

TRANSFORMATION OF THE MANGA *ITO JUNJI COMPILATION 3: SOUICHI'S CONVENIENT CURSES* CHAPTER 7 INTO THE ANIME *ITO JUNJI COLLECTION EPISODE 1: SOUICHI'S CONVENIENT CURSES*

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Abstract. The discussion in this research revolves around the “Transformation of the Manga *Ito Junji Compilation 3: Souichi's Convenient Curses Chapter 7* into the Anime *Ito Junji Collection Episode 1: Souichi's Convenient Curses*”. Both the manga and anime tell the story of a boy with strange and terrible powers to curse someone. The purpose of this research is to describe the changes that occurs during the transformation the Manga *Ito Junji Compilation 3: Souichi's Convenient Curses Chapter 7* into the Anime *Ito Junji Collection Episode 1: Souichi's Convenient Curses*. The method in this research is a qualitative descriptive approach, which is generates descriptive data in the form of written words and sentences. Based on the analysis results, it can be concluded that various reductions, additions, and changes were made between the Manga *Ito Junji Compilation 3: Souichi's Convenient Curses Chapter 7*, and the Anime *Ito Junji Collection Episode 1: Souichi's Convenient Curses*.

Keywords: ecranization; manga; anime; transformation

RESEARCH BACKGROUND

Literature is a human expression, opinions, and even feelings through written or oral works in imaginative forms, conveyed through the medium of language, Sumardjo & Saini as cited in (Tamara & Oemiati, 2021). Manga is one of the most popular literary work in Japan. One of them is manga by Ito Junji who known as a legendary horror Mangaka, and his works are known for art and stories that are scary and unique (Pramesti, 2017).

(Razi, 2017) examples of popular works by Ito Junji include Tomie, Uzumaki, Gyo and also Souichi which will be studied in this research through the manga work entitled “Ito Junji Compilation 3: Souichi's Convenient Curses”. The manga “Ito Junji Compilation 3: Souichi's Convenient Curses” was published on 18 February 2011, as a new print of the Manga Ito Junji Kyoufu Manga Collection 5: Souichi no Tanoshi Nikki and Collection 6: Souichi no Noroi Nikki, which were originally published in 1997 (Diaz, 2021).

The Souichi manga received an anime series adaptation entitled “Ito Junji Collection” with the first episode airing on 5 January 2018. This anime was produced by Studio Deen and directed by Shinobu Tagashira. The first episode of this series, “Ito Junji Collection Episode 1: Souichi's Convenient Curses” tells a story of a child named Souichi Tsujii who has an ability to curse someone (Dhaneswara, 2018).

Chapter 7 of the manga was chosen because it shares the same storyline as depicted in Episode 1 of the anime, both titled “Souichi's Convenient Curses”. The detailed character and storyline development are found in the 7th chapter of the manga, which forms the core of Souichi’s main story as essence of Ito Junji's work, as reflected in the first episode of the anime “Ito Junji Collection”.

Previous research about ecranization of manga into anime that has been conducted by Roofi Maulana Hablullah & Sri Oemiati in 2021, titled “Changes Character of the Armored Titan in the Adaptation of the Manga 'Shingeki No Kyojin' by Hajime Isayama into the Live Action 'Shingeki No Kyojin' by Shinji Higuchi.” The results of research analysis that there were changes in term of plot, setting, and significant character change of the Armored Titan from the manga to the live action version. The difference between Roofi Maulana Hablullah & Sri Oemiati's research and the author's research is that Roofi Maulana Hablullah & Sri Oemiati's focused on analyzing the transformation of additions, reductions, and variation of changes in intrinsic elements in the live action “Shingeki no Kyojin” specifically examining changes in the Armored character from Reiner to Shikishima. Meanwhile, the author's research conducting a similar analysis the transformation of additions, reductions, and variation of changes in intrinsic elements with more detailed by focusing on scenes and visual of each intrinsic element of the story in adaptation process of the manga “Ito Junji Compilation 3: Souichi’s Convenient Curses” Chapter 7 into the anime “Ito Junji Collection Episode 1: Souichi’s Convenient Curses”.

REVIEW OF RELATED LITERATURE

According to Eneste as cited in (Sujana & Hartati, 2022), ecranization is a process of adapting two different works from written literary work into a film or visual form. Eneste as cited in (Sujana & Hartati, 2022, pp. 61-66) explains that adapting literary works into film causes changes such as additions, reductions, and variation of changes involving intrinsic elements of literary works in term of plot, setting, characters and language style.

1. Addition is the process of transformation a written literary work into a film by adding several elements. Directors usually have certain reasons for adding elements that support filmmaking. For example, in the research that has been conducted by Alip Sujana and Dian Hartati in 2022, namely a *Kajian Ekranisasi Novel dan Film Balada Sepasang kekasih gila*, there was additional scene as plot of film, when the character Jarot built a hut in a settlement and was then chased away by an officer. This scene doesn't happen in novel.
2. Reduction is the process of cutting or removing elements from the film. Reduction happened due to the use of elements that had to be paid more attention to, as they could disrupt the story, budget limitations, and the duration of the film's screening. For example, in the research that has been conducted by Alip Sujana and Dian Hartati in 2022, namely a *Kajian Ekranisasi Novel dan Film Balada Sepasang kekasih gila*, there was a reduction in the characters film. The novel version has 7 characters playing roles. The film only features 3 characters.
3. Variation of change is a process of ecranization that allows certain changes happened in story elements between written literary works and films. These changes are caused by the media used, the audience, and the duration of the film. For example, in research that has been conducted by Alip Sujana and Dian Hartati in 2022, namely a *Kajian Ekranisasi Novel dan Film Balada Sepasang kekasih gila*, there was a change in variation in the film when character Jarot had a cigarette thrust into his mouth by the officer who lit the fire. Meanwhile in the novel, Jarot received the cigarette and lighter by his hands from the officer.

Figure (1) in the manga consists of 2 panels which is shot 1 shows a crescent moon, and shot 8 shows Souichi knocking a hammer, that corresponding to the anime scene in image (2). The anime adaptation adds a scene from shot 2 to shot 7 in Anime. Shot (2) that depicting the forest environment with visuals moving closer, accompanied by the faint sound of a hammer tapping, which gradually intensifies as the fire up in shot (3). This addition is designed to immerse the audience into the story, creating tension through the use of moving camera shots and escalating sounds. With this flow, it makes it more supportive to enhance character support, additional scenes are included in shots 4 to 6, where Souichi's presence is indirectly shown through someone's hand tapping a hammer on a doll's stomach, causing pain (shown in shot 7). This addition aims to make the audience's curiosity about who is do that hammer thing, leading to the character reveal in shot 8 of figure (2), which is Souichi Tsujii.

Based on the analysis of the additional scenes from shots 2 to 7, gradually building tension through visuals and character reveal in the anime, can give a nuance of detail and influence of the story being conveyed, then the transformation from manga image (1) to anime image (2) is categorized as an addition to the plot.

2. Souichi Character and Language Style



Figure 1 (Ito Junji Compilation 3, 2011, pp. 230-232)

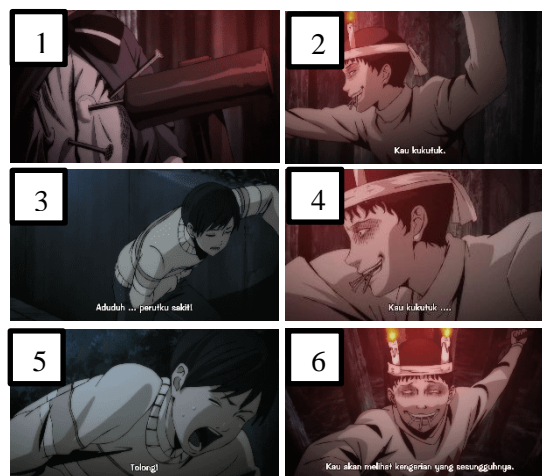


Figure 2 (Ito Junji Collection, 2018, pp. 00:23-00:43)

Figures (1) and (2) show Souichi's successful action of cursing someone. In figure (1) of the manga, there are a total of 7 panels, with page 230 containing 1 panel, page 231 containing 4 panels, page 232 with 2 panels, and total 6 shots in the anime. The transformation reveals additional characters and language styles in the anime.

a. Language Style

Figure (1) of the manga, Souichi laughs at the doll without saying anything, than transforming in to anime figure (2), there is an addition of language style through Souichi's dialogue shown in shots 2 and 4. From a side angle, Souichi laughs at the doll and says

呪いやれ

Noroi yare.

A curse upon you.

Additionally, on Manga page 230, there is a panel corresponding to shot 6 in figure (2), where show Souichi laughs at the doll in front. There is an added language style through Souichi's dialogue that is not present in the manga. In anime figure (2) shot 6 Souichi says to the doll as a medium for cursing

ほら、の目に合わせてやる。

Hora, no me ni awasete yaru.

Now you'll see some real horror.

b. Souichi Character

There is an addition to the Souichi scene in Anime figure (2) shots 2 to 4, which does not happen in the Manga. The scene shows Souichi tapping the hammer while laughing and appearing to genuinely enjoy the action he is doing. This is supported by the addition of language style through Souichi's dialogue as previously described, where Souichi's character tends to express threats and instill fear in the victim. Based on the results of the analysis, the scene with the support of this language style, increasingly portrays Souichi as obsessed with curses. This strengthens Souichi's menacing persona, categorizing the transformation from Manga figure (1) to Anime figure (2) as an addition to Souichi's character.

3. Setting Atmosphere and Language Style



Figure 1 (Ito Junji Compilation 3, 2011, pp. 263-264)

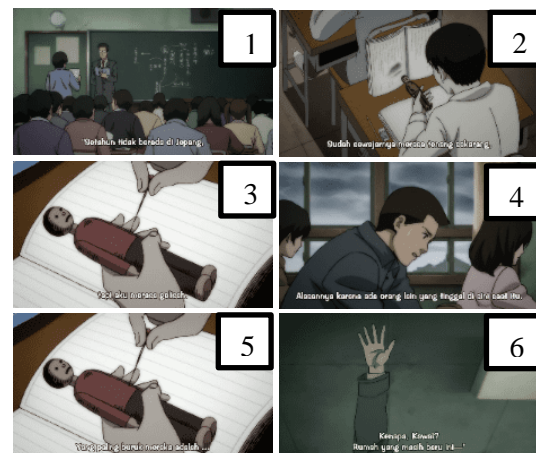


Figure 2 (Ito Junji Collection, 2018, pp. 12:32-12:52)

Figure (1) and (2) show Souichi cursing his classmates with dolls and needles during the teaching and learning process in classroom. Page 263 contains 2 panels, and page 264 contains 9 panels, which are transformed into 6 shots in the anime. The transformation in Anime figure (2) shows additional language styles for each shot and additional setting as follows:

a. Language Style

Figure (1) from Manga pages 263 and 264 number 1, matching the appearance of shot 1 in figure (2) of the anime, shows the teacher teaching in front of the class. There is an addition of language style through dialogue in the form of reading in Japanese, read by one of the students that not shown in the manga. Adding language style in shots 1 – 6 of the anime figure (2), the student says:

一年ぶりの日本、一年ぶりの我が家。ここでほっとするのがふつうだが、やはり嫌な気分だ。なぜなら、留守中他人が住んでいたから。しかも、その他人というのは中学時代の教師新築したばかり家を—

Ichinenburi no Nihon, Ichinenburi no wagaya. Koko de hotto suru no ga futsuu da ga, yahari iya na kibun da. Naze nara, rusuchuu tanin ga sundeita kara. Shikamo, sono tanin to iu no wa chuugaku jidai no kyoushi shinchiku shita bakari ie wo--

In Japan for the first time in a year, in my home for the first time in a year. It would be natural to feel relieved now, but I find it disturbing. The reason being that someone else has lived here during that time. Worse yet is the fact that it was the family of my middle school teacher. This house that had still been new—

b. Setting Atmosphere

Figure (1) from Manga does not contain dialogue in the form of reading by students as happens in Anime figure (2). The scenes in the anime create a more lively classroom atmosphere by involving students and supporting the teaching and learning process, with the addition of language style. These scenes add to the setting of the social atmosphere in the classroom in the anime.

Reduction

In the Anime Ito Junji Collection Episode 1: Souichi's Convenient Curses, there is a reduction in the plot, language style, and setting of the anime.

1. Plot and Language Style



Figure 1 (Ito Junji Compilation 3, 2011, pp. 288-289)



Figure 2 (Ito Junji Collection, 2018, pp. 19:31-19:37)

Figure (1) and (2) show Souichi failing to prank his friend, and Souichi's older brother, Kouichi, telling him to go home. Figure (1) has a total of 5 from panels to 2 shots in the anime. The

transformation shows a reduction in scenes from the manga, with 3 panels being removed in the anime. The unshown scene is when Souichi being punished by his brother and scolded on the way home, which is depicted in the manga but not in the anime. The transformation shows a reduction plot of the Anime through removed that scene. When this scene takes places in manga, there is dialogue between Souichi and Kouichi that also reduces the language style in the anime since there is no dialogue during this scene.

2. Setting

a. Fukazawa Elementary School Setting



Figure 1 (Ito Junji Compilation 3, 2011, pp. 232-233)



Figure 2 (Ito Junji Collection, 2018, pp. 02:14-02:35)

Figures (1) and (2) show Souichi at school, with page 232 containing 2 panels and page 233 containing 3 panels, becoming 4 shots in the anime. The transformation indicates a reduction setting place due to the removal of certain details in the school environment.

There is a reduction in textual information regarding the name of Souichi's school and his classroom. In the manga, figure (1) panel 2 from page 232 shows the Fukazawa Elementary School name board, and panel 3 from page 233 shows the classroom board for class 6-1. Meanwhile, in the anime figure (2) shot 2 of the school board is removed, and there directly shows Souichi's face, no shots showing the classroom board as depicted in panel 3 of the manga. This removal of details signifies as a reduction in the setting place of Fukazawa Elementary School in the anime adaptation.

b. Souichi's Bedroom Setting



Figure 1 (Ito Junji Compilation 3, 2011, pp. 238-239)

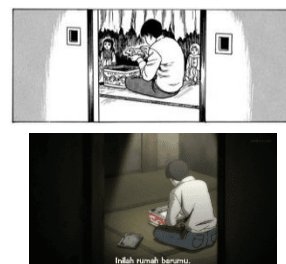


Figure 2 (Ito Junji Collection, 2018, p. 04:23)

Figures (1) and (2) show Souichi putting the frog he found into a container. From both figures, it shows that there is a reduction from the manga to the anime, specifically the absence of the cursed

doll that is characteristic of Souichi. The disappearance of the doll represents a reduction in the setting place of Souichi's room in the anime.

Variation of Change

Souichi Character



Figure 1 (Ito Junji Compilation 3, 2011, p. 227)



Figure 2 (Ito Junji Collection, 2018, p. 00:22)

Figure (1) of the manga, the square motifs on Souichi's clothes are many and detailed, whereas in the anime figure (2), the square motifs on Souichi's clothes are fewer and less detailed. Therefore, the visual differences depicted represent a change in the variation of Souichi's character as visually shown in the Anime.

CONCLUSION

Based on the results of the analysis, it can be concluded that there were additions, reductions, and variation of change resulting from the transformation of Ito Junji's manga work into the Ito Junji Collection anime adaptation in Episode 1: Souichi's Convenient Curses. The additions of plot, character, and language style are found in the initial scene of the story when Souichi curses someone, along with the addition of the setting social atmosphere in the classroom through student dialogue which also add the language style. The reductions in plot and language style are found in Souichi's prank scene at the end of the story and the settings at Fukazawa Elementary School and Souichi's bedroom. Variation of change happens in the visual changes in clothes Souichi wears in the initial scene of the story in the forest.

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