A Narrative Study of Video Game Adaptations of Drama

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Abstract. computer and video games, as the ninth art, have been closely related to the development of human technological progress since the beginning. As a ninth art, computer and video games have been related to the development of human technology since the beginning of time. As the current meaning of computer and video games, 3D computer and video games are improving their visual interactivity and narrative, and they have become the backbone of cultural presentation and dissemination in the information age. In the theater industry, more and more works of other industries are being adapted to the screen, and the integration of computer and video games and theater is just like this. In this article, the narrative differences between computer and video games and theater are first described and then summarized, laying the foundation for the following scientific research on celebrity, thematic style, and narrative interior space. Among the many video game adaptations of drama, what computer and video games have the requirement to be adapted into drama at the narrative level, the difficulty and innovative changes of video game adaptations into drama in different narrative environments are worth pondering. This paper mainly focuses on the analysis of narrative integrity of video game adaptation type of drama, which is carried by the integrity of video game narrative background. The key discussion is on the consistency challenges of dramatic narratives after different types of video game narrative environments are adapted into drama, and the advantages and disadvantages are compared.

Keywords: Computer and video games adaptation drama; Computer and video games; Narrative
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1   INTRODUCTION

The birth of computer and video games in the 20th new century has influenced our way of life leisure and entertainment and is much loved by everyone, which is a cultural and artistic activity rising from the development of technological level. After the Second World War, computer and video games to tic-tac-toe game was introduced in 1952, when contemporary computers are also less than ten years, the game's site is a vacuum solenoid computer. The theme of "Computer Space" is 2 gamers manipulating a space battleship around a star with strong attraction to each other to launch missiles to carry out attacks, "Computer Space" opened the curtain of the game industry, is a special game machine, so that the game began to enter and exit the eyes of the public, is a means for everyone to touch the video game [18]. There is a wide variety of computer and video games and the production process requires a very large investment of time and effort. The producer first considers an interesting point as the theme of the game activity, then carries out the design conception of the game type and structure, and carries out the preparation of the script production. Then the operation specialist carries out the game plan planning, artwork design, program process, sound effect and other aspects thus forming the writings. Figure 1 shows the key points of game human-computer interaction.
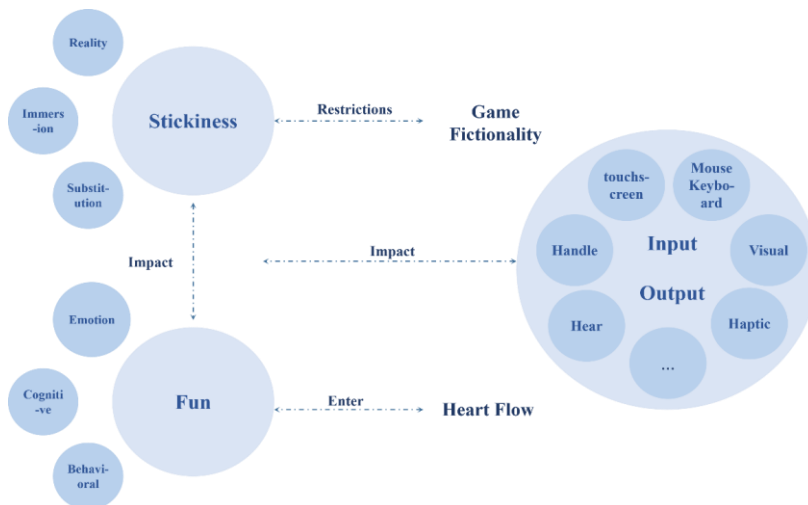

Figure 1: Game interaction design points.

What is drama? Many people may say without hesitation: it is a literature class and art. But this is not necessarily the case, as many writings are not necessarily artistic and expressive, but they are still theater. The key to theater is a personal act of performance, the scene of the performance and the target group of the play are indispensable components of theater, while the stage book is not an essential element of theater. Due to ancient history, especially in the early stages of theatrical trends, many plays were performed without a script. However, after the literaryization of the stage script, there emerged some plays that were only reading texts and not suitable for performance, and they could not be considered theatre in the real sense. ⊖It is also necessary to identify the subtle differences between Chinese and Western aesthetic theories [7]. In historical time, theater started out as a craft, and became a plastic art only when the skill was exquisite.

Although play is an aesthetic that is both playful and narrative, and the academic community is arguing over which is more important, it is widely acknowledged that play can leave narrative, but it cannot get rid of playfulness. "Trying to write a short story in a way that will appeal to all gamers

is unlikely, and work experience warns us that the better plan should be to make the short story obedient to gameplay. Thus, the essential difference between drama and cabaret without gameplay and game is drama. Under the broad scope of director's theory, we consider from the perspective of drama, look for four perspectives of character, conflict, plot and scene to start analysis, and sort out the way of adaptation from classic cases. From "game" to "drama", the change of the subject matter of plastic art represents the key deviation of the characteristics of plastic art [17]. Playfulness is the distinctive feature of the craft category in this aspect of the game, and the contrast between narrative-based drama and cabaret, the essential difference between the two depends on the drama, and at the same time that is also the core content of the adaptation.

2 ELECTRONIC DEVICE GAMES AND DRAMA RELATED DEFINITIONS

2.1 Discussion on the Artistry of Electronic Device Games

2.1.1 History of the Development of Electronic Device Games

Figure 2 shows the supply distribution characteristics of Chinese game market. The rapid development of electronic device game media can be divided into seven categories according to the types of game methods: pose games, shooting games, mixed fighting games, adventure games, role-playing game games, speed games and puzzle games. Pose games, such as the early "Double Cutter" and "Super Mario" series of products, incorporate part of the gunplay factor according to the copy setting, with a preference for character movement control. Shooting games, only the presence of shooting action games, whether it is airports or guns, can be called "shooting games", such as "Contra". Mixed fighting games, the game players stand up to fight each other at zero distance, so as to reduce the other side of the blood grid to achieve victory, such as "Teenage Mutant Ninja Turtles"[11].
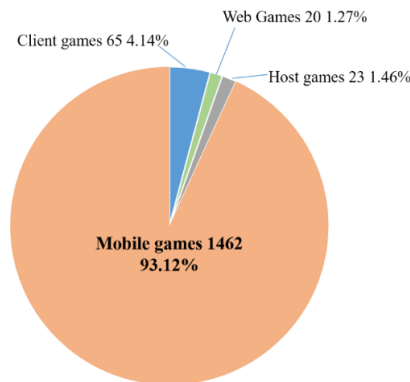

Figure 2: Supply distribution of China's game market.

2.1.2 Narrative Nature of Electronic Device Games

There are many varieties of electronic device games and the production process requires a very large investment of time and energy. The producer first considers an interesting point as the theme of the game activity, then carries out the design conception of the game type and structure, and carries out the preparation of the script production [3]. Then the operation specialist carries out the game plan planning, artwork design, program process, sound effects and other aspects so as to form the work. Thus, it is all in the "narrative", but the initial video game does not depend on the game's

celebrities, situations and short stories, which are the content of today's games, and it is incomplete in terms of narrative completeness [9].

Figure 3 shows the tree diagram of narrative model. Except for the early stage without narrative environment computer and video games, the middle and late manufactured computer and video games slowly have story class, with characters, scenarios, plots, thematic style, focus and other narrative elements, won great development in the consistency of narrative, completed beyond the homogeneity of media events and characters, design composition or at least overlap or connection, that also brings the probability for further rewriting into films.
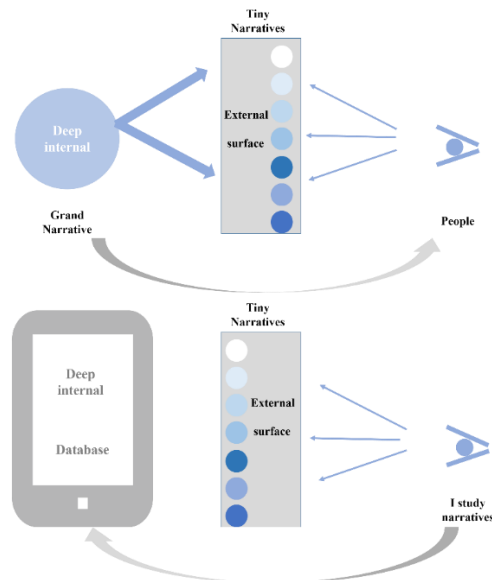

Figure 3: Narrative mode.

2.2 Discussion on the Artistry of Electronic Device Games

2.2.1 The Relationship Between Games and Art

In the history of aesthetics, several aestheticians have organized and elaborated on the relationship between games and art, among which Farrer, Schiller, Freud, Gadamer and others have released influential symbolic views and opinions. In Kant seems casual activity and vigorous comfort are the similarities between play and art. Far from the often-said right is not the right to indulge in arbitrary activities without any restraint, the natural law of spiritual freedom needs to be unified and harmonized in the work of art. The emergence of online computer and video games gave a new meaning to the freedom to do as one pleases, and this open channel is no longer the expression of the originator himself, but rather a venue of free spirit introduced by the user in collaboration with the originator [10].

2.2.2 "Objectivity" and "Rationality" in the Game of Electronic Devices

The twenty-first century electronic games rely on the imaginary inner world introduced by the data, which allows the game players to participate objectively and orderly, so that "objectivity" and "rationality" can be unified and harmonized, and get the sense of achievement and participation that cannot be satisfied in the real world. This falls under the category of "aesthetic games" as defined by Schiller. Figure 4 shows the relationship between sensuality and rationality. The electronic device

game is called the "ninth art", which can assume the function of moral education and art and beauty education in an artistic way, and an excellent game brings us not only the spiritual essence catharsis on the surface of the momentary stimulation, but it can also produce inspiration and artistic enjoyment for people [19]. Modern computer and video games are not only games that are fun to play with their design and programming system, but also a large number of games with detailed scripting, audio game characters and dramatic songs.
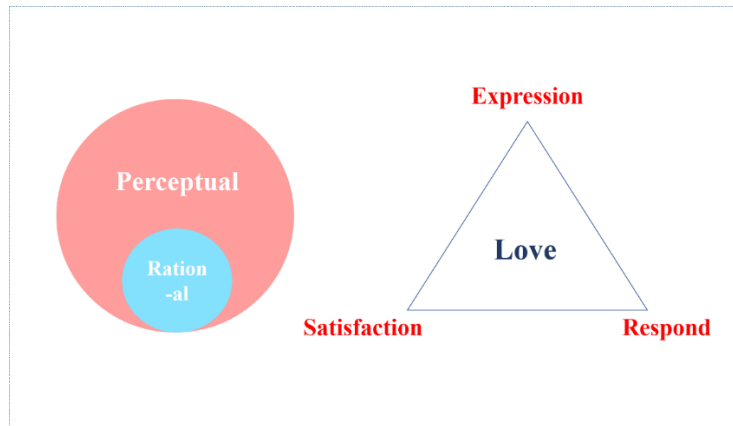

Figure 4: The relationship between sensibility and rationality.

2.2.3 Important Disadvantages of Electronic Games

The development of electronic device games to today, everyone has gradually realized that the game is essentially a kind of art. But because of the commercial service and human history, everyone and the cognition of artistry are insufficient, which also leads to the vast majority of electronic device games at least five important shortcomings: First, for the script production writing is not sound, the game enterprise is mainly the electronic device game as a product for sale to see, the lack of electronic device game script planning of professional ability art excellent talents. Second, humanistic sentiment is equivalent to zero, electronic device games should have cultural education everyone, many people in the game to understand the value of the significance of the continuous development of human life, reflecting human values, and not just win or lose and a single logic. Third, the artistic approach is simple and vulgar, the interface is not smooth, and the game is relatively crack boring. Fourth, the 3D production is proliferating, and the quality of electronic device games all are dominated by the actual effect produced by animation special effects, giving up artistry and science. Fifth, the guiding idea is outdated and traditional, game developers not only take the game as a product, but also need to consider its artistry [13]. Therefore, people can only rethink today's games by artistic gaze to better solve the existing problems at this stage and bring electronic device games back to the artistic aspect.

2.3 Electronic Device Game Rewriting Use Value Evaluation System Building

2.3.1 Details of the Way

From the perspective of the profitability of the game of electronic game publishing right its value influencing factors, build a more scientific and reasonable evaluation system of the profitability of the game of electronic game publishing right, and calculate and adjust the weight coefficients of relevant factors by AHP and entropy power method, for this reason, the expected rate of return of the game of electronic game publishing right being evaluated is clear, in order to improve the

accuracy of the evaluation of the significance of the game of electronic device publishing right[15][16]. Table 1 shows the middle level evaluation index system of the profitability review of electronic game publishing rights. Next, hierarchical analysis was used to determine the subjective weights.

Target layer	Tier 1 Indicators	Secondary indicators
Revenue assessment of online literature game adaptation rights	Game company technical level	Screen texture
		Challenge
		Play richness
		Attractiveness of game character skills
		Reasonableness of progression criteria
		The popularity of the original online literature
		Visibility of game company
	popularity	Game and the original degree of conformity
		Game recharge price
	The game and the original conformity	Legal protection strength
	Game recharge price	Legal rigor
	Legal factors	Technical barriers
		Talent barrier
	Barriers to entry in the game market	Capital Barrier
		Brand barrier
		User Resource Barrier
	Game market supply and demand	Market Supply
		Market Demand

Table 1: Primary index system for evaluating the revenue of online literature game adaptation rights.

2.3.2   Hierarchical Analysis Method to Determine Subjective Weights

The basic idea of hierarchical analysis is to divide a complex problem into multiple objectives or criteria, and then further divide each objective into multiple indicators, which can be divided all the way to multiple levels until the complex problem becomes intuitive and solvable, and the bottom level of the hierarchy is multiple solutions to achieve the objectives, and then the weights of each indicator are obtained and ranked by solving the judgment matrix and feature vector, and finally selecting the optimal The optimal solution is selected [4]. The specific steps for determining the index weights by hierarchical analysis are as follows.

(1) Establishing hierarchical model

The first step is to establish a hierarchical relationship between the research objectives and evaluation indicators. $u=\{u1,u2,\cdots\}$ for each evaluation indicator.

(2) Construction of judgment matrix

The judgment matrix is constructed according to the importance scoring criteria of the indicators, as shown in Table 2.

u_{ij}	Meaning
1	Indicator i is equally important as compared to indicator j
3	Indicator i is slightly more important than indicator j
5	Indicator i is more important than indicator j
7	Indicator i is very important compared to indicator j
9	Indicator i is absolutely important compared to indicator j
2,4,6,8	between the above two values with the opposite meaning of the above values
$1/u_{ij}$	

Table 2: Criteria for comparing the importance of indicators.

(3) Calculating the weight vector

After obtaining the corresponding judgment matrix $S=(uij)p\times p$, the eigenvectors $W=(w1,w2,\cdots,wp)$ of this matrix are calculated. The calculation formula is as follows.

$$W_{\mathrm{i}} = \sqrt[p]{\prod_{i=1}^{p} u_{ij}}, i = 1,2,\ldots\ldots,p \tag{1}$$

Then the obtained wi is normalized to obtain the matrix W.

(4) Consistency test

To ensure the reliability of the weight results, it is necessary to conduct a consistency test on the results, i.e., to verify the degree of consistency among the elements in the matrix $S=(uij)p\times p$. The judgment matrix can be written in the following form [6].

$$S = (u_{ij})_{p \times p} = \begin{bmatrix} w_1/w_1 & w_1/w_2 & ... & w_1/w_p \\ w_2/w_1 & w_2/w_2 & ... & w_2/w_p \\ ... & ... & ... & ... \\ w_p/w_1 & w_p/w_2 & ... & w_p/w_p \end{bmatrix} = SW = S \begin{bmatrix} w_1 \\ w_2 \\ ... \\ w_p \end{bmatrix} = \lambda \begin{bmatrix} w_1 \\ w_2 \\ ... \\ w_p \end{bmatrix} = \lambda W \quad (2)$$

Where λ is the eigenvalue of the judgment matrix,

$$\lambda_{max} = \frac{1}{p} \sum_{i=1}^{p} \frac{\sum_{i=1}^{p} u_{ij} w_{ij}}{w_j} \quad (3)$$

The ratio of the consistency index CI to RI is used as the measure, and the consistency test is calculated by the formula 4

$$CR = \frac{CI}{RI} = \frac{\lambda_{max}/(p-1)}{RI} \quad (4)$$

In Formula 4, p denotes the order of the judgment matrix $S=(u_{ij})_{p \times p}$, which is also the number of indicators. the criteria for the value of RI are shown in Table 3.

p	1	2	3	4	5	6	7	8	9
RI	0	0	0.58	0.90	1.12	1.24	1.32	1.41	1.45

Table 3: RI taking value criteria.

The consistency is judged by the criterion that when CR<0.1, it means that the results of this weight calculation are consistent and the results are acceptable; otherwise, the judgment matrix needs to be adjusted. The eigenvector W corresponding to the largest eigenvalue λmax in the consistency test result is the weight corresponding to each index [8].

2.3.3 Entropy Weighting Method to Revise Weights

In the entropy weighting method, the smaller the information entropy of an indicator, the smaller the uncertainty of the indicator, i.e., the indicator can provide more information for the research objective. Compared with the hierarchical analysis method, the entropy weight method is more objective, and its steps to determine the indicator weights are as follows.

(1) Establishing indicator data matrix

The experts evaluate the indicators of each dimension, obtain the corresponding values of the indicators, and establish the indicator data matrix of each dimension in the research indicators, as follows.

$$S = \begin{bmatrix} X_{11} & X_{12} & ... & X_{1m} \\ X_{21} & X_{22} & ... & X_{2m} \\ ... & ... & ... & ... \\ X_{n1} & X_{n1} & ... & X_{nm} \end{bmatrix} \quad (5)$$

where xij denotes the evaluation value corresponding to the jth indicator of the ith dimension.

(2) Data standardization

The Min-max standardized data processing method is used to standardize the values of the elements in the index data matrix, and the elements are uniformly transformed into values within the range of [0, 1]. the Min-max standardized processing formula 6 is as follows.

$$X_{ij} = \frac{X_{ij} - \min(x_i)}{\max(x_i) - \min(x_i)} \quad (6)$$

(3) Calculate the information entropy of the index

The information entropy ej of the jth indicator is calculated by the following formula 7.

$$e_j = -\frac{1}{\ln n} * \sum_{i=1}^{n} p_{ij} \ln(p_{ij}) \quad (7)$$

(4) Calculation of the coefficient of variation of indicators

The variation coefficient gj of the jth indicator is calculated by the following formula 8.

$$g_j = 1 - e_j \quad (8)$$

The larger the difference coefficient is, the deeper the influence of indicator j on the dimension of the evaluation target, the smaller its corresponding entropy value will be, i.e. the more important in the indicator for the evaluation target.

(5) Calculation of indicator weights

$$W_j = \frac{g_j}{\sum_{j=1}^{m} g_j} \quad (9)$$

Where, j=1, 2, ..., m. Wj is the weight sought by the entropy weight method corresponding to the jth index. In the process of improving the evaluation of the value of game adaptation rights, the subjective weights of the factors influencing the revenue of game adaptation are first determined by using the hierarchical analysis method, and then the subjective weights are revised by using the entropy weight method to get more objective and realistic weights of the influencing factors. Then, we use the weight results to multiply the present value of the revenue of the game company to which the game adaptation right belongs to get the value of the game adaptation right being evaluated [14].

3   FROM ELECTRONIC DEVICE GAME TO DRAMA

3.1   From Game Characters to Drama Characters

3.1.1   The Difference Between Game Characters and Drama Characters

Figure 5 shows the product development process of scenario-based game characters. "Game characters" generally refer to people who are composed of two-dimensional or three-dimensional computer images and have human-like personalities, purposes, beliefs, emotions and use them for daily life, thinking and behavior. "Dramatic characters" are characters in theater or film dramas, generally played by real-life artists, with "drama" as the biggest requirement.

From game characters to drama and film characters, the essential differences between the two are.

1. the former is a virtual character made up of computer images, the second is a fabricated character played by a real artist.

2. the former must be actively engaged in "role-playing games" by the game players, while the latter only requires the audience to be passive in their appreciation.

3, the former game players to participate in the medium of the game, the vast majority of game players to feel the game play as the main, appreciate the game storyline auxiliary, so the game characters are only the main and secondary elements of the game, the second is the audience to feel the key perspective of the development of the plot, according to the appreciation of the high-speed development of the characters to appreciate the storyline, and drama and film drama mainly rely on narrative to attract users, so the drama characters are the drama and The second is the key perspective from which the audience can appreciate the storyline based on the high speed of character development. This chapter analyzes the adaptation of the game "Legend of the Immortal Sword", "Tomb Raider" and "Assassin's Creed" as well as film and TV works and plays from three perspectives: character setting, character development trend and environmental factors of the characters, and sorts out the adaptation of theatrical works from "game characters" to "theatrical characters"[5]. The way of adapting theatrical works from "game characters" to "theatrical characters".
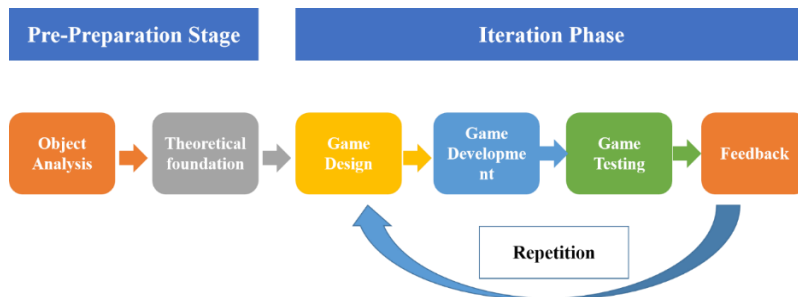
Figure 5: Scenario-based game character design process.

3.1.2   From Kind of Characters to Typical Characters

The "kind of characters" refers to the characters with distinctive appearance and character, which are conducive to observation and investigation and can be described by some prominent features. In "How to write a game script", the precise positioning of game characters is divided into five categories: precise positioning in connection with the game system software, positioning to produce transformation in the short story, positioning in opposition to the main character, positioning to fill and enhance the short story, and positioning with the main character in the same power. The game

also commonly "precise positioning type temperament" to describe the character's temperament, such as "father-like temperament" which can remind people of the power, the personality of the head of the family, "mother-like temperament The "mother-like temperament" is more of a gentle, caring personality [2].

Using the character's precise positioning to describe the character's disposition is one of the ways to describe the kind of character, making the character more labeled. The "typical character" is an aesthetic character who achieves the unity of individuality and objectivity, and whose unique lifelike and remarkable individuality can be completely and primarily expressed with social significance and objectivity. It is important to note that all the characters in this chapter are not "typical characters", but only show a "typical" characteristic, and have the probability of becoming "typical characters"[14]. The probability of becoming a "typical character". From game characters to dramatic characters, there is a characteristic of adaptation from "typicalization" to "typification".

3.2 From Single Conflict to Multiple Conflicts

3.2.1 From Shallow to Deep Inner Conflict of Characters

The game storyline is limited in length, and the expression and physical transmission of cute cartoon characters are restricted, so it is difficult to deepen the inner conflict of characters. And live-action TV series, song and dance drama to the character inner conflict very good presentation service platform, so that the character's inner grudge to advance, very much in line with the real-life character's mentality change trend, thus making the content of this rich connotation deep to improve. "Conflict" means that the contradictions in life through the selection, concentration and production, the true expression of the results of artistic creation, not only can mainly express the style of the theme, or the basic composition of the tableau plot, is an important way to present the character's temperament, reflect the essence of life, reveal the theme of the work. From "single conflict" to "multiple conflict" means that the conflict is a process from a single conflict to a multi-layered, multi-level, multi-related and complicated conflict according to the weak narrative characteristics of the game. Before the regular horizontal comparison of theatrical adaptations, it is important to grasp the characteristics of RPG (Role-playing Game) tableaux that are different from traditional theatrical and film scripts. Figure 6 shows the critical cycle system of the role-playing game web page game to analyze the feedback and growth of game play opinions.
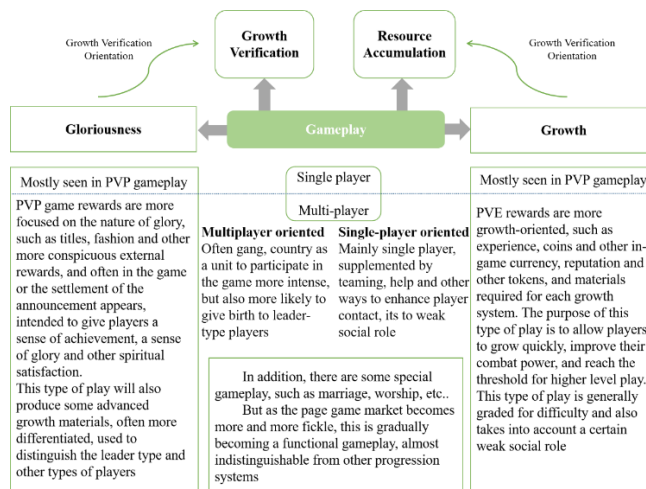

Figure 6: Role-playing web game core cycle analysis play feedback and growth.

The "character reality" is the actual psychological state of the character with desires and motives under the mask of character portrayal, and is the actual choice made by the character in the special scenario of dilemma. The more the gap between the reality of the characters and their portrayal, the more the audience will suffer a strong deterrent and appeal. The need to discover the complicated conflicts within the characters must create scenes where the inner reality of the characters can be seen.

3.2.2   The Centralized Presentation of the Inner Conflict of the Characters

In the adaptation of its game to carry out dramatic changes, it is necessary to lay the groundwork for the climactic plot step by step. The "climax" is the period when the basic conflicts in narrative literature develop into the sharpest and most anxious, and it is a key part of the measure of the divergent conflicts and the development of each other's future, as one of the components of the plot structure. Therefore, in the climactic plot, the conflict between characters and characters is particularly concentrated [1]. Create a polarized scenario, the inner conflict of all the characters will be concentrated at this time outburst, build up an unparalleled character conflict, not only the contradiction of the characters to achieve the climax, the characters themselves are also worried about the choice, this conflict creation, is to have strong drama.

3.2.3   The Further Presentation of the Conflict of Values of the Characters

The characters' inner values are endangered by the external natural environment or by the events that they have undergone, resulting in a phase shift, with each shift the characters' inner conflict breaks free once, until the characters' concepts are completely escalated, and this conflict is officially declined. Tan Jisheng once talked about in "On Dramaturgy" that "the environment around the character should be different, the character's personality should be different, and the character's situation and fortune should be different ......". At the same time and stressed that "this law the cornerstone of the beauty of the art of all literary works is the dramatic cornerstone". The characters' inner perceptions change from shallow to deep, following the sequence of development of the entire length of the story, and these changes are phased and logically traceable, and the ending of each side mission story happens to have a great impact on the protagonist's perceptions, causing significant internal ups and downs. This should be based on the full text of the vignette to carry out a structural type of pushing and selling, the vignette inserted into position, the level of central ideas shown, are worthy of constant consideration, so as to achieve the practical effect of the audience to follow the characters to experience the full process of internal conflict and thus connect with their emotions.

3.3   From Daily Task-Based Drama to Act-Based Drama

3.3.1   From Daily Task Logic to Behavior Logic

The "daily task-based plot" refers to the bridge that should be completed in the game with the purpose of the game. From games to TV series and drama adaptations, the construction of the plot has changed from the priority of game relevance to the priority of dramatic behavior. The Art of Game Design states in the chapter "General Goals": "When the partners set a direction in their minds, they are given a great drive to complete it. Structuring a clear set of overarching goals or daily tasks is essential to keep kids occupied and motivated." In contrast to games, plays and TV series have strong overarching goals for their characters, strong subjective ideas and beliefs, and a need for drama that is driven by the character's purpose, not by the game's daily tasks that facilitate the plot's development. From daily task logicality to behavior logicality of course conversion, the method often used in game adaptations is to put the characters' subjective ideas, behavior logicality and their planned beliefs in granting daily tasks above, in two main ways: changing task-based teaching to purpose driven, and granting behaviorality on game props.

Figure 7 shows the problem concerning stage performance. The famous Soviet dramatist Chahova, in his classic book "Stage Actions", "Problems of Acting Technique", has a similar statement about the behavior of the artist: "Posture - this is originally an activity arising from beliefs, which has a certain purpose and is attributed to the human mind. Posture has two essential characteristics: first, it is generated by beliefs; second, it has a certain purpose. The effect of the act is always to change the object of the posture, either this way or that way, to renew and transform it. These two essential characteristics distinguish behavior from emotion at its source." From this we can see that pose is driven by the character's desired purpose, and that it and emotion are not to be confused or replaced by each other. Adequate and strong emotion gives rise to a strong purpose, and then the character is led by the purpose to act quickly. Although Chahova applies his core philosophy to the specific direction of the artist's performance, such a concept is connected to the creation of character in directing.
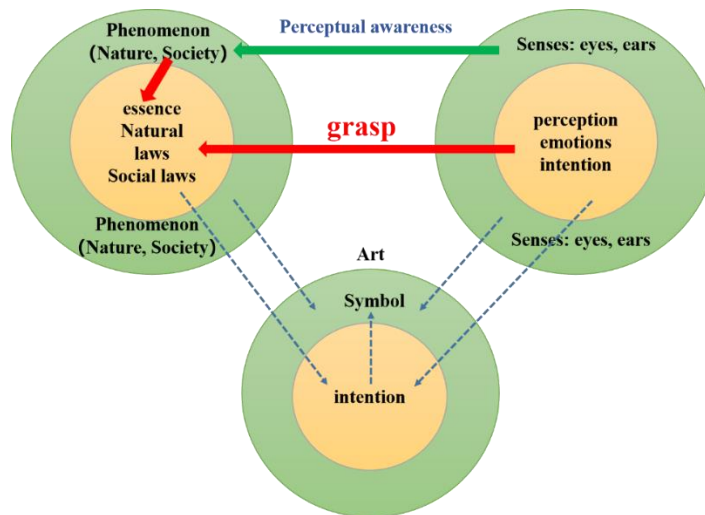

Figure 7: Questions about performance skills.

3.3.2 From Decentralized to Centralized Behavior

The laws of dramatic aesthetics stipulate that character actions are clearly targeted, concentrated and unified, and can be causally consistent and rapid, while game characters' actions are usually decentralized and short-lived, eagerly informing gamers of the results obtained from their actions. Therefore, in the game IP adaptation, it is necessary to change "decentralization" into centralization, so that the dramatic behavior has centralization [11]. The scattered behaviors of individual characters are gathered together, and the scattered behaviors of several marginal characters are "combined and centralized" into the body of the main and secondary characters.

The game is played by the game player who plays what role in the search for important characters after the conversation, the specifics of which are usually simple and clear immediately, and generally do not have dramatic characteristics. But in the drama and film and television drama, "reduce the thought, the establishment of the main brain", the operation has the basic requirement of unity, the posture needs to be targeted, to focus on unity, to flourish, so that can assist the director from the characters messy posture case clues to sort out the thought. When adapting, it is necessary to highlight the obvious beliefs of the characters and improve a series of back behavior.

Such as the original game of that part of the plot has the lack of emotion and thinking logic, still need to fill and optimize.

3.4 From Game Scenes to Drama Scenes

A "game scene" is a scene in a game that includes characters and the environment. "Dramatic scenes" include real characters and the environment, and the transformation of the characters in the environment. The characters and environment in the game are substantially different from those in the drama and cabaret after the theatrical adaptation. As far as the characters are concerned, the images created by the artists in the game are somewhat different from everyday life. It is difficult for game characters to realize the detailed expressions of real characters in posture, movement and expressions, and they can only rely on simple facial expressions to express their thoughts or mind, but game characters have the creativity and versatility that real characters cannot reach, and they can do a lot of exaggerated and even incompatible with real life expressions, reaching the limits of real life and full of imagination. In the natural environment, many moods expressed in the environmental atmosphere, only "technically insufficient, the text to come together", more is based on the description of the classic lines of the characters, to help the game player according to the imagination of the independent "imagination". In this case, the creation of characters, natural environment narrative or plot to promote the main rely on the classic lines of the characters to speak, classic lines have a very important role. Compared with theatrical and film scenes, to a certain extent, the game language expressions are closer to the novel set of literary activities, including conversation, dialogue, off-screen voice, descriptive language [7]. The above are the differences between game scenes and drama scenes in terms of expression, and the adaptation of scenes should be done moderately for different characteristics. Figure 8 shows the game scenes to drama scenes.
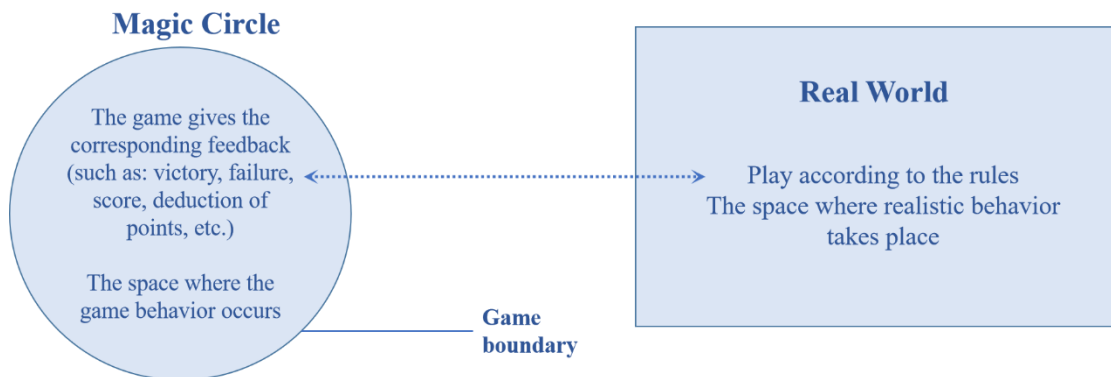

Figure 8: Game scenes to drama scenes.

4 CONCLUSION

From game to drama, it is necessary to meet the important characteristics of drama, but also to be logical and spiritual needs of realization, and to preserve the original characteristics of the game. These are the key issues that the original creator needs to pay attention to in the process of carrying out the game adaptation. Secondly, the adaptation should be a broadening of the boundaries of the original expression. The TV series is an artistic way to pursue the perfect expression of the central idea by the artists playing the characters' short stories, together with the costumes and real animation effects; the opera restores the game scenes according to the stage effect, close to the game's immersion, allowing the audience to feel the "real" indoor space under the hypothetical

premise, and providing the audience with the artistic introduction The play is a combination of beauty and beauty. From "game" to "drama", showing the development trend of "dramatization" of theatrical works adaptation. The person in charge of China's performance industry association stressed that "the value of performance copyright use is gradually being developed and will continue to appreciate in value, specific content IP is being looked at by funds, and some traditional performance brokerage agencies have started to lay out a deep and reasonable layout with the help of IP." Regarding the future commercialization of "game IP adaptations" and the prospects of the industry, it is obviously worth looking at the export of quality and sales of smooth and lucrative works under the premise that the content production is very much in line with the regularity of theatre and film creation.

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