Chapter II
Instrisic Element in the Stroyline of *One Piece* Anime and the Manga

This chapter will discuss theories proposed by experts that are relevant to the research problem and provide support for this research. This chapter consists of six parts: Comparative Literature, Intrinsic Elements, Literature, Manga, Anime, and Previous Research.

2.1 Comparative Literature

According to Remak in Damono (2013:1), comparative literature is the study of literature that transcends the boundaries of a single country it involves the analysis of the relationships between literature and other fields, such as the arts for example, painting, sculpture, architecture, music, philosophy and history, as well as social sciences like political economy, sociology, science, religion, and so on. In simple terms, comparative literature compares literature from one country to another and also compares literature with other fields as part of the overall expression of life.

Remak's view implies that the study of comparative literature is divided into two main aspects: comparing literature with other literatures, and comparing literature with other disciplines, such as comparing literary works with films or musicals. Furthermore, Damono explains that comparative literature is an approach within literary studies that does not require a specific theory and does not generate new theories. According to Damono in (Noor, 2012:07), any theory can be utilized in comparative literature research, as long as it aligns with the research's object and

objectives. Regarding comparative literature, the author will elaborate further in the next chapter.

2.2 Intrinsic Elements

Intrinsic elements are the internal components that build and shape a literary work. They serve as the structural foundation of the narrative. According to Nurgiyantoro (2005:418), intrinsic elements include characterization, plot, theme, moral, point of view, and language style. However, as stated in the "Limitation of the Problems" section in Chapter I, this study will focus only on two intrinsic elements: plot and characterization, as they are the most prominently affected by differences in media (anime and manga) and central to this comparative analysis.

2.2.1. Characterization

Characterization refers to the technique used by an author to present and develop characters in a story. According to Nurgiyantoro (2009:247), characterization can be done directly (analytically), where the narrator describes the character explicitly, or indirectly (dramatically), through the character's actions, dialogue, appearance, thoughts, and interactions. Hutahaean (2017:4) adds that characterization helps readers form impressions about characters and contributes significantly to the emotional depth and appeal of a story.

2.2.2. Plot

Plot is the arrangement of events in a narrative that are connected through cause-and-effect relationships. Stanton (2007:26) defines plot as a series of interrelated events that move the story forward. Priyatni (2010:112) also

emphasizes the logical sequence and impact of character behavior within the story structure. Nurgiyantoro (2009:113) outlines three types of plot structures:

- Progressive (linear): events unfold chronologically from beginning to end.

- Flashback: the story begins from the middle or end and returns to earlier events.

- Mixed: a combination of both progressive and flashback structures.

In the context of manga and anime, plot structure can vary due to the medium. Anime often includes filler episodes or extended scenes for dramatic effect, while manga tends to be more direct and concise due to publishing limitations.

2.2.3. Theme

The theme is the central thought, idea, or concept that serves as the foundation of the story, with other elements constructed around it. Theme in literature is important subject and experiences of our public and private lives such as, love, death, marriage, hope, despair and so on. The common experiences in lives can be a theme in literature. Klarer (1999:1) The themes of stories can encompass a variety of topics, including humanity, power, affection, jealousy, and more. Authors seldom convey the theme explicitly. To discern the theme of a fictional story, readers must recognize the intrinsic elements employed by the author to develop the narrative.

2.2.4. Moral

The moral is the message that the author intends to communicate to the reader. This element is typically conveyed in two ways: implicitly and explicitly.

For example of Implicitly " *Her face was soaked in sweat even though she had only walked a short distance"* (indicating that the weather is very hot). Example of Explicitly " *The weather is very hot today"*. Franz Magnis Suseno (2000: 143) states that morality is the alignment of attitudes, actions, and inner legal norms seen as obligations. A character in a story is considered highly moral if they have a clear sense of right and wrong. However, in reality, views on morality can be relative in certain situations.

2.2.5. Point of View

Point of view can generally be categorized into two types: first person, which uses "I" or "we," and third person, which uses "he," "she," or "they." In other words, a story is narrated from the perspective of "I" or "he" with various existing variations. Each of these perspectives carries its own consequences and implications. Thus, it is important to objectively examine the areas of freedom and limitations according to the possibilities offered by the chosen point of view. Additionally, point of view serves as a link between narrative and fiction. Events occurring in the fictional world cannot be presented as they are without the reader's point of view. The point of view plays a crucial role in determining how the story is conveyed, and it is used by the author as a tool to shape the characters, plot, setting, and various events that collectively build the narrative in a work of fiction. According Abrams in Nuryatin (2010: 15), explains that point of view is the perspective or method created by the writer to present characters, events, actions, settings, and various occurrences that shape the story.

2.2.6. Language Style

Style refers to the unique way a writer organizes and conveys thoughts and feelings in written form. According to the Indonesian Dictionary, language style refers to the use of language richness by someone in speaking or writing; the use of a particular style to achieve a specific effect; the overall characteristics of language used by a group of literary writers; and the distinctive way of expressing thoughts and feelings in written or spoken form (Depdikbud, 1995: 297). The writer's ability to use language appropriately can produce an open or satirical, sympathetic or annoying, objective or emotional atmosphere. There are 5 types of language styles: Formal, Informal, Descriptive, Persuasive, and Narrative. These language styles can be used to convey messages in a work, and they can vary depending on the purpose of communication, the audience, or the context, for example :

1. Formal Language Style: Used in formal situations such as speeches, reports, or academic writings, it typically employs complete sentences and more formal language. "We hereby invite you to attend an important meeting to be held on December 20th."

2. Informal Language Style: Used in everyday conversations, especially with friends or family, and the sentences are more relaxed without focusing too much on grammar rules. "Hey, let's hang out tomorrow, it's gonna be so fun!"

3. Descriptive Language Style: Used to describe an object, place, feeling, or situation in detail, allowing the reader to clearly imagine it. "The view

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from the hill is amazing, with a bright blue sky full of white clouds and a cool breeze gently blowing."

4. Persuasive Language Style: Used to persuade or convince the listener to do something or believe in something, like in ads or motivational speeches. "If you join us, you'll get many benefits and opportunities to grow further."

5. Narrative Language Style: Used to tell a story or event, this language style is often found in novels, short stories, or folk tales. "One day, a little child was walking down the village road and suddenly met an old man sitting under a tree."

Different language styles have unique functions and characteristics depending on the context. Formal language is used in official situations, while informal language is more relaxed and used in daily conversations. Descriptive language helps provide detailed descriptions, while narrative language is used to tell events or stories. Choosing the right language style can improve communication effectiveness based on the intended goal.

2.3 Literature

Esten (1978:9) states that literature is an expression of artistic and imaginative facts that reflect human life (and society) through language as its medium, and it has a positive impact on human life and humanity. The view that literature is conveyed using language as a communication tool is also expressed by Semi (1988:8), who notes that literature is a form and result of creative art that focuses on humanity and life with language as its medium. According to Fananie (2001:6), literature is a fictional work that is a creation based on spontaneous emotional outpourings that can express the capacity for beauty grounded in both linguistic and meaningful aspects. However, Semi (1990:1) argues that "literature is one of the branches of art that has always existed within human civilization for thousands of years."

2.4 Manga

Manga (漫画) refers to comics created in Japan. The term is specifically used to refer to Japanese comics, aligned with the style that developed in Japan at the end of the 19th century. Literally, the word "manga," which has had various meanings over the years, has been used in Japan for over 200 years Matsuba (2019:278). Today, the term refers to "images that lack spontaneous meaning" or "unbound or wild images" (Coolidge Rousmaniere & Matsuba 2019:22), which are key components in comic books. To explain the history of the term, two aspects need to be considered: first, related to the media of expression of this hybrid genre, as a monochromatic art form that combines narrative content through sequential storytelling; and second, pertaining to the early use of the term itself.

2.5 Anime

Anime is an English term derived from the word "animation," which is rooted in the word "anima," meaning soul or life. Anime refers to animation originating from Japan. Internationally, the term applies to all types of animation from Japan, including films, TV series, and short videos (Napier, 2021:12). There is a connection between anime and literary works, particularly in the intrinsic elements that can be analyzed through characterization and plot. In literary works, there is a function to convey ideas and express the creator's aesthetic thoughts and feelings. These ideas are usually communicated through messages embedded in the literary works.

Based on this explanation, it can be concluded that anime comes from the word "animation," or in Japanese known as "animeshon," which is abbreviated to anime. This term is used to distinguish Japanese cartoons from other animated films. In the process of creating anime, the first step involves drawing characters using the principle of "after image" to transform static images into continuously moving pictures.

2.6 Previous Research

This research is related to several previous studies that share some similarities. The first study is titled "The Process of Adapting the Short Story Ningen Isu by Edogawa Ranpo into the Manga Ningen Isu by Junji Ito." Valenzia et al. (2023) conducted this research to understand the various adaptations that the short story Ningen Isu by Edogawa Ranpo underwent when transformed into the manga Ningen Isu by Junji Ito. The data used in this study includes dialogue and

context from the short story, as well as dialogue and visualization from the manga. The findings indicate that Junji Ito applied three different approaches in adapting the manga Ningen Isu from the short story Ningen Isu by Edogawa Ranpo, namely transposition, creative appropriation, and intertextuality. The similarity in this study lies in the intrinsic elements, which include characterization and plot.

The second study is titled "Enkranisasi Manga dan Anime: Kajian Sastra Bandingan Terhadap Unsur Intrinsik dalam Nurarihyon No Mago: Shikoku Arc Karya Hiroshi Shiibashi dan Junji Nishimura," conducted by Fathimah Zahrotunnisa, Dian Bayu Firmansyah, and Haryono. This study aims to analyze the intrinsic elements found in the manga "Nurarihyon No Mago: Shikoku Arc," which has been adapted into an anime. The method used is a descriptive-qualitative approach, with data collection through note-taking techniques. The collected data consists of a comparison between the elements present in the manga and the anime. This study focuses on the same intrinsic elements as important components in building a story. Both the research on Nurarihyon No Mago and *One Piece* highlight elements such as characterization and plot. These elements are analyzed to understand how anime adaptations manage to retain or change aspects from their original sources.

This third study is titled "Comparative Study On The Intrinsic Elements of The Hobbit Novel and Movie Script" by Winanda Ayu Ningtyas, Udayani Permanaludin, and Dedi Sulaeman. It analyzes the comparison of intrinsic elements in The Hobbit novel and movie script. This work tells the story of an unexpected adventure. A long journey is one of humanity's greatest dreams: escaping the

comfort of life, exploring uncharted worlds, with no definite goal and no guarantee of safely returning. This is what drives Bilbo, Gandalf, and thirteen dwarves to face Smaug, the giant dragon living in the Lonely Mountain. Essentially, The Hobbit is an engaging fantasy novel written by John Ronald Reuel Tolkien. It was adapted into a film of the same name, directed, written, and produced by Peter Jackson.

The film is based on J.R.R. Tolkien's 1937 fantasy novel The Hobbit. Both studies use a descriptive approach with a qualitative method. A qualitative approach is a research method aimed at understanding the phenomena experienced by the research subjects, such as behavior, perceptions, motivations, actions, and so on, in a holistic and descriptive way using words in their natural context with various methods (Moleong, 2010: 6). Holloway and Wheeler (2002: 30) define qualitative research as "a form of social research that focuses on how people interpret and understand their experiences and the world they live in"

This fourth study is titled "Analysis of the Intrinsic Elements of the Character and Characterization of Roronoa Zoro in the *One Piece* Comic" by Y.L. Aritonang and R. Arfianty. This study uses a qualitative descriptive approach to analyze the character of Roronoa Zoro. The purpose of this research is to understand Zoro's characteristics, motivations, and character development in the *One Piece* comic. The similarity in this study lies in the same research object, *One Piece*, the descriptive qualitative research method, and the analysis of its intrinsic elements.

This fifth study is titled "A Comparison of Intrinsic Elements in the Novel Mariposa by Luluk HF and the Film Mariposa by Director Fajar Bustomi" by Riski

Ulandari and Edi Suryadi. The study aims to compare the intrinsic elements in the novel Mariposa by Luluk HF and the film Mariposa directed by Fajar Bustomi. The results of the study show that there is an intertextual relationship, comparing the intrinsic elements in the novel and film Mariposa, highlighting similarities and differences in the plot and character development. Both studies share similarities in focusing on the plot and characterization as intrinsic elements.

No	Year	Author	Result
1	2023	Valenzia et al.	*The Process of Adapting the Short Story Ningen Isu by Edogawa Ranpo into the Manga Ningen Isu by Junji Ito* – Analyzes adaptation approaches (transposition, creative appropriation, intertextuality) in transforming the short story into a manga. Focuses on intrinsic elements like characterization and plot.
2	2022	Fathimah Zahrotunnisa, Dian Bayu Firmansyah, Haryono	*Enkranisasi Manga dan Anime: Kajian Sastra Bandingan Terhadap Unsur Intrinsik dalam Nurarihyon No Mago: Shikoku Arc* – Compares intrinsic elements in the manga and anime adaptation, emphasizing characterization and plot. Uses a descriptive-qualitative method.
3	2021	Winanda Ayu Ningtyas, Udayani Permanaludin, Dedi Sulaeman	*Comparative Study on the Intrinsic Elements of The Hobbit Novel and Movie Script* – Compares intrinsic elements in *The Hobbit* novel and its movie adaptation. Uses a qualitative approach to analyze character development, motivations, and narrative structure.
4	2020	Y.L. Aritonang, R. Arfianty	*Analysis of the Intrinsic Elements of the Character and Characterization of Roronoa Zoro in the One Piece Comic* – Analyzes Zoro's character, motivations, and development in *One Piece*. Uses a descriptive qualitative approach.
5	2019	Riski Ulandari, Edi Suryadi	*A Comparison of Intrinsic Elements in the Novel Mariposa by Luluk HF and the Film Mariposa by Director Fajar Bustomi* – Examines the intertextual relationship between the novel and its film adaptation, focusing on similarities and differences in plot and character development.