

Chapter I

Introduction

1.1 Research Background

Literature is one of the forms of art that has evolved since ancient times; literary works not only take the form of written text but also have the capacity to convey emotions, ideas, and complex thoughts that are often difficult to express directly. Literature transcends the boundaries of time, language, and culture, serving as a medium for humanity to understand life and experience existence through different perspectives. Esten (1978:9) states that literature is an expression of artistic and imaginative facts as a manifestation of human (and societal) life through language as a medium, which has a positive effect on human life and humanity. Literature is generally defined as a collection of written works with artistic, intellectual, or emotional value. It includes various genres, like fiction and non-fiction, that have aesthetic and meaningful content. In some cultures, literature is not just written oral traditions such as myths, legends, and folktales passed down through generations are also considered literature.

Literary works differ from ordinary writing as they can evoke emotions in readers and often carry deeper or symbolic meanings. When someone read literature, they are not merely processing information, they are experiencing the feelings and thoughts that the author wishes to convey through characters, plot, or descriptions. Literature comes in many forms and types, each has its own unique features and purposes. This variety gives readers many ways to enjoy literary works,

from beautiful poems to long novels, from simple short stories to complex stage plays.

Literature is an integral part of human culture that encompasses various forms and types of works, literature consists of a lot of genres one of it is fictional literature. Fictional literature is a rich and diverse form of literature that arises from the imagination of writers and encompasses various works that do not always focus on facts and reality but instead offer a created world filled with engaging characters, plots, and themes. In fictional literature, essential elements such as characters, plot, setting, theme, and style interact to form a deep narrative, where characters can be developed through the conflicts and resolutions they face.

With advancements in technology, digital literature has emerged as a new form of literature presented through digital or electronic media, including e-books, blogs, fan fiction, and interactive works, facilitating easier access and interaction between writers and readers. Lastly, non-fiction literature is a type of literature based on facts, real events, or personal experiences, without elements of fiction; it includes biographies, autobiographies, journalism, and scientific books, with the aim of educating, informing, and documenting the realities of life.

The genres of fiction are varied, ranging from novels and short stories to science fiction, fantasy, and romance, each with its own distinctive characteristics. The influence of fictional literature on readers and society is significant, as it allows readers to experience new situations, explore different perspectives, and reflect on social, political, and moral issues.

In the exploration of fictional worlds, we discover the beauty of language and the depth of human experience, making it one of the most valuable cultural legacies. An example of fictional literature is anime and manga. Anime and manga are two forms of media that originated in Japan, which have become a global phenomenon and have a significant influence in the entertainment world. Although both are often better known as visual works, they also contain strong and deep narrative elements, making them an integral part of fictional literature.

Manga is an illustrated Japanese comic, usually published in a serial format, offering a variety of genres and styles. According to Dudley (2012:4), manga is actually the same as and is considered one of the forms of literature from Japan, with categories and components similar to those of novels and short stories. Each manga features a unique narrative and well-developed characters, often accompanied by illustrations that support and enrich the reading experience. The themes in manga are highly varied, covering everything from romance and adventure to horror and science fiction. Through this medium, writers can express complex ideas and depict human experiences in ways that are accessible and engaging to a wide range of readers.

Meanwhile, anime is a form of animation that is often adapted from manga or light novels. Anime has the ability to bring stories to life by combining dynamic visual elements, music, and sound. As we know, anime is an animated film, or in other words, a cinematographic work, which is the art of filmmaking consisting of a series of still images created by an artist. When displayed on a screen, these images create the illusion of moving images or give the appearance of coming to

life. Animated films are a form of literature that falls under the category of drama, which aims to depict life by conveying conflict and emotion through action and dialogue. As Aristotle viewed it, drama is an imitation of action that utilizes elements of real-life activities (Kosasih, 2008:81).

Like manga, anime explores various themes that reflect the challenges and experiences of life, as well as relevant social and cultural issues. With often complex storylines and developing characters, anime provides valuable insights into human psychology and dynamics. Given the depth of themes and characters presented in anime and manga, it is essential to consider how these works can be analyzed in a broader context, particularly through comparative literature studies.

Comparative literature is a field of literary study that analyzes, compares, and connects literary works from different cultures, languages, or historical periods. Through this comparison, comparative literature explores how values, traditions, ideologies, and cultural characteristics from various regions are reflected in literary works. Additionally, comparative studies focus on understanding universal themes that appear across different cultures and how cross-cultural influences impact the development of literary works.

Comparative literature originates from the concept of literary studies that transcend geographical, cultural, and linguistic boundaries to seek connections among texts and themes. In comparative literature, literary works are analyzed to uncover hidden or explicit relationships between works from two or more different literary traditions. This approach often involves literary works written in various

languages and entails in-depth analysis of literary aspects such as themes, styles, narrative techniques, and historical and social contexts. Damono (2005:2) states that comparative literature is an approach in literary studies that does not yield its own theory. This means that any theory can be utilized in comparative literary research.

Furthermore, literature also contains intrinsic elements that shape literary works, giving them unique identities and characteristics in storytelling. Intrinsic elements are one of the building blocks of a literary work. Writers can create intrinsic elements based on the stories they craft. Intrinsic elements are the components that make literary works, such as novels, dramas, and short stories, more enjoyable for readers. Intrinsic elements can be the key for a writer to captivate readers' hearts through a single sentence or a chapter of a story. The elements found in intrinsic components include themes, characters and characterization, setting, point of view, language style, and plot. Intrinsic elements encompass theme, character, characterization, setting, plot, language style, and point of view. Meanwhile, extrinsic elements include factors that underlie the creation of a work, such as the author's background, moral values, and cultural values (Kosasih, 2012:72). These intrinsic elements interact with one another, creating a harmony that allows the writer to convey messages, emotions, and worldviews to the reader.

One intriguing example to analyze from the perspective of intrinsic elements is *One Piece*, which is available in both anime and manga formats. This work, managed by Eiichiro Oda, was first serialized on July 22, 1997, and has been

compiled into 105 volumes as of March 2023. In this context, it is essential to understand how these intrinsic elements play a role in developing the adventure story of Monkey D. Luffy and the Straw Hat Pirates in their quest for the legendary treasure, *One Piece*.

It is important to recognize that differences in storytelling between the anime and manga can create distinct nuances in the viewer's experience. Changes in directorial choices, the addition or removal of specific scenes, and variations in narrative pacing can influence how the story is conveyed and perceived by the audience. Therefore, this study will focus on comparing the intrinsic elements of the anime and manga *One Piece* based on the storyline. The name *One Piece*, which is the title of the anime, was actually given by the Pirate King, Gol D. Roger. This treasure is said to hold unimaginable value and is currently located on the last island of the Grand Line: Laughrel. The main character in this anime is Monkey D. Luffy, captain of the Straw Hat Pirates, who aspires to become the Pirate King and obtain the treasure known as *One Piece*. Throughout his journey, he recruits several crew members, including Zoro, Sanji, Nami, Usopp, and Chopper.

To become the Pirate King, Luffy must explore the vast seas divided into two regions: the Grand Line and the New World. To achieve this, he must find clues about the last island located at the end of the New World. Luffy and his crew visit an island called Alabasta, a small kingdom ruled by King Nefertari Cobra, where they embark on an adventure to save the country from an organization called Baroque Works. King Nefertari Cobra has a daughter named Nefertari Vivi, often referred to as Vivi, who meets Luffy and his friends when they first arrive in

Alabasta. Vivi then shares the plight of Alabasta, which has been overtaken by the Baroque Works organization. After hearing Vivi's story, Luffy and his friends agree to help her reclaim her kingdom.

From my reading of the manga and viewing of the *One Piece* anime, there are significant differences in the storyline set in the kingdom of Alabasta, which compels me to investigate and research these differences. This includes changes in the adaptation from manga to anime, such as additional plot lines in the anime version that are absent in the manga.

This research focuses on the analysis of intrinsic elements in the anime and manga *One Piece* by Eiichiro Oda, aiming to analyze the storyline and character development in both formats. The study seeks to provide knowledge and understanding of the storyline and character development present in the anime and manga "*One Piece*." The research titled "The Comparison of Intrinsic Elements in the Storyline of *One Piece* Anime and Manga" is grounded in the theory of Abrams (in Nurgiyantoro, 2015:113), which explains the difference between story and plot. He argues that the plot of a work of fiction is the structure of events, as seen in the arrangement and presentation of various incidents to achieve certain emotional and artistic effects. This theory aligns well with this research as it relates to intrinsic elements, particularly plot, and comparative literature.

1.2 Identification of the Problems

As explained in the research background, there are significant differences in the plot or storyline of *One Piece*, both in the anime and manga versions. These differences provide an intriguing aspect for analysis in this study because both offer unique narrative experiences despite following the same story about the adventures of Monkey D. Luffy and the Straw Hat Pirates. In this analysis, it is important to consider how differences in plot, the sequence of events, and the addition or removal of scenes can affect how viewers and readers understand the story as a whole and influence character development in both the anime and manga.

For instance, in the anime version, several scenes are added to deepen characterization and provide more context for certain events, while the manga version tends to be more concise and focused on the core story. This can change how viewers and readers perceive the characters' emotions and the tension within the narrative. Furthermore, the differing narrative pacing between the two formats can also influence audience experience, whether through the gradually built tension in the manga or through more dynamic action portrayals in the anime. Therefore, this study aims to explore in depth how these differences contribute to audience understanding and engagement, as well as their implications for the overall interpretation of the story created by Eiichiro Oda. With a systematic analytical approach, it is hoped that the findings of this research will provide deeper insights into the intrinsic elements of the storyline and character development and their impact on the differing narrative experiences in the anime and manga of *One Piece*.

1.3 Research Questions

Related to the identification of the problems outlined above, the research questions to be addressed in this study are as follows:

1. How are the intrinsic element in the *One Piece* anime and manga during the Alabasta arc?
2. What are the differences in intrinsic element between the *One Piece* anime and manga in the Alabasta arc ?

1.4 Objectives of the Study

This research aims to analyze and understand the differences between the anime and manga versions of *One Piece* in terms of storyline and character development. Specifically, the objectives of this study are as follows:

1. This research aims to explore how differences in the storyline between the *One Piece* anime and manga versions influence character development and audience experience in understanding the narrative. By evaluating the distinct story elements, this study hopes to provide insights into how variations in storytelling can shape viewers' and readers' perceptions and understanding of the characters and plot.
2. This research aims to identify the different intrinsic elements and analyze how these differences affect the overall interpretation of the story in the Alabasta arc.

1.5 Limitation of the Problems

In this research, the scope of the study is defined to maintain focus and depth of analysis. The study will concentrate on a single arc present in both the anime and manga versions of *One Piece*. It will not include the author's (Eiichiro Oda's) perspective or interpretation but will instead focus solely on the content presented within the works. Thus, the emphasis will be on intrinsic elements, particularly the plot and character development, within the *One Piece* story. This limitation is intended to allow for a more in-depth and comprehensive analysis, providing a clearer understanding of storyline differences between the two versions.

1.6 The Significances of the Study

This research is beneficial in deepening the understanding of artistic adaptation from manga to anime. Through the analysis of intrinsic elements such as plot and character development, this study helps identify the changes and continuities that occur in the adaptation process, as well as their impact on audience understanding and experience. Additionally, the findings of this research are valuable for the creative industry as a practical reference in addressing adaptation challenges. By highlighting the differences in intrinsic elements between the *One Piece* manga and anime, this study can guide creators in crafting engaging adaptations without losing the essence of the original story, while also enriching the literature in comparative literature studies and popular culture.