Hybrid Cultural Identity In Eiichiro Oda's One Piece And Matt Owens's One Piece (2023)

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Abstract. This study analyzes the construction and representation of hybrid identity in the narrative of One Piece (East Blue Arc) by Eiichiro Oda and its live-action adaptation by Matt Owens (2023). Drawing from Gérard Genette's (1997) theory of intertextuality and Homi K. Bhabha's (1994) concept of hybrid identity and third space, this study positions adaptation as a dialogic process that not only transfers stories across mediums, but also renegotiates values, cultural contexts, and identity representations. Through qualitative methods in the form of narrative analysis and visual discourse, this study also explores how these representations are reinforced in the live-action adaptation through the selection of multi-ethnic actors, global production design, and an emotional cinematic approach. The findings demonstrate that hybrid identity in One Piece is not only reflected in the text but is also widely recognized by global audiences as a reflection of universal values, such as freedom, solidarity, and resistance to hegemonic power. The tension between audience responses in the expectations of the original culture and the global approach carried out in the adaptation. Thus, this study emphasizes the importance of cross-media adaptation as a space for the formation of new, inclusive, and transformative cultural identities in the era of media globalization.

Keywords: *One Piece, hybrid identity, adaptation, media globalization, culture representaton*.

INTRODUCTION

The transformation of narratives into adaptations is an important phenomenon in contemporary media studies, where popular works not only change mediums, but also experience changes in meaning, aesthetics, and representation of identity. Adaptation itself is not only a process of translating a story from one medium to another, but also a process of negotiating meaning, cultural context, and values that reshape the narrative and visual identity of the work. Adaptations often bring together local and global elements, and enrich the narrative with new experiences that are relevant to cross-cultural audiences. In the context of media globalization, this adaptation process becomes increasingly complex because it involves the exchange of cultures, technologies, and production strategies that adapt to the needs of the global market (Desmond. J, 2006).

Understanding an adaptation is crucial. Through Gérard Genette (1997), with his adaptation approach in understanding adaptation, he expressed the theory of intertextuality where the theory (intertextuality) expands the concept of adaptation as part of transtextuality, namely the relationship between texts that includes hypertextuality, where a new text (hypertext) is formed from the original text (hypotext) through transformation or imitation. In the context of adaptation, as in drama texts do not stand alone, but are always in dialogue with the previous text, and its meaning is formed through this relationship. Therefore, the process of adaptation does not only transfer the story, but also opens up space for reinterpretation and renegotiation of identities represented in new media.

A prominent example of this adaptation phenomenon is seen in the One Piece narrative (East Blue arc) and its live-action adaptation by Netflix in 2023. One Piece as a Japanese comic that has long been known for its story featuring a pirate crew with diverse cultural, racial, and even species backgrounds, forms an inclusive and dynamic collective identity. Its live-action adaptation emphasizes this aspect by casting multi-ethnic actors and cross-country production, thus strengthening the hybrid dimension of identity in the story. The problem that arises in both the narrative and its adaptation is the identity negotiation of the characters who must balance their origins, personal values, and the demands of the new world they enter. This creates space for hybrid identities to occur, where characters are no longer tied to a single identity, but rather form new identities through collective interactions and experiences.

The concept of hybrid identity has become a major concern in various cultural and media studies, especially in the context of intense intercultural encounters. Homi K. Bhabha (1994) introduced the concept of third space as a cultural negotiation space that allows for the creation of new identities that are ambivalent and flexible, beyond traditional boundaries. Stuart Hall (1996) asserts that identity is always constructed in the differences and discourses that surround it, so that it is fluid and dynamic. Meanwhile, Nederveen Pieterse (2004) calls cultural globalization a global mélange process, namely the mixing of cultures that gives birth to new, complex and layered identities. In the context of media, hybrid identities are not only reflected in characters and narratives, but also in the adaptation process, where values, aesthetics, and cultural representations are renegotiated to reach a global audience. Building upon this, Marwan Kraidy (2005) conceptualizes cultural hybridity as an ongoing process of negotiation and power relations within global media flows. Kraidy emphasizes that hybridity is not merely a celebratory mixing of cultures, but is often shaped by asymmetrical power structures, where local and global elements are in constant tension. Cultural identity in the age of global media is marked by multiplicity and ambivalence, especially in diasporic communities, where individuals must negotiate their affiliations to multiple cultural backgrounds. Ang suggests that hybridity is not a fixed condition but a lived experience that involves continual negotiation of belonging and difference. In the media context, this manifests in how content is produced, adapted, and consumed across cultural borders, leading to layered and context-dependent interpretations of identity (Ien Ang, 2001).

Analyzing cases of hybrid identities in cross-media adaptations is important because this process not only reflects an increasingly pluralistic social reality, but also challenges traditional boundaries in the representation of identity in popular media. Previous research has discussed the formation of hybrid identities through the meeting of local and foreign cultures in one medium. However, these studies are still limited to one media platform and have not explored in depth how the process of cross-medium adaptation, such as from manga to live-action with a global production scale and the selection of multi-ethnic actors, enriches and strengthens the dimensions of identity hybridity.

This study aims to analyze the construction of hybrid identity in the One Piece comic narrative (East Blue arc) and the 2023 Netflix live-action adaptation with a focus on analysis that includes how hybrid identity is formed through characters and intercultural interactions in the comic, as well as how the live-action adaptation represents and strengthens this identity through actor selection, production design, and narrative development. In addition, this study also examines how global audiences accept and interpret hybrid identity in both versions, to understand the dynamics of identity in the era of media globalization.

LITERATURE REVIEW

Linda Hutcheon (2006), through the concept of "adaptation as repetition without replica", considers adaptation as an interpretive process that allows for innovation, each adaptation is a new work that reflects the dialogue between the past and the present and between the text, the author/adapter, and the audience.

Intertextuality (Gérard Genette, 1997), Theory used to explain how adaptation is not simply the transfer of a story between media, but also a hypertextual relationship, a dialogical relationship between the original text and the adapted text. This is particularly apt for framing One Piece as a result of narrative transformation.

Hybrid Identities (Homi K. Bhabha, Stuart Hall, Nederveen Pieterse), Three figures support the argument that identity is fluid and formed in cross-cultural interactions. The theories of third space, discourse of difference, and global mélange provide a strong framework for understanding identity formation among One Piece characters, both in the manga and live-action versions.

A study on the adaptation of Jane Eyre, "Intertextuality and the Semantic Web: Jane Eyre as a test case for modeling literary relationships with Linked Data," by Sarah Bartlett and Bill Hughes (2011), using Gérard Genette's framework, highlights the relationship between transtextuality and how adaptations function as hypertexts and hypotexts that continuously interact intertextually and construct new meanings through the medium and stereotypes of identity representation.

Findings in the journal "From Page to Screen" by Diya Abraham (2025) highlight how media adaptations (from novels to films/series) rework classic narratives to suit modern values and sensibilities, and how global production practices, including the casting of diverse, multiethnic actors, can add dimensions to the representation of identity and character experiences.

Other studies show that digital platforms have accelerated adaptations and expanded access to cross-cultural narratives. Global audiences can now interpret the identities presented in adaptations based on their own backgrounds, experiences, and cultural contexts, further strengthening the dynamics of hybrid identities in reception.

METHOD

This study uses a qualitative method with a text study and discourse analysis approach to examine the construction of hybrid identity in the One Piece comic narrative (East Blue Arc) and the 2023 Netflix live-action adaptation. The main data are in the form of narrative texts, visuals, and production elements which are analyzed in depth using Homi K. Bhabha's hybrid identity theory and the concept of third space. In addition, this study also examines the response of global audiences through literature studies and analysis of comments and reviews on social media and online discussion platforms as supporting data. This approach allows for a holistic understanding of how hybrid identities are formed, represented, and received in the context of cross-media and cross-cultural adaptations. Data collection techniques include media content observation and semiotic analysis to identify signs of hybridity in characters, narratives, and production aspects. The analysis is carried out descriptively-critically to reveal the dynamics of identity negotiation in the liminal space of popular media.

RESULT AND DISCUSSION

Narrative Analysis

- ***ONE PIECE (EAST BLUE SAGA) BY EIICHIRO ODA***

Adaptation Fidelity: Close (Original Source)

The One Piece (East Blue Saga) comic is an original work that forms the foundation of the series' narrative world. The plot is developed gradually by introducing central characters and subplots that enrich the relationships between the characters and their conflicts.

- **Plot**: Luffy's adventure storyline as he gathers his crew chronologically is presented in full detail and developments per arc, such as the conflicts between Buggy, Captain Kuro, Don Krieg, and Arlong.
- **Characters**: All characters appear in their order and narrative portion. Characters such as Johnny and Yosaku, as well as Hachi, have a place in strengthening Zoro's characterization and adding dimensions to the conflict.
- **Setting**: The world of East Blue is built slowly, with the setting of cities, ports, restaurants and villages forming the atmosphere of the pirate world.
- **Point of View**: Using a mixed point of view primarily external with the narrative occasionally dipping into the characters' minds, provides emotional depth.
- **Themes**: Freedom, friendship, justice, and dreams are conveyed explicitly and repeatedly.
- **Opening Sequence – Kept Elements**:

1) **Opening scene**: Luffy in the barrel and his rescue by Alvida's crew became the beginning of an iconic story.
2) **The appearance of the crew one by one**: The backgrounds of Zoro, Nami, Usopp, and Sanji are introduced with full conflict.
3) **Tone and style of the story**: Oda's signature combination of humor, action, and drama.

- *ONE PIECE ADAPTATION BY MATT OWENS (2023)*

Adaptation Fidelity: Intermediate

This live-action adaptation combines close elements with loose adjustments for cinematic and length purposes. The main structure is maintained, but many subplots and minor characters are simplified or removed. The main focus is shifted to emotion, character drama, and spectacular world-building.

- **Plot**: The five East Blue arcs are woven into a tight linear plot. The main narrative focus remains on Luffy's crew recruitment and struggles. Some conflicts are condensed or combined (e.g., the interaction with Don Krieg is shorter).
- **Characters**: The main characters (Luffy, Zoro, Nami, Usopp, Sanji) appear dominant. However, important side characters such as Johnny, Yosaku, and Hachi are dropped completely, eliminating some supporting dynamics and character backgrounds.
- **Setting**: The visual world is created through CGI and practical sets with a vintage-modern tone. Some locations are made more cinematic, such as Arlong's base and Baratie, which are made magnificent.
- **Point of View**: Mostly using objective external POV. In some emotional scenes (e.g. Nami's trauma), the POV shifts to limited external, approaching the character's experience.
- **Themes**: The themes of freedom and friendship remain, but are more dramatic and subtle. The theme of family is emotionally reinforced.
- **Opening Sequence** – Kept, Dropped, and Added Elements:
- Kept:
1) The exposition about the Pirate King (Gol D. Roger) as the beginning of the narrative.
2) The scene of Luffy in the barrel remains, although the order is slightly adjusted.
3) Luffy's motivation to become the Pirate King.
- Dropped:
1) Johnny and Yosaku as an important part of Zoro's background introduction.
2) Some of the manga's signature humorous moments are removed in favor of a realistic tone.
3) The character of Hachi, who is important in the later saga, does not appear.
- Added:
1) Added emotional depth and drama for Nami and Sanji.

2) More intense and cinematic character interactions, such as flashback scenes and emotional dialogue.
3) Several new costume designs that are not from the manga chapters, but enhance the visuals of the adaptation.

1) Construction of Hybrid Identity through Characters and Intercultural Interactions in the One Piece Narrative (East Blue)

Hybrid identities in the East Blue One Piece comic narrative story are built through cross-cultural interactions between characters and pluralistic world settings. Each member of the Straw Hat crew represents a different cultural background, values, and life experiences, including Zoro with his samurai-style swordsmanship, Sanji with his French culinary aesthetic, and Nami who comes from an oppressed community. As an example of character construction and interaction, the plot narrative is shown through the following sequence of important characters. At the meeting of Luffy and Zoro in the chapter entitled *"Enter Zoro: Pirate Hunter"*. The main character Luffy saves Zoro from the enemy navy headquarters after learning that Zoro was detained for refusing to obey the orders of Morgan, a corrupt captain.

Luffy: *"You're not a bad guy, right? Join my crew!"*, Zoro: *"You're crazy! Why would I join a pirate crew?"*. Luffy:*"Because I'm going to be King of the Pirates!"*. (Volume 1, Chapter 3). Zoro is a former pirate hunter from a small village in East Blue. He is depicted as a character with his own moral code, loyal, and upholds the values of honor from the "samurai" culture even though it is not explicitly stated to be from Japan. His cultural interaction shows Zoro accepting Luffy's invitation to join as part of the crew, which he was previously very independent of. This reflects the formation of a new identity resulting from the mixing of individualist (Zoro) and collectivist (Straw Hat Crew) cultures. The meeting reflects the basis for the formation of a community across values and cultures. Zoro as a former pirate hunter, and Luffy a young man with a dream of becoming the Pirate King, come from opposite backgrounds, but they form an alliance based on the principles of justice and freedom, not origin or a single identity. Continued with another scene by Zoro's character when fighting Mihawk's character from the chapter entitled "*I'll Never Lose Again!!*".

Zoro *(in serious injury): "From now on, I'll never lose again! Until I defeat him and become the world's greatest swordsman... I'll never lose!!"* (Volume 6, Chapter 51). Zoro is a depiction of a samurai character in a world without a kingdom. He brings the classic Japanese value of honor into the global pirate community. Showing a hybrid form of traditional values (bushido) merging into a free and chaotic pirate value system. Moving on to the important character Sanji, with a chapter entitled "*The Great Pirate Zeff*",

Sanji: *"No matter how rotten or moldy it is... if it's food, I won't throw it away!!"*, *"You don't know what it's like… to starve!!"* (Volume 5, Chapter 44). Sanji's statement shows that his identity is shaped by the experience of hunger, not only as a chef, but also as a victim. He lives at the crossroads between the world of violence (pirate) and the world of compassion (chef). His value of food as human dignity is born from suffering and moral

values. Sanji's background comes from a noble family that is classified as a high war force, which now only focuses on the background (present) in the culinary culture called Baratie with Zeff, a former pirate who is now a chef. Zeff: *"Cooking isn't about ego. It's about feeding people."*, Sanji: "*And that's exactly what I'm trying to do! But you never let me do it my way!*" (Episode 5) shows the internal conflict in Sanji's world in the adaptation, between the values of the mentor (Zeff, who represents the past) and Sanji's desire to be himself. Hybridity arises from the push and pull between tradition and modernity in the culinary world and pirate life. Their bond represents the transition of values from violence to care. Sanji's identity is formed from the experience of living in two different worlds, from a nobleman and a chef to becoming a pirate, and this is the essence of a hybrid identity, not monolithic, but complex and transformative. The other side of the Baratie scene, Zoro: "*We're all freaks here.*", Sanji: "*But we're freaks with a ship.*", Luffy: "*And a dream*" (Episode 8), dialogue that creates a "hybrid collective identity" of marginalized people who form one ideological family.

In the next important character, Usopp comes from a small village in East Blue, Syrup Village with a chapter entitled, "Captain Usopp". Usopp: *"If my lies can make people happy, then I'll keep lying!".* (Volume 3, Chapter 23), shows the character of Usopp who comes from a small village but has the ambition to become a great warrior. He is a "common man" who is afraid in the big world of pirates. He shows that hybridity can also arise from the conflict between local identity (village) and global aspirations (becoming a hero).

In the important female character, Nami, Nami is known to be an ordinary citizen who works for the pirate Arlong, who oppresses her hometown, Cocoyasi. However, it is revealed that she only pretends to be loyal in order to collect 100 million Belly to buy her village's freedom. Nami*: Don't interfere with my business... This is my business with Arlong!" (while stabbing the ground with a knife in front of Luffy, holding back tears)*, Luffy*: "Please tell me...",* Nami*: "Please help me, Luffy!!!" (scene of crying bitterly after suppressing the wound for years)* (Chapter 81, Volume 9–10, Episode 7), The scene image represents the peak of Nami's identity conflict as a member of the criminal pirates, Arlong, forced by the colonial power of the fish race pirates. The identity as a "country boy" represents loyalty and love for the ordinary human community. The role of being called a swindler/thief becomes a survival strategy born from conditions of oppression, not from her true moral character. This shows a symbol of hybrid identity with Nami's character who is trapped between two worlds, namely the pirates who oppress her, and the society that does not understand her sacrifice. Having an internal conflict between "what she shows" (as Arlong's collaborator) and "who she really is" (an ordinary child who fights for her village). In the end, choosing to articulate her own identity through an alliance with the Straw Hat crew, a community that accepts her complex background.

In the final conflict of the East Blue character in the Arlong Park arc conflict, Nami's character becomes a real example of how hybrid identity is constructed through the conflict between forced positions and true identities. It not only crosses the boundaries of ethnic identity (human vs. fish-man), but also moral and social boundaries. Through

Nami's actions of pretending to submit to protect her community, this manga conveys that a person's identity cannot be understood in binary terms, but as a process of negotiation that continues to develop in the dominant and oppressed cultural space.

The narrative unites these characters in a shared adventure that emphasizes universal values such as freedom, friendship, and justice. Their intercultural interactions not only enrich the social dynamics of the story but also reflect a fictional world that explicitly rejects ethnic and national boundaries. The world of East Blue itself is depicted as an open space where various settings such as a port city, a seafood restaurant, and a fishing village represent a mix of different but interconnected cultures. In this context, hybrid identity appears as a dynamic process formed by the encounters, conflicts, and cooperation between characters from diverse worlds.

In the live-action version of One Piece (2023), Nami's character gets much deeper emotional development, especially in revealing the layers of her identity as a character trapped in oppression and personal trauma. One important scene that is not explicitly included in the manga is a flashback scene of young Nami with Bell-mère and Genzo in Cocoyasi Village (Episodes 6–7). In this part, the audience is shown how Bell-mère, a former marine woman who adopted Nami and Nojiko as her children, taught them the importance of choosing a life path with courage, not fear. When Bell-mère was killed by Arlong for not being able to pay taxes for her three family members, Nami witnessed firsthand the atrocities that made her grow up with guilt, loss, and the burden of saving her own village.

The emotional scene when Nami tries to erase Arlong's tattoo with a knife on her arm, which is shown intensely in the live-action, becomes a literal and metaphorical symbol of the identity negotiation process. She rejects the identity stamp imposed by the colonial power, and symbolically tries to "erase" the part of herself that has been considered a traitor by her village. This action is reinforced by the moment when she finally asks for Luffy's help with tears, showing that she no longer wants to bear the burden of identity alone. This shows that the live-action adaptation not only maintains the essence of the narrative, but also deepens the dimensions of hybrid identity through a more intense visual and emotional approach. Furthermore, the live-action approach also emphasizes the aspects of intergenerational trauma and social structures in the formation of identity. Nami's interactions with the characters Nojiko and Genzo strengthen the discourse that a person's identity is formed from the struggle between the dominant structure (Arlong as the colonizer), local community solidarity, and personal struggle. In this context, Nami's hybrid identity not only arises from the conflict between "pirate" and "ordinary human," but also from the tension between the social roles she plays as a sister, daughter, thief, and navigator. This adaptation adds narrative depth that was not fully explained in the manga version, and presents a more visually and emotionally explicit narrative of healing and self-liberation.

As with the depiction of the construction and identity of Eiichiro Oda's narrative and its adaptation by Matt Owens, Matt Owens' approach to the adaptation of One Piece East Blue in live-action shows a selective and transformative fidelity strategy. Although

following the main narrative structure of Eiichiro Oda's comic, Owens makes adjustments to meet the needs of the cinematic medium and the expectations of a global audience. Fidelity in this case is not seen as literal fidelity to the source text, but rather as an effort to maintain the spirit of the original while creating new interpretive space, especially in character development and emotion. As Linda Hutcheon expressed in *A Theory of Adaptation* (2006), adaptation is not a betrayal of the source text, but rather a contextual creative reinterpretation. For example, the character of Nami in the live-action appears more emotionally internalized. In the manga, Nami's conflict is presented through action and dialogue full of visual expression, but in the live-action version, the conflict is translated through close-up shots, dark lighting, and melancholic music emphasizing the psychological dimensions of Nami's suffering and determination. Here, fidelity does not appear in the form of a literal narrative, but rather in the form of consistency of character emotions and motivations.

Thus, Matt Owens' adaptation is not merely a media translation, but a recontextualization of values and identities, which enriches the critical reading of the One Piece narrative in a cross-cultural context. This process reflects that adaptation is an active cultural practice in forming new meanings, creating a bridge between local texts (Japanese manga) and global audiences in a more inclusive and pluralistic space.

2) Representation and Strengthening of Hybrid Identities in the Adaptation of One Piece (2023) through Actor Selection, Production Design, and Narrative Development

In the live-action adaptation of One Piece (2023) by Matt Owens also strengthens the dimension of hybrid identity through cinematic strategies in actor selection, production design, and narrative development. The selection of actors is done inclusively and cross-ethnically to adjust the background of different characters in the narrative (not entirely appropriate), such as Inaki Godoy as Monkey D. Luffy who comes from Mexico, Mackenyu Arata as Zoro from Japan, Emily Rudd as Nami from the United States, Taz Skyler as Sanji from England and Jacob Romero as Usopp who represents Afro-Caribbean descent. This diversity is not only a visual representation, but also reflects the ideology of globalization of identity from a fictional world that carries the universal spirit of diversity and solidarity.

As a real example of this dimension is seen through the scene of Zoro's recruitment by Luffy in Episode 1. In the live-action version, this meeting is made more dramatic with the depiction of facial expressions, background music, and cinematography that positions Zoro as a lone-wolf character who is open to new communities. When Luffy says, "*You'll never be alone again if you come with me*," this sentence shows the unification of two different values: the individual honor value of the Japanese samurai (played by Mackenyu) and the collective spirit of globalization of identity carried by the Straw Hats. On the emotional narrative side, the flashback scene of Nami's past not only explains her personal reasons, but also presents a visualization of colonial trauma through symbols of power (Bell-mère's house being burned, Arlong's tattoo, a gun pointed at a child). This is reinforced by cinematic close-ups and the use of light that emphasize Nami's

psychological isolation, creating the meaning that her identity is not only personal, but also political, a resistance to structural domination..

Similarly, the Baratie scene between Sanji and Zeff (Episodes 5–6) represents transgenerational hybridity. Zeff is depicted as an older European mentor with a pirate background, while Sanji is a young chef trying to find his place in a violent world. When Zeff says, "*Being strong doesn't mean forgetting the hunger of others*," it emphasizes the blending of classic masculine values with modern social empathy. The production design also emphasizes cultural diversity with a visual approach that isn't locked into one ethnic style. The Baratie's kitchen design, which resembles a retro-futuristic French galley, adds a visual layer to this global identity. The interior design blends European, Asian, and retro-futuristic aesthetics, creating a world without rigid geographical boundaries. The characters' costumes are simultaneously contemporary and classic, showing the blending of old and new, East and West, folk and nobility.

In terms of narrative development, this adaptation adds more introspective and interpersonal moments that shape the dynamics of the Straw Hat group as a transnational community that accepts each other's differences. The relationships between Luffy and Zoro, Sanji and Zeff, and Nami's past are developed more dramatically, showing that their encounters and conflicts are not just about physical adventures, but also psychological journeys across identities. With this, this adaptation expands and deepens Oda's message about the importance of acceptance, the freedom to choose one's path in life, and the power of cross-cultural solidarity.

3) The Resonance of Hybrid Identity in One Piece (narrative and adaptation) is Accepted and Interpreted by Global Audiences.

The resonance of hybrid identities in One Piece, both in the manga version by Eiichiro Oda and the live-action adaptation by Matt Owens (2023), has received a mixed response from global audiences, generally showing emotional and cultural connections across borders. In the context of manga comics, readers from various countries have long responded positively to the diversity of characters and universal values promoted by the Straw Hat crew, such as solidarity, justice, and self-discovery. Characters such as Zoro, Sanji, Nami, and Usopp are widely accepted not because of cultural similarities, but because of their complexity that represents human struggles across ethnicities, social statuses, and local values. The manga consistently presents a world without rigid geographical boundaries, allowing readers from various backgrounds to project their experiences and aspirations into the narrative.

In the live-action adaptation, the representation of hybrid identities is further strengthened and explicitly visualized through the casting of multi-ethnic actors, cross-cultural design, and a cinematic approach that focuses on the characters' emotions and psychological backgrounds. Responses from global audiences, as seen in online discussion forums, media reviews, and social media reactions, indicate that this approach broadens the empathetic reach toward the characters. Many audiences have stated that the presence of actors such as Iñaki Godoy (Luffy), Mackenyu Arata (Zoro), and Jacob Romero (Usopp) enriched the viewing experience because they saw reflections of their own racial and

cultural representations. Additionally, the addition of emotional scenes in the live-action, particularly flashbacks of Nami's trauma and liberation, has been widely praised for touching on globally relevant personal and social issues, such as colonialism, betrayal, and the struggle for freedom.

"I feel like Nami's character is so much more likeable in the LA.… They made characters more 'like us'. More grounded." This comment appeared on a subreddit by HyliaGrace, and shows how the more realistic and emotional representation of Nami in live-action managed to bridge the gap between the fictional character and the global audience, resulting in a more intimate and personal emotional connection.

"It's not just that she looks aesthetically like her, but she's also a great actress who has a strong understanding of Nami as a character!", by Serendae on Reddit. However, some viewers also criticized certain elements that were considered too "Western" or detached from the typical Japanese nuances of the manga's origins. In criticism and the balance of cultural identity shows the response:

"So I read some Japanese comments that outlined that they weren't as happy with how Nami turned out in the One Piece adaptation. I haven't watched it yet so I can't give my throughout opinion. However, some people are saying her character was changed." in a Reddit forum by Marcel_7000. This statement shows some Japanese audiences and authentic fans criticizing the visual presentation and cultural nuances. This criticism shows that the acceptance of hybrid identities still depends on cultural sensitivities and differing expectations.

This criticism reflects the tension in the reception of hybrid identities, where certain audiences desire cultural fidelity to the original source. However, overall, One Piece's resonance in these two mediums has succeeded in bridging cross-cultural audiences because of its narrative's ability to convey messages across identities that are universal and transformative. Hybrid identities are not only a thematic element in the story, but also a medium for dialogue between Japanese, Western, and global audiences increasingly connected through digital media and streaming platforms.

CONCLUSION

This study shows that through the adaptation of the One Piece narrative from Eiichiro Oda's comic into a live-action format by Matt Owens, it is not only a process of narrative transposition, but also a complex arena for negotiating cultural identities. Hybrid identities in both mediums are formed through character interactions that cross cultural boundaries, values, and personal histories, and are reinforced by visual and cinematic representations that reflect the dynamics of globalization. This adaptation shows how the main characters such as Nami, Zoro, Sanji, and Usopp undergo a process of identity transformation through internal conflicts, cross-cultural interactions, and collective experiences that emphasize the concept of third space by Homi K. Bhabha (1994). The diverse responses of global audiences show that hybrid identities in One Piece have succeeded in creating emotional and cultural connections, although they still cause tensions in terms of loyalty to the original cultural source.

Thus, cross-media adaptation not only represents a shift in aesthetics and narrative formats, but also plays a significant role in shaping new cultural identities that are fluid, plural, and transnational. This study emphasizes the importance of understanding adaptation as an active cultural process, capable of expanding the meaning of identity through bridging local and global contexts. In the era of global media, such hybrid identity representations are key to building inclusive narratives that resonate across cultures and generations.

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