

Research Article

The Ecranization of Shichiri Nakayama's Novel *Seiren no Zange*

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Abstract

This research aims to explain the ekranization process in *Seiren no Zange* novel by Shichiri Nakayama into *Seiren no Zange* drama series, as well as to analyze the impact of the ekranization process, which includes aspects of reduction, addition, and various changes to the story structure in plot, characters, and setting elements. The descriptive qualitative method used in this research is assisted by a structural approach. This research analysis uses the theory of ekranization. Ecranization is a form of transitioning a novel into an audiovisual display as a form of positive response or reaction to a literary work. The data collection regarding this research has been done through literature study and data sources from novels and drama series. Overall, based on the data that have been collected, this ekranization process resulted in 27 reductions, 77 additions, and 25 varied changes. According to the reviews of the drama series, the ekranization process has many negative impacts, although there are also positive impacts on the work.

Keywords: Ecranization; *Seiren no Zange*; Drama; Novel; Literature

1. Introduction

Literature is a result of the creation of a work of art that focuses on humans and their lives. Literature has a role as a representation of works of art that are used to channel human desires. Sumardjo and Saini (1997: 3-4) state that literature is a manifestation of human personal expression that contains various aspects of experience, thought, feelings, ideas, spirit, and beliefs. Works of art created from the results of human personal expression in the form of elements of human thought are poured into literary works known as literary works.

Literary works result from the realization of the author's ideas, which can be fictional. Sugihastuti (2007: 81-82) states that literary works are considered a means used by authors to communicate their ideas and experiences. Literary works can be divided into three types: prose,

poetry, and drama. Prose is a literary work that contains a narrative, which can be a process of the author's imagination or social events that influence the author to create a literary work. One of the literary works that fall into this type of prose is the novel. A novel is one part of a literary work in which there are characters, and each character can change according to the series of stories and conflicts that exist.

Supporting elements in novels are commonly known as intrinsic and extrinsic elements. Intrinsic elements refer to the elements that form the structure of a literary work from within the work itself (Nurgiyantoro, 2010: 23). The balanced combination of these intrinsic elements gives the novel an appeal and makes it more interesting for readers. The reader's interest as a connoisseur of literary works can provide a positive response or response to literary works.

One of the positive responses or reactions to literary works is by reproducing the work as a form of deep reader acceptance of the literary work concerned. The reproduction of literary works can be poured into mediums such as comics, movies, drama series, and so on. A literary work that is transferred is called an ecranization. According to Eneste (1991:60), ecranization is a process of translating a novel into audio-visual form. The process of ecranization of a novel into a film or drama causes a process to occur. The process of ecranization in question is the process of reduction, adding, and varying changes to literary works. This is what distinguishes between a written work and an audio-visual work. The differences shown can be intentional, unintentional, or far exceed the original work. The existence of an adaptation or transformation of a literary work has an impact on changes to the transformed literary work. Cristo (2008:12) states impact as something that can happen as a result of something done, impact can be positive, negative, or an influence that causes good or bad consequences. The existence of an adaptation or transformation of a literary work has an impact on changes to the transformed literary work. Cristo (2008:12) states impact as something that can occur as a result of something done, impact can be positive, negative, or an influence that causes good or bad consequences.

The impact that can be felt by the novelist is a sense of dissatisfaction if the novel gets an ecranization process. Eneste (1991:67) states that the possibility of the author's disappointment can be caused by several possibilities, such as the core or mandate cannot be conveyed and the cutting of certain parts of the novel that makes the movie or drama series not as complete as the novel. This can happen because of the presence of mixed ideas or thoughts from other people in the literary work that has been transformed.

In this research, the author chose the *Seiren no Zange* novel by Shichiri Nakayama which was published in Japan since 2016, then the Indonesian translation version was published in Indonesia by PT Gramedia in 2023. In Japan, the *Seiren no Zange* novel has been adapted into a drama series with a total of 4 episodes in 2020. The novel tells the story of Takami Asakura's journey as a reporter who faces the bitterness of the journalistic world. Takami Asakura and Taichi Satoya want to pursue a scoop (news rating) to revive their news program by covering a kidnapping case that has just been released by the Tokyo metropolitan police. The kidnapping happened to a middle-class family, and the victim was a high school student named Ayaka Higashira. One by one, the facts come to light, leaving Takami with a sense of self-doubt as she investigates the case.

The process of ecranization in the *Seiren no Zange* novel causes differences in story structure between the novel and the drama series, which impact the satisfaction of the audience of both works. The existence of such changes makes the author interested in conducting research, which includes reduction, adding, and varied changes assisted by a structural approach in the *Seiren no Zange* novel and the drama series with the same title.

Based on the observations, the author did not find any research that used the *Seiren no Zange* novel as the research object. However, several previous studies use similar analyses, namely, using a structural approach. The first research was conducted by Nabila Huda (2020) Riau Islamic University, with the title "Ekranisasi Novel *Surga yang Tak Dirindukan* Karya Asma Nadia ke dalam Film *Surga yang Tak Dirindukan*" Director Kuntz Agus". The research resulted in 61 aspects of reduction setting elements, events and characters; 36 aspects of adding setting elements, events and, characters; and 25 elements of varying changes in

setting elements, events and, characters. The second research was conducted by Nur Fitriani (2016) Brawijaya University, with the title "Ekranisasi Novel *Kaze no Uta wo Kike* Karya Haruki Murakami ke dalam Film *Kaze no Uta wo Kike* Karya Ohmori Kazuki". In this study, a plot does not exist due to duration demands, story differences, additional conflicts, and, scene reductions. The third research was conducted by Nurlita Aulia (2022) Muhammadiyah University of North Sumatra, with the title "Ekranisasi Novel *Antologi Rasa* Karya Ika Natassa ke dalam Film *Antologi Rasa* Sutradara Risal Mantovani". In this study, there were changes in plot, setting, and character due to aspects of shrinkage, addition, and varied changes. The next research was conducted by Abdul Aziz (2018) Brawijaya University, titled "Ekranisasi Novel *Athira* ke dalam Film *Athira* Karya Alberthtiene Endah". The study used comparative theory to analyze data reduction, data presentation and conclusion drawing in the form of the occurrence of the ecranization process in the novel and film *Athirah*. The next research was conducted by Nur Isra (2017), University of Muhammadiyah Makassar, with the title "Ekranisasi Novel ke dalam Film *99 Cahaya di Langit Eropa* Karya Hanum Salsabiela Rais dan Rangga Almahendra". The research resulted in the existence of an ecranization process that occurred in the elements of plot, character and setting, namely the existence of aspects of reduction, aspects of addition and aspects of varying changes. The next research was conducted by Lukluun Nisak (2023) Sultas Agung Islamic University, titled "Ekranisasi Novel *KKN Desa Penari* karya Simpleman ke dalam Film Karya Awi Suryadi". The research resulted in 41 reductions, 13 additions, and 25 varied changes.

From the search results, the author did not find any research and discussion of the ecranization of the *Seiren no Zange* novel by Shichiri Nakayama. In addition,

the results of these previous studies are different from the research that the author will conduct. The purpose of this study is to find out how the process of ecranization that exists in the drama series and the impact that occurs from the process. The approach used in this research is structural. The author uses this method to further examine the elements of ecranization in the *Seiren no Zange* novel, which was adapted into a drama series. This research focuses on plot, character, and setting elements in the *Seiren no Zange* novel and drama series.

2. Methods

By using descriptive qualitative methods, the author collects data and analyzes the data in detail. This is in line with Ratna's (2015:46) opinion that a qualitative approach refers to a method that fully utilizes interpretive techniques by revealing it in the form of a thorough description. The data obtained is then analysed to explain the process of ecranization and how the impact of the results of the ecranization on *Seiren no Zange* novel by Shichiri Nakayama on *Seiren no Zange* drama series.

The approach that the author use in this research is a structural approach. According to Wellek (1989: 43), the structural approach in analysing literary works refers to a scientific method that emphasizes objectivity, certainty, and non-involvement. The author's purpose in using this approach is to further examine the elements of ecranization in *Seiren no Zange* novel adapted into a drama series. This research focuses on the elements of plot, character, and setting in *Seiren no Zange* novel and drama series, so the author uses a structural approach to understand the relationship between elements and describe the change process due to adaptation.

3. Result and Discussion

Table 1 The Results of the Ecranization

Structure	Aspects of Change		
	Reduction	Additions	Variation changes
Plot	23	67	15
Character	4	2	4
Setting	-	8	6
Total	27	77	25

a. The Process of Ecranization Reduction Process

Based on the observation, there are 23 plot elements in *Seiren no Zange* novel, which are omitted in the drama series version of *Seiren no Zange*. In this part of the analysis, two examples of plot elements that represent the omitted events in *Seiren no Zange* drama series are discussed.

The first plot element is at the beginning of the novel when a meeting is announced by the head of Minoshima's news department that Teito TV has just received a reprimand from the ethics examination committee regarding one of the contents on the *Afternoon Japan* program that has caused controversy. In this section, Takami Asakura and Taichi Satoya are seen attending the meeting. Satoya, who was overcome with emotion, whispered to Takami. This can be seen in the following quote.

「どうせ糾弾するなら個人名を挙げてください」
多香美の真後ろで里谷太一が小声で呟く。(中山, 2016:6).

'Dōse kyūdan surunara kojīn-meī o agete kure' Takami no maushiro de Satoya Taichi ga kogoe de tsubuyaku.

"If you want to blame, just mention the person's name directly," whispered Taichi Satoya who was sitting right behind Takami.

The above excerpt from the novel does not appear in the drama series. The drama series version only shows the announcement meeting conducted by the head of the Minoshima news department, and there is no Taichi Satoya in the meeting. The reduction was done to focus on the situation of the announcement meeting without showing additional scenes that were deemed unnecessary.

The second plot element is the events after the announcement meeting. Takami felt gloomy when she returned to the social affairs room, unlike Satoya's passionate emotions. This can be seen in the following quote:

多香美たちが社会部フロアに戻っても沈鬱な空気は継続した。里谷は自分のデスクに両足を乗せると「けったくそ悪い」(中山, 2016:7).

Takami-tachi ga shakai-bu furoa ni modotte mo chin'utsuna kūki wa keizoku shita. Satoya wa jibun no desuku ni ryōashi o noseru to 'Kettakuso warui'.

The gloomy atmosphere was still there when Takami and his colleagues returned to the Social Affairs room. Satoya returned to his seat, put his feet up on the table, and immediately cursed, "You bastard."

In the excerpt above, Satoya is seen feeling upset to the point of swearing in the social affairs room, which is not shown in the drama series. In the drama series, Satoya does not feel emotional and just enters the social affairs room and meets Takami when the meeting ends. This can happen because Satoya's characterization in the drama series is different from the characterization in the novel. In the drama series, Satoya looks more relaxed and unemotional.

The impact that occurs due to the reduction of the plot element makes the drama series version of *Seiren no Zange* less likely to show certain scenes or events

related to the interaction between characters. In addition, the shrinkage in the plot of the drama series also occurs in the flow towards the climax, which is not shown thoroughly. Takami's character was brutally attacked by Nobuhiro due to evidence that Nobuhiro was the mastermind of Ayaka's murder found by Takami, which made Nobuhiro furious. Nobuhiro, who was overcome with emotion, then smothered Takami's mouth and then hit Takami's head on the floor. Seemingly unsatisfied, Nobuhiro again stuffs a dirty towel with oil stains into Takami's mouth and ties Takami's neck with iron wire.

The process of reduction of the plot element focuses on the things to be conveyed in the drama series. In addition, the reduction is made to reduce some events that are considered too explicit and difficult to visualize (Eneste 1990:62). The events when Nobuhiro brutally assaulted Takami were considered too explicit for the audience. In the drama series, the scene is shown only when Nobuhiro chokes Takami.

Addition Process

Based on the observation, there are 67 events in *Seiren no Zange* drama series, which do not exist in the novel. In this analysis section, 4 examples of additions to the plot elements that represent events added to the *Seiren no Zange* drama series are discussed.

The first addition to the plot element is found at the beginning of the drama series. The reporter from Japan TV, Mishima Nanako, is covering in front of the Teito TV building for a press conference meeting held by Teito TV. This can be seen in the following snippet of the drama series.



Figure 1. Coverage by Mishima Nanako
Source: *Seiren no Zange* drama series
episode 1 minute 00:06

The second addition to the plot occurs when the announcement meeting is about to end. In the drama series, there is a scene where the head of the news department appoints Hyoudou to be the new Teito TV news bureau member. This can be seen in the following snippet of the drama series.



Figure 2. Hyoudou appointed as a member of
the news bureau
Source: *Seiren no Zange* drama series
episode 1 minute 01:08

The third process of adding the plot is when Detective Kudou, Akigawa, and other police officers go to the Higashira family home to investigate the kidnapping of Ayaka Higashira. Detective Kudou is standing guard and monitoring the surroundings. This can be seen in the following snippet of the drama series.



Figure 3. Police officers at the Higashira
family home
Source: *Seiren no Zange* drama series episode
1 minute 03:33

The next addition to the plot is an interview conducted by Mishima with Ayaka Higashira's parents. The interview was broadcast on the Japan TV channel.

This can be seen in the following snippet of the drama series.



Figure 4. Interview conducted by Mishima Nanako

Source: *Seiren no Zange* drama series episode 1 minute 18:11

The additions that occur are due to the addition of conflicts and scenes in the drama series. The impact that occurs due to the process of adding to the plot elements makes *Seiren no Zange* drama series have several additional conflicts and scenes that cause the plot in the drama series to seem slower in achieving conflict resolution. Although there are some additions to the plot, *Seiren no Zange* drama series has a clear and structured plot.

Varied Change Process

Based on the observation results, the category of varied change processes in the plot element amounted to 15 parts. These are the plot parts of the novel that are varied in the drama series. In this part of the analysis, two examples of varied changes in plot elements that represent the events varied in the *Seiren no Zange* drama series are discussed.

The change process varies from the first plot when Satoya pulls Takami's arm to go to the smoking area. Satoya then takes out a cigarette and lights it. In the drama series, when Satoya talks to Takami, Satoya takes out chewing gum and eats it. This can be seen in the following novel excerpt.

里谷は胸のポケットからラークを一本取り出して火を点ける。

Satoya wa mune no poketto kara rāku o ippon toridashite hi o tsukeru (中山 2016:15).

Satoya took out a Lark cigarette from his shirt pocket and lit it.

In the drama series version, Satoya is seen sitting on a table and talking to Takami, chewing gum in the social affairs room. In this section, the process of changing plot elements is also related to changes in setting elements. This change is because smoking is not allowed in the office. This can be seen in the following snippet of the drama series.



Figure 5. Satoya eating gum

Source: *Seiren no Zange* drama series episode 1 minute 02:45

The second plot variation occurs during the press conference held by the Tokyo Metropolitan Police. In the novel, Hyoudou is aware of the press conference, so he immediately tells Takami and Satoya to attend the release of the press agreement held at the metropolitan police. This is evidenced in the following quote.

「事件ですか」
「誘拐だ」(中山, 2016:18).
`Jikendesu ka'
`Yūkaida'
"Was it an accident, sir?"
"Abduction."

In the drama series version, Satoya received information about the press conference held by the metropolitan police over the phone. This can be seen in the following snippet from the drama series.



Figure 6. Satoya gets press approval information

Source: *Seiren no Zange* drama series episode 1 minute 02:56

The varied changes are due to adjustments to the atmosphere of the drama series, which seems to have been deliberately made less suspenseful than the drama series version. The impact that occurs due to the process of varying changes in the plot elements makes some scenes in *Seiren no Zange* drama series seem less suspenseful. This is in line with the reviews of *Seiren no Zange* drama series audience on the *filmmarks.com* website.

ちょっとミステリー部分が定定番な結末だったなあ～報道の裏側をもっとメインに押し出した方が面白そう。シリーズ化とかするのかな？シリーズとしてまたドラマになるんだったら面白いと思うけど、ここで終わっちゃったら物足りない感じ。後、俳優もちょっと弱めだったな。

"The mystery part of the movie has a slightly standard ending. It would have been more interesting if the backstage of the press had been pushed forward more. Will this be made into a series or something? I think it would be interesting if it became a drama series again, but if it ends with this, it won't be enough. Also, the actors are a bit weak." (<https://filmmarks.com/dramas/9427/13352/reviews/5804647>)

This is inversely proportional to the tense atmosphere presented in the novel, which can be seen in the reader reviews of *Seiren no Zange* on the *bookmeter.com* website.

臨場感がありテンポ良くストーリー展開するので一気に読んでしまった。もう少し突っ込んで欲しいところあったが、面白かった。今の時代を映し出している感じがリアルで怖い。

"I read it in one go because it had a sense of realism, and the story unfolded at a good pace. There were some parts that I wish could have been explored further, but it was interesting. It feels real and scary because it reflects the present time." (<https://bookmeter.com/books/16195870>)

In line with Eneste's statement, which suggests a move from written media to audiovisual media forms that can cause some changes without changing the message to be conveyed (Eneste, 1990: 66).

b. The Ecranization Process of Characters and Characterizations Reduction Process

Based on the observation results, there are 4 parts that fall into the category of the process of reduction of the character element omitted in the drama series version. In this part of the analysis, two examples of the process of character omission in the drama series are discussed.

The first character element reduction is at the beginning of the novel when Sumita's character as a program producer does not appear in *Seiren no Zange* drama series. This can be seen in the following excerpt from the novel.

確かに番組プロデューサーの住田と兵頭ディレクターの顔は見当たらない。(中山, 2016:7).

Tashika ni bangumi purodyūsā no Sumita to Hyōdō direktā no kao wa miatarana i.

Sure enough, he couldn't find the faces of the program's producer, Sumita, or its director, Hyoudou, anywhere.

The second process of character reduction is during the investigation conducted at Ayaka Higashira's school. In the novel, Takami and Satoya visit Ayaka's school together to get interviews with the school or the students. This can be seen in the following quote.

それを合図に多香美と里谷は校門に急ぐ。(中山, 2016:96).

Sore o aizu ni Takami to Satoya wa kōmon ni isogu.

Immediately, Satoya and Takami rushed to the school gate.

Whereas in the drama series version, the investigation into Ayaka's school was carried out by Takami herself without Satoya. This is evidenced in the following snippet of the drama series.



Figure 7. Takami's visit to Ayaka's school
Source: *Seiren no Zange* drama series episode 1 minute 29:48

The impact that occurs due to the reduction of the character elements in certain events makes the interactions that occur between the two main characters, Takami Asakura and Taichi Satoya, not as much as in the novel version. In the novel, Takami Asakura and Taichi Satoya always conduct investigations together. Due to the reduction of Taichi Satoya's character in

several events, the interaction with Takami Asakura is less, and he does not look like a working partner. The reduction process that occurs can be caused because, in the novel, it is described that Satoya is actively investigating together with Takami, but in the drama series version, from the beginning, Satoya is shown as a reporter who focuses on working in the office. This can happen because the drama series focuses more on Takami's character, so Satoya's appearance is reduced.

Addition Process

The character element's addition process amounted to 2 parts. These parts are of the characters featured in the drama series but not in the novel.

The first addition to the character element is the presence of Mishima Nanako, who acts as a reporter for Japan TV. This can be seen in the following snippet of the drama series.



Figure 8. Addition of the character Mishima Nanako
Source: *Seiren no Zange* drama series episode 1 minute 18:09

The second addition to the character element is the presence of Akigawa, who acts as Kudou's partner in the investigation. This can be seen in the following snippet of the drama series.



Figure 9. Addition of Akigawa's character

Source: *Seiren no Zange* drama series episode
1 minute 08:38

The additions to the character elements in the drama series are related to the additions to the plot elements. The impact that occurs due to the addition of the character element makes the drama series version of *Seiren no Zange* get additional conflict, namely the spread of Takami Asakura's past through articles that occur due to cooperation between Hyoudou and Mishima. As a result of the additional conflict, other elements such as plot and setting also increase to resolve the additional conflict.

Varied Change Process

Based on the observation results, the category of change process varies in the elements of character and characterization, totalling 4 parts. These parts are the character and characterization parts of the novel that are modified in the drama series. In this part of the analysis, two examples of the change process in character and characterization in *Seiren no Zange* drama series are discussed.

The first change process in the characters and characterizations is in the character of Taichi Satoya. In the novel, Satoya is described as a character full of ambition and emotions. This can be seen in the following quote.

反骨精神剥き出しの里谷も、さすがに本人を前にして悪態を吐けるはず口だからこそ周囲からぎりぎり許容されている。また、正当な理由で吐き出される悪口だからこそ周囲からぎりぎり許容されている。(中山, 2016:7).

Hankotsu seishin mukidashi no Satoya mo, sasuga ni hon'nin o mae ni shite akutai o hakeru hazu ga nai. Mata, seitōnariyū de hakidasareru waruguchidakara koso shūi kara girigiri kyoyō sarete iru

Satoya, who is openly rebellious, is barely tolerated by those around him because he can curse in front of the person himself. Also, he swears for reasonable reasons, so his behavior is still tolerated by those around him.

In the drama series version, Satoya is portrayed as a calm and unemotional person. Seen in the scene when Satoya just entered the social affairs room casually while eating gum. Can be seen in the following drama series snippet.



Figure 10. Characterization of Satoya
Source: *Seiren no Zange* drama series episode
1 minute 02:40

The second process of change in character and characterization is found in the character of Miku Nakata. In the novel, Miku Nakata's characterization is described as temperamental and stubborn. This can be seen in the following quote.

「だから! ほとんど口利いたことないって言ったじゃない」
未空はすぐにいらつき出す。(中山, 2016:116).

'Dakara! Hotondo kuchi kiita koto nai tte itta janai'

Miku wa sugu ni ira tsuki dasu.

"I told you! I never talked to him!"
Miku raged.

Whereas in the drama series version, the characterization of Miku Nakata is described as quite calm and not so temperamental. There is a scene when Takami wants to investigate Ayaka, but

Ayaka refuses subtly. It can be seen in the following drama series snippet.



Figure 11. Characterization of Miku Nakata
Source: *Seiren no Zange* drama series episode
1 minute 33:14

The varied changes in the characters and characterizations are due to the transformation of the play to suit the nuances presented in the drama series. The varied changes to the characters and characterizations make the drama series version of *Seiren no Zange* less emotional and feel different from the original work, especially in the characterization of Takami Asakura, who is the main character in *Seiren no Zange* novel and drama series. This is in line with the reviews of both novel readers and viewers of *Seiren no Zange* drama series.

主演の女優さん以外は外そこそこ良さそうで、もったいないなあと思いつつ1話切り。原作とキャラ違い感?もあるけ、どっちもこの女優さんでは厳しそうと思いました。原作ファンだからこそ犯人は知ってるし、1話切りできちゃうからなあ。残念。

"Other than the main actress, everyone else seemed to be pretty good, so I left the first episode feeling vain. I felt that the character was different from the original, but I thought it would be difficult for this actress. Since I'm a fan of the original version, I know who the culprit is, and I can cut the episode right away. Disappointing."

(<https://filmarks.com/dramas/9427/13352/reviews/12780605>)

c. Ecranization Process of Setting

Based on the observation, there is no shrinkage of the setting element in the drama series version of *Seiren no Zange*. This happens because the duration of the drama series is considered sufficient to show all the settings in the novel in the drama series.

Addition Process

Based on the observation, *Seiren no Zange* drama series has 8 additional setting elements that are not present in the novel. In this part of the analysis, 2 examples of setting element shrinkage are discussed, representing a total of 8 events added to *Seiren no Zange* drama series.

The first process of adding setting elements is found in the setting element of the place. The drama series shows the atmosphere of Ritsuko's workplace, which is not in the novel. In the scene, Ritsuko is chatting with her co-workers while preparing food. This can be seen in the following snippet of the drama series.



Figure 12. Ritsuko's workplace
Source: *Seiren no Zange* drama series episode
2 minute 21:51

The second process of adding setting elements is in the setting element of the place. The drama series shows Mishima meeting with Kudou and Akigawa at a restaurant to negotiate cooperation between the media and the police in the Ayaka Higashira case. This can be seen in the following snippet from the drama series.



Figure 13. Mishima meets Kudou and Akigawa at a restaurant

Source: *Seiren no Zange* drama series episode 2 minute 30:30

The process of adding to the setting element is presented to match the additions that occur in the plot element to harmonize the story structure in the drama series. The impact that can be felt by the addition of setting elements in *Seiren no Zange* drama series is that the storyline becomes clearer due to the process of adding events. In addition, the process of adding background elements also affects the arrest of the suspect in the Ayaka case. Adding the setting element provides access to the course of the conflict towards the climax. The addition of character elements also causes the addition of settings to add to the flow of the story structure.

Varied Change Process

Based on the observation, the category of varied change processes in the setting element amounted to 6 parts. These are parts of the setting in the novel that are varied in the drama series. In this part of the analysis, 2 examples of the reduction of setting elements are discussed, representing 8 events added to *Seiren no Zange* drama series.

The first process of varying the setting is found in the element of place setting. In the novel, Miku Nakata is told to live in an apartment. In this scene, Miku Nakata enters the apartment building and takes the elevator. This is evidenced in the following quote.

仲田未空の後を追って行くと、やがて彼女は一棟のアパートに辿り着いた。

Nakata Miku no ato o otte iku to, yagate kanojo wa ittō no apāto ni tadori tsuita (中山, 2016:115).

As they followed Miku Nakata, she eventually arrived at an apartment building.

In the drama series version, Miku Nakata lives in a house. In the scene, she is seen walking towards her house in a housing complex. This can be seen in the following snippet of the drama series.



Figure 14. Miku Nakata's house

Source: *Seiren no Zange* drama series episode 1 minute 33:14

The second setting variation process is found in the setting elements. In the novel, the conversation between Kudou and Takami takes place in a hospital waiting room, next to a vending machine. In this scene, Takami sits on a long bench, and Kudou stands beside the vending machine. This is evidenced in the following quote.

宮藤に連れて行かれたのは待合室の端にある自販機コーナーだった。

Kudō ni tsurete ikareta no wa machiaishitsu no hashi ni aru jihanki kōnādatta (中山 2016:182).

Kudou took me to a vending machine corner at the end of the waiting room.

In the drama series version, the interaction between Kudou and Takami

takes place in the hospital courtyard. In addition, this scene has not many conversations between Takami and Kudou. This can be seen in the following snippet from the drama series.



Figure 15. Hospital page

Source: *Seiren no Zange* drama series
episode 2 minute 09:25

The process of varying changes in the setting element does not make a significant difference. This is because the director can package variations in place and time settings well.

4. Conclusion

The ecranization process that occurred in *Seiren no Zange* novel into *Seiren no Zange* drama series led to various transformations of reduction, addition, and varied changes to the story structure in the elements of plot, character, and setting.

The ecranization process on the plot element of *Seiren no Zange* resulted in 23 plot reductions, 67 plot additions, and 15 varied plot changes. Plot reduction is done to focus on the things to be conveyed in the drama series by reducing scenes that are considered too vulgar and difficult to be visualized. The addition of the plot is done to complete the duration of the drama series without changing the substance of the story from the original work. Varied changes are made to present a new perspective so that the nuances displayed are different from the original work.

The process of ecranization on the characters and characterizations of *Seiren no Zange* novel resulted in 4 character reductions, 2 character additions, and 4 varied characterization changes. Character reduction is done to balance the changes in

the plot elements in the drama series. Additions and changes to characters and characterizations were made to provide a variety of characters and characterizations.

The ecranization process in the setting of *Seiren no Zange* resulted in 8 additions and 6 varied changes. Both processes are presented to support the overall events of the drama series and present the challenge of transferring the nuances and context of place into the visual dimension, which requires creative strategies to present a setting that fits the story structure.

The ecranization process of *Seiren no Zange* novel into *Seiren no Zange* drama series shows the effects on the transformation that can be felt by viewers of the drama. The result of the ecranization process of *Seiren no Zange* novel has more negative impacts than positive impacts on the audience's satisfaction. There are reviews on the lack of appeal in the narrative aspect and the disappointment in the characterizations.

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