Ecranization of the Anime Kokoro ga Sakebitagatterunda into Live Action

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Abstract. This research is about the ecranization of the anime Kokoro ga Sakebitagatterunda into live action, with three main aspects of ecranization according to Pamusuk Eneste in the form of shrinkage, addition, and varied changes. This research uses a qualitative descriptive method, which aims to describe and analyze phenomena based on data such as dialogue, scenes, and visualizations in the work. The purpose of the research is to describe the ecranization of the anime Kokoro ga Sakebitagatterunda. The results of the analysis show that the ecranization process of the anime Kokoro ga Sakebitagatterunda involves shrinking the fantasy visualization, adding interaction scenes to strengthen the conflict, and changing the characters and settings to adjust the live action realism format.

Keywords: adaptation; anime; ecranization; eneste; live action

RESEARCH BACKGROUND

Ecranization is the process of transferring a story from a novel into a film (Eneste, 1991). Meanwhile, according to (Damono, 2005), ecranization is understood as the process of transforming literary works or certain art forms into other art forms, which is generally known as adaptation, and in the context of film is also known as filmization. According to (Eneste, 1991), there are three aspects of change in ecranization. namely, shrinkage in the form of reducing scenes, characters, or dialogue due to technical or narrative considerations. Addition in the form of adding new elements to strengthen the context or adjust the audiovisual format. Varied changes in the form of modifications in character, plot, or setting that change the meaning but still maintain the core of the story.

One of the literary works that underwent adaptation is the anime Kokoro ga Sakebitagatterunda or also known as *The Anthem of the Heart* is an animated film produced by A-1 Pictures released in 2015 and directed by Tatsuyuki Nagai. The anime Kokoro ga Sakebitagatterunda was transformed into a live action with the same title. The anime is about Jun Naruse, a woman who suffered childhood trauma and lost the ability to speak due to her innocent speech as a child that accidentally caused her parents to divorce.

Previous research that uses the theory of ecranization is an article entitled "Rampo Noir: The Transfer Process of Kagami Jikoku Short Story by Edogawa Rampo" written by Dwi Meinati and Yuliani Rahmah, 2021. Dwi Meinati and Yuliani Rahmah's research on the process of transferring the vehicle from the short story Kagami Jogoku into the movie Rampo Noir using Sapardi Djoko Damono's transformation theory. The results of Dwi Meinati and Yuliani Rahmah's research show that there are various changes, additions, and shrinkage in characters, settings, and storylines. Research on ecranization has also been written by Roofi Maulana Hablullah and Sri Oemiati, with the title "Changes in Armored Titan Characters in the Ecranization of Manga Shingeki No Kyojin by Hajime Isayama into Live Action Shingeki No Kyojin by Shinji Higuchi". The research shows that there are significant differences in characterization, plot, and setting. The character Reiner in the manga is changed to Shikishima in the live action version, and the relationship between characters and the narrative flow also changes. These changes show that the process of ecranization can modify

important elements of the original story and potentially change the audience's impression of familiar characters in the manga version.

The author is interested in researching the ecranization of the anime Kokoro ga Sakebitagatterunda into live action because previous studies have focused more on the transfer of literary works from short stories and manga into films or anime, while research that discusses the adaptation of anime into live action is still limited.

REVIEW OF RELATED LITERATURE

According to Damono (2018), ecranization is the process of transferring a work from one medium to another, not only occurs in written works adapted into films, but also occurs in other works of art such as anime adapted into films. Eneste (1991) divides three forms of change in the process of ecranization, namely shrinkage, addition, and varied changes.

1. Shrinkage

The process of reducing some elements in the source story, such as characters, scenes, or dialog due to the limited duration of the film or narrative considerations that do not allow it to be shown in full. This is because the filmmakers (scenario writers and directors) have marked important information. Since the movie is technically limited and people watch the movie only once, the main character is used more often so that it is easy for the audience to remember. If the setting elements in the source are used in full in the movie, it will make the duration of the movie long. Therefore, only the important settings are shown.

2. Addition

The process of adding new elements to a movie story that are not present in the source version. Additions can be in the form of new characters, new scenes, or additional dialogue used to strengthen conflict, clarify the plot, or adjust to the visualization needs of the film. Additions can occur if the director has certain reasons for making additions. For example, the addition is from a filmic angle or is still relevant to the overall story or other reasons.

3. Varied Changes

Variant changes are modifications to the elements in the story, such as changes in characters, plot, setting, or theme, which can cause a shift in meaning from the original version. Despite the changes, the essence of the story is maintained so that the connection with the main source is not lost.

RESEARCH METHOD

This research uses a qualitative descriptive method. This method is used by the author to describe the phenomenon of ecranization in depth in the form of descriptions without using a numerical arrangement (Ratna, 2009). The descriptive qualitative approach prioritizes understanding meaning through interpreting images and scenes contextually (Moleong, 2017).

The primary data of this research is the anime and live action Kokoro Ga Sakebitagatterunda. The data was collected by recording and documenting screenshots of the scenes to be analyzed. Secondary

data sources were obtained from relevant literature on the theory of ecranization and previous studies mentioned in the introduction.

RESULTS AND DISCUSSION

Based on the analysis of the anime ecranization into live action Kokoro ga Sakebitagatterunda, it is known that three aspects occur. First, the aspect of shrinkage in the scene of Jun imagining about his father being a prince, the omission of the old woman riding a bicycle, and the scene of Takumi's grandfather repairing a bicycle. Second, the addition aspect of Jun's scene at the festival with his family at the opening of the live action movie and the scene of Natsuki greeting Jun. Third, the aspect of varied changes in the form of an egg scene that makes Jun mute and a change of place in the scene where Takumi plays music.

1. Intrinsic Elements of the Anime Kokoro ga Sakebitagunda

a. Theme

The main theme in this anime is childhood trauma and the process of self-healing through communication. Jun, as the main character, experiences a childhood trauma that keeps him silent. Through friendship and music, Jun slowly heals his trauma.

b. Characterization

The main character Jun Naruse is shown as a cheerful character at the beginning of the story, but becomes a silent character due to childhood trauma. The childhood trauma occurred because Jun told his mother that he saw his father who looked like a prince coming out of a palace-shaped hotel with a woman who looked like a queen. As a child, Jun loved fictional stories about castles and princes so much that when he came home he was very excited to tell his mother, and then his father left home because of a divorce. Since then, Jun felt that his words had destroyed his family, so he chose to remain silent with the help of his imagination about the egg prince who locked his mouth. But as the story progresses, Jun experiences healing thanks to her friends.

Other characters such as Takumi Sakagami, who is Jun's classmate, has a calm and wise nature. Takumi acts as a counterweight in the committee group and is the first character to understand Jun's feelings.

Natsuki Nito, a female character who is initially described as having an ignorant nature, but has emotional sensitivity. Natsuki is shown as a complex character who feels jealous of Jun and Takumi's closeness but when talking to Takumi, Natsuki supports Takumi's relationship with Jun.

Daiki Tasaki, a character who has an injury to his hand. Daiki is a former baseball player who has a temper, but later develops into a more mature person thanks to interactions with his friends.

Jun's mother, portrayed as a rigid figure, becomes an additional psychological pressure for Jun because she does not provide emotional support and often scolds Jun, when Jun ventured to open the door of the house when a guest came to ask for tuition money, then Jun's mother saw him and scolded him because there were rumors that his mother had a child who could not speak, but also did not mean to hurt Jun because he was tired of working often.

Jun's father, appears in her flashbacks and imagination. In the anime, Jun's father triggers Jun's trauma after the divorce.

The supervising teacher, described as proactive and kind. Often gives input to the committee group when discussing activities to be carried out. In the anime, the coach teacher has long hair.

Takumi's grandfather, a kind and caring character to Takumi. like when Takumi was told by his grandmother to buy a lamp at night, Takumi's grandfather spoke to Takumi's grandmother that she should not often depend on Takumi.

Takumi's grandmother is described as kind and friendly. When Jun came to Takumi's house, Takumi's grandmother welcomed Jun kindly.

c. Plot

The plot moves forward linearly with a flashback at the beginning of the story, marked by the narrator's voice telling the flashback. The climax of the plot occurs when Jun successfully sings in the musical and expresses his heart through music.

d. Setting

Set in Japan, the main locations are a school, a castle-shaped hotel, Jun's house, Takumi's house, and public locations such as stations.

2. Intrinsic Elements of Live Action Kokoro ga Sakebitagatterunda

a. Theme

The themes of childhood trauma and self-healing through communication are retained, but in a more realistic visual and narrative form by avoiding the fantasy elements present in anime, such as talking eggs.

b. Characterization

The main character Jun Naruse, in live action Jun's character as a child is shown to be still a story but when experiencing childhood trauma it becomes difficult to speak in front of people, when trying to speak his stomach will hurt. Jun's characterization is developed through emotional scenes, such as when the musical performance is about to begin. Jun hides in an abandoned hotel to be alone and is found by Takumi, there Jun expresses all his heart and childhood trauma to Takumi.

Takumi Sakagami, in live action Takumi is played as a quiet character who wants to avoid conflict, but slowly shows empathy and initiative in helping Jun. Takumi becomes a character who really helps Jun in healing. Like when Jun got a stomachache because he tried to speak up to defend Daiki who was insulted by his friends then Jun was taken to the hospital and his mother came, there Jun got angry with his mother because Jun often had a stomachache then Takumi defended Jun and told his mother that Jun was a child who always tried and got a stomachache because he defended his friend.

Natsuki Nito, is described as having a caring nature. As at school when she saw Jun alone at school Natsuki greeted good morning with a smile, when asked by her friend why she greeted Jun, Natsuki replied that it was natural to greet classmates.

Daiki Tasaki, portrayed as an irritable and responsible character. During the election of committee activities, Daiki was angry and always responded badly to his friends' remarks so that he almost fought with Takumi. Although Daiki doesn't want to be a committee member, he still does his job. And as the story progresses Daiki gets better.

Mrs. Jun, in live action, Jun's mother's character is depicted. Although still strict, Jun's mother is shown to have concern and affection for Jun, which is shown in the scene in the room when Jun cannot speak.

Jun's father, plays a good father figure at the beginning of the story. But he left the family because he was caught cheating and became the main trigger of Jun's childhood trauma.

The mentor teacher is portrayed as kind and proactive. In live action, the mentor teacher is bald.

Grandpa Takumi, in live action, only appears briefly but has the impression of being a good grandfather. The character of Takumi's grandfather functions as a form of the warm atmosphere of Takumi's home setting.

Grandma Takumi, has a kind and friendly nature. When Jun came to Takumi's house, Takumi's grandmother welcomed him with a smile while bringing drinks and talking to Jun.

> c. Plot

The live action uses a linear forward flow. The storyline is told in chronological order, starting from Jun's childhood to her life as a teenager.

> d. Setting

The live action is set in the school, Jun's house, Takumi's house and public locations such as the street and station.

3. Ecranization of the Anime Kokoro ga Sakebitagatterunda into Live Action

3.1. Shrinkage Aspect

3.1.1. Jun's Imagination of his Father as a Prince

Figure 1 Jun's father Becomes a Prince on a Horse [Anime Kokoro Ga Sakebitagatterunda, 01:09-01:14].

Figure 2 Jun's Father Rides a Car [Live Action Kokoro Ga Sakebitagatterunda, 01:53-01:58].

In the anime, this scene shows Jun who sees his father coming out of a palace-shaped hotel using a car with an unknown woman and then Jun imagines that his father is a prince with a queen. But in live action it is not added and only shows Jun's father coming out of a palace-shaped hotel by car with a woman.

This scene is included in the aspect of shrinkage because there is a reduction. The reason for the scene is shrinkage. Because in live action films the delivery of the scene is presented more realistically, adjusting the characteristics of the film medium which tends to avoid fantasy elements because they are not easily visualized naturally. So, the part of Jun's imagination about his father turning into a prince is conveyed through Jun's dialogue talking to his mother, so it does not need to be visualized in order to maintain a realist visual style in live action films.

3.1.2. An Old Woman Riding a Bicycle

Figure 3 Old Woman Riding a Bicycle [Anime Kokoro Ga Sakebitagatterunda, 39:26-40:19].

Figure 4 Jun Welcomes Guests [Live Action Kokoro Ga Sakebitagatterunda, 34:56-35:30].

In the anime there is a scene of a guest pressing Jun's doorbell and then an old woman riding a bicycle who stops to talk to the guest who pressed Jun's doorbell, then Jun opens the door to welcome the guest who asks for tuition money, after which Jun's mother returns home and greets the guest. Whereas in the live action, there is no old woman character riding a bicycle when the guest presses Jun's doorbell to ask for tuition money until Jun's mother goes home.
This scene is included in the aspect of shrinkage because the scene of the old woman riding a bicycle to talk to the guest is omitted. The shrinkage in this scene is because the presence of these female characters does not have a major influence on the main plot.

3.1.3. Scenes of Grandpa Takumi Repairing a Bicycle

Figure 5 Takum Meets Grandpa [Anime Kokoro Ga Sakebitagatterunda, 19:27-20:23].

Figure 6 Takumi Didn't Meet Grandpa [Live Action Kokoro Ga Sakebitagatterunda, 13:58-14:26].

In the anime when Takumi's scene comes home from school, Takumi meets his grandfather in front of the house who is repairing a bicycle, then just goes into the house and meets Jun's mother who is visiting. Whereas in live action there is no grandfather Takumi who is repairing a bicycle in front of the house, Takumi immediately enters the house and meets Jun's mother who is visiting.

This scene is included in the aspect of shrinkage because there is an omission of the scene of Takumi's meeting with his grandfather in front of the house who is repairing a bicycle. scene shrinkage occurs to focus more on the scene of Takumi's meeting with Jun's mother as the core of the interaction that supports the development of the storyline. Takumi's meeting with his grandfather in front of the house does not have a direct influence on the development of the plot, so it is omitted.

3.2. Addition Aspect

3.2.1. Scenes of Jun and his Family at the Festival

Figure 7 Jun and Family at the Festival [Live Action Kokoro Ga Sakebitagatterunda, 00:27-01:52].
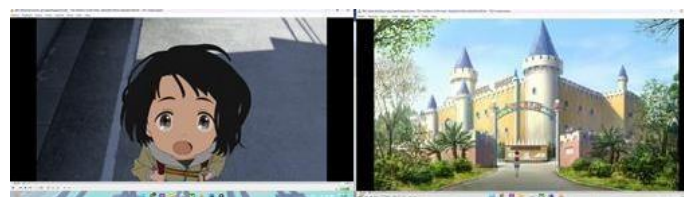

Figure 8 Jun Runs Toward the Palace Building [Anime Kokoro Ga Sakebitagatterunda, 00:09-00:44].

This scene appears in the first minute of the live action movie. Showing Jun and his family at a festival, at that time Jun was still a cheerful child and looked like a harmonious family, then it just changed to the scene of Jun running towards the palace-shaped hotel building. Whereas in the anime the scene of Jun and his family going to the festival does not exist and immediately shows the scene of Jun running towards the palace-shaped hotel building on the mountain.

This live action movie scene is included in the addition aspect because there are additional scenes that do not exist in the original version (anime). The scene was added because the live action filmmaker wanted this scene to strengthen the Japanese cultural setting through local festivals that often symbolize family togetherness and build a setting that is initially happy and then becomes full of conflict realistically. By showing Jun and his family in a cheerful festival atmosphere, the audience can understand that Jun was previously a cheerful child, and had a good relationship with his parents.

3.2.2. The Scene of Natsuki Greeting Jun at School

Figure 9 Natsuki Greets Jun [Live Action Kokoro Ga Sakebitagatterunda, 05:55-06:15].

Figure 10 Jun and Natsuki in the Classroom [Anime Kokoro Ga Sakebitagatterunda, 08:31-08:52].

The scene in the live action shows Jun being greeted by Natsuki and his friends in the morning outdoors while Jun is writing something in his notebook. When greeted, Jun just nodded and left. Whereas in the anime there is no scene of Natsuki greeting Jun and immediately shows Jun drawing and Natsuki talking to her friend in the classroom.

This scene is included in the addition aspect because the scene of Natsuki greeting Jun before entering the class does not exist in the original version. The filmmaker added this greeting scene in order to illustrate the gradual development of Jun's social relationships throughout the storyline.

3.3. Varied Changes Aspect

3.3.1. The Egg Scene that Made Jun Silent

Figure 11 Prince Egg Locked Jun's Mouth [Anime Kokoro Ga Sakebitagatterunda, 04:14 - 06:40].

Figure 12 Jun Stepping on Eggshells [Live Action Kokoro Ga Sakebitagatterunda, 03:36-04:20].

In the anime, this scene appears after Jun's father leaves home due to divorce, then shows Jun on a mountain road and sitting there crying. Jun cries while begging the prince to come help him, then a talking egg appears. The egg claims to be the prince, then the egg prince helps lock Jun's mouth. The egg is a curse that Jun imagined himself because Jun experienced sadness due to his words that made his parents divorce so that the imagination of the egg prince came to help lock Jun's mouth so that he could not speak anymore. But in the live action movie there are variations. After Jun's father leaves the house, Jun runs to his room crying. Jun's mother came to Jun's room and called his name from the doorstep, when Jun approached while crying, Jun accidentally stepped on an eggshell. At that moment, Jun suddenly held his stomach and could not speak when asked by Jun's worried mother.

This scene is included in the varied changes aspect because there are scene modifications and changes in the way of delivery in the anime into live action. However, it still maintains the egg scene as the cause of Jun's silence. This variation occurs because the live action filmmakers want to present a more realistic picture, while maintaining the meaning that Jun believes in the curse of the egg that makes him unable to speak to punish himself for causing his parents to divorce because of his talkative mouth.

3.3.2. The Setting of Playing Music at Takumi's Home Becomes at School

Figure 13 Hearing Music at Takumi's House [Anime Kokoro Ga Sakebitagatterunda, 1:09:15-1:09:42].

Figure 14 Hearing Music at School [Live Action Kokoro Ga Sakebitagatterunda, 1:04:11-1:04:50].

In the anime, the scene shows Takumi inviting his friends to come to his house to listen to Takumi play the piano with the music that will be used during the musical performance at school. While in

the live action scene Takumi invites his friends to listen to the music that will be used during the musical performance occurs in the school music room.

This scene is included in the aspect of varied changes because there is a change in the setting. Although the setting changes, the essence of the scene is maintained, namely Takumi playing the music played to his friends in preparation for the musical performance. In the context of a live action movie, playing music at school for school activities is considered more realistic because the school music room is intended for musical activities.

CONCLUSION

The ecranization of anime into live action Kokoro ga Sakebitagatterunda shows that this adaptation process involves three main forms of transformation in accordance with Pamusuk Eneste's theory, namely shrinkage, addition, and varied changes. First, the shrinkage is seen in the live action in the anime scene of Jun's imagination of his father as a prince, the scene is shrinking because the fantasy imagination is not too important to be visualized, because it can be conveyed through Jun's dialogue with his mother. Furthermore, the omission of the character of the mothers riding bicycles, in the anime appears when the guest presses the bell of Jun's house. This character does not appear in the live action because it does not contribute directly to the story. Shrinkage also occurs in the removal of the scene of Takumi's grandfather repairing the bicycle, the scene is not presented in live action because it is considered to have no impact on plot development. Second, the addition of a scene appears in the scene of Jun and her family going to the festival at the beginning of the live action movie, added to illustrate the initially harmonious atmosphere of Jun's family as a contrast to the conflict that will occur. The last addition occurs in the scene where Natsuki greets Jun in the morning outside the classroom, this scene shows the gradual development of Jun's social relationships. Third, the varied changes in the egg scene that made Jun mute, in the anime visualized with an egg that spoke and then locked Jun's mouth, while in live action it was changed to Jun accidentally stepping on an eggshell and then losing his ability to speak. This change occurred because the filmmakers wanted to maintain the realistic element and the meaning of the egg as a curse that made Jun mute. The last variation change occurs in the change of music practice place from Takumi's house to the school music room, this scene change adapts to the realistic function in school life, but still maintains the meaning of the scene as a preparation for a musical performance.

In the whole process of ecranization, there are some changes and shrinkage in the story characters, such as the change in Takumi Sakagami's nature, from having a calm and wise nature to a quiet person who wants to avoid conflict, but slowly shows empathy and initiative. Natsuki Nito, the character in the anime has an ignorant nature but has emotional sensitivity to have a caring nature in live action. Changes in the appearance of the mentor teacher, in the anime has long hair, but in live action has bald hair. And the shrinking of the character of the mothers riding bicycles that were eliminated in live action because they did not have a big influence on the storyline. Thus, the process of transferring this vehicle is not only a form of reproduction, but also a reinterpretation by the filmmaker of the adaptation.

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