Shareloc: An Analysis of *Isekai* Elements Across Different Genre and Cinematic Cultures

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Abstract

The *Isekai* genre stories where characters are transported from their familiar world to a fantastical or parallel reality has gained significant popularity across various media. However, its presence in films from different cultural contexts has received less scholarly attention. The objective of this research is to explore the *Isekai* elements found in *'Along with the Gods: The Two Worlds'*, *'Saranjana Kota Ghaib'*, *'Spirited Away'*, and *'Jumanji: Welcome to the Jungle'*. This study aims to analyze how the movie genres aligned with the *Isekai* elements through the characters journey. This research employed a descriptive qualitative method to analyze both textual and visual elements derived from narrative components and scenes depicting character teleportation or *Isekai* transitions. The analysis followed Spradley (2016) method, which consists of four phases: domain, taxonomy, componential, and cultural theme. In the domain analysis phase, Mendlesohn (2014) theory of *Isekai* was applied. The analysis reveals that *Isekai* appears in various genres, including adventure, action, and horror, in the four selected films, featuring elements such as portal-quest, liminal, and intrusion. This research helps readers apply *Isekai* elements to diverse creative works, such as video games, novels, films, and poetry.

Keywords: Isekai, movie, film studies, fantasy, genre

Shareloc: Analisis Elemen *Isekai* Dalam Berbagai Genre dan Budaya Film

Abstrak

Genre *Isekai*, yang menampilkan kisah-kisah di mana karakter dipindahkan dari dunia yang familiar ke realitas fantasi atau paralel, telah mendapatkan popularitas yang signifikan dalam berbagai media. Namun, kehadirannya dalam film dari berbagai konteks budaya masih mendapat sedikit perhatian akademis. Penelitian ini bertujuan untuk mengeksplorasi elemen-elemen *Isekai* yang terdapat dalam film *Along with the Gods: The Two Worlds, Saranjana Kota Ghaib, Spirited Away*, dan *Jumanji: Welcome to the Jungle*. Studi ini menganalisis bagaimana genre film tersebut selaras dengan elemen-elemen *Isekai* melalui perjalanan karakter. Penelitian ini menggunakan metode kualitatif deskriptif untuk menganalisis elemen tekstual dan visual yang berasal dari komponen naratif serta adegan yang menggambarkan teleportasi karakter atau transisi *Isekai*. Analisis dilakukan dengan mengikuti metode Spradley (2016), yang terdiri atas empat tahap: domain, taksonomi, komponen, dan tema budaya. Pada tahap analisis domain, diterapkan teori *Isekai* dari Mendlesohn (2014). Hasil analisis menunjukkan bahwa *Isekai* muncul dalam berbagai genre, termasuk petualangan, aksi, dan horor dalam keempat film yang dikaji, dengan menampilkan elemen seperti portal-quest, liminal, dan intrusion. Penelitian ini diharapkan dapat membantu pembaca dalam menerapkan elemen *Isekai* ke dalam berbagai karya kreatif, seperti permainan video, novel, film, dan puisi.

Kata kunci: Isekai, movie, film studies, fantasy, genre

INTRODUCTION

The genre of *Isekai* has long been gaining popularity around the world. The term *Isekai* has already become commonplace among Japan enthusiasts. This is a sign that people outside Japan are paying more attention to the *Isekai* genre than the Japanese themselves. *Isekai* in English means "another world" or "different world.". *Isekai* anime are stories in which the protagonists are reincarnated or transferred into another world filled with swords and magic (Komura, 2023). *Isekai*, as defined by Lu (2020), has three primary characteristics: new worlds, new rules, and new lives. Although these stories initially fell under the fantasy genre, the term *Isekai* began to be used as an original genre around 2010 and has been on the Internet since then. A key aspect that sets *Isekai* apart from other fantasy literature is its unique approach to its characters and worldbuilding. In fantasy literature, world-building

techniques often serve as models for authors' creative practices in crafting epic and high fantasy worlds (Dwyer, 2016). The basic formula of *Isekai* has proven to be a winning concept, leading to its widespread adoption and adaptation by creators from different cultures. As the genre spread beyond its origins, it began to evolve in fascinating ways. Each country that embraced *Isekai* started to infuse it with their own cultural elements, perspectives, and storytelling traditions.

As studied by Mendlesohn (2014), *Isekai* is characterized through its means of entering to or drifting to different worlds namely portal, intrusion, immersive and liminal. The following examples might illustrate the statement better:

Table 1. *Isekai* Method and Type

Movies	Isekai Method	Type
Along with the Gods: The Two Worlds	Passed away	Intrusion, Portal
Saranjana Kota Ghaib	Summoning	Liminal
Spirited Away	Through the tunnel	Portal
Jumanji: Welcome to the Jungle	Pulled into a game	Portal

Based on the tables, the movies *Along with the Gods: The Two Worlds, Saranjana Kota Ghaib, Spirited Away,* and *Jumanji: Welcome to the Jungle* are examples of movies that have the *Isekai* genre which tells the story of how the main character came to be in *Isekai.* As *Along with the Gods: The Two Worlds*, which is depicted by how the main character passes away and then experiences various stages of trial in the afterlife. The *Isekai* type are both intrusion and portal. In *Saranjana Kota Ghaib*, the method used is summoning where the main character is summoned directly by the prince of Saranjana and the *Isekai* type are liminal. In *Spirited Away*, the main character can be in *Isekai* after she passes through a tunnel that leads to a different place. In this movie, it is shown by using the *Isekai* element in the form of a portal. Meanwhile, in the movie *Jumanji: Welcome to the Jungle* it is depicted by the way the main character is suddenly drawn into a game world where he must complete all missions to be able to return to the real world. Thus, in this *Jumanji: Welcome to the Jungle* movie it can be concluded using the method of portal-quest to arrive at *Isekai.*

There are some previous studies related to the study of *Isekai.* First is Price (2021) revealing the story elements of *Isekai* manga. Second is Ummah et al., (2024) analyzing the basic concept of formula structure of the *Isekai* genre. Third study is by Komura (2023) examining the exploration of contemporary Japanese perspectives on life and death depicted through the theme of reincarnation in *Isekai Tensei* anime. Fourth is Wang (2022) studying how utopias and dystopias are related to the theme of finding happiness in Japanese *Isekai.* Fifth is Iskandar (2024) analyzing portal fantasy in the novel *The Lion, the Witch*, and *the Wardrobe* by C.S. Lewis, Chu-Gong's Solo Leveling, and the manga *That Time I Got Reincarnated* as a Slime by Fuse. Sixth is examining the unequal power relations between Japan and Europe represented in *Isekai* genre, using the theory of literary occidentalism in *Isekai* novels (Ma, 2023). The last is by Lestari (2023) studying *Alice in Wonderland* movies from the lens of the *Isekai* genre.

Despite the valuable insights gained from those previous studies, there remains a significant gap in the exploration of the *Isekai* genre. Most existing research has concentrated on '*Japanese Isekai*' using anime and manga as their object of the study, while less attention has been paid to how the *Isekai* genre manifests in films across different cultures. This study seeks to address this gap by examining *Isekai* in movies from a diverse range of countries, including Japan, Europe, Indonesia, and Korea. By analyzing how *Isekai* themes are adapted and represented in films across varied cultural contexts, this research aims to broaden the understanding of *Isekai* as a global narrative phenomenon, revealing how it transcends its Japanese origins to influence and be influenced by different cinematic traditions around the world. To address the issues, we formulate the questions as follows:

What *Isekai* elements are found on *Along with the Gods: The Two Worlds, Saranjana Kota Ghaib, Jumanji: Welcome to the Jungle,* and *Spirited Away*?

This research focuses on revealing the Isekai element in four different movies from different cultures: Korean film *Along with the Gods: The Two Worlds,* Indonesian *Saranjana Kota Ghaib,* western *Jumanji: Welcome to the Jungle, and* Japanese anime *Spirited Away.*

Isekai and Its Types in Fictional Genre

Isekai is a genre in fiction, especially in Japanese anime, manga, and light novels. In this genre, a character can move from their world to another world. The main character is formulaically transported or drifted to another world through

various means, such as teleportation, reincarnation, or being trapped in virtual games. Stated by Muhamed (2020) the popularity of *Isekai* is rapidly increasing in the Japanese young adult fiction market. One of the main factors that boosted the popularity of *Isekai* was the Aura Battler Dunbine series, which successfully polarized the concept of *Isekai* to a wider audience, especially the younger generation. *Isekai* stories reveal the disparities in socio- economic conditions that plague Japanese youth and what they experience as a result. The old way of life that prioritized lifetime employment became less available to the young Japanese economy. *Isekai* serves as a coming-of-age story to reflect the reality of young people's lives in Japan. In addition, *Isekai* also contains symbolism that can be used to represent various aspects of human life in Japanese culture.

      Isekai, a subgenre of fantasy, has seen a remarkable rise in popularity with its intriguing concept of characters being transported to alternate worlds. This growing fascination has resulted in a wide array of films and series from different genres that integrate *Isekai* themes into their storylines. Akiko stated, the first *Isekai* reincarnation anime appeared on TV is Aura Battler Dunbine (聖戦士ダンバイン Seisenshi Danbain) airing in 1983. The protagonist of this anime work is transferred to another world together with his motorcycle on which he is riding just before transfer. Recent years, *Isekai* films are not limited to fantasy, adventure, and comedy, they also span various genres, including romance, horror, thriller, and action. For instance, *The World's Finest Assassin Gets Reincarnated in Another World as an Aristocrat (*2021) is primarily categorized as a fantasy and action anime, with significant *Isekai* elements. The story follows an elite assassin who is reincarnated into a fantasy world with a mission to eliminate the Hero destined to save that world. One instance of a movie that incorporates *Isekai* elements within the horror-thriller genre is *The Night House* (2020). This psychological thriller follows the protagonist as she faces unsettling encounters and mysterious visions after her husband's death, as though she has entered an alternate realm or dimension haunted by dark forces. Another example within the romance genre is *Your Name (Kimi no Na wa).* While technically released in late 2016, this film gained significant popularity in 2017 and beyond. The story follows two teenagers, Mitsuha and Taki, who mysteriously swap bodies and live each other's lives. These films demonstrate how the *Isekai* theme is frequently utilised across various film genres. film-makers can explore unique narratives that push boundaries and engage audiences in fresh and unexpected ways.

The genre of *Isekai* as stated by Mendlesohn (2014) can be categorized into four types based on narrative structures and the ways characters interact with alternate worlds: portal-quest, immersive, intrusion and liminal. The first one is portal-quest — the most common type where the protagonist is transported through a portal (such as a door, magic circle, or ritual) into a new world. The new world often has clear rules or systems that the protagonist must navigate. A typical portal-quest story involves a hero entering a fantastical realm to solve a problem or fulfill a mission. Examples include Sword Art Online and The Rising of the Shield Hero, where characters are summoned to new worlds to act as heroes. These stories often follow RPG-like elements, with characters gaining power, leveling up, or obtaining special items. The second is immersive – where the protagonist is either born into or fully inhabits the alternate world from the beginning, and the story does not involve any explicit transition from the real world. The new world feels natural to the character, and they may not seek to return to their original world. These stories focus on the characters' lives within this alternate reality and often delve into world-building. The third is intrusion where the fantastical or alternate world intrudes into the protagonist's original reality. Instead of the protagonist going to another world, elements from the other world come to them. This type of *Isekai* often features a blending of both the real and the fantastical, where the protagonist has to deal with threats, creatures, or magic in their original world. The last type is liminal that involves worlds that are ambiguous in nature, often existing between realities or states of existence. The protagonist may be unsure if they are truly in another world, in a dream, or experiencing some altered state of consciousness. These stories blur the lines between reality and fantasy, with the characters navigating this uncertainty. By adopting Mendlesohn's theory about the four typology of *Isekai* in various movies across cultures, we will understand how the formula of the *Isekai* genre is applied in movies.

METHOD

This research used a descriptive qualitative design. The data of this research were in the forms of textual and visual elements. The textual data are found from the narrative element of the movie and the visual data are found from the scenes that indicate the teleportation of characters from the real world to another world or the characters get *Isekai*-ed. The data collection process involved several stages. Initially, the researcher repeatedly watched the movies *Along with the Gods: The Two Worlds,*

Saranjana Kota Ghaib, Spirited Away, and *Jumanji: Welcome to the Jungle* video to become familiar with them. Following this, the researcher then focused on the scenes that are indicated as the Isekai scene and took screen captures of them. The screen captures were then categorized and grouped for further analysis.

Table 2. Visual Data of *Isekai* Scene Taken from All Movies

Along with the Gods: The Two Worlds	Saranjana Kota Ghaib	Spirited Away	Jumanji: Welcome to the Jungle	Reason
				The *Isekai* genre can create an engaging combination of cultural elements and fantasy in creating a unique *Isekai* nuance that varies significantly across different genres and cultural backgrounds. By examining these four movies, this research highlights how the *Isekai* genre can transcend conventional fantasy settings to reflect distinct social, spiritual, and cultural themes from each film's origin.

Analysis technique was applied to the data, focusing on domain, taxonomy, componential, and cultural themes, with Mendlesohn (2014) theory being applied in the first phase. The implementation revealed four types of *Isekai*: portal quest, immersive, intrusion, and liminal. The second phase, taxonomy, the four types of *Isekai* based on the way characters get Isekai-ed will be connected to the genre of movies: horror, action, and adventure. In the third phase, componential analysis, we will examine whether the *Isekai* types and the genre are aligned and not aligned. As

the relations are revealed, the cultural theme analysis stage is conducted (Spradley, 2016).

Table 3. Elements of *Isekai* and Its Alignment with the Genre of the Movie.

	Portal-Quest		Immersive		Intrusion		Liminal	
	Aligned	Not Alignned	Aligned	Not Alignned	Aligned	Not Alignned	Aligned	Not Alignned
Along with the Gods: The Two Worlds	✓				✓			
Saranjana Kota Ghaib							✓	
Spirited Away	✓							
Jumanji: Welcome to the Jungle	✓							

In the last phase, finding cultural themes was exercised by connecting the findings of domain, taxonomy, and componential to reveal the compatibility between *Isekai* and the film genres. As seen from the table, the elements of *Isekai* used by the main character were aligned with the genre of the movies. Interestingly, the differences of the movie genres do not prevent the inclusion of *Isekai* elements.

FINDINGS AND DISCUSSION

The Elements of *Isekai*

The findings on the Elements of *Isekai* are aligned with its typology in this section, examining a diverse array of various genre movies. The *Isekai* genre has become particularly popular in Japanese media, especially in anime and manga, our analysis shows that its fundamental themes extend beyond cultural boundaries, impacting movies across various genres, including action, adventure, and even horror. The *Isekai* genre can be broadly categorized into four distinct types: *portal-quest*, *immersive*, *intrusion*, and *liminal*. In examining the films *Spirited Away*, *Jumanji*, *Saranjana*, and *Along with the Gods: The Two Worlds*, we found that the *immersive* type is not prominently featured, while the other three types of isekai elements are clearly present.

The Alignment with the Genre

Portal-quest

In portal-quest stories, the protagonist encounters the marvelous in an *Isekai* that is entered by passing through an interdimensional portal like realm gate, wormhole, mysterious threshold, and many other kinds of magical portal. Typically, the marvelous does not invade the real world, but the protagonist may or may not return via the portal afterwards (Mendlesohn, 2014). Among the four films that have been analyzed, *Along With The God The Two Worlds*, *Spirited Away*, and *Jumanji: Welcome to the Jungle* belong to the portal-quest type *Isekai* because the process of moving the main character from the real world to another world uses an interdimensional portal that appears to connect the two worlds.

Figure 1**.** The Character Going to *Isekai* World through the Portal

There were two types of portal, natural portal such as tunnel, cave, or a hole in the ground and artificial portal like wormholes, doors, and mirrors (Wolf, 2018). The portal in *Along With The God: The Two Worlds* is an artificial portal portrayed as a magical wormhole that suddenly appears after the main character died and drags him into the world of *Isekai*. The process when the main character switches worlds is very interesting as the genre of the movie itself is action. (Elhefnawy, 2021) stated that there are two criteria that define an action film, the focus on intense physical action and combat, and the use of realistic settings that heighten the impact of the action and drive the story. In the movie *Along With The God: The Two Worlds,* Kim Jaehong the main character is transported to the *Isekai* world after heroically sacrificing himself to save a little girl from fire before he died and was pushed into another world. This scene strongly matches the criteria of action films as the act of saving someone involves intense physical action. When they are then pulled through a portal into an *Isekai* world, this act of heroism becomes part of their transformation, positioning them as a worthy protagonist ready to face new challenges. This reinforces the action genre's focus on heroic qualities. Using this form of heroic self-

sacrifice *Isekai* entry aligns with the action genre because it emphasizes heroism, courage, and high stakes. It allows the character to undergo a transformation or redemption, which is common in action films.

In Hayao Miyazaki's *Spirited Away* (2001), the tunnel serves as a classic portal, transporting Chihiro from her familiar reality into a distinct, fantastical world, embodying what Mendlesohn (2014) describes as the "portal-quest" fantasy. This framework aligns with the *Isekai* genre, in which protagonists enter alternate worlds governed by their own unique rules, offering a fresh setting that drives character growth and transformation.
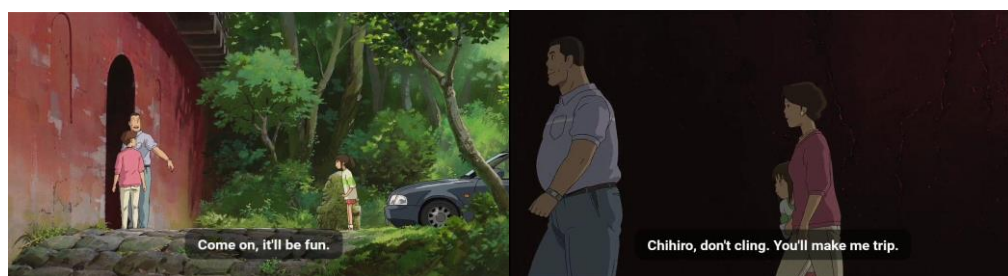

Figure 2. Tunnel Acts as A Portal-Quest for Transformed into Spirit World

The tunnel, dark and mysterious, marks the threshold between reality and the spirit world, where Chihiro's adventure begins. The tunnel serves as a gateway that facilitates the connection between the two powers, symbolizing their explicit relationship (Pike et al., 2019). As Chihiro enters the tunnel alongside her parents, she displays fear and reluctance, clinging to her mother as a way to seek comfort in the face of uncertainty. Children often feel afraid when required to make sudden and unexpected adjustments, as it challenges their sense of stability and security (Jones et al., 2013).

As she steps through it, she leaves behind her familiar life and enters an unfamiliar landscape filled with magical beings, unusual customs, and challenges that push her to mature. Mendlesohn (2014) stated that fantastical worlds in portal-quest stories serve as spaces for personal and character development, where protagonists face challenges that foster growth. The spirit world in *Spirited Away* serves as a testing ground for Chihiro's personal growth. The struggles Chihiro faces in this new world force her to mature quickly. Such experiences help individuals develop and maintain important priorities, foster self-belief, and form connections with others, all of which positively contribute to personal growth (Burke & Sabiston,

2012). This character development is a central theme of *Spirited Away*, which ties it closely to both the *Isekai* and adventure genre.

In J*umanji: Welcome to the Jungle*, the genre from this movie is also aligned with the *Isekai* element. Generally, characters drift from their ordinary world into a fantastical world through a portal, such as a magic door or a spell. The movement of characters in *Jumanji* uses a unique portal, instead of the magic door, they use a video game. This story began with four teenagers from high school, who are stuck in detention. They were forced to clean the warehouse as punishment for breaking school rules. One of them found an old game board. They felt curious then tried it on the television. At first, it was just like a normal game with choosing a character in it. The beginning of the opening of the adventure portal in the game world.

Figure 3**.** The Characters Sucked into the Video Game World

As they begin to play, they are literally sucked into the game. Instead of controlling avatars on a screen, the teens are transported into the virtual world of *Jumanji.* Australian VFX company ILoura, made a significant contribution in creating a diverse range of immersive creatures and environments by utilizing hybrid technology to transition characters into and out of games (Ali Al-Khamisi, 2024). They assumed the roles of their in-game avatars. Each of them takes on a completely different identity with new appearances, personalities, and abilities. *Spencer*, a shy and awkward teen, becomes a muscular action hero as Dr. Smolder Bravestone. *Fridge*, who is physically imposing, becomes a small zoologist as Franklin "Mouse" Finbar. *Martha*, who is introverted and insecure, becomes a fierce warrior as Ruby Roundhouse. Meanwhile, *Bethany*, who is obsessed with appearance, becomes Prof. Sheldon "Shelly" Oberon.

Figure 4. Being the Character in the Virtual Game

In this game, each player has lives to survive, where these lives are marked by tattoos. The players eventually realize they are in a real video game, after another player suddenly dies and his tattoo lines are reduced (Doğan & Yalçın, 2024). The characters must quickly adapt to their new roles in order to survive and complete the game's mission. This game explored a new world with dangerous creatures and life-or-death challenges. In this moment, the characters discover the strengths and weaknesses of each game avatar which is the final phase in the forming stage (Hurdle & Greenhaw, 2023). The avatar they play is expected to save the dark world of *Jumanji* as a curse. They must bring back the jewels that *Van Pelt*, the villain, has stolen to end this curse. After the game mission is completed, they can return to the real world.

Figure 5. The Characters Return into the Real World after Completing the Mission

Interestingly, to return to the real world, they do not use the same portal that brought them here. *Nigel*, as the antagonist, comes to congratulate them on their success in saving *Jumanji* by shaking their hands. This handshake was a symbol of mission completion which means the game was over. Once they shook hands, they would automatically return to their original bodies in the real world.

Intrusion

Mendlesohn (2014) described Intrusion as a mode in which the fantastic or supernatural elements break into the protagonist's ordinary world. *Along With The God The Two Worlds* is also an example of Intrusion type of *Isekai* story as the

character from *Isekai* world passes through a veil connecting the two worlds and goes into the real world to catch the dangerous creature, vengeful spirit.

Figure 6. The Characters Try to Catch the Dangerous Spirit in Real World

In this scenario, the character's journey from the *Isekai* world to the real world fits perfectly with the genre of film, action. (Elhefnawy, 2021) argued that action movies often create a clear and simple narrative structure where the main character or the hero's journey is defined by the need to stop or defeat the villain, frequently leading to a climactic showdown. The *Isekai* scene of this movie strongly aligns with the core principles of the action genre which involves thrilling pursuits, and physical confrontations, both the key elements that define action. As noted by Arroyo (2000), action films prioritize intense and visually striking physical action rather than focusing on psychological conflicts or introspective themes.

Liminal

As stated by Price (2021) in liminal stories, the portal serves as a transitional space where the *Isekai* world and reality intersect. In *Saranjana Kota Ghaib*, the *Isekai* elements took liminal space where the *Isekai* world and reality coexist. The movie used a tree sacred to the *Dayak* tribe in Indonesia, called the *kariwaya* tree, as a liminal space where the *Isekai* world is interlocked with the real world. The *kariwaya* tree is located in Mount *Halau-halau* and is sacred to the *Dayak Meratus* tribe.

Figure 7. The Presence of *Pocong* Near the *Kariwaya* Tree and a *Mandau* as Requirement that Must be Passed to Enter *Saranjana*

In this movie, the *kariwaya* tree and *mandau* is used as a ritual or requirement that must be fulfilled by ordinary people who wish to enter *Saranjana*. This ritual has shown how strict the limitations or conditions are for anyone who wants to reach this mystical world, indicating that not everyone can or is permitted to enter. The *mandau* is the main traditional weapon of the *Dayak* tribe in Kalimantan. As observed by Makianggung (2016) the *Dayak* tribes believe that *Mandau* possesses supernatural powers and is considered a sacred weapon.

The protagonist does not have to perform the ritual because the protagonist is a special person chosen by the Prince of *Saranjana*. The process of transitioning to the *Isekai* begins when *Sitha*, the main character, encounters a man wearing traditional attire. Summoning stories are defined by a character from the parallel world bringing the protagonist into their realm (Muhamed, 2020). The main character is summoned directly by the Prince of *Saranjana*. Based on *Saranjana Kota Ghaib*, if someone is approached by such a person with these characteristics, it means one has been chosen to be taken to the city. The Indonesian fantasy film *Saranjana Kota Ghaib* tells about a hidden and mysterious city populated by spiritual beings and depicted as a place with advanced technology. The city of *Saranjana* is well-known among the people of South Kalimantan, Indonesia. Nevertheless, it does not appear on any maps. As stated by Mansyur (2018), *Saranjana* is an invisible town, perceivable only through the inner eye and hidden from ordinary sight.

The *Isekai* elements in *Saranjana Kota Ghaib* align with the horror genre, particularly through the presence of *pocong* near the portal to the hidden city of Saranjana. Supernatural horror fiction incorporates elements like ghosts, curses, and unnatural creatures, set within narrative worlds that deviate to some extent from empirical reality (Clasen, 2010). *Pocong* is an iconic figure in Indonesian horror and a symbol of the supernatural, its presence by the portal marks the boundary between the *Isekai* world and reality. This film combines the *Isekai* genre with Indonesian cultural elements in a way that is rarely found in other isekai films.

Saranjana Kota Ghaib emphasizes cultural depth through local symbols that not only serve as background elements but also play an essential role in constructing the *Isekai* world and its mystical atmosphere. This distinction makes *Saranjana Kota Ghaib* unique among *Isekai* films, as it does not merely incorporate *Isekai* elements but adapts them to fit Indonesian culture, creating a narrative experience that differs from other *Isekai* works, which often focus solely on fantasy adventure without a specific cultural context.

CONCLUSION

The Isekai genre, divided into portal-quest, intrusion, liminal, and immersive types, is adaptable to various film genres. Despite the absence of the immersive type in four analyzed movies, world-switching scenes consistently align. *Along with the God: The Two Worlds* (Korean action movie) and *Spirited Away* (Japan animation movie) use Isekai elements, such as heroism and courage, to transport the main characters to a fantastical realm for personal growth. *Saranjana Kota Ghaib* blends Isekai elements with Indonesian culture and horror genre, *while Jumanji: Welcome to the Jungle uses a portal-quest structure in a fantastical virtual game world.* The *Isekai* framework, used in movies like *Along with the Gods, Jumanji, Saranjana Kota Ghaib,* and *Spirited Away,* is a purposeful narrative strategy that enhances thematic coherence and genre conventions. Future research should explore how Isekai elements adapt to genre goals, and authors and storytellers should consider the connection between genre and Isekai structure in Isekai-themed narratives. The study offers insights for incorporating Isekai elements into creative works like video games, novels, and films, demonstrating its unique aspects and potential for incorporating poetry through metaphor, symbolism, and figures of speech.

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