Anime as an adaptation

Anime‘s approach to the original source

Ritgerð til BA-prófs í Japónsku máli og menningu

Rósa Björk Blöndal

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Abstract

Anime is a big part of Japanese culture. While some anime have original storylines, most of them are adapted from various other sources. The goal of this research is to find out how anime that are based on other sources approaches the original work. For this researched many manga and Light Novels were read, as well as many anime’s were watched and analysed. However, because of the sheer numbers of anime adaptations, only a few titles will be discussed and analysed in this research. These anime titles have however, very different approaches and will give the reader a general idea as to how anime as an adaption works. The research will begin with introduction on anime and manga, in order for the reader to understand the context of this research better. It will then be constructed into chapters. Each chapter will begin with discussing the anime’s original source, then the anime itself. The chapters will then end with analysing the differences between the original and the anime and the reasons for those differences.
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Introduction

*Manga* and *Anime* are a huge part of Japanese civilization, with its popularity having also spread worldwide. (Sugimoto, 2010. p.20). In Japan, *manga* are sold all over, from bookstores to vending machines, but according to Toni Johnson-Wood who interviewed with Japanese readers, all of them bought their *manga* from railway stations because they like to read them over the course of several days during their work commutes. (Johnson-Woods, 2010. p.5)

Most *anime* are adapted from *manga* (Thompson, 2007. p.495), but there are others based on other sources for example, light novels and video games.

The way that *anime* is approaches its given source material differs from minor to major changes. I have chosen a few *anime* titles and will begin with a brief introduction to the source (*manga, light novel*) and then discussing the *anime*. I will be focusing on some differences that I found most noticeable and intriguing.

For my research I have chosen a few *anime* titles that are adaptations. I will review each title, and point out the different ways the *anime* is approaches its given source. Are they alike? Are there differences? If so, how different? Do the differences follow and fit in with the story? If I enjoy an *anime* and find that it is an adaptation from, say, a *manga* or a *light novel*, I want to read it. Same, if I find that a *manga* or a video game I enjoy has been adapted to an *anime*, I would like to see it. Because I like to keep track on both the original and the adaptation, I am able to see if there are differences. All of the titles that I have chosen for each topic are some of the *anime* titles that are dear to me, either they are the ones I enjoyed when I was young or the ones I am enjoying today.

The *manga* volumes that were read for this research are mostly the English translated versions, because getting the Japanese copies is expensive. However some of the *manga* and the *light novel* were the original Japanese. The *anime* shows are the original Japanese language.

I have read many *manga* and seen many *anime*, so choosing which titles to discuss took some time for me to decide. In the end I choose titles that I found most interesting and that would fit best for each topic, and are as following:
Anime that are loyal to the manga they are adapted from, and will follow the storyline as closely as they can with minor changes to the story. Anime that follow this are titles such as: ‘One Piece’, ‘Naruto’ and ‘Bleach’. For this topic I will be focusing on ‘One Piece’, because not only does it stay loyal to its Manga but it is also my personal favorite manga and anime.

Anime that begin by following the manga’s storyline but will then change it, giving it a storyline that is completely unrelated to the manga. For this topic I chose two anime titles: ‘Shaman King’ and ‘Black Butler’, because, even though the Anime changes the storyline from the manga, these titles do it in very different ways.

Not many anime have done this but none the less it can happen. For some reasons the anime cannot continue so the shows get cuts off. The storyline does not end, just stops. For this topic I chose the Anime title: ‘Gintama’.

The three categories I mentioned above are all anime that are adapted from manga, like most anime. But there are also a good number of anime that are adapted from other sources. One common source is Light Novels, and I have chosen a title that came out last year (2013): ‘Free!’ I chose this title, not only because of its popularity but also its interesting background of how it became an anime.

Another known sources are Video Games, however those are generally made into movies or OVAs (Original video animation), for example; ‘Last Order Final Fantasy VII’, a 25 minute OVA based on the popular game ‘Final Fantasy VII’ (Last Order Final Fantasy VII (OAV)). A few anime series have been adapted from games, for example, from the ‘Sonic the Hedgehog games’. However one title, ‘Pokemon’, became so popular that it is still continuing today. Since Pokemon has so many seasons based on so many of its games, I will only be focusing of the first season which was based on the first four games; called Pokemon Red, Green, Blue and Yellow. In principle these games the same but with some minor changes between titles.

By choosing these anime titles and discussing the differences they have to their sources, I will enlighten the reader as to how anime, as an adaptation, are approached in different ways, and the reasons for those changes.
However before discussing the anime, there are some history and explanations needed to understand Anime and Manga.
Manga and Anime

Anime (アニメ) is the Japanese word for animation regardless of country of origin. Anime is usually used in an English context to refer especially to the Japanese animation style. Anime has existed before the World War II, with the first anime television series having been in the 1960s (Thompson, 2007, p.495). Western animation studios, like Disney, may base some their movies from children’s books and fairy tales (Little Mermaid, Beauty and the Beast) however they are changed so they become child-friendly and always have happy endings. Fairy tales have been around for hundred, if not thousands of years, and began as an oral form of storytelling by adults. The fairy tales where never a genre intended for children. In the fifteenth century fairy tales began publishing them in print directed mainly to the adult readers (Zipes, 2011, p.17-18). Most of the fairy tales are grim and have sad endings. For example; In ‘The Little Mermaid’, originally written by Danish author Hans Christian Andersen, the mermaid’s tongue was cut out by the witch in exchange for becoming human, as opposed to having the voice magically taken way in the Disney version. The endings are completely different, in the original: the prince married another princess leaving the mermaid heartbroken. She is told that she is able to escape death and return to the sea if she kills the prince, not being able to kill the man she loves the mermaid returns to the shore where she dies, turning into sea foam. In the Disney version there is an epic battle where the witch is killed and the mermaid marries the prince and lives happily ever after. Japanese animation studios are well-known for being dramatic and mythical. They are also frequently drawn to stories with grave undertones or even to the realms of tragedy and epics. When doing a movie based on children’s fiction, they often bring out its more mature themes or else reimagine it and giving their worlds complex subtexts (Casvallaro, 2010, p.1). In 1975 Toei Animation made their own version of the little mermaid, アンデルセン童話 にんぎょ姫 (Anderusen Dōwa Ningyo hime) or ‘Hans Christian Andersen's The Little Mermaid’. Although whimsical, it is closer to Andersen’s original story, especially the ending, than the later Disney version.

Manga (漫画 or まんが) in the Japanese word for comics, but like with anime, manga in used in English to refer especially to the Japanese comic style. Comics in all shapes from comic strips to graphic novels, is sequential art. Sequential art is a narrative created from images, with or without texts. It is difficult to identify exactly when manga first emerged, for there are different theories. One theory claims that it began with sequential art in Japan, with the
creation of scrolls of illustrations by Buddhist monks in the twelfth century. The most famous example is ‘Chōjū-giga’ (鳥獣戯画) or Animal Scrolls, which feature a lengthy sequence of expressive and humorous scenes of various animals such as moneys, foxes, rabbits and toads acting out the activities and pastime of clergy members and the nobility (Brenner, 2007. p.1-2). Another theory claims that first manga is referred to doodles in a sketchbook by Japanese artist Hokusai in the 1800s and were referred as “whimsical sketches” or “light-hearted pictures”. As soon as modern printing was enabled in Japan, various comics were published, like the European-style satirical cartoons and the American newspaper strip comics. It was after World War II that Japanese manga industry started to rise. Televisions were not common in Japan until the 1950s, movies were expensive so comics were a more presentable source of entertainment because it was cheap. As televisions gained popularity, the bigger publishing companies introduced magazines, turned popular manga titles into anime and sold toys (Thompson, 2007. p. xiii).

Regardless of the origin, manga and anime are a big part of Japanese civilization, with many popular manga being adapted into anime each year. But how are the transitions made? Which leads to the topic of this research.
**Bringing the Manga to life**

According to Dani Cavallaro in the book ‘Anime and the art of adaptation’, the most common form of *Anime* is bringing the manga to life:

> “Anime adaptations from earlier periods tend to consist of fairly loyal page-to-screen transpositions of popular literary sources and are therefore less challenging *qua adaptations* than later adaptive works in the same medium” (Casvallaro, 2010. p. 2).

This argument might be justified for *Anime* movies but not the *Manga-to-Anime* because many *Anime* are done in this way. Just because it is page-to-screen does not mean that it is ‘less challenging’, as Cavallaro puts it, in can in fact be quite challenging. To make the *Anime* appeal to the audience, the *Anime* has to capture the characters personalities and the atmosphere from the *Manga* and bring that into the *Anime*.

One Piece is a prime example of page-to-screen transitions.

**One Piece**

*One Piece* is a *manga* made by the *Mangaka* (漫画家;)\(^1\) Eiichiro Oda (尾田栄一郎). He started his career as a *mankaga* at the age of 17 when his one-short cowboy manga *Wanted* won second place in the Tezuka manga awards. He became an assistant to some of the biggest *mangaka* in the business, like famed artist Nobuhiro Watsuki (和月伸宏), best known for his samurai-themed *manga* series *Rurouni Kenshin*. Later, Oda started making *One Piece*. His *manga* made a debuted in 1997 in the popular magazine *Weekly Shōnen Jump*\(^2\) and is still ongoing to this day. *One Piece* quickly became one of the most popular *manga* in Japan, selling over 65 million volumes (Nakatani, 2004 Vol 1. p.1). Over 70 volumes of *One Piece* have now been released and are still on-going.

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\(^1\) The Japanese word for ‘comic artist’.

\(^2\) A weekly magazine that feature various manga’s newers chapters. Very popular in Japan.
One Piece is a pirate adventure that takes place in a fictional world, with vast seas and strange powers. It tells the story about Monkey D. Luffy, a cheerfully stubborn, straw-hat wearing young man at the age of 17 (turns 19 after a two year time skip after volume 60) who, after eating one the forbidden fruits known as the Akuma no mi (悪魔の実; Devil fruit) that turned his body into rubber which enables him to many things that are normally impossible, such as; stretch any parts of his body to his liking and reflecting bullets. His dream is to search for the legendary treasure One Piece, which was previously owned by legendary Pirate King Gold Roger, in order to become the New King of the Pirates. Along his journey he meets many new interesting people in search of members for this pirate crew. At first people are uncertain about this idiotic young man with his big grin, but after seeing his strength and firm belief in following your dreams and never giving up, he is able to recruit eight members (so far) who are known as Mugiwara kaizoku dan (麦わら海賊団; The Straw hat Pirates) wanted dead or alive with a total bounty of 800,000,050 belli (the currency of this world) on their heads. The crew consists of; Luffy as Capitan, Roronoa Zoro, a swordsman who uses sanōryū (三刀流; three sword style), Nami, a navigator and thief, The cowardly sniper Usopp, The womanizing chef Sanji, The adorable Reindeer-human doctor Chopper, Archaeologist Nico Robin, cyborg shipwright Franky and Skeleton musician Brook. A world filled with far-away kingdoms, princesses, mermaids, sea-monsters and super powered enemies that the Straw hat Pirates have to fight. Fans have expressed that One Piece’s plot line gets better and stronger with every volume, with interesting characters, good humor, intense fights and various emotional encounters (Oda, 1997-present.), (Thompson, 2007. p.255).

In 1999 Toei Animation distributed the first televised episode of One Piece and are still continuing strong to this day with over 600 episodes, 12 movies and various specials having been produced. The anime is similar to the manga almost word-to-word making the audience feel like the manga they have read is coming to life. Most anime are
produced nearly simultaneously with the manga it is adapted from. When the anime is in danger of catching up with the manga, new storylines are made (Thompson, 2007. p.495). These new storylines, or ‘fillers’ are commonly noticeable because the main storyline abruptly stops and the characters or events randomly happen that serve no purpose for the plot. One of the main reasons for these fillers is to give the mangaka time to draw out new chapters and get further ahead in the story (Camp, 2007. p. 237). In One Piece’s case fitting in fillers can be easy without feeling necessarily out of place. The Straw hat Pirates sail from island to island where they embark on various adventures, so if the animators feel like they are getting too close to the recent manga chapters, they finish animating episodes for the island the story is taking place on, and then wait. A few fillers feature the Straw hat Pirates visiting other island unrelated to the story, to help someone (for example, episodes 54-60, 220-226 326-336, 575-578) or taking a vacation (382-384). Because the storyline is generally about traveling between different places, adding a few new island, places and events are easy (Toei, 1999-present). There have been 12 movies and many specials have been made over One Piece’s running time.

When One Piece manga was adapted to an anime few changes were made to the original storyline. Some short fillers were added in to the anime, that are unrelated to the manga, during those times where the anime was catching up to the manga. However these fillers are generally not that long, fit well in, and do not change the original story. The drawing style in the anime is very much like in the manga, as can be seen in the pictures above. The violence, blood and brief nudity are downed only slightly, which most likely caused problems in America, because many scenes are cut out or changed from the original Japanese version. One noticeable example is that one of the main characters, Sanji, smokes and is always seen with a cigarette, in the English version it is changed into a lollipop. Aside from the fillers, the anime is very much like manga itself.

The anime’s approach is to make the most minimal changes as possible in order to maintain the manga’s storyline

However some anime do change the original story, for one reason or another, making it different from the manga. There are various ways this has been done, which leads to the next category.
Starting off on track, then derailing

In this chapter, an Anime that are adapted from a manga; starts off by following the manga’s storyline but then for some reason producers change the storyline, making it different and sometimes completely unrelated to the manga. A few have done this but do it in a different ways, raging from; minimal, for example only changing the ending, to major, where the anime hardly resamples the manga at all. For this research two titles will be discussed, both anime are different from the manga. The first title has minor changes from the manga, following the storyline relatively well. The second title was majorly changed from the manga. These two titles are good examples on how various changes that can happen then an anime are adapted from manga.

Shaman King

The manga ‘Shaman King’ (written asシャーマンキング in the original Japanese) is made by the mangaka Hiroyuki Takei (武井宏之). Like Eiichiro Oda (the mangaka of One Piece), Takei also worked as an assistant to famed artist Nobuhiro Watsuki. Takei debuted in Weekly Shonen Jump with ‘Butsu Zone’, an action series based on Buddhist mythology in 1997. Shaman King debuted a year later (in 1998). The story is complete with 32 volumes (Takei, 2006. Vol 1. p.204).

Shaman King is loosely based on Shamanism. Shamanism is a religion lived by many people, and has histories all over the world. The people believe in connections and make peace with the spirit world, for spiritual healings and extraordinary spiritual adventures that enlarge the sense of oneself and the world. (Fridman & Walter, 2004. p. ix-x). Shaman King is more based on the Chinese Shamanism since it has more mythical elements, and it is also where the name Shaman King comes from. Shaman kings were kings with the surname Wu that reigned in China during the Shang dynasty (1600-1027 B.C.B), who were believed of using divination and sacrificial rituals to connect with the spirit world (Fridman & Walter, 2004. p. 71).
The manga’s storyline begins by taking place in Japan. The protagonists then briefly go to China, and then from volume 10 it takes place in America. The timeline is most likely at the time when the manga was written.

The story opens with an unusually short high-school boy, Manta, running from charm school late at night. Hoping to catch the last train he decides to cut through the dark and spooky cemetery. There, on higher grounds he spots another boy who is sitting on a gravestone and looking at the stars. Manta not trusting this suspicious boy tries to sneak past but is called out to by the mysterious boy. He says that tonight the stars are beautiful and asks if Manta wants to ‘stargaze with us’. Confused he corrects the boy by saying that he should have said ‘stargaze with me’ not ‘us’ since he is alone. The boy stands up, turns to face Manta, point behind himself, smiles and says ‘but we are all here, the whole cemetery’ at that instant many ghosts are visible to a terrified Manta. The morning after, a new student in transferred into Mantas class and he is stunned to see that it is the same mysterious boy, whose name is Asakura Yoh. Yoh, the main character, is lazy and easy going, and quickly decides to make Manta his friend and drags him into the real world of Shamans unknown to common people. 

In the manga, Shamans are people who are connected to the spirit world, who are able to see, speak to and use the strength of spirits around them, and they use this strength by helping lost souls, people who are possessed by evil spirits or other shamans. Once every 500 years a competition is held in order to find the shaman who is able to become the next Shaman King. Manta follows Yoh adventure as he, his spirit friend, the legendary samurai Amidamaru, and fiancée Anna embark on the long journey to stop his evil twin Hao and to become the Shaman King, meeting many colorful characters and making close friends such as Ryu, Tao Ren, Horo Horo, Cocolove (or Joco in the English manga), Lyserg and Faust. (Takei, 1998. All vol.)

The anime was aired in Japan in 2001-2002, completed with 64 episodes, with the standard running time (for an anime) of approximately 23 minutes per episode. A 32 volume manga series which is adapted to only 64 anime episodes is really short compared to other anime titles, for example the anime One Piece which made approximately 207 episodes from 32 volumes. On the other hand Shaman King does not
have any unrelated ‘filler’ episodes that like many episodes of One Piece, but even taking aside the 38 filler episodes, One Piece had 169 episodes. (Oda, One Piece, 1997-ongoing. All vol.) (Toei, 1999-ongoing). Even with the limited episodes the anime managed to captures the main storyline fairly well and presents it in the anime. The main characters personalities are similar to the manga. However, because it is so short the storyline is sometimes rushed, plot details and character backgrounds either left out or is changed, explained in the shortest way possible. One of the most noticeable differences is with the character Chocolove or Coco, in the manga his background is that when he was young his parents were murdered on Christmas day, and he was subsequently brought up on the streets. He became the leader of a gang killing and stealing until he meet an old shaman, who had the habit of pulling of lame puns, who takes him under his wing and teaches him to become a shaman, well as a comedian. (Kokubo, 2007. Vol 13. p.169-185) (Olsen 2008. Vol 14. p.7-22). In the anime he was just an orphan boy living on the streets who was taken in by this old man. The anime simplified Cocolove’s background as a means to save time, only showing the main points, that he lived on the streets and was taught by this old man. Other noticeable parts were left out in the anime that happened in the later part of the manga. For example, characters mental breakdowns are quickly overcome, and the sequence where Chocolove becomes blind, never happens in the anime. However, like other forms of media, such as movies, with limited running time, the story has to be retold in a way that it fits into the media form (Albrecht-Crane, 2010. p.13-14). The anime does not affect the story until the ending.

The most noticeable difference is the different endings. In the manga there is a long drawn out climax where the main characters are fighting their way through in order to stop the main antagonist, but in the end they are too late and he is able to reach is destination. It ends with a cliffhanger (dramatic ending to an episode where the outcome of a situation is uncertain) (Soanes, 2006) where the characters are saddened by the many lives that were lost and the main character saying that the fight is not over (Takei, 1998. All vol.). A sort of a bittersweet ending that really is not an end, with the antagonist inaccessible for the time being and the protagonist vowing to use the time to get stronger to be ready to fight when time comes. In the anime there is a big epic battle with the main antagonist. Everything ends, although no one got the Shaman King title, everyone go back to their normal lives (Xebec, 2001-2002).

When making an anime based on a manga have to have a limited number of episodes, the producers have to flush out the story in a way that it would fit into the anime’s running time.
The anime was aired in 2001-2002, however the last manga volume was not completed until 2005. In order to end the anime the producers had to make their own ending.

**Black Butler**

The *manga* ‘Black Butler’ or (黒執事; kuroshitsuji) is made by the *mangaka* Yana Toboso (枢 やな). The first volume was published in 2007. At the end of the first volume, there is a short two paged comic, about the author herself. Many mangaka like to add something extra to their *manga* volumes, for example, question corners or massages to the reader. According to a short comic in volume 1 of *Black Butler*, Toboso says that even before the mangas debut she wanted to “draw an amazing butler,” but did not have anything specific in mind. While discussing her follow up work after ‘Rust Blaster’ (a one volume *manga* she made in 2005-2006) (Rustblasters) ended, her editor suggested on a story about a butler like she had in mind. She argued that a story about a butler as the hero would be difficult to execute, because butlers are generally a supporting role, but then she came up with the idea that eventually became ‘Black Butler’ (Kimura, 2010. Vol. 1 p.188). *Black Butler* is ongoing with 17 volumes being published.

The story has the image of dark fantasy, with humor regularly interspersed. It takes place in England during the Victorian era (1837-1901; a British historic time when Queen Victoria reigned. (Morgan, 2006. p.1-3). A young 13 year old earl, Ciel Phantomhive, is one of the most noble and richest earls in England. His public impression is continuing to manage the Phantomhive toy manufactory. Unbeknownst, Ciel is also continuing the secret Phantomhive duty as the Queens ‘watch dog’, as the *manga* puts it, taking on various secret missions, such as finding informations about murders or shady acrobats, without drawing attention from the public. He does this with the help of his devilishly handsome butler. Sebastian Michaelis is everything that a butler is supposed to be, loyal, polite and capable. A perfect butler, in fact he is too perfect to even being a human.
Three years prior a terrible fire broke out in the Phantomhive Mansion, Vincent and Rachel Pantomhive, Ciel’s parents, were found dead but no child’s corpse was ever found. However, the cause of the fire was unknown and Ciel was declared to have died along with his parents. But that was not so, it turns out that a group of shady aristocrats who were not happy with Vincent, who was the Queen’s ‘watch dog’ at the time, snooping around and reporting to the Queen about their secrets. They kill Vincent and Rachel, torched the mansion and abducted the handsome little ten year old boy. Ciel suffered torture and abuse by his aristocratic captors and was branded like an animal. He was then supposed to be used as a human sacrifice for their twisted beliefs as well as cruel enjoyment. Ciel’s desperate calls for help with a heart filled with hatred and the longing revenge attracts the attention of a demon. This demon slaughters all the people in the room saving only Cial and offers him a deal. In exchange for Ciel’s soul, the demon swears his loyalty and will become his servant until Ciel gets his revenge. Ciel agrees and three months later, the Phandomhive mansion was rebuilt, with the rightful heir back with a new ‘butler’ by his side seeking revenge against those that had wronged his family (Toboso, 2007-present).

The anime was produced by A-1 Pictures in 2008-2009 and consists of two seasons, with the first having 24 episodes and the second having 12 episodes. Episodes 1-6 (based on volume 1 and most of volume 2) follow the plot as best as they can, but again like with Shaman King, many expositions are rushed or not included. Then from episode 7 it becomes a different story. From then on the story is nothing like the manga. In the sequence following in the manga (and what should have followed after episode 6), Ciel goes on a hunting trip with his fiancée, and her mother. Episode 7 is an episode loosely based on Sir Arthurs Conan Doyle’s novel ‘The Hound of the Baskervilles’ (One of Sherlock Holmes best known titles, about a demon hound that haunt the Baskerville family as a result of a curse (Doyle, 2004)). Ciel, Sabestian and the three clumsy servants, travel to Houndsworth were
they find is being terrorized by a demon hound. Turns out that there is no demon hound, but trickery made by the lord of Barrymore estate; Henry Barrymore. The following episodes continue being unrelated to the manga, meeting characters that are never feature in the manga. For example; a huge demon hound that can change into a human form (he becomes the Phantomhives guard dog), and Angela, that becomes the main antagonist in the anime. She is a Fallen Angel, who is obsessed with purifying things, and causes a big part of London to go up in flames (could be passed on the ‘Great Fire of London’ in 1666 a Great fire that claimed many lives and destroyed many buildings. (Hanson, 2001. p.xviii)) in order to purify the land by burning away the filth so that it can start anew. Season one ends with Ciel’s contract being fulfilled and Sebastian progresses to eat his soul (A-1 Pictures, 2008-2009).

Although the first series is, for the most part, is unrelated to the manga it had some elements from the manga in it. The second season, however, follows nothing from the manga and begins with a confusing plot hole (a gap or inconsistency in a storyline that makes the reader of view doubt the characters or the storyline (Hamand, 2009. Chapter 10)). The problem with season two is that, the first season ended with Ciel dying, although it never shown (it cuts off right before it happens). The story centers around another demon who stole Ciel’s soul before Sebastian could devour it. Episodes consist of Sabastian trying to regain Ciel’s soul by fighting the other demon, Claude. It then abruptly ends with Ciel somehow becoming a demon himself and Sabastian having to serve him forever (A-1 Pictures, 2010).

Like Shaman king and other media with limited publication time, the Black Butler storyline had to be told in a way that it would fit with the running time (Albrecht-Crane, 2010. p.13-14). However, the Shaman King anime had 64 episodes therefore could include more elements from the manga and only having to change the ending. In Black Butlers case, the anime only has 24 episodes. The producers had to come up with a story that would fit into such limited episodes. Instead of cramming together a rushed and unfitting version of the manga, since the manga is ongoing, it most likely caused problems because the producers did not know in what direction the manga would take, and therefore had to make a different story which they could make an ending to. They used the first few chapters from the manga to introduce the main characters and establish them, and then made a different storyline based on them.

The anime’s approach in both of these cases is to make a coherent story that is able to be flushed out the manga’s storyline in the limited time that the anime has.
However not every producer decide to make an ending to an anime based on an ongoing manga when they have to stop producing them.
**Stopping, with a brief end that can be revived**

Although not that common, some *anime*, that are adapted from ongoing *manga* series, have to stop. If, for some reason if the producers cannot continue making the *anime*, instead of making a hasty ending to an ongoing story, the producers will simply stop where they are, last episode having a light ending that can be revived, so that they can be continued where they left off, if given the opportunity in the future.

**Gintama**

The title ‘*Gintama*’ (銀魂; Silver Soul) is a Japanese pun because it resamples, and at times mistaken in the *manga*, for the word Kintama (金玉; Golden Balls), which is the Japanese slang for male testicles (Yonekawa, 2001. p.47). *Gintama* made by *mangaka* Hideaki Sorachi (空知英秋). The *manga* made its debut in Weekly Shonen Jump in 2004. (Rosin, 2008. Vol 1. p.1). *Gintama* is a comedy *manga*, with various types of jokes raging form juvenile to adult. Many jokes can also include; references to other *manga, anime*, Japanese pop culture, history and literature, and even British literature. These references are fit in with the each given situation. However, since many of the jokes are Japanese related, people who are unfamiliar with *manga, anime* or Japanese culture might be confused by them. Another issue is that many of the jokes only work in Japanese, mispronunciations and words that sound the same but have different kanji or meaning (like 魂 - tama: soul, 玉 - tama: ball) which get lost in the English translation on the *manga*. *Gintama* is currently ongoing with 51 volumes been printed.

*Gintama* takes place in Japan during the Edo period (Edo, or Tokugawa period; 1600-1867, one of Japan’s main historical timelines (Schirokauer, 2006. p.143 & 169)). Edo style landscape and houses, and the people wear yukata and kimonos (traditional Japanese clothing). It also has aliens and 20th century technology. Twenty years prior to the *manga’s* storyline aliens or *amanto*, as they are called, landed on earth and a war between them and the samurai was declared. After many years of war, the samurai lost and swords where made illegal.
However, the Shinsengumi (A special police unit, a group of ronin\textsuperscript{3} that were employed to help police Kyoto during the Edo period (Cunningham, 2009. p. 74-75) are allowed to swords. In the \textit{manga}, \textit{amanato} and humans live for the most part in harmony, however there are cases of racism and underground organizations. Sakata Gintoki, often called Gin, a samurai in his 25-ish fought in the war’s climax. Wanting to put his bloody past behind, Gin vowed to life his life as carefree and lazily as possible. After befriending an old woman, Otose, he rents the apartment above her snack bar in the Kabukicho (entertainment and red-light Street). He becomes a freelancer and opens up his own business Yorozuya (万事屋; lit. meaning House of 10,000 business, or ‘Jack-of-all-trades’) taking on any job asked of him. Since swords are illegal, his weapon is a bokuto (木剣; wooden sword). Gin meets Shimura Shinpachi, a 16 year old, who lives with is older sister in their family dojo (school for training Japanese arts; judo, swords etc.) but since practising the way of the swords is prohibited, they have to make their living doing other jobs. Otae, his sister works as a hostess, while Shinpachi worked in a restaurant. However after some incidents caused by Gin, he now works for Gin and is one of the three main protagonists. The third main character, Kagura, is a 14 year old girl from another planet, with super-human strength. After meeting Gin and Shinpachi, and having nowhere to go, she takes refuge, and lives in Gin’s closet. The \textit{manga} then centres around them, along with their huge adopted white dog, Sadaharu, as they take on various odd jobs, their misfortunate day-by-day lives and them interacting with other various characters, such as Katsura, Gin’s childhood friend and the leader of a rebellion, and members of the Shinsengumi.

Each storyline is not very long, some are only a chapter long (a common manga chapter is around 20 pages), however some stories can be a few chapters long. The character sometimes have the habit of becoming self-aware and/or ‘break the fourth wall’ (actions turns to address the audience (Morley, 2008. p.137)). One example is in volume 1, when Gin is fighting in order for Shinpachi to escape with his sister, Gin quickly comes running behind them and Shinpachi scrolls him by saying he ‘only lasted one page’, where Gin argued that ‘one page is really long for the mangaka’. (Sorachi, 2003-present).

\textsuperscript{3} Samurai’s without masters (unemployed).
The anime began production in 2006, and were produced by Sunrise Studios. The anime is similar to the manga’s storyline, but there are some minor changes, such as the order of stories being told. For example; chapters with three storylines are set up as 1, 2, and 3 in the manga, are be set up as 2, 3, and 1 in the anime, however since each stories are unrelated, with their own beginning and an end, it does not make a difference in which order they are told. Another example is in a story were Gin and his friend Hasegawa go gambling. They meet a legendary gambler Kanbei, who offers to help them, winning back their clothes. The owner of the casino caught them cheating and gives them one change to gamble for their freedom. In the manga, the gamble game involves, Hasegawa in a big barrel where the Gin and Kanbei have to shove wooden-swords through slots in the barrel (like a magician act), however one of the slots holds a bomb trigger. In the anime it is changed into a game of strip Mahjong. The anime also likes to have the character be self-aware and/or ‘break the fourth wall’, however it play with it more than the manga does, such as in episode 47, Gin wakes up and finds he is suffering from Kanashibari (sleep paralysis, believed to be the caused by spirits (Adler, 2011. p.21-22)) and for a few minutes there is just a still frame of him lying in bed unable to move, with a dialog of him rambling, pleading the ghost to let him go. In the morning, Shinpachi can be heard coming over and waking up Kagura. She wonders if she should go wake Gin, to which Shinpachi replies that she should not bother because Gin is suffering from Kanashibari. When Kagura asks what Kanashibari is, Shinpachi replises it is when the anime creators are taking a break and are using the Kanashibari as an excuse, for not having to animate the episode.

For some reason the anime has to stop, in March 2012, and episode 252 was declared as the last episode. The episode features the characters apologizing and saying goodbye. However new episodes were aired from October 2012 to March of last year (2013), and there is again a debate if episode 265 is the last episode. Director Yoichi Fujita remarked that if the 2nd movie

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4 A bordgame that originated in China.
(opened in Japan on July 6 of last year (2013)) becomes a hit, there would be a possibility for the anime to continue ('Final' Gintama Film Director Discusses Possible Continuation, 2013) (Sunrise Studio, 2006-2013).

Unlike Shaman King and Black Butler, Gintama was more in the like of One Piece. It did not have a limited number of episodes, so the producers had the freedom to fresh out the story in as many episodes as they wanted. However, for some reason the anime had to stop, and rather than make an ending, the producers put the anime into a hiatus.

A long running anime which based on an ongoing manga, sometimes have to stop producing them. When this happened, some producers like to end the series with a light ending, without having to make one themselves. By making a light ending, the anime can be picked up again if given the opportunity somewhere in the future. This was it is more of a hiatus rather than an ending. There are many reasons for this happening, one example is that a anime is getting too close to its manga newest chapters, and rather than making a long, unrelated filler, the anime simply goes on a hiatus, while the mangaka gets farther into the series.

The anime approach here is similar to what is discussed in chapter one, with One piece. The anime is made so that the story is similar to the manga. However instead of making an ending to an ongoing story, the anime rather goes into a hiatus, were it can hopefully be continued later.

While most anime are adapted from manga, there are a many of them that are adapted from other sources.
Based on a Light Novels

Light Novels (ライト・ノベル) are short novels aimed at the young adult audiences. They became popular in Japan in the 1980s. Some Light Novels are novelizations off anime or manga with a few illustrations by the original mangaka. Other times, Light Novels are original works that, if popular enough, are then made into an anime. (Thompson, 2007. p.498). Both the Light novel and its anime adaptation discussed in this chapter came out around the same time last year (2013).

Free!

The Light Novel, High Speed! (ハイ☆スピード!), is written by Kōji Ōji (おおじ こうじ). The light novel was published by Kyoto Animation in July 8, of last year (2013).
Nanase Haruka, called Haru, is a sixth grader, who loves water and is a swimming prodigy. He is often compared to a dolphin because of his graceful swimming. He does not tend show emotions very often and therefore does not have many friends, but does care for, in his own way, those few friends he has. His best friend, Tachibana Makoto, is the same age as Haru and has been by his side since childhood.
Makoto is larger and broader than an average boy their age. However despite with his larger built, Makoto’s personality is very kind, with a soft, ever smiling face. Both of them attend the Iwatobi Elementary School’s swimming club. One day a new student in transferred to their class and swim club. Matsuoka Rin is an enthusiastic competitive swimmer and quickly becomes Haru’s rival. Hazuki Nagisa, another swim member, with a happy and bubbly personality, is a year younger than Haru, Makoto and Rin. The four of them become good friends, with two things in common, the love for swimming and for having girly names. Rin wants the four of them to enter in a Medley Relay tournament, which they do. With Nagisa swimming breaststroke, Rin swimming butterfly, Makoto swimming backstroke and Haru swimming the only stroke he does, freestyle (where swimmers are free to choose which stroke
to swim). Rin promises to show them a scene they have never seen before, a scene that can only be seen with the four of them together. The reason why Rin is so passionate about the medley relay is that he will not be going to the same middle school as the Haru and Makoto but is moving to Australia in hopes of becoming an Olympic swimmer, and wants to make a team and win the medley relay before he leaves. They win the tournament and bury the trophy in a time capsule beneath one of the trees near the swimming pool, finding it unfair for one of them to keep it when they won it together (Ōji, 2013).

Unlike most Light Novels, was not the popularity of High Speed that was the reason the anime adaptation. In March, of last year (2013), Kyoto Animation and Animation DO, relished a 30 second PV (promotional video) called “Suiei-hen” (swimming). The video shows four ‘unnamed’ young men doing swim-related things (Kyoto Animation's Animation Do Spinoff Unveils New Anime Ad (Updated), 2013). Since Kyoto Animation did not release the light novel until July, no one knew who whose young men were. The PV became so popular in April, that Kyoto Animation unveiled its new swimming anime, Free! and began airing in July to late August (Kyoto Animation Unveils Swimming Team TV Anime Free! for July, 2013). Free! is a 12 episode anime that is a sequel to the High Speed light novel.

The anime takes place years later after the events from the Light Novel. Rin left for Australia and Nagisa transferred to another school after the tournament. Two years after the tournament Haru quit the swim club and stopped competitive swimming. Haru and Makoto are entering their 2nd year of high school, and are reunited with Nagisa who is entering his 1st year. He tells them that their old swimming club is about to be demolished, so that they should go during the night to dig up their time capsule. There they are confronted by a young man they quickly recognise as Rin, who has moved back and is attending a swimming school, Samezuka. However Rin has charged during these years, becoming bitter and challenges Haru to a race, to which Rin wins. Nagisa, missing the good-old-days and wanting to swim again, he encourages the other two to start a swim club. Their request is granted with the exception that
the club has to have at least four members. Nagisa is able to convince one of his classmates, Ryugazaki Rei, to join them, taking Rin’s place as the butterfly swimmer. Rin not happy about winning Haru, saying that it is not a real victory because Haru is out of practise. He tells him to enter the upcoming swimming tournament so that they can compete again in the 100m freestyle race. Turns out that, two years after the tournament, Rin briefly came back and challenged Haru to a race in which he lost. Sad and bitter because of the loss, Rin said that he would give up swimming and his dream of becoming a Olympic swimmer. Haru feeling guilty for winning gave up swimming. Haru, Makoto, Nagisa and Rei each enter an event focused on their preferred strokes, but lose. In a spur of the moment they enter the Medley Relay together and remember the feeling they had when swimming together like they did when younger. Together they try to remind Rin of what he taught them back then. The scene that could only be seen when they worked together – teamwork.

The *anime* took a different route by making the *anime* be a sequel to *High Speed*, and used elements the *light novel* as a background. There are times where the *anime* would flashback to events in the book to tie in what is happening. However there are some minor changes, such as Makoto being afraid of the sea only, but in the book it is of water in general. The *anime* also gives the main characters more personalities and each of them are given an animal identity; Haru (dolphin), Makoto (orca), Nagisa’s (rockhopper penguin), Rin (shark) and Rei (butterfly).

Most *anime* based on Light Novels, retell the book storyline in an animated form, like the *anime-manga* adaptations. However, since Free! is a sequel, it gives the producers more freedom do what they want. They are able to making a new story based on the Light Novel’s main character. Making them older and adding new character however maintaining the elements form the book.

The *anime’s* approach here is to take a different approach rather that retell the original’s story. By making the *anime* a sequel the producers are able to make a new story based on the original characters.

*Anime* based on *manga* are most common, and some *anime* that are based on *light novels*, there are a good number *anime* that are based on video games.
Based on a Video Game

Most anime that are based on Video Games are made into anime movies or OVA’s (Original Video Animation; produce for direct sale and rentals shops (Poitras, 2002. p.14)). However, some Video Games do get an anime series adaptation, but few are as successful as Pokemon. Nintendo has released many Pokemon games over the years, and many anime seasons have been made from the games. For this chapter, only the first Pokemon games and the first anime season will be discussed.

Pokémon

RPG’s or Role playing games, are video games where players develop an alternate Self and play in a co-created story space, imagined by both the players and the Storyteller (Bowman, 2010. p. 11-12). In February 1996, Nintendo released two RPG’s for the handheld game console Gameboy, called Pocket Monsters (ポケットモンスター; also nicknamed as Pokemon) Red (赤) and Green (緑) (ポケットモンスター 赤・緑, 2005). In October that same year, they released Pocket Monster Blue (青), which had the same story as the other games but included an illustrated book. (ポケットモンスター 青, 2005). In September 1998, they released Pocket Monster Pikachu (ピカチュウ; also known as Yellow) The Yellow was a special re-release for both Gameboy and the new console Gameboy Color, which had the same story as the original games, with some new bonus features. Such as new side quests and the game was in color in the Gameboy Color version (ポケットモンスター ピカチュウ, 1998).

In these games the player plays as a ‘blank slate’ (a character where the player can project their own personality into (Isbister, 2006. p.265)). When used in context, this character is generally dubbed from what game is being talked about; such as, Red or Yellow. The game takes place in fictional world region named Kanto, where trainers capture, train and fight each other with monsters called Pokemon. In the Red, Green and Blue versions of the game, the player can choose between 3 elemental type monsters (fire, water and grass), in the beginning as their first Pokemon. In the Pikachu/Yellow version the starter Pokemon is a Pikachu, a
thunder type monster. The players goal is to capture and level up various Pokemon, collect 8 badges which are won by challenging and winning Gym battles. After collecting the badges the player challenges the Elite four to become the Pokemon Master. The journey is a long one, traveling from town to town, and having to deal with a gang called Team Rocket, and with 151 different Pokemon’s the player can collect.

In April 1997, the anime Pokemon was first aired in Japan, and was produced by OLM Inc. While the anime is based on the four games, it drew more influence from the Yellow version.

The blank main character in the games, was given its own personality and named Satoshi (known as Ash Ketchum in the English version), who dreams of becoming the Pokemon Master. Satoshi is given a stubborn Pikachu but after certain events they become friends. The anime follows Satoshi as he travels, encounters various pokemon and competes in Gym’s battles in order to get the Badges needed to challenge the Elite four and hopefully becoming the Pokemon Master. During his travels he meets Kasumi (Misty) the Gym leader that focuses on Water type pokemon, and Takeshi (Brock) the Gym leader that focuses on Rock type pokemon. They join Satoshi in his adventures. Meeting new people and pokemon along the way, and having to deal with Team Rocket, a recurring trio Musashy (Jessie), Kojiro (James) and a Nyasu (Meowth), an unusual cat-like Pokemon that acts and talks like a human (OLM, Inc. 1997-present).

The anime is currently continuing, being adapted from the many Pokemon sequel games (games with similar format as the original games, but with a new spins). The newest games Pokemon X and Pokemon Y, were released in October of last year (2013). (ポケットモンスター X & Y, 2013).

The Pokemon games were relatively simple, with a storyline that basically had the player going from point A to point B until they reached the end. Since the structure of the game was so simple, the anime Producers had a freedom to make a more coherent storyline around the games plot. The producers also add a lot of freedom when making the main character, since the character in the games was a ‘blank slate’. Kasumi and Takeshi are encountered in the
game, however they did not accompany the main character as they did in the *anime*. In the game they are briefly intruded with their names and what they wanted to become (Kasumi wanting to be an expert on water type *Pokemon*, and Takeshi wanting to be a *Pokemon* breeder). Even with that, these characters did not really have a lot of personality, which also gave the producers freedom to give them the personalities they found most fitting into the *anime*.

In this approach, an *anime* is made based on a simple idea. This gives the *anime* producers a lot of freedom to make new, and a more developed storyline based on the simple idea, that will appease to the audience.
Conclusion

Anime and manga are a big part of Japanese Civilization. The most common forms of anime are adaptations. Many adapted from popular manga, however some are adapted from other sources, for example, light novels and video games. The purpose for this research is to discuss the different ways anime are approached as an adaptation. There are various ways anime as an adaptation is approached, however for this research only the more noticeable differences are discussed and analyzed.

The chapter ‘Bringing the manga to life’, is about anime that are based on a popular manga series. Many anime follow the manga’s storyline as closely as they can. The One Piece is one of the anime that do this, and was chosen because it does it very well. One Piece is loyal to the manga and is very much similar with only a minor changes being made. A few fillers have been added into the storyline that are unrelated to the manga. However they are done when the anime is getting too close to the current manga chapters, these fillers are created and added in order to buy some time for the mangaka to make new chapters.

The One Piece anime has unlimited numbers of episodes and will most likely continue being produced and follow the manga’s storyline until the end, as long as it remains popular.

The chapter ‘Starting off on track, and then derailing’, is about anime that are based on a manga series. In this chapter two anime titles were discussed because, while both anime made changes from the manga, they had different approaches. The Shaman King anime followed the manga’s storyline for the most part, some details were left out of changes, however the major change between the anime and manga were the different endings.

The Black Butler anime made only made the first six episodes based on the manga itself, and then the rest of the anime became a different story completely unrelated to the manga.

Unlike anime such as One Piece, Shaman King and Black Butler both had limited numbers of episodes. Shaman King had 64 episodes, and the producers did their best of flushing out the manga’s story as best as they could and the manga was ongoing, at the time, they had to make their own ending. Black Butler had even less of an episode count, and had to make a story that would fit into 24 episodes. The producers decided to base only a small part of the manga, to introduce the main characters and settings, then making a new story.

Like the first two chapters, ‘Stopping, with a brief end that can be revived’ feature anime that are based on a manga series. For some reason, a long running anime have to stop airing.
Gintama, the anime, is one of these examples. The Gintama anime stopped being produced ones before. However a few episodes were produced a few months after, and is currently debatable if it is going to stop again.

Instead of doing like in the previous chapter, and having the anime producers making their own definite ending to an anime, based on an ongoing manga, they make a light ending that could be salvaged if given the opportunity.

The fourth chapter, ‘Based on a light novel’ is about anime based on Light Novels. Those anime are not as common as the manga base anime however, some popular Light Novels do get an anime adaptation. The producers of the Free! anime decided to be a different than other anime adaptations. Instead of retelling High Speed, the original Light Novels, they made a anime sequel to the story, using elements from the original as a backstory, with various flashbacks.

The last chapter ‘Based on video games’ is about a popular anime which is based on a video game. Pokemon began as a RPG with a relatively simple plot, where the player captures, trains and competes, with fictional monsters known as Pokemon, to become the Pokemon Champion. The anime producers made a anime storyline based on the game’s simple plot, and gave the characters more personality.

When an anime adaptation is produced, regardless of what it is based on, plans have to be made so that the original source’s story will come across in the anime. One important fact is how long (how many episodes) does the anime have to be. If the anime does not have to be a fixed number of episodes, the producers are given the free to use as many episodes as they want to flush out the story. However if they do have a limited, the producers have to take the original source’s storyline, plan out and structure the story so that it fit into the limited number of episodes. Choosing what parts are necessary to have, which part can be shortened or left out. In some cases producers have to make some changes that are unrelated to the source, for example, make a different ending. Some producers get creative and, rather than retell the source’s storyline, they use a different approach however use the original’s ideas. For example, making the anime a sequel to the original. If the source does not have much of a storyline, such as some video games, producers have to construct one around what the ideas that the originals has.
Regardless of what anime’s are based on or how long they are, it is a lengthy prose that the producers, writers, animators, voice actors and everyone else behind the scenes put efforts in turning the original into an anime that will please the audience.
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