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In Shōta Goshozono's adaptation of *Jujitsu Kaisen: The Shibuya Incident*, the way that the series is edited shapes the narrative and enhances the emotional arc of this story. During a portion of the bathroom fight scene in Season 2 Episode 13 "Red Scale" (13:00 - 14:30), Yuji and Choso get into their battle stances to fight. With Yuji still wounded from their previous fight in the train station and Choso unable to use his blood manipulation, the scene creates a high-stakes scene with emotional tension between these two characters. The way this fight is edited creates seamless transitions that feel smooth and create a sense of continuity for the viewer, which enhances this emotional tension. Goshozono uses different editing techniques, like cutting on action and overall pacing of the scene, to shape the narrative and enhance the emotional arc of this story.

During the fight scene, Choso seems to have the upper hand for the first few seconds of the fight. Yuji notices Choso's inexperience in hand-to-hand combat and begins to use it to his advantage, however, he gets cocky not noticing Choso's technique and becomes gravely injured. Throughout this scene, Goshozono uses editing techniques like cutting on action to make the transitions between cuts seamless. As a result of cutting on action, the viewer becomes immersed in the action, allowing them to follow the character's movements and actions more easily. Goshozono also uses ellipsis during the fight, although the viewer might miss it at first. An ellipsis is an "edit that slices out time or events we don't need to see to follow the story" (Ladd,

4.3.3). For example, when Choso pierces Yuji's liver, the viewer does not see Yuji getting hit. Instead, they see Choso preparing, a bright red light, and then a cut to the crater on the wall left by his attack, with the camera zooming out from the crater showing the small hole in Yuji's body. However, in this scene, Goshozono's use of an ellipsis is done to make the viewer connect to the scene and be as shocked as Yuji, not to cut out what the viewer doesn't need to see. As the scene progresses, the viewer is then shown Yuji's memory of the scene, where he is hit. By using these editing techniques, Goshozono shapes the way the viewers experience the fight and allows them to follow along and connect with the scene more easily.

Throughout the scene, the pacing of each cut is fast, with the ASL of the scene being around 3.48 seconds per cut. Some shots were slower, but did not take away from the intense action. Instead, the shot would move with the characters around the bathroom as they fought, allowing the viewer to be immersed in the scene. As Yuji gets hit, the pacing slows down, letting the viewer connect with Yuji emotionally. The scene also uses techniques that live-action cinema would be able to replicate as easily. For example, the scene used a lot of motion blur with both characters, and the background often becomes warped during their movements.

Shōta Goshozono's use of editing techniques in the *Jujutsu Kaisen* scene enhances both the viewer's experience of the narrative and their emotional connection to the story throughout the bathroom fight sequence. Using techniques like cutting on action, ellipsis, and changes in pacing allows the viewer to fully immerse themselves in the battle and feel the emotional tension in the scene. Using animation techniques like motion blur and warping the background allows the viewer to connect with the scene smoothly than if it were done in live action. These techniques show how editing can shape how a story is told and felt.

Works Cited

Tokyo in Film. 15 Jan. 2025, <https://human.libretexts.org/@go/page/283706>.

“Red Scale.” Gshozono, Shōta, director. *Jujutsu Kaisen*, season 2, episode 13, 2023.