

## THE NEED TO BLEED: NARRATIVE AMPLIFICATION OF KILLING SCENES IN “CASTLEVANIA” FROM VIDEO GAME TO TELEVISION SERIES ADAPTATION

Misbah Prayoga, Arista Putri Wulandari, Dinda Kurnia Aldana, Yuni Tri Fatonah, Ariefian Nugra Pradhana, Andika Prawijaya, Hakam Munaja', Rofiah Tri Hastuti

[misbah.yoga@gmail.com](mailto:misbah.yoga@gmail.com)

UIN Raden Mas Said Surakarta, Indonesia

### Abstract

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In this study, researchers discuss the adaptation from video games to animated films that focus on murder scenes, using Hutcheon's adaptation theory (2012) as a superordinate theory to analyze the adaptation that is present and being amplified from Castlevania video games to Castlevania animated films. Researchers aimed to reveal how Netflix adapted the video game Castlevania into the animated series with the same title through narrative amplification theory by Genette (1997) focused on murder scenes. The research data is in the form of textual-visual, visual-textual, and operative views from adaptation and object sources—data sourced from Castlevania Netflix adaptation and Castlevania gameplay footage. The selected game data source is the object that shows the adaptation and amplification in it. This study focused specifically on the hyper-violent killing scene that was significantly bloodier than the source material. The amplification of violent killing scenes in the adaptation are divided into three parts; Diegetic development, metadiegetic insertion, and extradiegetic intervention. Researchers found that the amplification process that focuses on the murder scenes from the game version is shown with less obvious effects, such as character flashing/blinking and then disappearing. In contrast, the animated version has gone through the amplification process. Blood and violence were shown, and the processes are shown in a more detailed and violent way.

## INTRODUCTION

When a work is adapted to film, the lack of narrative visual storytelling from the source material requires the ‘adaptor,’ in this case the Main Director, to add more narrative or scene for the adaptation. This addition is essential to create a more cohesive storyline for the adaptation and possibly amplify the theme they envision. The vision of the director and the studio will determine the trajectory on which storyline is important and where the story goes. In the adaptation process, the adaptor must have an intentional decision on how certain scenes will unfold. The decision will result in some alteration from the source material, which can



lead to the addition of certain scenes to add to the pacing or the storyline itself (Hutcheon, L., 2012). As stated by Kunh (2012), this can happen because in the adaptation process, one medium must have a certain advantage on certain things over the other. Studying such change is even more interesting when the film is adapted from a game, which is still understudied.

This study will examine the film adaptation of the Castlevania video game series. The initial two seasons are an adaptation of the 1989 entry, *Castlevania III: Dracula's Curse*. Then, starting from the second season, characters, and elements from the 2005 entry, *Castlevania: Curse of Darkness*, are introduced, while the background of one of the characters, Alucard, is taken from *Castlevania: Symphony of the Night* (Castlevania (TV Series), 2023). In line with Kunh's (2012) statement, the film adaptation must have a certain advantage over the source work, which is the game. Therefore, the amplification of source material becomes an essential part of this adaptation. Taking advantage of its animation medium, Castlevania series has been able to explore its source material for its potential. Some of the action they decided to include was ultra-violent killing scenes that amplified its narration and themes and focused on its gothic aesthetic and storytelling. Furthermore, this makes us look at adaptation films in this era not as just a straightforward process of moving a source material to the film but more than that. (Kilbourn, R. J. and Faubert, P., 2014).

In the source game, players who play Trevor Belmont are asked to fight Cyclops to save Sypha using a whip that gives Cyclops a burning effect because 32-bit players only see death animation in such a way without elements of sadism and hyperviolence. Meanwhile, in the animated series, this part is adapted using a sword stabbed directly into Cyclops eyeballs. This phenomenon can be compared using amplification since the scenes in the animation is adapted with additional hyperviolence scenes. Hutcheon reveals how the medium that has been adapted is altered somehow. This study puts emphasis on the alteration from video games to animations that focus on killing scenes and analyzes it using amplification theory.

Animation studios have to understand the context in which information can be used and amplified to interpret the gameplay's essence into an animation series. The theory of adaptation by Hutcheon (2013) is meant to break down the context of source material essential for adapters to amplify it in the right context. Genette (1997) explains more about amplification, states that the primary amplification occurs through diegetic development, which is the function of expansion: enlarging details and descriptions, multiplying episodes and supporting characters, and dramatizing to the fullest extent an adventure that is barely spectacular in itself; metadiegetic insertions, which is about incidents that are unrelated to the

initial topic but whose incorporation allows it to be extended and endowed with its full historical and theological meaning; and through the extradiegetic interventions, which is not very effective, but it could become so since it is unrelated to the initial narrative (Hutcheon, 1997). The researchers use three parameters to compare these objects. The parameters, as described by Purnomo et al. (2020), are verbal text and image relationships, categories, and deviations. The narrative amplification of killing scenes in Castlevania game and its Netflix adaptation is the gap that has not been addressed by previous studies related to the objects. Several studies on game adaptation have been conducted, such as the implication of hybridity of specific cultural material or objects depending on the socio-cultural context of the audience (Enăşoiu, 2021), the theme in the adaptation through literary elements that support main theme between the original game and the Netflix series (Krishnapatria, 2021), extraordinary thematic and contextual parallels that might be propagated through the game from the background (Das, 2021), Representation of masculinity in male antagonist uses a study of verbal and visual language from each character by using systematic linguistics and the grammar of visual design (Santos, 2021), and a potential utility which involves negotiating different kinds of cultural capital (Stevens, 2021).

The previous studies related to video games adapted into animation series have not discussed the narrative amplification of killing scenes. To prove the existence of narrative amplification of killing scenes, the researchers analyze and explore the animated film Castlevania, an adaptation of the video game *Castlevania III: Dracula's Curse*, *Castlevania: Curse of Darkness*, and *Castlevania: Symphony of the Night*. With narrative amplification of killing scenes, it is hoped that it can become an example for film productions when they want to adapt a game into a film. Film studios must know every context such as: place, characters, cultures, etc that are shown in video games first before adapting it into the animation series. Judging from this gap, the author aims to reveal how Netflix adapts Castlevania video games into the Castlevania animated series through narrative amplification focusing on the killing scenes. To achieve the goal, the researchers use Hutcheon's (2012) adaptation theory as superordinate theory to see the adaptation or changes applied from the Castlevania pixel game version to the Castlevania film animation. The researcher uses this theory because the context of place, character, cultures, and background story are not shown in detail in the Castlevania video game. However, in the film animation, Castlevania has a background story, the character's name, and cultural background that were not shown in video games. To support the superordinate theory, the researchers also use the theory of narrative amplification by

Genette (1997) because the context such as character, place, culture, and background story was being amplified in the animation series. The second reason for using this theory was because some murders, also called hyper-violence scenes, were not present in Castlevania video games. However, hyper-violence scenes were very prevalent in the series. This phenomenon then intrigues the writers to analyze alterations or changes in the Castlevania game and its adaptation series.

## **LITERATURE REVIEW**

Alteration will always be present in the adaptation that is sourced from different mediums. This occurs by changing its content around the same context and producing new works. Hutcheon (2013) stated that adaptation is a type of intertextuality in literary works; it is a part of the reception process. This process entails adding storyline components into the narrative structure, frequently through flashbacks or inventive sequences not previously presented in the original media. External elements such as comments or narratives that determine how the story is presented to the audience influence these adaptations. Adaptations create a dynamic link between the source material and the adapted work by introducing new components into the narrative, allowing for a new perspective and interpretation of the story. This intertextual approach not only enriches the reception of the adapted work but also encourages conversation between different texts and media, emphasizing the interconnectivity of literary works and their adaptability to new situations. In this case, adaptations are manuscripts or texts that stick in our memories but do not directly derive from the original source; instead, they do so through numerous repetitions that result in new literary works that are inventive and fascinating. This shows that repetition is the basis of adaptation. Nonetheless, repetition, in this case, is without replication because the act of adaptation has a wide range of potential purposes. Like traditional imitation, adaptation entails making the adapted material one's own. It is not Slavish copying. If the recipient is familiar with the altered text, adaptation as adaptation is necessarily a form of intertextuality for the reader, viewer, or listener.

Alice Bell talks about a possibility of Hypertextuality when the narrative devices prompt the reader to actively construct meaning, navigate through different storylines, and explore diverse textual paths. Consequently, the dynamic interplay between the reader's agency and the narrative structures within the hypertext amplifies the existential distinction between the realm of the text and the reader's existence in the physical world. This marks a new era of rewriting and translation (Bell, 2010). Hypertext is evidence that it is possible for interactive media analysis like video games, to go beyond the simple comparative analysis of source text

into target text or novel into cinema because every different path they took went to create new interpretation. However, these ample possibilities of iteration must be managed to maximize the potential of the designated medium.

Genette (1997) investigated many forms of rewriting, including plagiarism and *transtylistization*, as well as imitation, parody, pastiche, and caricature. Every reading, writing, and translating activity entails choosing components, peculiar concepts, and modes of expression. Genette broadens our understanding of the intricate interaction between source material and adapted works by analyzing these numerous forms of rewriting. He emphasizes that adaptation is not the only technique to rewrite texts but rather one of many options. This larger viewpoint enables us to contemplate the many ways texts can be reinvented and recontextualized, improving our reception and interpretation of literary works. In this case, adaptation is closely related to the *transtylistization* strategy, in which rewriting processes that result in new works undergo a *transtylistization* process. Thus, a process of text *transtylistization* occurs when interactive old games are adapted to violent movies or comics, or vice versa.

The main idea of *transtylistization* was centered around the transformation of the content. In this case, it concludes a stylistic rewriting, or transposition, whose only purpose is a change in style, as the title implies. Although rarely discussed as the same, transtylistization involves translation process, as Genette implies. According to Genette (1997), this translation is useful in works with very bland or unclear passages, translating those passages into clearer and more interesting styles. He claims that translation is vital in works with dull or unclear passages since it transforms these sections into clearer and more intriguing styles. The original text can be enriched and made more accessible to readers by translating specific passages, resulting in a more interesting and meaningful reading experience. This type of translation-based rewriting emphasizes the possibility for enhancement and enrichment that can be accomplished by rethinking and reinterpreting texts in diverse language and aesthetic settings. It emphasizes the significance of language and style in conveying messages and improving the overall quality of a piece of literature.

One obvious example is making obscure murder scenes in video games come to life and add variety in a series of films. Then, the adaptors can utilize transtylistized parts using amplification theory by Genette (1997), which includes three categories namely diegetic development, metadiegetic insertion, and extradiegetic intervention. All of those will provide access to the people who want to adapt certain media to freely expand any narrative or add

more to it into the film to be developed. Moreover, these three categories can also be used to differentiate the types of specific scenes that are present in the adaptation series.

In order to incorporate the expansion and extension of the narrative content, definitive strategy is needed as with the amplification narrative proposed by Genette (1997). Diegetic development as a technique in adaptation involves amplification without any significant changes to the characters and storyline initially presented in the source material. Here, the adaptors focus on expanding and elaborating upon existing narrative elements, deepening the audience's understanding of the characters' motivations, relationships, and internal struggles. This technique aims to maintain fidelity to the original text while enriching the viewer's experience through enhanced character development and the exploration of subplots or previously unexplored aspects of the story. By delving deeper into the diegetic world established in the source material, adaptors can provide a more comprehensive and immersive adaptation, ensuring that the story's essence and its characters remain intact.

On the other hand, metadiegetic insertion involves an amplification technique that retains the same characters from the source material but introduces a different story or narrative layer. Adaptors exercise their creative freedom by incorporating supplementary content or creating parallel storylines that intersect with the main plot (1997). This technique allows for the exploration of new perspectives, alternative scenarios, or expanded backstories for the characters. By weaving these metadiegetic elements into the adaptation, the adaptors can add depth and complexity to the narrative, providing a fresh and engaging experience for the audience. While the characters remain the same, their journeys and the events that shape them may diverge from the original text, offering a unique take on familiar personalities and injecting new life into the adaptation. Meanwhile, extradiegetic amplification takes the adaptation process further by introducing a significant departure from the original source material. In this technique, the characters undergo transformation, and the entire storyline diverges from the original version. Adaptors exercise extensive creative liberty, crafting a new narrative universe that may share thematic elements or character archetypes with the source material but ultimately stands as a separate entity. By adopting an extradiegetic approach, adaptors can infuse the adaptation with their own artistic vision, exploring new possibilities and taking the story in directions that were absent from the original text. This technique allows maximum creative freedom, enabling adaptors to adapt the source material according to their interpretation while keeping certain thematic or tonal elements intact (1997). Each technique offers distinct possibilities for adaptors to amplify and reshape violent scenes, ensuring that the

adaptation remains faithful to the source material while providing a fresh and engaging experience for viewers.

This proves that amplification was used in order to create adaptations that were suited and aligned with the adaptor's vision. However, it requires the adaptors to find where the story lies to find the right narrative material to get amplified. Genette (1983) in his narrative discourse, specifically differentiate the term 'narration' to get a clear view of how to use it for the object they study. He defines 'story' as the narrative substance included within a specific narration. On the other hand, the term 'narration' refers to the intricate links that exist between discourse and the events that it describes or narrates. Finally, Genette uses the term 'narrating' to define the act or process of generating a narrative. Genette's framework, with these distinctions, provides a valuable perspective on the numerous components and dynamics involved in the realm of narrative. By this definition, the story on which the narrative content is present in the source can then be adapted into its adaptation series or films. The narrative content can be seen in a form of text, and yet it can also be the visual contents that are both present in the game and the adaptation film.

## RESEARCH METHOD

The research data is in the form of textual-visual, visual-textual, and operative as seen from the adaptation and the source of the object. The data is taken from the Castlevania video games and Netflix's the Castlevania animated series. The initial two seasons are an adaptation of the 1989 entry, *Castlevania III: Dracula's Curse*. Furthermore, starting from the second season, characters, and elements from the 2005 entry, *Castlevania: Curse of Darkness*, are introduced, while Alucard's backstory is drawn from *Castlevania: Symphony of the Night*. In this study, the primary focus is on killing scenes, specifically those with hyperviolence and a higher level of bloodshed compared to their adapted source. Visual data on killing scenes are taken from both the games and the series, for example beheadings until the character's head is detached, organs coming out of the character's body, and the destruction of the character's body. Additionally, textual data that shows the killing scene is significantly more violent, things like mutilation, decapitation, dislocation, paralyze, fatal burn, and so on are also considered.

Spradley research techniques (2016) applied in this study are domain analysis, taxonomy analysis, component analysis, and discovering cultural themes. Domain analysis is implemented by using definitive techniques for collecting data to make it easier to analyze. Hutcheon's adaptation theory is applied to see a scene contained in an animated film adaptation taken from the games. After discovering the scenes, taxonomy analysis was performed. Here, Genette *transstylization* is applied to see the amplification method and narratives to depict killing scenes in the adaptation. The technique is used to identify several



scenes depicted in both the textual and visual data. Then the components are analyzed in more detail and so that the result can be accurate, also more efficient, and effective in the analysis process. Then the analysis technique that follows is to find the cultural theme to understand what are the most recurring aspects used by the film that are present in the story.

## FINDINGS AND DISCUSSION

This section will be divided into three sections in order to indicate the amplification of violent killing scenes that is present in the Castlevania television series adaptation; Diegetic development, metadiegetic insertion, and extradiegetic intervention. These sections deal with the visual elements of the adaptation series and then followed with the explanation for the narrative elements of the story.

### *Diegetic Development*

Figure 1. Trevor vs Cyclops in game version (Akamatsu, 1989)



Figure 2. The killing scene of Cyclops by Trevor in series adaptation (Ellis, 2017)



The story in Castlevania animated series is adapted from a game with the same title. However, the game itself has been developed since it was first released. The adaptation took the theme and character from three *Castlevania* game; video game *Castlevania III: Dracula's Curse* (1989), *Castlevania: Curse of Darkness* (2005), and *Castlevania: Symphony of the Night* (Castlevania (TV Series), 2023). The fight in the game was not portrayed in the exact way in the adaptation. In the source game, the killing did not show any kind of violence. The player who plays Trevor Belmont only sees the damage effect on the target until the death animation is triggered, which is visualized in game with the enemy character silhouette starts blinking and then disappearing. In this scene, Trevor Belmont tried to kill the cyclops by making vital cuts on the cyclops' body and finished it by impaling the cyclops' eye with a sword. This fight scene between Trevor Belmont and the cyclops can be considered as *diegetic development*. This scene can be classified as diegetic development because the scene is present in both the game and the adaptation but the animation series presents the killing scene in a more detailed visualization.



Figure 3. scene in the game Alucard attacks the warrior (Akamatsu, 1989)



Figure 4. warrior assault on Dracula's castle by Alucard (Ellis, 2017)



The next amplified scene is the Dracula fights where the game player has to kill Dracula. Whoever the character a game player chooses, he has to kill the enemy in this scene, which is Dracula, to continue the game. In the animated series, it is presented when Alucard and the vampire army carried out the brutal massacre in Dracula's castle. Everyone was shocked to see Alucard, Sypha, and Trevor Belmont, whose entrance was intended to murder Dracula and vampires, as a conflict broke out between the vampire army and Dracula's army. It was a full moon night and Alucard was seen breaking through Sypha's fire barrier during the battle before transforming into a wolf and slaying his foes one by one. The scene of Alucard's atrocity can be seen in figure 4 where he cuts the soldier's arm. This part of Alucard's carnage can be categorized as a *diegetic development* since both the game and adaptation show the massacre scene in the same place but the bloody scene showing an arm cut and blood spout is not present in the original version.

### *Metadiegetic Insertion*

Figure 5. The killing scene of Bestial Demon by Sypha (Ellis, 2017)



Figure 6. The killing scene of Bestial Demon by Trevor (Ellis, 2017)



Figure 7. The killing scene of the leader of Bestial Demon by Trevor (Ellis, 2017)



In the Castlevania game, players can play as different characters as long as that character is obtained. In figure 5, 6, and 7, which are taken from the series, killing montage of Sypha and Trevor killing beast monsters can be seen as representation of it. In the game, players only get simple death animations with blinking and disappearing bodies. The animation series however, presents the viewer with a bloody montage of the main characters obliterating demons by impaling their body with ice, exploding its body, and both. This can be identified as metadiegetic insertion because the element used was taken from its source game but the narrative is different. There is amplification in the killing process which is not presented in detail in the game.

Figure 8. Fights between monsters and Alucard (Akamatsu, 1989)



Figure 9. Slitting of monsters by Trevor Belmont with his chain whip (Ellis, 2017)



In this scene, Trevor Belmont slits a monster's throat until it bleeds to death. Amplification is present in this murder scene. In the series, Trevor Belmont uses his sword to defeat the monster, whereas Alucard uses his power to defeat the monster in the game source, causing harm to the target until the death animation is triggered, which again is represented in-game by the enemy character initially blinking before disappearing. It is possible to categorize this scene as metadiegetic insertion given the fact that the series adapt things more specifically than the source material.

Figure 10. scene in the game Alucard kills monsters (Akamatsu, 1989)



Figure 11. Belmont kills the flying monster (Ellis, 2017)



Amplification is present in this murder scene as seen in figure 11. In the game, figure 10, Alucard uses his power to defeat the monster, causing harm to the target until the death animation is triggered, which again is represented in the game by the enemy character initially blinking before disappearing. Whereas in the adaptation Trevor Belmont uses a sword to defeat the same monster. It is possible to categorize this scene as *metadiegetic insertion*; same target but the series inserting the killing scene when Trevor's sword was stabbed through the monster's head.

Figure 12. The scene of Sypha attacking monsters in the Game (Akamatsu, 1989)



Figure 13. vampire murder scene by Sypha (Ellis, 2017)



Similar insertion happens in Sypha's killing scene. Figure 12 shows the part in the game when Sypha appears to be using her water force bullet to attack an enemy who is wearing a robe and carrying a weapon until the enemy is seen blinking and then dissipating. This segment in the source material is then amplified because the series present this scene very differently. In figure 13, Trevor Belmont, Sypha, and Alucard attack Dracula and the vampires in their castle. Alucard uses his sword to fight Dracula and his army, Sypha uses fire and water to her advantage, and Trevor uses his chain whip. In this scene, Sypha engages a vampire by shooting ice cubes in the shape of bullets, but the vampire can knock her to the ground. She then creates long, thin ice cubes that resemble pieces of glass, which she uses to slice her foe in half, killing them. It is possible to categorize this scene as metadiegetic insertion because of the amplification of the fighting scene that is shown in more detail in the adaptation.

Figure 14. fights in the game between Belmont and Dracula (Akamatsu, 1989)



Figure 15. the scene of Dracula Tepes being killed by Alucard (Ellis, 2017)



Figure 14 shows a level in the game when Belmont fights Dracula. This also presents the shooting and fighting without showing the killing part. Dracula's death is marked by the blinking of the character and his disappearance. In the animation series, however, the three heroes face off against Adrian Tepes, the vampire, in a fierce battle that rivals the first scene from Alucard. Trevor and Sypha came and supported Alucard to defeat Dracula. Dracula getting upper hand in the fights, but after engaging Alucard in hand-to-hand combat as they move around the castle until they reach Alucard's childhood bedroom, Alucard finally killed Dracula by stabbing him in the heart with a sharp piece of wood after Dracula realized the reality of him trying to kill his own son. Dracula just resigned himself to his chest until his eyes started to bleed. He was exposed with regret for trying to kill his own son. This scene can be categorized as an amplification because Alucard, not Belmont, is the character who beats Dracula Tepes in the animated Netflix series, which differs from the story in the game source. Choosing Alucard as the character who kills Dracula is a result of a specific reason to create an effect to the audience of the fact that the son kills the father. However, since these scenarios were not present in the game, it can be seen as metadiegetic insertion.

Figure 16 Alucard attacks the horned monster in the Game (Akamatsu, 1989)



Figure 17. Belmont stabs a horned monster with a monster horn (Ellis, 2017)



The next part that is amplified is in this assault played out by Alucard in the original game, who used his might to fight the horned monster until the game showed the enemy character blinking and then vanishing. However, the animation adaptation shows different things when Trevor is about to take a chain whip weapon from his family's relics that is kept in Castle Belmont. A monster blocks his hand and throws Trevor's chain whip with his spear weapon until it falls to the ground. Trevor immediately sprang up and grabbed the monster's spear, stabbing it into the creature's chest until it reached its back. Until it was dead, the creature had blood on its chest. Only horned monster animation is used in the series. The addition of this incident in the animation fits the definition of metadiegetic insertion.

Figure 18. The wolf monster that Trevor killed in animation (Ellis, 2017)



Figure 18 shows a scene when Trevor Belmont kills a creature of the night by sticking the end of his iron whip into the head of the creature of the night, so that the organs of his brain ooze and immediately lie dead. This means that Trevor is a descendant of the Belmont clan which is known to be strong against magic or supernatural powers. This scene is shown differently in the game series in *Castlevania: Curse of Darkness*, where Hector fights creatures of the night using a sword. These scenes can be classified as *metadiegetic insertions*. It can be seen how in the animation Trevor fights the night creatures, and in the game, Hector fights the same night creatures. There is alteration when the character is different and there is development when the bloody scene is presented in detail.

Figure 19. The killing scene of Crocodile monster by Hector in game series. (Takeda, 2005)



Figure 20. The killing scene of Crocodile monster by Sypha in animations. (Ellis, 2017)



Before getting adapted in the animated series, the game has a segment where Hector kills crocodile monster using a sword and is assisted by his monster companion. However, the adapted scene in figure 20 shows Sypha Belnades kills a creature of the night by using her magic, fire, to burn the monster, and an ice spear to stick it into the monster's head. The scenes in the animation can be classified into *metadiegetic insertions* because the adaptor here only uses the source material as reference assets and also insert more scenes showing detail killing scene and bloodshet in the adaptation.



Figure 21. The killing scene of wolf monster by Hector in game series (Takeda, 2005)



Figure 22. The killing scene of wolf monster by city soldier in animation (Ellis, 2017)



Next scene that is amplified differently from the game series is from *Castlevania: Curse of Darkness* is when Hector fights a wolf monster using a sword. In the adaptation, it is shown that the city soldiers kill the wolf monster with a sword, cutting off his hand to kill the monster and sticking it into the monster's head until it bleeds and dies. These scenes can be classified as *metadiegetic insertions* because of the narrative alteration that is happening while still having aspects from its source material.

Figure 23. The killing scene of flying monster by Hector in game series. (Takeda, 2005)



Figure 24. The killing scene of flying monster by Sypha in animations. (Ellis, 2017)



Another scene showing Hector's killing a flying monster with his sword is also amplified. The wound is not shown in detail in the game in figure 23, only showing blinking of the character before it disappears. Figure 24, taken from the animated series, shows how Sypha Belnades kills the flying monster with her power, which is ice. She kills by making a disk of thin ice to split the monster's body in half to die. These scenes can be classified as *metadiegetic insertions* because there are elements taken from the source while also inserting more narrative to the adaptation.



Figure 25. The killing scene of monster by Hector in game series. (Takeda, 2005)



Figure 26. The killing scene of monster by Trevor in animatons. (Ellis, 2017)



In figure 25, taken from *Castlevania: Curse of Darkness*, Hector fights creatures of the night using a sword. In figure 26, it is shown when Trevor Belmont kills the strange monster with the Belmont family's inherited whip. With repeated attacks from Trevor, the monster was seriously injured, and finally died. This shows how a very strong Trevor, even though he does not have magical power, is able to kill the monster. The repeated attacks from Trevor and the injured monster presented in the series is a form of metadiegetic insertions. The place and fighting scene elements are taken from the source while there is a different character, in this case Trevor, who also fights the monster and it is presented in detailed visual.

#### *Extradiegetic Intervention*

Figure 27. The villagers killed the priest (Ellis, 2017)



Figure 28. The villagers killed the priest (zoomed) (Ellis, 2017)



This scene shown in figure 27 and 28 are from the animated series when the villagers of Gresit proceeded to kill the priest out of anger, after Trevor tells them the truth about the bishop who is the cause of all the curses spread around Wallacia. In this case this scene can be classified as an extradiegetic intervention because this murderous scene did not happen in the video game. It exists as an extension to the lore within the Castlevania video game series. This adaptation also represents the world building of Castlevania, about the cruel world with death that can happen to anyone, if one is not strong enough one might get killed first.

Figure 29. The killing scene of Bestial Demon by the villagers (Ellis, 2017)



Different alteration is shown in figure 29, the villagers of Gresit help fight back the enemies after Trevor instructed to them. They use the formation 6 front 6 back of long weapons as pikemen to catch the monster mid-air. Here it is shown when Isaac and so that the swordsman can slice them up easily. This bit did not happen in any source games from *Castlevania III: Dracula's Curse*, *Castlevania: Curse of Darkness*, and *Castlevania: Symphony of the Night*. Therefore, this can be classified as an extradiegetic intervention. The series wanted to give more of the interaction within Wallacia to give the sense of 'life' inside an imaginative world, in this case being portrayed through the interaction between the main character with the side characters. This interaction did not happen, so that the player only experienced the world building of Castlevania through an objective focused view of what the game provides.

Figure 30. The demon attacked the people of Targoviste (Ellis, 2017)



Figure 31. Another killing scene of Targovistian people by the Demon (Ellis, 2017)



Both figure were taken from the massacre scene that happened in Targoviste, Wallacia after Dracula releases his demon army from hell. All the people of Targoviste were not ready for anything that will happen that day, a genocide. Human bodies get obliterated, blood splattered everywhere, flesh gets torn apart, body parts flying everywhere. All this just because of Dracula's love for his wife, Lisa Tepes. At first Lisa taught Dracula to love humans but because she gets burned alive by the church, Dracula then grows his hatred back and plans to kill all humanity. This hatred is visible throughout the genocide that happen in this scene. This scene represents Dracula's hatred towards humanity, visualized with a hyper violent killing scene that clearly shows the human bodies getting torn apart by monsters from hell. This

spectacle set the world building nuance of the Castlevania that previously did not exist in the game form, which can be seen as extradiegetic intervention.

*Figure 32. Godbrand's murdered by Isaac*  
(Ellis, 2017)



The next extradiegetic intervention is seen in Figure 32. Isaac makes an attempt to destroy Godbrand who is ranked higher than other soldiers. Due to his childhood trauma, where he was often whipped by his father under the pretence of it being a symbol of affection. Isaac killed him with his own whip, which he used to whip himself. Since the soldier stated something that indicates his betrayal towards Dracula's reign, Isaac then violently kills Godbrand by obliterating Godbrand's throat with his whip, then stabbed his heart with his foraging knives which burned Godbrand's body when he passed away. The overall theme of this scenario is amplification because the original game does not contain this particularly gruesome and cruel sequence where Isaac is not the main character but rather simply Belmont, Sypha, and Alucard. Considering this, the episode of the Netflix series where Isaac murders the soldier qualifies as an extradiegetic intervention because these fights did not occur in the game.

*Figure 36. The killing scene of Vampire by Trevor Belmont* (Ellis, 2017)



*Figure 37. skeleton monsters* (Ellis, 2017)



In the scene presented in figure 36 and 37, Belmont and Sypha fight some skeleton monsters that block their way. After much fighting and exhaustion, Sypha is confronted again with the hooded figure who looks like the controller of the monster. As the monster approached Sypha to kill her, Belmont came from behind, stabbed his sword and knocked the opponent down. The monster instantly vanished with a smoky effect and was shattered into pieces. This scene portrays Belmont as a strong and very agile character and did not exist

in the game. Thus, this part also shows that the director of Castlevania adaptation applies extradiegetic intervention. He put his own creativity into the story plot to dramatic event in the animated series.

Figure 40. Trevor Belmont vs Vampire (zoomed) (Ellis, 2017)



Figure 41. Killing scene of vampire by Trevor Belmont (Ellis, 2017)



The scenes in figure 40 and 41 are when Belmont and Sypha stop a vampire who is performing a ritual at the expense of the citizens. Before the spell was finished, Belmont first hooked the chain on the vampire's hand and then pulled it immediately stabbed him with a dagger through his back. Vampire then spewed blood from his mouth and burned with smoke effect and fell. This scene is not in the game, because in the animation the animators describe how Sypha and Belmont save people from an invading vampire. These are also a form of extradiegetic intervention.

## Discussion

The context provided by the source material must always be clear and definitive in order to ensure the adaptor knows what they are working with. Yet, in the case of Castlevania III, the source material for the adaptation series did not have a definitive way to determine what character the player fought against. There is not really an indication on what the creature or person name is, in most of the gameplay. Context of what the player has to work with actually exists but in the form of text narration that is played in the beginning, some pop-up text after progressing to some point and occasional cutscene. This however is very convoluted when taken as it is because the length of the source material gameplay did not make up for the content and context for the story to progress smoothly from one season to another. On which, the adapter has to take some risky route and interpret the story differently with a lot of changes on the character and how the story is being played.

When examining the various ways in which Netflix tries to adapt this source material to screen, it becomes evident that the adaptation process encompasses a range of techniques, each with its own distinct classification. These techniques can be broadly categorized, as

proposed by Genette (1997), as diegetic development, metadiegetic insertion, or extradiegetic intervention, all of which contribute to shaping the final product presented to viewers. In the case of violent scenes, such techniques play a significant role in amplifying their impact and translating them from page to screen. Every aspect of the source material, including the depiction of bloody violence, is subject to adaptation, ensuring that the essence and intensity of these scenes are faithfully portrayed in the series. Whether through diegetic development, where elements within the narrative are expanded upon and given more prominence, metadiegetic insertion, which involves the introduction of supplementary content or narrative layers, or extradiegetic intervention, which allows for the inclusion of elements absent from the source text, the adaptors strive to create a comprehensive and compelling portrayal of the original material, catering to the visual and emotional expectations of the audience. By employing these adaptation techniques, the intricate and often visceral nature of violent scenes is faithfully reproduced on screen, ensuring that the viewers' experience is immersive, impactful, and true to the essence of the source material.

The classification of a text as diegetic development, metadiegetic insertion, or extradiegetic intervention is determined by the extent of changes made to the original source material during the adaptation process. Diegetic development occurs when the adaptation expands upon the existing characters and storyline without substantial alterations. Metadiegetic insertion takes place when the same characters are retained, but a different story or narrative layer is introduced. Extradiegetic intervention occurs when both the characters and the storyline undergo significant changes, resulting in an adaptation that stands as a separate entity from the source material. These classifications allow for a nuanced understanding of how adaptors navigate the adaptation process, enabling them to amplify and reshape the text according to their creative vision while maintaining varying degrees of fidelity to the original work.

## **CONCLUSION**

The animation series adapted from video games tends to use an amplification process that produces something different from the original source. Specific use of amplification process that focuses on the murder scene from the game version is shown with less obvious effects such as blinking and then disappearing of a character model, while in the animated version that has gone through the amplification process which shown more detail and violent such as character start beheading when fighting each other. In this study, three types of amplification were found, namely diegetic, metadiegetic, and extradiegetic.

By how Netflix adapted the violent scenes in this movie as we seen from the findings, the dominant aspect of amplification found in this series tend to be extradiegetic amplification. Netflix seems to take major creative liberty with the way they adapt this seemingly normal action into hyperviolent scene, extradiegetic intervention allow adaptor to add more element that they want even though that element is absent from the source text. This can involve the introduction of new characters, the embellishment of existing scenes, or the incorporation of stylistic choices aimed at heightening the visual and auditory impact of violent sequences. By exercising these creative liberties, Netflix effectively transforms the original text into a distinct audiovisual narrative, tailored to the preferences of the mature audiences.

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