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# *The "Triple Creation" Dissemination Mechanism of Script Killing--Based on the Dual Perspectives of Media Convergence and Psychological Immersion*

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***Abstract:*** As an immersive game that integrates literary narrative, role-playing and social interaction, script-killing is centered on a "triple creation" model composed of the original author, the host and the player: the original author's basic text creation, the host's scenario-based secondary creation, and the player's on-the-spot improvisation. Existing research focuses on the description of the phenomenon, but lacks a systematic analysis of the interaction mechanism and psychological effect of the creative body. This study takes the Script Killing Game as the research object, combines the theoretical frameworks of communication science and psychology, and tries to explore the interactive effects of its "triple creation" mode on the communication power structure and players' psychological experience through in-depth interviews and participatory observation, and analyzes how the different levels of creation affect the players' sensory experience and emotional engagement. The study finds that the "distributed narrative network" composed of the original author, the host and the players breaks the traditional transmitter-receiver dichotomy, and the communication power is dynamically distributed through the process of "translation". The original author provides the open text, the host adjusts the rules through scenario design, and the players improvise and participate in the development of the plot, jointly influencing the process and outcome of the game. In Script Killing, the dual mechanisms of sensory immersion and narrative immersion work together to enhance the players' psychological experience.

***Keywords:*** Cript-killing, media convergence, psychological immersion, actor network theory.

## 1. Introduction

As a game form based on "reality and virtualization", "script killing" integrates multi-dimensional cultural practices such as literary narrative, role-playing, social interaction and spatial consumption, and has become a typical sample of "experience economy" in the digital era [1]. It has become a typical sample of "experience economy" in the digital era [1]. Its core feature lies in the "triple creation" model: the original author provides the basic text, the host constructs the narrative field through scene translation, and the player participates in the reproduction of meaning through

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improvisation. The scripted narrative reconfigures the medium property of traditional board games, forming a new interactive field of "medium as situation". At the same time, participants actively participate in narrative construction through role-playing, practicing identity transformation, information decoding and meaning reproduction in the communication space where fiction and reality are intertwined.

However, existing studies mostly focus on the description of the phenomenon, but lack a systematic analysis of the interactive mechanism and psychological effect of the creative subject, and the literature rarely explores the deconstructive effect of players' improvisational behavior on narrative authority. Based on this, this study takes the actor network theory and spatial production theory of communication science, as well as the cognitive-emotional immersion model and social identity theory of psychology as the framework, and tries to answer the following questions systematically through mixed methods such as participatory observation, in-depth interviews and textual reading: First, how does the "triple creation" of the script killing reconstruct the relationship of communication power. First, how the "triple creation" of script-killing reconfigures the power relations of communication. Second, how the same level of creation (original author, host, players) affects players' immersion and social behavior. Third, what kind of dynamic interaction exists between communication mechanisms and psychological effects.

## 2. Literature review and theoretical framework

Script-killing evolved from the early party game "Jury Box", in which one player plays the role of the murderer without the others' knowledge, while the other players act as a jury to deduce the murderer through chatting and searching for evidence. Between 1939 and 1945, Englishman Anthony Ernest Pratt further optimized the game based on Jury Box and applied for the name Murder Mystery. Mystery", which was later renamed "Cluedo" [1]. Depending on the form of the scripted murder game, some researchers may also call it a live action role playing game.

Foreign researchers Baxter (Baxter) that live action role playing game is a unique leisure activity, the player through the construction of the character and changes in clothing and appearance to create a fantasy identity, the player will be more combined with their own role modeling, and for the presentation of the image needs to be the cooperation of others [2]. In the process, the character is rebuilt through interaction with others.

This form of game has been developing in China, combining elements such as literature and drama on the framework of traditional tabletop games, becoming a more complex new social game, and collectively known as "script killing". Based on the hybrid character of the evolution of this game form in China and the combination of communication science, the existing domestic research has been scattered and separated into three major categories - the traceability of related literary genres through the design of script-killing games (the production side), the psychological research of script-killing players (the receiving side), and the analysis of the social phenomenon of script-killing.

This paper attempts to integrate the creative subjects in each aspect of script-killing games, construct a "triple creation" model of script-killing, and analyze it in depth through the combination of Actor-Network Theory (ANT) and Spatial Production Theory, so as to supplement the existing research gaps.

According to Actor-Network Theory (ANT), all elements that have the ability to act and exert influence on others can be actors. Actors include not only human beings, but also non-human beings (such as technologies, systems, texts, devices, natural objects, etc.), and social reality is a network composed of various actors, which is not a static physical connection, but a dynamic relational

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structure, and is maintained through a continuous process of negotiation, "translation" and stabilization. processes of negotiation, 'translation' and stabilization.

Lefebvre's theory of spatial production states that space is not only a physical container, but also a product of social relations. The theatrical stage is arbitrary, not bound to the constructed theater space, "this stage may be on a street corner, or in a room, possibly anywhere", the players and the script facilitator together through readings and interpretations improvise the play, and the stage is the manicured in the room store. The script-killing venue transforms the physical space into a "third space" through the setting of themed rooms (e.g., Republic of China-style furniture, antique props) and the setting of character rules, overlaying the narrative layers of reality and fiction, so that the players are in the "character foreground" and "player foreground". This allows the player to switch between the "character front stage" and the "player back stage" flexibly. At the same time, the facilitator combines the lighting design to transform the static text into an experiential narrative field.

In the script killing, the original author (text production), the host (double translation of space and interpretation), the player (behavior re-creation) together constitute a network of actors, semi-open text, the host and the player's improvisation of interaction and feedback, breaking the traditional communication of the Lasswell 5W linear model of "transmitter-receiver" of the unidirectional transmission This breaks the one-way transmission logic of "transmitter-receiver" in Lasswell's 5W linear model of traditional communication, and forms a multi-directional, non-linear communication cycle. This distributed subjectivity indicates that the communication process of script-killing is closer to "meaning reproduction" than "meaning transmission".

Finally, in the perspective of media psychology, the immersive experience of script-killing games presents three clear levels: firstly, immersion at the sensory level, which is realized through scene arrangement and sound stimulation; secondly, immersion at the narrative level, which relies on the plot tension of the script and character immersion; and lastly, immersion at the social level, which is generated by the interactive feedback between players. These three levels are superimposed on each other and together constitute a complete psychological immersion experience. The flexible strategy of identity co-construction demonstrates the player's dynamic balance between the virtual and the real.

## 3. Research methods

According to Wang Ning, youth research should appropriately focus on theorizing, universalizing and socially/historically situating the object of study, or else it is likely to enter a research misconception [3].

This study not only intends to explain the creation and dissemination mechanism of script-killing through actor network theory, but also to enter the socio-cultural context of script-killing, relying on the analysis and interpretation of script texts, game processes, and creative subjects through interviews. Therefore, this paper mainly adopts a mixed research method to ensure sample diversity.

In the first stage, 35 participants (20 players, 10 moderators, and 5 author-producers) were recruited through the snowball sampling method to conduct semi-structured interviews focusing on creative motivations, power perceptions, and experiential differences.

A total of 20 players were included in the survey, 10 facilitators and 5 scriptwriters (authors/producers).

Among them, there were 6 male players and 14 female players, with their ages mainly centered between 20 and 30 years old, of which 20-25 years old accounted for the highest proportion, and the whole was on the younger side. Educational background is mainly undergraduate and undergraduate

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in school, and some of them have a master's degree, so the overall education level is high. Most of them are school students, and the rest include company employees, civil servants, art designers, screenwriters, accountants, book editors, bank clerks, purchasers, etc., with a variety of occupational backgrounds. Players' preferred script types mainly focus on emotion and reasoning, with most players preferring both types and a few preferring a single type. Most players choose to participate in script-killing offline, while a few choose the online format.

In the group of facilitators (DM), there are 4 male facilitators and 6 female facilitators, with a male to female ratio of about 2:3, and their ages are concentrated between 21 and 28, with an overall youthfulness. Most of them are school students, and there are also full-time DMs, game artists, script-killing studio masters, etc. Some of them are part-time or full-time engaged in script-killing related work. Most of the hosts are good at opening a single type of script, and some of them are good at both. And most of them are mainly offline hosts.

Script creators (authors/producers) respondents are close to the ratio of men and women, the age of the centralized between 26 and 29 years old, the creation of a single type, less emotional reasoning both creative ability.

In the second phase, between December 2024 and June 2025, six games (two each of reasoning, emotion, and mechanics) were recorded through participatory observation, focusing on spatial design, player interaction, and narrative deviation. The study aims to understand the dynamic relationship between the three actors in the script-killing network, and how the script-killing communication mechanism affects players' immersion and social behavior.

## 4. Research results

### 4.1. Dynamic reconstruction of communication power

The "triple creation" model of Scriptkill subverts the traditional communication power structure.

First of all, the script adopts an "open text" design, in which the original author only provides the framework of character relationship and background, and the players fill in the blanks of the plot. For example, the script sometimes will intentionally set up some "ambiguous" characters, allowing players to "anchor" their identities. For example, a character can be a murderer or a witness, depending on the player's interpretation. The ending can also be open-ended, as in the scripted kill "Like Water Disappearing in Water", where the fate of the six characters is decided by public vote to determine the last survivor.

Second, the moderator enhances narrative control through "rule flexing". By delaying the release of key clues, moderator H05 extended the average game length by 30 minutes, thus enhancing player immersion.

Finally, 73% of players admitted to having subverted the script through improvisational behavior, such as when player P18 temporarily assumed the role of the villain, resulting in a plot reversal. This transfer of power indicates that the communication process has shifted from "author-centered" to "player-empowerment mode".

### 4.2. Layered generation of psychological effects

The layered generation of psychological effects is realized through double immersion.

At the sensory level, the multimodal perception triggered by the environmental scenery and props activates the player's embodied cognitive system, and H05 (the moderator) admits that he will use lights and sound effects to create an atmosphere, such as suddenly turning off the lights and playing

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a crying sound, and the player's reaction will change immediately. In one case, the player said, "I got goosebumps", which was a psychological involvement brought about by sensory stimulation. 86% of the players considered dim lighting and background music to be the core source of their sense of immersion. For example, the script "If the Night Has No Name" adopts a non-linear narrative, presenting the core setting of the "Long Night Cycle" through flashbacks, interludes, and a circular timeline to enhance the sense of suspense. The lighting design of the venue is based on cold blue (symbolizing the "long night") and dark red (symbolizing "trial and violence"), creating a depressing and romantic atmosphere. The scenery emphasizes the "sense of ruins", with props such as white veils, blue lights and blowers to enhance the sense of immersion in the stage play.

This study found that 86% of the players believed that the details of the physical environment (e.g., antique props) significantly enhanced the sense of immersion, while the dynamic adjustments of the host (e.g., modifying NPC dialogues according to the player's choices) deepened the narrative immersion. Such psychological experiences of players can be further elucidated by the cognitive-emotional immersion model with social identity theory. Brown and Cairns proposed a hierarchy of immersion: primary immersion relies on sensory stimuli (e.g., dim lighting, background music), while deeper immersion requires the support of narrative autonomy [4].

The player's script adopts an "inward focus" narrative focusing technique in the narrative process, which is mostly a first-person perspective of what is seen and heard and, what is thought. Each player can only see the events experienced by his own character, and the events from other people's perspectives are not fully known to him. There are significant limitations to their perspective - that is, each player's perspective is destined to be left blank [4].

At the narrative level, the moderator's immediate feedback (dynamically adjusting NPC dialog) also reinforces the player's perception of autonomy. Player P09 said, "The moderator changes the dialog based on my choices, and it feels like the plot is really dominated by me." Moderator H07 spoke of a similar experience, in which player choices often "disrupted" preconceived notions, despite being in control of the process. "In the Book of Falling," playing the player's brother's NPC according to the process should drink poisonous wine and then exit the scene, the player was too emotional to take away the wine cup," the host in advance temporarily added drama to balance the plot, so that the plot was completed smoothly, the results of the player said during the break, "after trying and still failing is more painful than helpless, and more memorable". The player said during the break that "failing after trying is more painful than not being able to do anything about it, and the memories are more profound.

When a person appears to others, they usually want to know about that person and call up all kinds of information they already have about that person. And to maintain a good image, the individual has to take action to express themselves, consciously or unconsciously [5]. The player’s act and substitute, a process that is "performance," in which Goffman describes the individual joining the group and strengthening his or her self-identity. In scripted killings, players manage their identities flexibly by switching between 'character foreground' and 'player background'. In the "character foreground", players reinforce their performative identities through symbols such as costumes and dialects. For example, player P14 wears a cheongsam and speaks Shanghainese, quickly integrating into the role; in the "player backstage", the "tweeting session" between games becomes a buffer zone for emotional release. It was observed that players frequently used internet terriers to deconstruct the plot during the discussion phase, such as teasing the villain's motivation "as if it's for the sake of being on the hot search". This flexible strategy not only relieved the pressure of performance but also strengthened the temporary identity of the community. Player P11 said, "During the intermission, we would spout off about the plot and make jokes, but when we got

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back to the game, we were more engaged. It's like it's easier to get into the groove after an emotional release."

On the social level, Wormsley points out that "essentially, co-creation represents an expanded view of creative production from the individual to the collective", script-killing offline interactions can build "high-density trust" through micro-expressions and physical contact, while online games rely on verbal symbols [6]. The effect is not as obvious in the case of, as player P19 describes as "typing always feels like there is a layer of separation".

## 5. Discussion

The dynamic reconfiguration of communication power is reflected in the unique interaction mechanism of script killing. The traditional transmitter-receiver dichotomy in communication has been completely deconstructed here - the original author provides the framework of the script, the host becomes the narrative guide, and the players continue to rewrite the direction of the narrative through improvisation and clues, and reasoning. This triangular dynamic relationship forms a unique power flow mechanism: when the player deciphers the core clues to gain narrative dominance, the host rebalances the power distribution through process control, and the hidden clues set by the original author reset the power pattern at critical moments. The whole process presents obvious non-linear and decentralized characteristics.

The original author builds an open textual framework, the host exercises the right of secondary creation through scene design and rule adjustment, and the players complete the third creation through improvisation. This dynamic power network reconstructs the dualistic structure of "author-audience" in traditional communication.

This dynamic power network reconfigures the "author-audience" dichotomy in traditional communication. The power boundaries of the three parties are fluid - the original author's predetermined space of narrative possibilities, the moderator's on-site rhythmic regulation, and the players' autonomous plot choices together constitute a variable creative field. A04 (Producer) mentioned that the script will design "hidden clues" or "reversal points", but "the players can always play out a direction that we didn't anticipate. This is a kind of "co-creation", not a one-way communication, but a three-way game."

Narrative level, the design of the script will take into account the "cognitive dissonance" and "information compensation", the player with a limited perspective reversal will bring a strong psychological impact, the game mechanism will immediately through the clues or NPC dialog to "compensation" information, to help them to re-enter the game, to help them to re-enter the game. The game mechanism will immediately "compensate" for the information through clues or NPC dialogues to help them understand the plot again.

The host is not only the enforcer of the rules, but also the "environment designer" who reshapes the narrative space through lighting, sound effects, and other non-verbal symbols. The improvisation of the players often produces a plot direction that is beyond predetermination, and this unpredictability is the result of the redistribution of power.

Players are no longer passive recipients of information, but co-producers of narrative content through role-playing and clue interpretation. As Bakhtin puts it, "We are constantly and intensely looking forward to, and capturing, the reflection of our lives on the level of consciousness of others ..... Our lives are forward-looking, oriented towards future events, unsatisfied with themselves, and never coincide with their own status quo, without change! ", this passage reveals the dialogical and unfinished nature of human existence and provides theoretical support for our understanding of player role-playing in scripted kills [7].

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In script killing, the meaning of the story is not unilaterally given by the script but is continuously generated and reconstructed in the interaction between players, which is in a permanent "unfinished" state.

This unfinished nature not only gives the script killing sustained vitality but also enables players to participate in a deep level of self-expression and emotional fulfillment.

Each character is not a closed text, but an open "other" to be completed. By playing the role, the player is not only enacting a fictional identity but also engaging in a kind of living self-expression and emotional projection through the role. As Ye Qing points out, the player is playing a role, rather than playing a life-like role through the image of the role [8].

In the process of role-playing, players can more naturally express their own views and ideas through the mouths of their characters, and at the same time, through listening to the voices of the "others" and examining the stories of the "others", they can reflect on themselves and complete the process of self-knowledge and emotional resonance. The role played by each player is a unique product of his/her personal experience and emotional projection, which is a personalized completion and re-creation of the script.

The players' mode of improvisation in acceptance is realized through double immersion, and the layered generation mechanism of psychological effects is worth focusing on. To achieve this ideal effect

On the one hand, players actively adopt embodied means such as costume and dialect imitation to strengthen their character identity [9]. On the other hand, identity deconstruction occurs during the inter-game trolling sessions. David Owen points out that players' "perceived performative energy contributes to my character's behavior and is interpreted by others as belonging to my character, which in turn inspires my decisions and others' reactions to me". decisions and other people's reactions to me", and interviewee, who was the moderatorH04, argued that many players discuss their reasoning logic when they are "out of the scene," which reinforces their "deeper identity" -- that is, their rationality as players --This is a balance of dual identities: the game character is the surface identity, and the player's logic of solving the problem constitutes the deep identity [10]. The act of emotional release during the intermission may seem like an "out of character" moment, but instead it reinforces the depth of the subsequent identity through emotional catharsis.

This cycle of "construction-deconstruction" actually forms a unique identity negotiation mechanism, a kind of identity flexibility strategy, which enables players to flexibly switch between virtual roles and their real selves.

## 6. Conclusion

This study found that the "triple creation" model of script killing provides a new perspective for the integration of communication and psychology theories. Firstly, the moderator's "media translation" behavior upgrades his role from "information transmitter" to "interface designer". Secondly, the improvisation of players constitutes a practice of "anti-coding" that challenges the passivity of the traditional audience, and the power of communication can be dynamically distributed through distributed networks. On the psychological level, the double triggering mechanism of immersion (sensory layer + narrative layer) and the identity resilience strategy provide new explanations for stress management and emotional connection.

Script kill constructs a participatory communication paradigm in the era of media convergence through the "triple creation" model. Its distributed power network, immersive spatial translation, and identity resilience strategy not only challenge the linear model of traditional communication studies but also provide new perspectives for the study of psychological experience in the digital age. The

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cultural hybridization between localization and globalization not only provides opportunities for innovation but also implies the risk of symbolic conflict. In the future, it is necessary to find a balance between theoretical deepening and practical application to promote the sustainable development of script-killing as a cultural form.

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