

## Ecranization of The *Yakou Kanransha* Novel by Minato Kanae

A. Fany Alfahira\*, Fithyani Anwar

Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

\*fanyalfahira61@gmail.com

Received: 17 April 2024; Revised: 22 May 2024; Accepted: 29 May 2024

Available online: 7 June 2024

**How to cite (APA):** Alfahira, A. F., & Anwar, F. (2024). Ecranization of The *Yakou Kanransha* Novel by Minato Kanae. *HUMANIKA*, 31(1). <https://doi.org/10.14710/humanika.v31i1.63193>

**Permalink/DOI:** <https://doi.org/10.14710/humanika.v31i1.63193>

### Abstract

The public's high appreciation of popular novels has encouraged the film and television industries to adapt literary works into an audiovisual format. One of the novels adapted into a drama series is *Yakou Kanransha* by Minato Kanae. The ecranization of the novel resulted in changes in the plot, characters, and setting and also impacted the audience's satisfaction with the drama series. This study uses a descriptive qualitative, and structural approach to analyze the ecranization process of the *Yakou Kanransha* novel into a drama series to identify the changes between the novel version and the drama series adaptation. Data were obtained from reading the novel and watching the drama series, then analyzing the plot, character, and setting differences. The results showed that the ecranization process resulted in changes in the story structure, including reduction, addition, and varied changes in the aspects of plot, character, and setting. In the plot aspect, there are 8 reductions, 39 additions, and 15 varied changes. Meanwhile, there are 3 reductions, 9 additions, and 8 varied changes in the character aspect. As for the background aspect, there is 1 reduction, 8 additions, and 6 varied changes. The impact of the ecranization process gives different interpretations to the audiences of the two works. Nevertheless, the overall ecranization process has a positive impact, as seen from the positive responses of the audience to the adaptation.

**Keywords:** ecranization; novel; drama series; *Yakou Kanransha*; adaptation

### Introduction

Literary works are a picture of life through the authors imagination influenced by their views, experiences, and beliefs (Widayati, 2020: 120). Literary works are categorized into three forms: prose, poetry, and drama (Hermawan, 2019: 12). Literary works such as prose or drama contain events, conflicts, characters, and messages related to human life. Novel is one of a prose literary work of a certain length that describes a comprehensive set of story elements (Nurgiyantoro, 2010: 10).

The rapid growth of public interest in literary works in the form of famous novels has encouraged the film and television industry to adapt these literary works into audiovisual formats, such as films or drama series. Movies and dramas are also literary works in audiovisual media formats because the way they are presented has similarities with literary texts and can be described in the context of the text (Klarer, 1998: 57). This is also in line with Gemtou's (2014: 3) stating that drama is a literary work. Drama series is a type of movie consisting of episodes with plots and characters that are interrelated from one story to the next.

Adapting a novel into a film or drama series is called ecranization, which is the process of turning a novel into a film (Eneste, 1991: 60). Ecranization also applies to turning a novel

into a drama series because movies and drama series both have scenarios. The process of ecranization generally involves three processes: reducing, adding, and changing varies.

In this context, the famous Japanese novelist Minato Kanae is a prominent example whose works are often adapted into movies and drama series. One of Minato Kanae's novels, *Yakou Kanransha*, which became a *best-seller*, underwent the process of being ecranized into a drama series. The *Yakou Kanransha* novel was first published in Japan in June 2010 by Kabushiki Gaisha Futabasha publisher, which was then adapted into a drama series by directors Tsukahara Ayuko, Yamamoto Takeyoshi, and Tanazawa Takayoshi entitled *Yakou Kanransha*. The drama series has 10 episodes with a duration of about 45 minutes or more per episode which aired on the local Japanese television channel, TBS on January 18 - March 22, 2013. The novel and drama series *Yakou Kanransha* tells the story of a murder case in an elite housing estate called Hibari Hill. The victim of the murder is the head of the Takahashi family, Takahashi Hiroyuki. With the murder case, the life of the Takahashi family began to change. In addition, the murder case also involved their neighbors in Hibari Hill, especially the Endo family and Kojima Satoko.

In this ecranization process, changes create different nuances and interpretations between the novel and the drama series. This is in accordance with Willeams (in Widhayani et al., 2018: 193) that when a literary work is adapted into an audiovisual format, there will be changes in the storyline, characters or characterizations, and the story's setting. Several changes between the novel and the *Yakou Kanransha* drama series can be seen. These changes include additions, subtractions, and variations in the drama series plot elements, characters, and settings.

There has been much research on the ecranization of novels into films in the last few years. However, research on the ecranization of novels into drama series is still relatively few, especially research on the ecranization of the *Yakou Kanransha* novel by Minato Kanae into the drama series by directors Tsukahara Ayuko, Yamamoto Takeyoshi, and Tanazawa Takayoshi which has never been done.

The previous research that uses ecranization theory is a thesis entitled "Ekranisasi Novel *Pachinko* ke dalam Drama Korea *Pachinko*" by Tio Wulan Dari in 2023 from the National University of Jakarta. The findings of this study include 149 additions, 177 reductions, and 63 variations in the plot, characters, and settings that appear in each drama episode. Another study that uses ecranization theory is a thesis entitled "Ekranisasi Novel ke dalam Film *Matt and Mou* Karya Wulanfadi: Sebuah Kajian Sastra Bandingan" by Citraria in 2021 from Universitas Muhammadiyah Mataram. The results of this study are the reduction of characterization elements, the addition of plot elements, changes in plot and setting variations from the novel to the *Matt and Mou* movie form, and the differences and similarities that arise from the two works. The next research is a thesis entitled "Ekranisasi Novel *Kimi no Suizou wo Tabetai* Karya Sumino Yoru ke Film Karya Tsukikawa Shou" by R.Y. Hewiy Amandha in 2018 from Andalas University. The results of this study found that the process of ecranization caused changes in the elements of characterization, setting, plot, and point of view through reduction, addition and varied changes in the novel *Kimi no Suizou wo Tabetai* by Sumino Yoru to the film by Tsukikawa Shou.

Research on ecranization is also contained in a journal entitled "Kajian Ekranisasi Novel dan Film *Balada Sepasang Kekasih Gila*" by Alip Sujana and Dian Hartati in 2022 from Singaperbangsa University of Karawang. The results of this study indicate that the process of ecranization of the novel *Balada Sepasang Kekasih Gila* into a film with the same title involves

more reduction in the number of characters, storylines, and settings than additions and changes in variations to focus the story on the storytelling of Jarot and Lastri and ensure the duration of the film is not too long. Then another journal that also discusses ecranization is a study entitled "Ekranisasi Novel *Ankoku Joshi* Karya Akiyoshi Rikako ke *Live Action*" by Hanifa Muslima, Fenny Febrianty, and Pitri Haryanti in 2021 from Universitas Komputer Indonesia. The result of this study is that there are 46 reductions, 34 additions, and 20 variations in plot, character, setting, and events in the ecranization of *Ankoku Joshi* from novel to live action.

From the explanation above, it can be said that although there have been studies on ecranization, there are differences between these studies and the research that the author will describe. This research aims to analyse the changes that occur in the ecranization of the *Yakou Kanransha* novel into a drama series with the same title and the impact of the ecranization process. The results of the study are expected to contribute to the understanding of the process of adapting narrative works into audiovisual form and how ecranization affects the audience's interpretation and experience of the work.

### Method

This research uses a descriptive qualitative approach, which is applied to describe a phenomenon or theory accurately and systematically (Fiantika et al., 2022: 1-88). The purpose of using a descriptive qualitative approach in this research is to deepen the understanding of the phenomenon of ecranization based on Pamusuk Eneste's theory in the *Yakou Kanransha* novel by Minato Kanae. The data collection method used in this research is a literature study, using primary data in the form of novels in Japanese and their translations in Indonesian, as well as secondary data in the form of literature reviews relevant to the research object. Data analysis was conducted using structural approach, which is an approach that focuses on analyzing and researching the relationship between the elements of a literary work to understand Eneste's ecranization process by focusing on the elements of plot, character, and setting in the *Yakou Kanransha* novel and drama series.

### Finding

Considering the longer duration of the drama series because it consists of interrelated episodes from one story to the next, the process of ecranization that occurs in a novel adapted into a drama series causes various changes as a result of the ecranization. The process of ecranization produces changes in the structure of the story in the form of reduction which is the process of removing or reducing story elements in a narrative work when it will be adapted, the addition of scenes or stories that do not appear in the form of a novel but are presented in a drama series, and varied changes made when filmmakers feel the need to create variations so that the drama series produced has a different impression from the adapted novel (Eneste, 1991: 60-66). These changes involve certain intrinsic elements found in *Yakou Kanransha's* novels and drama series, namely plot, characterization, and setting.

Table 1. Recap of the Ecranization Process of *Yakou Kanransha* Novel

Structure	Aspects of Change		
	Reductions	Additions	Variations
Plot	8	39	15
Character	3	9	8

Setting	1	8	6
Total	12	56	29

Source: Changes in the ecranization process of the *Yakou Kanransha* into drama series

Table 1 is the result of the data analysis of the process of this research. A more detailed explanation of the analysis in the recapitulation table of the *Yakou Kanransha* novel's ecranization process above will be discussed as follows:

### **The Ecranization Process of *Yakou Kanransha* Novel Plot**

Ecranization allows changes to the intrinsic elements of the novel into the drama series, such as plot changes that refer to the series of events in the story. The following is the process of ecranization in the form of reducing, adding, and varying changes to the plot of the *Yakou Kanransha* novel and drama series.

#### **1. Plot Reduction**

There are 8 plot reductions that occur in the *Yakou Kanransha* drama series. The translated *Yakou Kanransha* novel shows an argument scene between Yoshiyuki and his girlfriend, Akari. The debate between the two was omitted in the drama series. Downsizing usually occurs because the filmmakers consider that the story contained in the novel does not need to be shown in the drama series (Eneste, 1991: 61). The scene on the argument between Yoshiyuki and Akari is shown less in the drama series than the novel version because it is not an important scene so there is no need to show the whole argument.

The process of reducing the plot also occurs in the story in the novel when Mayu silences Ayaka by cramming food and soil into her mouth. In the drama series in episode 7, the scene is omitted. This is usually due to the decision of the filmmakers who feel that the scene is not possible to visualize (Eneste, 1991: 62). The scene of cramming soil into Ayaka's mouth was omitted because it could be considered too violent or disturbing for the audience. The following is an excerpt of the story contained in the novel.

それらが床に飛び散るのを見て、さらに怒りが込み上げ、今度は土のかたまりを口に押し込み、両手で獣の口を塞いだ。

*Sorera ga yuka ni tobichiru no o mite, sarani ikari ga komiage, kondo wa tsuchi no katamari o kuchi ni oshikomi, ryōte de kemono no kuchi o fusaida.*

Seeing them splatter on the floor, she became even angrier, and this time she shoved a chunk of dirt into his mouth and covered the beast's mouth with both hands. (Kanae, 2010: 211)

Changes in reducing elements impact the efficiency of the drama series's time duration. Reducing scenes that are considered less essential can result in faster storytelling. This can be beneficial because it can speed up the storyline. Still, it also has the potential to make the audience feel rushed or miss important details (Eneste, 1991: 10). In addition, changes to the storyline that occur can also eliminate important details in the form of visualizations contained in the drama series.

## 2. Plot Addition

In the process of ecranization the *Yakou Kanransha* novel into the *Yakou Kanransha* drama series, 39 additions to the plot elements were found. The plot element is added in episode 1 of the *Yakou Kanransha* drama series. The plot is added in the form of a flashback before the murder occurred. In the initial scene of the *Yakou Kanransha* drama series, a flashback scene is shown 4 years before the Takahashi family murder occurred. The scene has been added to the drama series because the scene does not exist in the novel. The plot of the *Yakou Kanransha* novel only focuses on the time and the aftermath of the murder.

In the flashback scenes featured in the *Yakou Kanransha* drama series, many scenes show moments of closeness between the Endo family and the Takahashi family. The relationship between the two neighboring families is very well established, especially the friendship between Mayu and Junko. The novel version never shows the closeness between the Endo and Takahashi families. The story in the novel shows that they are just ordinary neighbors.

In addition, the process of adding scenes in the final episode of the *Yakou Kanransha* drama series was a *time-skip* two months after the murder. Although things have not fully recovered, the Takahashi family and the Endo family experienced improvements in their lives after two months had passed. In the *time-skip* scene, they are depicted living a better life and improving their relationship. Here is a snippet of the *time-skip* scene.

Fig 1. Hinako, Ayaka, and Shinji together



Source: *Yakou Kanransha* Drama Series episode 10, 00:31:30

Adding the *time-skip* scene at the end of the *Yakou Kanransha* drama series creates a different ending between the novel and the drama series. Scene additions are made because they are considered important from a filmic perspective (Eneste, 1991: 64), with the aim of filling gaps in the plot and strengthening the overall storyline. Although it does not exist in the novel version, the additional scenes are still related to the storyline.

The addition of scenes to a drama series can expand and develop the plot in more depth than in the original novel version. Additional scenes can help enrich the storyline by providing more information and *backstory*. In addition, the addition of scenes in novel ecranization can have both positive and negative impacts. Additions can be positive if they leave an interesting



impression on the audience, but it can be negative if they are considered to deviate from the core of the story and disrupt the essence of the original story.

### 3. Varied Changes in Plot

There are 15 varied changes that occur in the plot of the *Yakou Kanransha* novel adapted into the drama series. The changes in the plot of the novel into the *Yakou Kanransha* drama series occur in Junko's confession. In the novel, it is told that Junko admits from the beginning that she was the one who beat her husband to death. The following is an excerpt from the novel.

警察の取調べに、妻の淳子容疑者は「部屋にあった置物で、自分が夫を殴った」と供述。

*Keisatsu no torishirabe ni, tsuma no Junko yōgi-sha wa "heya ni atta okimono de, jibun ga otto o nagutta" to kyōjutsu.*

During police interrogation, the suspect's wife, Junko, stated, "I hit my husband with an ornament that was in the room." (Kanae, 2010: 36)

In the drama series version, it took a long time for Junko to admit that she was the perpetrator of her husband's murder. Junko finally admits this in episode 6 of the *Yakou Kanransha* drama series at 00:39:26 - 00:39:50. With the variations created by the director, the drama series *Yakou Kanransha* has a different impression from the novel version in the form of the tension created in the plot of the drama series before Junko's confession is revealed.

Changes in the adaptation of works from novels to drama series allow filmmakers to create different interpretations and imagery, as well as provide surprises or interesting *plot twists* for audiences familiar with the original work (Eneste, 1991: 73). Although various changes were made to create a different feel, the drama series *Yakou Kanransha* retains the core of the original story. The varied changes may also affect the audience's response to both works. If the adaptation does not retain elements of the original work, it may disappoint and affect its popularity. However, if the changes are done well and the story's core is maintained, it can attract new fans and positively impact the adapted work.

### **The Ecranization Process of *Yakou Kanransha* Novel Characters**

The *Yakou Kanransha* novel and drama series also experienced some changes in character or characterization elements. The following is the process of ecranization, which involves reducing, adding, and varying changes to the characters in the *Yakou Kanransha* novel and drama series.

#### 1. Character Reduction

There are 3 processes of character reduction or removal that occur in the *Yakou Kanransha* drama series. The three characters who experienced reduction were the elimination of a character from Ayumi's family, Hinako's friend. In the novel, there is a character named Hiro, who is Ayumi's younger brother. Below is an excerpt from the novel that proves the existence of a character named Hiro.

『そういう問題じゃないの。ヒロくんは今、成長期だっていつも言ってるでしょ。ママはあんたたちに一番いい献立を毎日考えてあげてるのよ』

階下から響く声に、鈴木歩美が眉をひそめる。

*“Sōiu mondai janai no. Hirokun wa ima, seichō-ki datte itsumo itterudesho. Mama wa anta-tachi ni ichiban ī kondate o mainichi kangaete ageteru no yo”*

*Kaika kara hibiku koe ni, Suzuki Ayumi ga mayu o hisomeru.*

"That's not the point. Hiro-kun is growing up now. Mama has thought of the best menu for you every day, you know."

Suzuki Ayumi frowned at the sound that echoed from downstairs. (Kanae, 2010: 43)

In addition to Hiro's character being omitted in the drama series version of *Yakou Kanransha*, Ayumi's father and mother are also omitted in the novel. The author presents Ayumi's parents in the following excerpt from the *Yakou Kanransha* novel.

家族全員が起きて、心配そうに比奈子を見ていた。

「あたし、一緒に病院行こうか？」歩美が言った。

「子どもたちだけで行くなんて、わたしも行くわ」歩美の母が言った。

「女ばかりで行っても、不安だろうし、ぼくも行くよ」歩美の父が言った。

*Kazoku zen'in ga okite, shinpai-sō ni Hinako o mite ita.*

*“Atashi, issho ni byōin ikou ka?” Ayumi ga itta.*

*“Kodomo-tachi dake de iku nante, watashi mo iku wa” Ayumi no haha ga itta.*

*“On'na bakaride itte mo, fuandaroushi, boku mo iku yo” Ayumi no chichi ga itta.*

Ayumi's entire family was already awake, looking at Hinako with worry.

"Do you want me to go to the hospital with you?" asked Ayumi.

"It can't be just the kids going. I'm going too," Ayumi's mother said.

"I'm worried about going without a man, so I'll go too," said her father.

(Kanae, 2010: 43)

These quotes show that characters like Hiro and Ayumi's parents were omitted in the drama series version of *Yakou Kanransha*. However, the reduction of these characters does not interfere with the overall story. The reduction of these characters is related to the plot changes in the *Yakou Kanransha* drama series when Hinako stays at her friend's house on the night of the murder.

## 2. Character Addition

There are 9 character additions that occur in the process of novel ecranization in the *Yakou Kanransha* drama series. The process of adding characters in the *Yakou Kanransha* drama

series is the appearance of Hinako's friends. In the *Yakou Kanransha* novel, it is mentioned that Hinako's friend is only Ayumi. However, the drama series version brings up 2 other characters, namely Risa and Yukari, who become Hinako's friends. The appearance of Hinako's other two friends is visualized through the scene when Hinako comes out of the convenience store with her three friends. The following is an image of a cut scene in the drama series that shows the presence of additional characters.

Fig 2. Hinako with her three friends



Source: *Yakou Kanransha* Drama Series episode 3, 00:19:55

The addition of characters in the *Yakou Kanransha* drama series is in line with Eneste's opinion (1991: 61), which states that filmmakers make additions for filmic reasons that are considered important. The addition of this character is related to the addition of scenes in the drama series, and it also gives the drama series its own color and increases the visual appeal of the story (Eneste, 1991: 73).

### 3. Varied Changes in Character

There are 8 variations of changes in the character elements in the *Yakou Kanransha* drama series. The changes occur in the detective characters in the novel and drama series *Yakou Kanransha*. In the novel, there are two detectives named Yokoyama and Fujikawa. In the drama series, the name of the detective Yokoyama is changed to Yuki. The following is an excerpt from the novel.

制服姿の警察官ではなく、県警の刑事だという、スーツ姿の男が二人立っている。年配の方が横山、若い方が藤川と名乗った。

*Seifuku sugata no keisatsukan dewanaku, kenkei no keijida to iu, sūtsu sugata no otoko ga futari tatte iru. Nenpai no kata ga Yokoyama, wakai kata ga Fujikawa to nanotta.*

Two men in suits are standing there, not uniformed policemen but prefectural police detectives. The older one introduces himself as Yokoyama, and the younger one as Fujikawa. (Kanae, 2010: 29)



In the *Yakou Kanransha* drama series in episode 2 minutes 00:43:40 - 00:43:50, a scene is shown when Detective Yuki introduces himself when visiting the Endo family home. Detective Yuki is a detective character who handles the Takahashi family murder case and has an important role in the storyline of the *Yakou Kanransha* drama series.

The changes made to the characters are interrelated with the changes made to the storyline in the drama series. Changes in character elements can give the drama series its own color and can also develop characters in more depth than those in the original novel version.

### ***The Ecranization Process of Yakou Kanransha Novel Setting***

During the process of ekranization, there are changes in intrinsic elements including the setting. This includes subtracting, adding, and changing the setting in the drama series from the original novel. The setting includes time, place, and situation in a narrative work or audiovisual work. The following are the setting changes in the process of novel ekranization into the *Yakou Kanransha* drama series.

#### ***1. Setting Reduction***

There is only one reduction or omission in setting that occurs in the *Yakou Kanransha* drama series. The omitted setting of place is the bus station. The bus station that described in the novel does not appear in the drama series version. This is related to the decision to change the plot variation made by the director, who changed the story when Hinako was waiting at the bus station by showing a visualization of when Hinako was already on a bus trip. With the visualization of the scene, the bus terminal setting does not appear in the drama series. The depiction of the bus terminal setting can be seen in the following excerpt from the *Yakou Kanransha* novel.

ひばりヶ丘からの坂道を下りきった海岸通り沿いにある、高速バスセンターの待合室には高橋比奈子を含め七名が、三席ずつが向き合う形で並んだビニールシートのソファに間隔をあけて座っている。

*Hibarigaoka kara no sakamichi o orikitta kaigandōri-zoi ni aru, kōsoku basusentā no machiaishitsu ni wa Takahashi Hinako o fukume nana-meī ga, san-seki zutsu ga mukiau katashi de naranda binīrushīto no sofa ni kankaku o akete suwatte iru.*

Seven people, including Takahashi Hinako, were sitting in the waiting room of an express bus terminal. The terminal was on a road along the coast, located right at the base of Hibari Hill. They sat face to face, spaced apart, on vinyl-covered sofas. (Kanae, 2010: 128)

#### ***2. Setting Addition***

There are 8 additional settings in the *Yakou Kanransha* drama series. In the drama series, there is an additional setting that has a big role in the storyline because many scenes take place there. The setting is *Wangan Shopping Town*. The addition of the setting in the *Yakou Kanransha drama series* occurs when Mayu gets a *freemail* from Junko to meet on the ground floor of *Wangan Shopping Town*.

Besides being the meeting place between Mayu and Junko, *Wangan Shopping Town* is also where Junko and Shinji met after the murder incident. In addition, it is also the place

where the police secured Junko. These additions can be seen in the following image from one of the drama series' cut scenes.

The additions to the setting contained in the *Yakou Kanransha* drama series are related to the addition of the plot in the drama series. The addition of the setting can strengthen the plot of the story, which has an additional scene.

Fig 3. Mayu and Junko meet at *Wangan Shopping Town*



Source: *Yakou Kanransha* Drama Series episode 6, 00:33:22

### 3. Varied Changes in Setting

In the process of varied changes in the *Yakou Kanransha* novel into the drama series, there were 6 variations in the setting element. There is a variation of setting changes that occur when Yoshiyuki, Hinako, and Shinji meet again. The novel version depicts that the three of them meet again at the bus station, while the drama series version shows that the three of them meet again when Yoshiyuki and Hinako return to their house. The scene in the drama series shows Yoshiyuki and Hinako finding Shinji cowering behind the closet in his room. The change can be seen through the following novel excerpt and drama series scene snippet.

ロータリーに停まった青いバスから降りてくる客たちの中に、良幸の姿があった。

*Rōtarī ni tomatta aoi basu kara oritekuru kyaku-tachi no naka ni, Yoshiyuki no sugata ga atta.*

Yoshiyuki was among the passengers getting off the blue bus that stopped at the rotary. (Kanae, 2010: 138)

Fig 4. Yoshiyuki and Hinako find Shinji in the room



Source: *Yakou Kanransha Drama Series episode 8, 00:12:50*

The drama series shows that there are various changes in the setting of the novel version and the drama series version. Based on the novel excerpt, it is mentioned that Hinako and Shinji saw Yoshiyuki getting off the blue bus at the bus station roundabout. In the drama series, Yoshiyuki and Hinako find Shinji in his room. The change in the setting between the three meetings is related to the plot in the drama series, which omits the part where Hinako and Shinji meet Yoshiyuki at the bus station.

The process of ecranization that occurs in the setting elements of the *Yakou Kanransha* novel into the drama series version is interrelated with changes in the plot elements. The changes in the form of reducing, adding, and varying changes in the process of setting ecranization can help adjust the story to better fit the format of the adapted work.

The process of ecranization from a novel into a drama series involves many changes to adapt to the differences in the format of the two works and the needs of the audience. Based on what has been described, the process of ecranization from the novel into the *Yakou Kanransha* drama series causes various changes to the story, including reducing, adding scenes, and varying changes. These changes can affect the storyline, characters or characterizations, and setting.

In addition to having an impact on changes in the story, the ecranization process also has an impact on the audience of the novel and the *Yakou Kanransha* drama series. The impact of the ecranization process on the novel into the *Yakou Kanransha* drama series can be seen from the reviews of the viewers of the two works. Here are some reviews found on the official page of the *Yakou Kanransha drama series*.

ドラマの影響を受けて原作を買いましたがドラマとは少し違うところがありました。でもドラマとも原作もすごくおもしろかったです。

*Dorama no eikyō o ukete gensaku o kaimashitaga drama to wa sukoshi chigau tokoro ga arimashita. Demo drama tomo gensaku mo sugoku omoshirokattadesu.*

"I bought the original work because I was influenced by the drama, but it was a little different from the drama. Nevertheless, the original story is very interesting as well as the drama."

([https://www.tbs.co.jp/yakoukanransya/msg/log\\_001.html](https://www.tbs.co.jp/yakoukanransya/msg/log_001.html))

だんだん物語が進んでいくにつれこのドラマの魅力に惹かれてきました。原作には無いシーンもこれまたこのドラマの魅力だと思いました。

*Dandan monogatari ga susunde iku ni tsure kono dorama no miryoku ni hikarete kimashita. Gensaku ni wa nai shīn mo kore mata kono dorama no miryokuda to omoimashita.*

"As the story gradually developed, I was drawn to the drama. I think that the scenes that were not in the original story are also the charm of this drama."  
([https://www.tbs.co.jp/yakoukanransya/msg/log\\_008.html](https://www.tbs.co.jp/yakoukanransya/msg/log_008.html)).

初めは原作とかなり設定が違っていて驚きましたが、徐々に原作の意図をこういう形で表現しているのか、という感動に変わっていききました。久々に、地上波で良い連ドラが観られました。ありがとうございました。

*Hajime wa gensaku to kanari settei ga chigatte ite odorokimashitaga, jojoni gensaku no ito o kōiu katachi de hyōgen shite iru no ka, to iu kandō ni kawatte ikimashita. Hisabisa ni, chijōha de yoi ren dora ga mi raremashita. Arigatōgozaimashita.*

"At first, I was surprised that the setting was so different from the original story. But gradually, I was touched by the fact that the original story's intention was expressed in this way. It's been a long time since I've seen a good drama series on terrestrial television. Thank you very much."  
([https://www.tbs.co.jp/yakoukanransya/msg/log\\_008.html](https://www.tbs.co.jp/yakoukanransya/msg/log_008.html))

From these reviews, there is one viewer who is interested in reading the novel after watching the drama series. This shows that the visualization presented in the drama series has affected in attracting their interest to explore more of the original story. These reviews also show that despite the changes that have occurred in the novel and the drama series, both are still considered interesting and have their own charm. This illustrates that the process of ecranization that occurred in the *Yakou Kanransha* novel produced a positive impact.

## Conclusion

Based on the results of research and discussion regarding the ecranization process from the novel into the *Yakou Kanransha* drama series on the elements of plot, character, and setting as well as the impact resulting from the ecranization process, the following conclusions can be drawn.

The ecranization process of the *Yakou Kanransha* novel into the *Yakou Kanransha* drama series results in changes in the story structure in the form of reduction, addition, and varied changes involving several story elements, such as plot, character, and setting.

The ecranization process of *Yakou Kanransha* novel on the plot element results in 8 plot reductions, 39 plot additions, and 15 varied plot changes. Plot reduction is done on parts of the story that are considered less essential or difficult to visualize in the drama series. The

addition of the plot is done to fill the gaps in the storyline, but still maintain the essence of the original story. Varied changes are made to create a different impression between the novel version and the drama series.

The ecranization process of the *Yakou Kanransha* novel in the character element results in 3 character reductions, 9 character additions, and 8 varied character changes. Reducing and adding to the character element is done because it is interrelated with changes that occur in the plot element. Varied changes in character elements are made to create their own color in the adaptation work and make the visualization of the story more interesting.

The ecranization process of *Yakou Kanransha* novel in the setting element results in 1 reduction, 8 additions, and 6 changes in setting variations. The ecranization process on setting's reducing, adding, and changing variations is related to the plot changes in the *Yakou Kanransha* drama series. This is done to adjust the setting in the story to fit the format of the drama series better.

The ecranization process impacted the changes in the story, as well as the audience's satisfaction with the drama series. The ecranization process of the *Yakou Kanransha* novel produced a positive impact. This can be seen from the audience's reviews of the two works which gave positive responses about the interesting stories and interest in buying the original work.

## References

- Amandha, H. R. Y. (2018). *Ekranisasi Novel Kimi no Suizou wo Tabetai Karya Sumino Yoru ke Film Karya Tsukikawa Shou*. (Bachelor Thesis, Universitas Andalas).
- AsianWiki. (2015). *Ferris Wheel at Night*. Accessed on November 24, 2023, from [https://asianwiki.com/Ferris\\_Wheel\\_at\\_Night](https://asianwiki.com/Ferris_Wheel_at_Night)
- Citraria. (2021). *Ekranisasi Novel ke dalam Film Matt and Mou Karya Wulanfadi: Sebuah Kajian Sastra Bandingan*. (Bachelor Thesis, Universitas Muhammadiyah Mataram).
- Dari, T. W. (2023). *Ekranisasi Novel Pachinko ke dalam Drama Korea Pachinko*. (Bachelor Thesis, Universitas Nasional).
- Doramaindo. (2018). *Yakou Kanransha*. <https://midori.doramaindo.ai/series/yakou-kanransha>
- Eneste, P. (1991). *Novel dan Film*. Jakarta: Nusa Indah.
- Fiantika, F. R., et al. (2022). *Metodologi Penelitian Kualitatif*. Padang: PT. Global Eksekutif Teknologi.
- Gemtou, E. (2014). *Exploring The Possibilities of Postdramatic Theater as Educational Means*. *International Journal of Education & The Arts*, 15(12), 1-16.
- Hermawan, D., and Shandi. (2019). *Pemanfaatan Hasil Analisis Novel Seruni Karya Almas Sufeeya Sebagai Bahan Ajar Sastra di SMA*. *Journal of Indonesian Language, Literature, and Teaching*, 12(1), 11-20.
- Kanae, M. (2021). *Ferris Wheel at Night*. (Setiawan, A., Translator). Ponorogo: Haru Publisher.
- Kanae, M. (2010). *Yakou Kanransha* [Kobo Version]. Tokyo: Kabushiki Gaisha Futabasha. [kobo.com/jp/en/ebook/nyOu60McvDyDFP-Chqu5fw](http://kobo.com/jp/en/ebook/nyOu60McvDyDFP-Chqu5fw)
- Klarer, M. (1998). *An Introduction to Literary Studies*. London: Routledge.
- Muslima, H., Febrianty, F., & Haryanti, P. (2021). *Ekranisasi Novel Ankoku Joshi Karya Akiyoshi Rikako ke Live Action*. *Journal of Language, Literature, and Culture*, 1(2), 165-172.



- Nurgiyantoro, B. (2010). *Theory of Fiction Studies*. Yogyakarta: Gadjah Mada University Press.
- Sujana, A., & Hartati, D. (2022). *Kajian Ekranisasi Novel dan Film Balada Sepasang Kekasih Gila*. *Journal of Language and Literature*, 10(3), 248-259.
- TBS Television. (2013). Messages. Accessed on March 22, 2024, from <https://www.tbs.co.jp/yakoukanransya/msg/>
- Widayati, S. (2020). *Buku Ajar Kajian Prosa Fiksi*. Baubau: LPPM Universitas Muhammadiyah Buton Press.
- Widhayani, A., et al. (2018). *From Novel to Film Dilan 1990: An Ecranization Study*. *Journal of Humanus*, 17(2), 188-201.