consistently use magical powers summoned by spells. In this study, the researcher will only discuss a few *droids*.

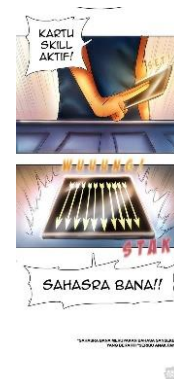


Figure 32. ARJ-M

In the Figure, Adnan places a *Skill card* in the NDW deck while chanting the spell "**Sahasra Bana**," which means a thousand arrows. The color of this *Skill card* is dominated by black, and there are several golden arrows. After activating, the physique of the *droid* Arjuna changes. The power that appears according to the name and shape of the *Skill card* can multiply *Arjuna's* droid arrows by many.

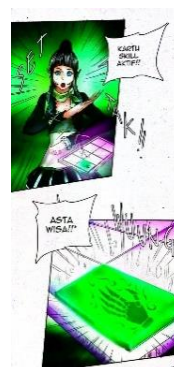


Figure 33. NB-M



Figure 34. NB-M

Another discovery is found in Velinda's droid Nyi Blorong. While in the Underground Battle tournament maze, Velinda casts spells from several *Skill cards*, such as "**Asta Wisa**" or a venomous hand. On the *Skill card*, a hand symbol is covered by a green aura. Its magical power gave rise to claws on the *hand* of the droid Nyi Blorong, which were able to melt any object it touched.

Velinda also cast the **Skill card spell "Poison Fuse"**. Its magical power allows the droid Nyi Blorong to emit a green mist like a snake. The fog can turn off the mystical power of the *Skill card* that the opponent is using. Thus, his power can render enemies defenseless. When placed in the deck, the *Skill card*'s color appears dark green, but the symbols inside are not so clear.

Nyi Blorong's droid also has his ultimate power, which is used in the fight against the *Kabasaran* droid.



Figure 35. NB-M



Figure 36. NB-M

In the Figure, Velinda conjures up a spell from the *Skill card* "**Beksa Sahasra Naga Pati**," which means the dance of a thousand dragons of death. *Skill cards* represent a horned snake wearing a crown. After casting a spell and placing it in the deck, Nyi Blorong's droid can control tendrils for various purposes, such as capturing droids, raising some tree of life, raising droid troops, and forming giant snakes.

Based on this explanation, the researcher concluded that the symbols in the *Skill card* reflect the power that the droid Nyi Blorong will use. His magical power was summoned from the *Skill card* through a spell. For droids to use magical powers, it is necessary to cast spells according to the *Skill card*.

Furthermore, the researcher also found a spell summoning magical powers from the droid Malin Kundang. Eriza, as the owner, made several summons of power from the *Skill card*.



Figure 37. MAL-M

In the fight against the droid Nyi Blorong, Eriza activates the *Skill card* through the spell "**Anchor**" while placing it in the NDW deck. According to the image, the color of this *Skill card* is silver with the ship anchor symbol. Once active, the Malin Kundang droid can summon magical weapons resembling ship anchors, which serve as a fighting tool.

In addition, Eriza also cast a spell from another *Skill card*, namely "**Stone Curse**". After placing the card on the deck, an illustration appeared of Malin's mother cursing him. As a result, Malin Kundang's droid body was covered by stones. The function of the stone is to be a combat suit for the droid Malin Kundang, as shown in the following image.



Figure 38. MAL-M



Figure 39. MAL-M

If you look at the findings of figures 38 and 39, the researcher concludes that the magical power of the *Skill card* must be summoned through spells. In addition, the symbols of the *Skill card* depict the form of mystical power that the droid uses.

The last use of the magical power summoning spell came from the Droid Banaspati. In the Figure, the owner of the *Banaspati* droid casts the spell "**Segoro Geni**" while placing the *Skill card* into the deck. The *Skill Card* is fiery red and has a burning fire symbol. Once active, the Banaspati

droid can unleash its magical powers and create a sea of fire from within the ground.

Based on this explanation, players will use a way to show their *droid's* magical powers, which are presented through a spell from a *skill card*. The spell comes from the name of the *skill card*, which has a symbol resembling the *droid's* magical power. The use of magical power summoning spells has appeared 38 times. Thus, casting spells to summon magical powers became a pattern, as it continued to appear, especially when *droids* were fighting.

The researchers identified similarities between the concepts of magic and spells with summoning events in the NDW Webtoon. Mantras are used to create the reader's desire (Hartanto, 2023, hlm. 31). Each droid player performs magic practices with spells to realize something impossible in their world, such as reviving a *droid* or summoning magical powers. This is in line with the results of research from Febriyanto et al., who concluded that each mantra has a different function (Febriyanto et al., 2021).

In the NDW Webtoon, the players speak many mantras in regional (especially Javanese) and Sanskrit. This indicates the cultural elements of the archipelago that Vega Mandalika is trying to build. In addition to the local language, some spells use English, such as in the droid summoning spell. Therefore, the researchers concluded that this shows that not only are the physical and power of the droid rich in cultural values, but cultural diversity is also present in the spoken language of the characters. The mantras in the NDW Webtoon are also influenced by modernity, so that there is a fusion between Indonesian culture and foreign culture

Special World

Researchers identified that there are about six extraordinary worlds in the NDW story, including:

NDW Stadium (NDW-SW)



Figure 40. NDW-SW



Figure 41. NDW-SW

In **Figure 40**, an arena called *Nusantara Droid War* (NDW) Stadium is shown, which is the setting for the battle of the *Arjuna* droid against the *Tuyul* droid. This special world is full of magic, as it can bring your character figure to life as a *droid* that behaves like a human. *Droids* summoned into the arena will have *HP* (*Health Point*) and *MP* (*Mana Point*) statuses. *HP* and *MP* serve as a sign of the droid's limitations. If *HP* is useful for knowing healthy status (blood), then *MP* aims to determine droids' energy limits when using their powers.

Quadcopter-made Special World (DSQ-SW)



Figure 42. DSQ-SW

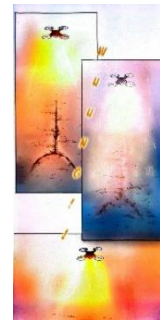


Figure 43. DSQ-SW

The second special world was created by a *drone* called the *Quadcopter*. In the image, the *Quadcopter* creates a protective field as a fighting place for the *Arjuna* droid against the *Kabasaran droid*. The *droids* can use their magical powers, such as *HP* and *MP*, while considering their limitations. Another image shows that the artificial world can be repaired after the fight. Thus, the fight's outcome will not have a detrimental impact on the real world.

Dead Maze (DMZ-SW)



Figure 44. DMZ-SW



Figure 45. DMZ-SW

Dead Maze, or death maze, is present in the *Underground Battle* tournament. You can see a large, special world with a complicated pattern like a maze in the image. In the death maze, the *droids* can be summoned and have *HP* and *MP* status on top of their heads. This shows that *droids* can still use their powers to fight. Some characters,

especially *the droids*, have demonstrated their greatness, such as *the Kabasaran droid*, *the Kuntilanak droid*, *the Nyi Roro Kidul droid*, and so on.

Ancient Ruin (ACR-SW)



Figure 46. ACR-SW

Once players have managed to get through the obstacles in the death maze, they will be sent to several new arenas. One of them is *the Ancient Ruin*. In the image, this special world is in a barren desert filled with temple ruins. The researchers could not explore further during the study due to insufficient image panels. So far, only Sagriya has been identified as included in the special world.

Forest (FOR-SW)



Figure 47. FOR-SW



Figure 48. FOR-SW

The next special world is called *the Forest or the forest*. The players sent to this world are Adinata, Evan, Velinka, and Velinda. The Barong droid fought the first fight against the Keong Mas droid in this arena. During the fight, *the HP* and *MP* status still appear. Therefore, the player and *his droids* can know the limits of defending and use the power to fight.

City (CTY-SW)



Figure 49. CTY-SW

The last special world finding in this study is *the City*. According to Figure 49, the arena is made to resemble a city at night, complete with building lights and parked vehicles. There are no signs of life in the special world, except for the players (Rendra, Eriza, and Chintya). *Droid Karna* and *Droid Suanggi* opened their first fight in this arena. Each *droid* can attack the others using its magical powers.

Based on this explanation, the researcher identified that the six extraordinary worlds can transform character figures (inanimate objects) into living beings like humans. The *droids* can also use their magical powers to fight. As a character who comes from a fictional story, *droids* are given *HP* and *MP*, which limits their durability. It confirms that extraordinary worlds can create wonders, because they present living beings from inanimate objects. In addition, the restrictions that govern *the droid* and its magical powers have become a unique system different from the real world. Thirty-nine extraordinary worlds are present in the story, and one always realizes these three miracles. Thus, the six extraordinary worlds form a pattern the reader can recognize.

Special world theory belongs to Chester (2016, hlm. 37), which explains the fascinating world and is full of strange things, resembles the concept of the phenomenal world. In the phenomenal world, an alien dimension coexists with the real world. This dimension is a place to bring magical elements naturally into the story. Therefore, the boundary between the real and the unseen becomes blurred (Puspitoningrum, 2024, hlm. 338; Ulhaq, 2023, hlm.52).

In **Figure 40**, the first special world is shown in the middle of the NDW stadium, with the surroundings of the real world inhabited by humans. Likewise, the other five extraordinary worlds always intersect with the real environment. The six extraordinary worlds show the same tendency as the phenomenal world. The world is near the real world of humans (battle arenas) and allows magical powers to be used.

The NDW webtoon not only revolves around stories and visuals to provide a distinctive reading experience but also integrates narrative

structures (story roles), magic elements (magic), and fictional worlds built (extraordinary worlds). The characters in the story play a narrative role, namely *primary* as the central main character, *secondary* as an assistant, and *minor* as a complement to the background. Some characters are recontextualized into *droids*, which contain the archipelago's cultural values to enrich the narrative's role in the story. The magical elements that *droids* possess are not only present in conventional magic but also through science fiction technology that serves as a medium for transforming cultural values into modern forms. The world where *the droid characters fight* is special, an alternative dimension that does not reflect objective reality and contains the archipelago's culture in futuristic packaging.

All three elements are visualized in vertical image panels, with the scrolling flow transition effect inherent in Webtoons. This uniqueness provides a pleasant reading experience for its readers. Thus, the integration of *story roles*, magic, and a special world creates a distinctive story and visual landscape that represents the cultural identity of the archipelago in digital media.

CONCLUSION

The researchers concluded that NDW stories have the following patterns: story roles, including *primary*, *secondary*, and *minor*. The *primary* character is the story's central character, and the secondary characters accompany him as the party that helps him. Then, *minor characters* are present to complete and liven up the story. The three categories must be presented according to their portions so as not to kill each other's prestige. If the character approaches the *minor story role category*, his presence is increasingly limited. *Magic* in the NDW story is called the spell method, each with a different function, such as to animate or summon *the droid's power*. *Special World* is the setting for *droid fights*. The six arenas are close to the real world around them, but have a uniqueness that doesn't exist in the real world. The battle arena has wonders that can revive *droids* and summon magical powers. Some rules limit the viability of *droids* or other fictional characters, which are not found in the real world. These patterns appear repeatedly and consistently in the NDW story. According to the theoretical foundation of this research, the patterns in the NDW story follow the fantasy formula put forward by Deborah Chester.

The results of this research contribute to the development of popular literary theories, especially the fantasy formula in Webtoon comics, and become a reference material for similar research in the future. The researcher suggested

that other research on the NDW Webtoon be conducted using different theories or aspects of the study. There needs to be new knowledge to determine the influence and effectiveness of the NDW Webtoon as a literary learning medium in the digital era.

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