

Exploring the Differences of Manga Adaptations in Film and Television in the Context of the Era

—Taking Slam Dunk as an Example

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Abstract: With the progress of the times, the new media technology continues to develop, at the same time, the audience of the cartoon has also changed, and the content that the author wants to convey is also different from before. All these factors lead to the film and television adaptations of cartoons in today's era that have long been different from the past. The Slam Dunk movie, which will be released in 2023, is significantly different from the animated TV version of Slam Dunk, which aired nearly 30 years ago. The film version and the animated TV version have their own merits, and as far as audience evaluation is concerned, the film version is more controversial, and such a drastic adaptation has caused a lot of dissatisfaction among the audience. This paper will analyze the differences between the film version and the animated TV version from the two major directions of picture and narrative, compare the strengths and weaknesses of the author's trade-offs in the creation of the film, and discuss in depth the reasons behind the differences between the two. On this basis expand the vision to the general environment of the differences between manga film and television adaptations due to the changes of the times, and put forward relevant suggestions for the future path of manga film and television adaptations, exploring how to achieve a balance between the author's creativity and the audience's satisfaction through the method of improving or restoring the images and narratives.

Keywords: Manga adaptations, periodical context, differences, Slam Dunk

1. Introduction

This study focuses on today's high-speed development of the era, the animation production process is more and more frequently use of new media technology, the animation film audience will be more extensive, and cartoon adaptations of film and television works in the period of the content of the form of a huge difference [1]. This research is very meaningful to today's cartoon adaptations of film and television works in the use of new media technology and storytelling methods of the selection of the; this study is mainly from the 2023 release of the this study mainly focuses on the differences between the film version of Slam Dunk and the animated TV version of Slam Dunk that was released in 2023 and the differences between the images and the narratives of the film version and the animated TV version of Slam Dunk that was broadcasted in 1993; this paper applies the method of literature

analysis to find and read the relevant information and literature, and this method has the advantage of being able to analyse the differences between the film version and the animated TV version and the reasons for the differences, which is conducive to the study; the final research objective of this paper The final research goal of this paper is to explore how to better adapt the cartoon into film and television works in the context of today's times, new media technology certainly has its superiority, but how to target the application is also very critical, in order to achieve the goal, carried out a detailed analysis of the colour of the screen and the production of the visual approach, the main object of the narrative and the style of the narrative.

2. Overview

2.1. The Current Situation of Manga Adaptation Film and Television Works

As a comic and animation work with the significance of the times, Slam Dunk has influenced generations of people, both in terms of sales and influence, and all aspects can prove that it is a representative of a successful comic adaptation of film and television works. With the release of the Slam Dunk film, another wave of buzz has been created, and many viewers have compared the film to the feature-length animated TV series Slam Dunk, which aired in 1993. Even though the time point of the film's release spans nearly 30 years, both are film and TV adaptations of the manga Slam Dunk created by Yuuhiko Inoue. Although the content of the narrative plot does not repeat, the storyline has continuity, the film's story is followed by the end of the story of the long-running animated television series, which is the plot of the manga. After watching the film, many viewers will discuss and compare the film's images, narrative, and the kernel of the message, creating considerable controversy.

2.2. Technical Level

With the rapid development of the times, new media technology is changing day by day, and these technologies can be widely used in the field of animation production. Adaptation of cartoons to film and television has long been commonplace, but with the progress of science and technology, the production process and the technology used have undergone a sea change. 3D animation (i.e., 3D animation production technology, using computer 3D modeling software to produce characters, scenes props, and other elements of a technology. It can achieve the three-dimensional effect of animation through modeling, material mapping, lighting rendering, and other steps), including the emergence of motion-capture technology (which is a technology that records and processes the movements of people or other objects. Multiple cameras capture the movements of real actors and then restore these movements and render them to the corresponding virtual image), etc., all of which make the animation content richer and the character movement more fluent. Compared with the traditional hand-drawn technology (i.e. hand-drawn animation production technology, is the most traditional animation production method, which needs to hand-draw the characters, scenes props, and other elements), the new technology has undeniable superiority. Although the traditional hand-drawing technology has high time and labor costs, it has its unique style in some images, which can better restore the creative preference and personality of the original cartoon authors. The change in media technology in people's lives is subtle but inescapable. Sometimes people think that it is the author who dominates the content, but in fact, it is the media that shows the direction of the content. The famous communication scientist McLuhan said: "The dominant medium of the times of the power is inescapable, the most conscious countermeasures are only in vain" [1]. Slam Dunk film compared to its TV animated film works, will be used to the hand-drawn animation and three-dimensional animation combined with the "double animation Mechanism", resulting in the picture having a huge difference from the TV animation works.

2.3. Audience Level

With the popularity of digital communication, the audience of cartoon film and television adaptations is also changing. As far as cartoons are concerned, their audience has gradually shifted to cover the whole age group from low-childhood groups and teenagers, and the main audience is the group of 19~35 years old. Relevant data show that in 2022, China's animation product consumers have exceeded 400 million people, and the online animation market output value is close to 6 billion yuan, in the age stage, cultural level, appreciation of taste, viewing habits, consumer behavior, etc. also gradually show new characteristics [2]. The film and television works adapted from the cartoon it has a certain fan base, that is, the original fan, animation works in the initial release of the period, can have a large fan base, in the dissemination of the initial period can get a certain flow [1]. And the TV animation version of the Slam Dunk is in the original fan based on the accumulation of a large number of fans, with such a huge fan base, and such a wide audience, Slam Dunk film is not going to lack an audience. Based on this, the author of the film Yuuhiko Inoue can be bold in the artistic creation of the film, not because of the box office and other matters and bound feet, not for the ratings and to show off feelings, so the film version of the Slam Dunk and the TV version of the differences between the larger is also reasonable.

3. Case Study

3.1. Picture Differences

With the change in animation production technology, Yuuhiko Inoue was bound to have many more choices in the production of the big film than he did in the TV animation. Since a large part of the storyline of the big film is a game between Shonboku High School and Shanwang High School in the national tournament, the author made a lot of changes to the picture to restore the basketball game more and to highlight the tone of the film.

3.1.1. Colour Differences

The most obvious change in the color of the Slam Dunk movie is that the saturation (i.e. the vividness of the colors) has been "cooled down" to significantly reduce the saturation of the colors in the film. Unlike the film version of Slam Dunk, the animated TV version of Slam Dunk is highly saturated and has very bright colors. The purpose of the film version is to emphasize the realism of the images, so that the audience can be more spontaneously brought into the game, and at the same time, it can better set off with the melancholic memories of the film's main character, Ryota Miyagi, who has a less-than-stellar past in a secular sense, with the death of his older brother, and the lack of attention from his mother, which has made him autistic, which is the same as the grey and white tone of the film. Although the film version is less saturated, it doesn't make the picture lose its centre of gravity. On the contrary, the producers have used a masterful technique to reduce the contrast between dark and light in the background, such as the spectators in the auditorium and the walls, while the protagonists on the pitch still dominate the picture. Thus, without letting the elements in the picture become less dominant, the low saturation also makes the viewer less prone to visual fatigue, and combines the characters and the sets in a better way. While the colours of the beautifully hand-drawn images of the animated television version are still evocative, with the advancement of technology, more options lie ahead in terms of production, allowing for colours to be presented according to different subjects, types of stories and main themes, among others.

3.1.2. Differences in Production Visual Techniques

The TV animation version of Slam Dunk consistently adopts the form of hand-drawn, so that the characters on the screen are more restored to the manga. The characters in the original manga often appear with humorous and funny deformed movements and expressions, which are easily achieved in hand-drawn animation. In the film version, Yuuhiko Inoue adopted a dual animation mechanism, using different animation techniques for the two main storylines - Miyagi Ryota's memories and the National Competition - with hand-drawn animation for Miyagi Ryota's memories and 3D animation for the National Competition. The use of 3D animation makes the movement of the characters smoother and closer to reality. At the same time, this approach creates differences from the original manga's graphic representation of the characters. In the film version, a lot of humorous elements in the original manga were removed, making the main characters closer to real "people", which is also related to the main idea of the film conveyed by Yuuhiko Inoue, which emphasizes the growth of the characters after they struggle out of their suffering. Therefore, the production method of 3D animation not only makes the game scenes more vividly reproduced, but also can better deal with the plot and film style seriously.

In the production process of the film, due to the use of 3D animation, Yuuhiko Inoue was able to carry out secondary creations more freely. The manga format can only draw the trend of action and character relationships, and more content needs to rely on the reader's imagination to automatically complete the content, while adapting the film to film and television, the producer must carry out a concrete presentation through secondary creations. In the previous TV animation version, the scenes of the game were more often used in panorama and medium view to express the movement and dynamic trend of the characters, and a small number of close-up shots were also fixed, which was a single approach. The film version can freely add lens and camera movement in the three-dimensional scene, the film appeared many times with the close-ups of the dribbling camera, to show more elements of the real game scenes, such as hand dribbling and close-ups of the player's sweat, dribbling, especially the way to wrap around the lens, and frequent upscaling of the screen, which is a new attempt to restore the game and excellent in the film version of the rhythm. The pace of the film is very well controlled.

3.2. Narrative Differences

In secondary works, whether in East Asia or Europe and the United States, it is a common artistic practice to develop another narrative through the so-called supporting characters or characters outside the main plot, and to supplement the narrative of the work with a branch or even a "new branch" [3]. The film version of Slam Dunk adopts a dual narrative structure, with one main thread being the memories of Miyagi Ryota, and the other being the match between Shonboku High School and the defending champions, Sanno High School, in the national tournament. Although in the TV anime version, the manga and anime production schedules were not aligned, and the anime side added episodes that were not in the original manga to perfect the plot and other factors, the anime was still able to catch up with the manga's serialization schedule in less than six months even though the anime was consciously running a little bit behind the manga's serialization schedule. With the manga and its spin-off anime catching up with each other, the anime company would add different levels of adaptations and original content, such as the death of Sakuragi Hanamichi's father, the parting of the ways between Mitsuho and Tetsuo, etc., and even a three-point field goal shot by Mogue Koyan during a game with Shoyo High School and a flashback that took up three episodes of the show, but these adaptations were different from the film version's adaptations [4]. The film version's completely two-tiered narrative structure is something that has not been attempted before, and it's something that has prompted many viewers to question - why not follow the plot of the Nationals chapter as drawn

in the manga? If the production team's task was simply to reset the original theatre versions, then perhaps they could have achieved poor results by simply "drawing from the same cloth", or even gained a reputation for being "faithful" [5]. Undeniably, many viewers watched the film because of their feelings, and these groups were more likely to make up for the regrets of their youth and respond to Yuuhiko Inoue's call "See you at the Nationals" just to see the plot that was not filmed in the animated TV version of the manga book. The narrative difference between the film version and the animated TV version led to a psychological gap for this group of viewers. The narrative difference between the two is mainly reflected in the change of the main object of the narrative and the change of the narrative style. The film version of Slam Dunk does not just stay on a simple adaptation of the classic IP, nor does it hope to earn tears just through the audience's nostalgia, but through the heart of Miyagi Ryota's journey to link the destiny of each character together [6].

3.2.1. Changes in Narrative Objects

However, because of the objective factors of animation production, the process of adapting the manga into a film or television work will add the plot of some of the supporting characters and complete the persona. To deeply explore the characterization of the main characters, it is necessary to fully recognize their basic characteristics and complexity in the original manga, which also means understanding the "image difference" between the short manga and the "big long" [5]. For example, in the animated TV version of Slam Dunk, supporting characters such as Sakuragi's army and Rukawa Maple's fan trio were added; in the theatrical version of Doraemon, characters such as Tubby Tiger and Kotobuki were fleshed out; and the most common technique used in the planning of animation is to supplement the deficiencies in the manga, which often results in the disconnection between the manga and the plot of the work that is animated, but in comparison to recent manga and film adaptations, recent manga and film adaptations are more likely to be different than recent manga adaptations [4]. film and television adaptations, there has been a dramatic shift in the main object of the narrative in recent adaptations.

The main character of the film version of Slam Dunk has changed from Sakuragi Hanamichi in the original manga to Miyagi Ryota. For the author of the original book, Inoue Yuuhiko, the use of Miyagi, who is not very outstanding in terms of family background and talent among the Five Tigers of Shonboku, as the main character of the film reflects his concern for the minor characters [7]. Whether in the original manga or TV animation version of Slam Dunk, Miyagi Ryota's story follows the story of the other main characters, he is the "Shonboku five tigers" in the lowest sense of the role, but the big film in the Inoue Yuuhiko decided to make Miyagi Ryota as the main character, about his brother's death in an accident when he was a child and his mother's disapproval of what happened to him. His brother died in an accident when he was a child, and his mother disapproved of him. The same can be said for the theatrical version of Detective Conan, which featured Akai Shuichi as the protagonist of The Crimson Bullet and an exclusive police academy quintet extra, such a transformation of a supporting character into a protagonist is very common in today's day and age. A large part of the reason is that Slam Dunk, "Detective Conan" and these big IPs (The term "Super Intellectual Property Products" refers to literary and artistic works that are widely recognized and have great potential for exploitation. These works have already accumulated a large following before being adapted to film or television.) is not lack of audience, in the premise of not worrying about the box office, and the original author has a lot of control over the film and television adapted from their manga, the authors can be bold enough to complete the storyline they want to express and ideas, in the case of the original protagonist character has been portrayed in the sufficiently fleshed out situation to improve the other characters! The practice of characterization is very desirable. In the Slam Dunk original story "Xiangbei five tigers" other four people also have their own primary and secondary, but all belong to their own independent plot, only the role of Miyagi Ryota is not full

enough, and the production of the big film for Yuuhiko Inoue to provide such an opportunity to tell the independent story of Miyagi Ryota, which is very different from the animated version of the TV. This is very different from the TV anime version.

3.2.2. Changes in Narrative Style

In terms of narrative style, the film version of Slam Dunk and the TV animation version are also very different. Early TV animation versions have more the influence of girl manga, closer to the campus theme, there are also elements of campus romance, filled with humorous storylines, although different from the bubble tomato soup (a form of animation, usually 3 to 6 minutes of new TV anime, the content of which is mainly funny, warm and joyful) of such a short pile of jokes, but it is also very suitable for as a pastime after tea. It's not until the main character, Sakuragi, enters the basketball team that the original humor begins to add a youthful element to the story, and although there are some tear-jerking episodes, it's generally light-hearted and enjoyable to watch. The film version is the opposite, giving a serious feeling throughout. As a work spanning 30 years, Slam Dunk has its specific audience, who not only know the original story background, storyline, character traits, and emotional lineage very well, but even once reached the level of fanatical pursuit of the original, changing their behaviors and habits [6]. The main audience of the film version is the youth, who are very happy and relaxed, despite the tearful plot [6]. The main audience is the post-80s and post-90s, this part of the crowd has now passed their prime, although they watched the animated version of the TV they are still just a young boy with unlimited thoughts about the future, but now most of them have accepted the baptism of life, more mature and more realistic. Author Inoue Yuuhiko also the age of growing, the idea, across 30 years will want to say to the reader put into this film, past the age of the audience is no longer because of the need for humorous films to run to the theatre, but to keep the decades of the appointment to go to the Slam Dunk to give them the last lesson.

4. Discussion

Slam Dunk has the most profound influence on the 80s and 90s, but as an epoch-making work, it has a profound influence that even exceeds the expectations of the original author, Inoue Yuuhiko. 30 years, readers are growing up, and the author, Inoue Yuuhiko's life experience is also enriched, and the reflective issues that he wants to convey are also changing. In the TV animation version, Yuuhiko Inoue is more of an expression of youth, youth is always flawed, and everything is the best arrangement, accepting those seemingly less-than-perfect past, that moment of youth because of the imperfect and becoming perfect. Even as a result of this, he had a huge disagreement with the animation producers, resulting in the later Nationals chapter not being aired. The value that this manga conveys is not that "only winning the championship is called success", but that it is about personal perfection and growth - growth that is often accompanied by regrets [8].

In the big film thirty years later, Yuuhiko Inoue tells the audience to find their path through the story of Ryota Miyagi. When one reaches the age of majority and encounters many confusions in life, one needs to find a way to solve the problems after accepting that one is not so good. In fact, many problems arise from people's self-doubt. Miyagi Ryota accepts that he is not as good as his deceased brother, but he is not his brother, he is just himself, he lets go of his monstrous whipping, and struggles only for his dream; Mitsui Shou accepts that he has abandoned basketball for two years, accepts that he is now losing his physical ability, accepts that he can't hold on to the ball, but he still has a last resort of shooting threes; Ryuukawa Fontaine Accepted that he is not the strongest high school student in Japan, accept the reality that he is not as good as Sawakita Eiji, and accepted that Sakuragi Hanamichi's last pass is the best embodiment of this; Sakuragi Hanamichi is in fact the most simple, he accepted basketball, from wanting to fall in love with Akagi Haruko and joined the basketball club

to now completely love basketball and willingly dedicate his life to the player, he accepted all of the basketball and was less enthusiastic about the slam dunk, even though many people regret that to end up with a nice dunk, but Sakuragi Hanamichi chose the mid-range shot - that's the weapon of the gods; Akagi Goken accepted his mediocre path to the future and gave up on sports college, and he was the team's top player in the previous episodes, but when he faced Masashi Kawada of the Mountain King team, he became the weakest point of the team, and it was only when he accepted it all that he was able to roar as he fights for the last rebound.

The film version of Slam Dunk wants to convey more serious thinking, but it is the author himself and most of the audience face to face, no longer chasing the definition of youth, but how to live up to the youth, to accept that seems to be contrary to the conventions of youth themselves. If the animated TV version is a collision of souls at a young age, where the young author meets the young readers, one boldly writes a bloodthirsty story, and the other substitutes the story for his youth, then the film version is the crossroads of middle age, where the author, who invested half of his life into the cartoon, meets an office worker at the most confused stage of his life, and the two of them look at each other with a smile, and talk about each other, and the office worker laughs bitterly and tells the author that he has not realized the dreams of his youth. The author patted the former hot-blooded teenager's shoulder and said: "Life is not perfect, the Shonboku team didn't win the championship, it only defeated the most difficult to defeat the Mountain King team. You don't have to be a winner in life either, you just have to face your whole self and accept it." The commuter is shocked, and snaps out of it, realizing that he hasn't let himself go all along, when he looks up again, the author has disappeared at the crossroads, and it's their last reunion, and Slam Dunk helps him one last time after thirty years. That may be what the film version is all about.

5. Conclusion

The findings of this study are that the differences in film and television adaptations of comics in the context of the times are mainly generated by the use of new media technology, changes in the scope of the audience, and the main idea that the authors want to convey, which is mainly reflected in the two aspects of picture and narrative. It further concludes that new media technology needs to be used reasonably, not the more advanced the better, retaining the traditional hand-drawn is still a necessity, appropriate production techniques need to be adopted according to the content of the story, and the narrative needs to be more appealing to the audience's tastes, and based on which secondary creation is carried out, the narrative rhythm of film and television works is well controlled to meet the audience's expectations. This study provides a lot of valuable references for future research in this direction, which mainly affects the direction of future cartoon film and television adaptations and the matters that need to be paid attention to, and future research needs to focus on which new media technologies are suitable to be used in animation production methods and the feasibility of cartoon film and television adaptations for in-depth investigation in these two directions.

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