

How Does Media Reshape Narrative?—A Study on Yi Ciyuan Text Games and the New Forms of Chinese Narrative

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Abstract: With the development of digital media, interactive word games have gradually become a new narrative form. As a representative interactive reading platform in China, his works show different characteristics from traditional literature in narrative mode. This paper takes Yi Ciyuan word game as the research object, through case analysis and text analysis, to explore the changes of its narrative mode and its causes. The study found that Yi Ciyuan word games rely on interactive mechanisms and multi-media expressions to form multi-branch structures, immersive perspectives, and dialogic language features, which enhance readers' sense of participation and substitution. At the same time, this narrative change is closely related to platform technology, user needs and media environment. However, in the actual development, there are still problems such as insufficient depth of interaction and homogenization of content, which need to be further optimized. The research of this paper is helpful to understand the change of Chinese narrative mode under the background of digital media.

Keywords: Yi Ciyuan; Word Game; Media Reshaping; Chinese Narrative; New Form of Narrative

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1. Introduction

1.1 Background of the Topic

The deep penetration of media technology is promoting structural changes in the field of narrative. In this process, the rapid rise of interactive word game platforms represented by Yi Ciyuan has become a key site for observing the digital transformation of Chinese narratives. Yi Ciyuan is an interactive reading community under Netease, and its core product form is a word game that integrates text, image, sound and branch selection mechanism. It is not only a gamification extension of network literature, but also a new narrative medium based on game logic construction. The platform fundamentally shakes the traditional narrative paradigm characterized by linear, closed and author-led through high-degree-of-freedom plot branches, role formation and user-determined story trend interaction design.

This media change has put forward a new proposition for the study of Chinese narrative : as a medium, how can games reshape the form and logic of Chinese narrative with their unique interactivity, systematicness and immersion ? At present, the academic research on interactive narrative has formed a considerable accumulation, but there are still two shortcomings : there is a lack of systematic attention to the important platform of Yi Ciyuan, and the research focuses on the early platforms such as Orange Light, which fails to fully respond to the latest practice of Yi Ciyuan in UGC ecology, national style theme and technological innovation. In the current research on games and narration, there are few studies on the three levels of

media technology, narrative form and cultural logic. They often focus on the analysis of technology application or discuss the text characteristics in isolation.

1.2 Research Objects and Research Questions

This study takes the word game on the Yi Ciyuan platform as the core object of investigation. The selected cases cover the high-heated works ranked in the top of the platform 's popular list, such as " Deep Palace Song " The dream world " Blame me too beautiful " and " Horror disease coquettish boss love chase battle " Wearing books er did not provoke any of you " and other representative works of the type, striving to take into account the heat representativeness of the sample and the diversity of the theme.

The core issue of this study is how to reshape the expression of Chinese narrative in the interactive word game media represented by Yi Ciyuan. Focusing on this core issue, the research will start with the core characteristics of Yi-dimension different from traditional narrative media, and then examine the new characteristics of Chinese narrative in terms of structure, perspective, language, artistic conception and other dimensions. On this basis, it explores the internal logic of media reshaping narrative, and analyzes the synergy of technology empowerment, audience demand and cultural adaptation in this process.

1.3 Research Methods and Research Ideas

This research mainly adopts literature research method, case analysis method and text analysis method. Systematically sort out the existing research results in related fields such as interactive narrative theory, media ecology and Chinese narratology, grasp the academic context, and clarify the theoretical basis and innovation space of this research. This paper selects representative works on the Yi Ciyuan platform for in-depth analysis, examines its interaction mechanism, narrative structure and specific practice of multi-media expression, and extracts the common characteristics of new forms of Chinese narrative; read the narrative text of the selected works carefully, analyze its specific performance in narrative perspective, language style, artistic conception construction, etc., and reveal how the media characteristics penetrate and reshape the Chinese narrative.

In terms of research ideas, this paper generally follows the logical order from the outside to the inside. This paper first describes the basic phenomenon of the media characteristics of Yi Ciyuan platform, and then summarizes the new characteristics of Chinese narrative in the dimensions of structure, perspective, language and artistic conception. Then it analyzes the internal motivation of media remodeling narrative from three aspects of technology, audience and culture. Finally, it examines the current practical problems faced by Yi Ciyuan narrative and discusses its future trend.

The basic position of this study is that the interactive word game with the sample of easy dimension is not the simple gamification of narrative, but the media itself is becoming the infrastructure and grammatical rules of narrative generation. It promotes the narrative from the static text of one-way transmission to the dynamic process of two-way intervention, and in this process, it has spawned a series of new forms such as network narrative structure, immersive perspective and scene language. Through this integrated analysis perspective, this study hopes to make a meaningful supplement and exploration of the narrative theory in the era of media convergence, and lead to in-depth thinking on the topic of creative transformation of Chinese narrative in game media.

2. Literature Review and Theoretical Basis at Home and Abroad

2.1 Literature Review at Home and Abroad

The current academic circles have formed multi-dimensional research results around interactive narrative. At the level of interactive narrative theory, Crawford (2015) points out in his book that interactive narrative should put players at the center of narrative generation, and narrative should be driven by players ' choice rather than preset plot.^[1] He Yijie (2024) added from the perspective of intentionality that the narrative intentionality of word games has changed the power relationship of narrative, making readers change from narrative recipients to narrative co-creators.^[2] Liu Yanze and Zhang Fan (2025), from the perspective of the integration of arts and sciences, believe that the interactive narrative of video games in the future will be player-centered and evolve in an open and dynamic direction. The immersive experience of unconscious interaction, multi-

collaborative intelligence and self-transcendence will become the three major development directions.^[3] Chen Qi (2025) puts forward a theoretical framework covering three dimensions of media, story and practice, deeply analyzes the generation logic of interactive narrative in network literature, and believes that readers build narrative practice through human-media interaction, humanistic interaction and interpersonal interaction.^[4] Yang L (2025) studied the interactive narrative of digital media art under the background of media convergence, and believed that the interactive narrative mode with the audience as the core helps to enhance the audience 's sense of participation and experience.^[5]

At the level of platform and work research, most of the existing research focuses on early platforms such as Orange Light. Lin Rui (2020) discussed the multi-interaction mechanism of Orange Text Adventure Game, and believed that it realized the multi-interaction between players and works, players and authors, players and players.^[6] Cao Shuyuan (2020) analyzes the communication strategy of interactive games of text and drama, and points out that it can rely on the fan community to achieve cross-layer communication.^[7] Xiong Yilian (2022), taking Orange Light as an example, studied the business model of interactive reading platform and pointed out that low-threshold production tools are the core factor to attract non-professional creators.^[8] Wu Yinyan (2024) systematically analyzed the narrative structure of the story interactive game, and pointed out that it constructs a non-linear text space by combining option branches with multiple endings.^[9] Wang Yaoheng (2021) also takes Orange Light as an example to analyze the content production of online text adventure games, and points out that it adopts crowdsourcing production mode. The theme of the works is mainly about women 's content such as palace fighting, crossing and star fans, and there are problems such as serious homogenization and infringement and plagiarism.^[10] Wang Jingyi (2021) conducted content analysis with 300 enhanced e-book cases as samples, and found that interactive reading works in China are mainly female-oriented themes, and the interaction mode is mainly based on the intrinsic body type. There are problems such as homogenization of content, separation of form and content.^[11]

At the level of narrative experience and design, Liu Rongrong and Wang Jian (2023) analyzed the experience design strategy of text adventure games from the perspective of substitution, empathy and immersion, and proposed strategies such as perspective focus, emotional anchor and scene detail concretization to strengthen the player 's empathy and substitution.^[12] Li Hongyu and Hai Yang (2024) discussed the application of Live2D technology in creating dynamic visual effects, pointing out that dynamic vertical painting organically integrates role expressions, actions and text narratives, and enhances the immersion at the visual level.^[13] Liu Yixin (2024) studied the immersion of network literature from the perspective of cross-media, and pointed out that text narrative needs to create a concrete on-the-spot experience with the help of visual, audio and other elements.^[14] Niu (2020) studied the immersive experience in the design of text adventure games from a practical point of view, and proposed that innovative designs such as lens deconstruction can reduce production costs and enhance immersion.^[15] Liu C, Zhao Z and Feng R (2025) studied the application of AIGC technology in visual novels, and pointed out that generative AI can realize the real-time visualization of narrative branches, which provides the possibility for personalized narrative presentation.^[16]

At the level of user creation, digital labor and cultural expression, Lv Xiang (2022) analyzes the creation and acceptance of interactive novels, and points out that the demand for interactive experience is the core motivation for young users to choose interactive novels. They are eager to participate in the narrative process rather than passively accept.^[17] Liu Xintong and Huang Yue (2024) conducted a preliminary study on the interactive design of Yi Ciyuan platform, and pointed out that innovation has become the primary problem to be solved when the text adventure game gradually tends to be homogeneous.^[18]

Li Jiali and Zheng Libo (2025), taking the Orange Game platform as an example, studied the digital labor of consumers on the text interactive game platform. They divided consumers into three categories : wildflower consumers, low-flower consumers and high-flower consumers, revealed the platform 's absorption and capitalization of users ' narrative labor, and proposed the concept of active alienation.^[19] Du Xiaoyu (2024) takes the text deduction game as the research object, explains the peer-to-peer co-creation production mode of text in the era of social media, and points out that the creation mode of group collaboration helps to reconcile the relationship between interactivity, narrative and immersion.^[20] Wang Yusu (2024) pointed out that the core advantage of domestic text adventure games is the ability to reconstruct cultural values with younger narratives.^[21] Starting from the context of media convergence, Guo and Tong (2022) discussed the challenge of text interactive

games to traditional linear narratives, pointing out that they give readers greater freedom in the hypertext mode, but are limited by commercial logic and copyright issues.^[22]

2.2 Theoretical Basis

This study mainly draws on the core perspective of interactive narrative theory and media ecology. In the field of interactive narrative theory, Crawford's (2015) view is representative. Crawford emphasizes that interactive narrative should break through the limitation of the author's one-way output in the traditional linear narrative, and its core is to construct the narrative as a dynamic process driven by the player's choice. He advocates that narrative should not be driven by presupposed events, but by defining core rules, giving players the characteristics of autonomously pursuing dramatic goals within the framework of rules. This process-driven logic puts the player at the center of narrative generation, and the player's choice is no longer limited to the simple triggering of preset options, but becomes the core variable of narrative advancement.^[23] This view provides a strong theoretical support for understanding how the Yi Ciyuan Platform transfers narrative power from the author's part to the user through interactive mechanisms such as branch options and numerical cultivation, thus creating a multi-branch and multi-outcome network narrative structure.

The core idea of media ecology emphasizes that the media itself has initiative, and its technical characteristics will systematically shape cultural expression and cognitive models. Based on this, this study regards the Yi Ciyuan Platform itself as a new narrative environment composed of interactive algorithm, UGC ecology and user behavior. The environment is not a neutral container of the story, but directly intervenes and reshapes the generation of Chinese narrative through its inherent technical rules.

3. Development Overview and Media Characteristics of Yi Ciyuan Character Game

3.1 The Basic Form and Development Status of Yi Ciyuan Platform

Yi Ciyuan is an interactive reading community platform launched by Netease in 2018. The core idea of the platform is that everyone can become a creator. Users can not only read the text game works created by others on the platform, but also use the tools provided by the platform to create and publish their own works. After several years of development, Yi Ciyuan has become one of the important platforms in the field of interactive reading in China, and has accumulated a large number of original works, covering a variety of themes such as ancient love, suspense reasoning, urban romance, fantasy fairy and so on, forming a more mature content ecology and user community.

The core users of the post-95 s and post-00 s young women are mainly young women. This group has a high demand for interactive narrative, role substitution and emotional experience. In terms of functional composition, Yi Ciyuan integrates multiple functions such as work release, reading, interaction, and social networking. Users discover works through search, lists, recommendations, etc.; in the process of reading, participate in the plot advancement through options, numerical development, etc.; there is a commentary area below the work for readers to communicate with creators and other readers. In addition, the platform also has built-in interactive features such as praise, collection, and appreciation, as well as communication channels for works to be shared on external social media.

3.2 The Media Form and Expression of Word Games

As a digital media text, the basic form of Yi Ciyuan character game integrates a variety of media elements, including text, drawing, background, music, options and numerical systems. Taking the game interface of 'Flowers of the Mountain into Dreams' as an example (see Figure 3-1), the text area, option area, background map and character drawing in the works perform their respective functions. The text area promotes the main line of the plot, the option area provides an interactive entrance, the background map constructs the scene atmosphere, the character rendering presents the character image, and the multi-media elements complete the narrative task together in the same picture.

Some of the works are also equipped with a numerical cultivation system, such as goodwill, attribute values, etc. The user's options will affect the changes in these values, which in turn affects the plot direction or outcome unlocking conditions, and enhances the user's sense of participation and strategy.

Figure 3-1 'Flowers of the Mountain into Dreams' game interface

(Area A is the text area, Area B is the option area, Area C is the background map, Area D is the character drawing)



3.3 Platform Mechanism and User Creation Ecology

The Yi Ciyuan platform constructs a creative ecology with user-generated content as the core, and its platform mechanism plays an important role in many aspects such as creation, dissemination and feedback. The platform provides a visual editor for creators. Users do not need to master programming knowledge, and can complete the production of works by dragging, clicking and other operations. At the same time, the editor has a rich library of materials, including character drawing, background pictures, music sound effects, special effects animation, etc., and creators can directly select or upload custom materials. In addition, the platform also provides a variety of story templates and numerical system presets, which greatly reduces the threshold of creation.

And there is a comment area under each work, readers can express their feelings, make suggestions or communicate with other readers. The creator can understand the user's preferences through comments and adjust the subsequent plot design accordingly. The review area of some popular works has also formed an active reader community. Readers will share strategies, discuss roles, and speculate on plot trends.

The platform also has a reward function. Readers can use virtual currency to reward their favorite works. Reward income is an important source of incentives for creators. In terms of recommendation mechanism, the platform pushes works to users through home page list, editing recommendation and algorithm recommendation. The algorithm will make personalized recommendations based on the user's reading records, interactive behavior and other data to improve the exposure efficiency of the work.

Some of Yi Ciyuan's popular works have derived rich fan works, such as paintings, fan novels, role cosplay and so on. These fan content is widely spread on social platforms such as Weibo, LOFTER, and Xiaohongshu, which in turn brings more user traffic to the original works. Readers can also share their works to WeChat, QQ and other social channels in the process of reading, forming a social fission communication effect.

4. Analysis of the Narrative Characteristics of Yi Ciyuan's Word Games

With the help of Yi's own media characteristics, Chinese narrative has jumped out of the inherent mode of traditional narrative, showing new characteristics in the four core aspects of narrative structure, perspective, language and artistic conception, forming a new form of narrative in the digital age.

4.1 Narrative Structure: From Linear Narrative to Multi-Branch Structure

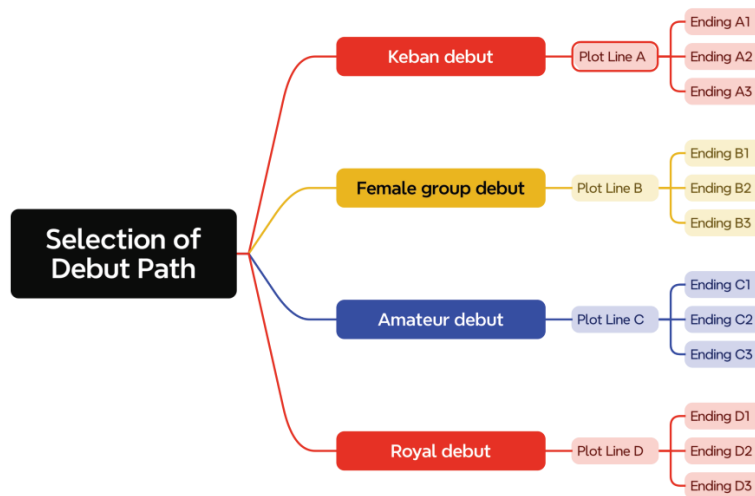
4.1.1 Non-Linear Structure: Multi-Branch Narrative Network

Wu Yinyan pointed out that the most common in the story interactive game is the non-linear narrative technique.^[24] Most of the traditional Chinese narratives are linear structures, which follow the timeline of beginning, development, climax and ending. The clues are also relatively simple, forming a closed-loop narrative. The non-linear narrative structure is made by the interactive function. The creator will set up multiple branch choices, and then form a multi-line narrative network.

In the course of the reader's reading, each of his choices may become a branch node of the narrative, thus entering the story

different from others. For example, in the chapter of ‘ Blame me too beautiful ‘, the work presupposes four kinds of emissary identities as the opening branch : Keban, Women ‘s League, Plain People and Royal Family. According to the official setting of the work, Keban ‘s debut focuses on the polishing of professional acting skills and the accumulation of word-of-mouth in the circle, while the female group ‘s debut focuses on singing and dancing training and fan operation. Different initial choices will lead to different career development paths and character relationship networks. The branch structure is shown in Figure 4-1. Although only the Keban line has been fully installed, and the remaining routes are still under development, this branch framework itself has already reflected the transformation of the narrative structure from a single linear to a multi-branch network. This non-linear structure makes Chinese narrative no longer follow a single time sequence and logic, forming a multi-dimensional and multi-possible narrative network. Readers can freely explore different plot developments and feel the various possibilities of narrative.

Figure 4-1 ‘ Blame me too beautiful ‘The plot branch structure diagram



Presented with xmind

4.1.2 Open Ending: Uncertain Narrative Ending

The traditional Chinese narrative is mostly based on one-way communication, and readers lack effective ways to participate in the narrative. Taking the common form of Chinese classical novels as an example, its narrative authority is firmly in the hands of storytellers or authors. As the first time of ‘ A Dream of Red Mansions ‘, the author said, ‘ Where do you think this book came from ?..... Stay below the origin of this note, in order to make the reader aware of the wedge form, directly declared its absolute interpretation of the story, presupposed the cause and effect of the story. Readers can only passively accept all the established contents of the rise and fall of Mushiqianmeng or Jiafu along the only path laid by the author. This one-way output mode makes readers always stay outside the narrative circle and maintain an insurmountable sense of alienation from the construction core of the text.

Crawford clearly pointed out in the study that the core of interactive narrative is the player, not the creator.^[25] In contrast, the non-linear structure of word games on the platform of easy dimension gives more openness to narrative endings. A work usually sets a variety of endings, such as perfect endings, ordinary endings, tragic endings and hidden endings that need specific conditions to unlock. The final direction of the story depends entirely on the reader ‘s choice of path.

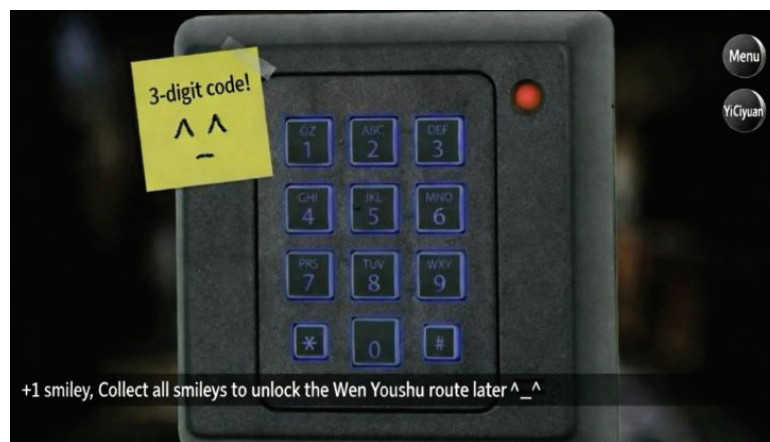
The work ‘ Wearing books er did not provoke any of you ‘ revolves around the setting of chuanshu. The different choices made by readers at the key nodes of the plot will directly affect the fate and emotional destination of the protagonist. Taking Gongsun Yan special line as an example, the choice of early readers will accumulate two core values : OOC value and salty fish value. When the OOC value is less than or equal to 20 %, the HE outcome is triggered to be concentric. When the salted fish value is less than or equal to 10 and the OOC value is higher than 20 %, the mission of triggering BE outcome must be achieved. When the salted fish value is higher than 10, it will also trigger the TE outcome. On the same line, different

numerical combinations lead to different outcome types. This open narrative mode enables Chinese narrative to jump out of the traditional closed-loop structure, showing more uncertainty and possibility, and also enhances readers' sense of participation and willingness to reread.

4.1.3 Retrospective Logic: Fragmented Narrative Splicing

Some meta-character games adopt retrospective narrative logic. The complete story needs to be gradually presented in front of readers with the help of the protagonist's memories and clues in the investigation process. In the 'Horror disease coquettish boss love chase battle', the reader becomes a player in the horror game. While avoiding the BOSS pursuit, it is necessary to collect clues scattered in various scenes. These clues are not presented linearly in chronological order. For example, if readers want to understand the story behind Wen Youshu, they need to collect seven smiling faces to unlock them. These smiling faces appear in an irregular time and place. They are randomly interspersed in the reader's puzzle solving process, some appear on the mottled rusty iron door, and some appear on the note affixed to the telephone (Figure 4-2). In order to restore the full picture of the story, readers must gather and integrate fragmented clues by themselves. The suspense of narrative becomes stronger because of this retrospective logic, and the fun of exploration is hidden in the process of readers piecing together clues.

Figure 4-2 'Horror disease coquettish boss love chase battle' game interface



4.2 Narrative Perspective: Immersive Substitution and Multi-View Switching

4.2.1 Universal Use of Immersive Perspective

The third-person omniscient perspective or restricted perspective is more common in traditional Chinese narratives. The bystander is the position that the reader is always in when observing the narrative process, and maintains a certain distance from the role in the narrative. Word games such as Yi Ciyuan generally adopt the first and second person perspectives. The narrative protagonists are set by 'I' and 'you', and readers can directly participate in the plot as the protagonists. The work 'Deep Palace Song' narrates in the second person 'you', experiencing a series of plots such as entering the palace, competing for favors, and parenting. From the uneasy anxiety when entering the palace at the beginning, to the secret confrontation with other concubines and concubines when competing for favors, and then to the warmth and anxiety when raising the prince. All dialogues, scenes and psychological activities are centered on 'you'. Readers are no longer bystanders, but participants who are called directly, and truly feel the joys and sorrows of the deep palace. This case shows that the choice of person in the interactive media serves the creation of the sense of substitution. Whether it is the first person 'I' or the second person 'you', it puts the reader at the center of the narrative, which greatly shortens the psychological distance between the reader and the character, so that the reader's emotional experience is deeply bound to the fate of the protagonist, and the sense of substitution and immersion of the narrative are also significantly enhanced.

4.2.2 Flexible Use of Multi-Role Perspective Switching

Some of Yi Ciyuan's works also adopt the narrative mode of multi-role perspective switching. In addition to the main perspective, the perspective switching of key nodes provides readers with multi-angle information and enriches the sense of narrative hierarchy. In the horror theme work 'Horror disease coquettish boss love chase battle', the investigation is mainly

carried out by the reader from the perspective of the player. In some key plot nodes, it will switch to the perspective of the characters such as NPC and BOSS, so that the reader can fully understand the motivation of their behavior and the story behind it, so as to obtain the truth of the story. For example, at the beginning of the fourth copy, he briefly switched to the first perspective of the game NPC rabbit rocker, allowing readers to obtain key information that the protagonist 's perspective cannot reach. Previously, the doubts about Wen Youshu were further confirmed, and he was the real behind-the-scenes manipulator of the horror game. The psychological changes of Youshu are also clearly presented in the eyes of readers. He decided to change his strategy, no longer trying to kill ' I ' in the game, but to move ' I ' with romance. As well as the reader can also find the emotional line of the rabbit rocking car. It will also be like a girl in the spring when she meets her favorite person. The game NPC is not only the executioner who will obey the order to kill, and the characters are enriched in an instant.

Perspective switching is not a simple display of narrative skills, but has a clear narrative function. Through perspective switching, readers can obtain information that the protagonist 's perspective cannot touch, reveal the character 's behavioral motivation and psychological transformation, shape the character image, and help the reader restore the truth of the story. At the same time, the information gap between the reader and the protagonist also strengthens the sense of suspense in the narrative and the sense of substitution of the reader, and the reader 's desire for exploration and participation will also increase.

4.2.3 Reader-Oriented Perspective Selection

The reader 's right to dominate the perspective is given by the interactive characteristics of the Yi Ciyuan word game. Readers can choose the type of perspective or switch the perspective according to their own preferences. For example, the work ' The dream world ', the opening reader can freely choose the main control gender. If you choose the female line, you can experience the growth trajectory of Miss Shijia ; if you choose the male line, switch to the narrative perspective of the family. According to the setting of the works, the images of vertical painting controlled by men and women are different, and there are subtle differences in some plot trends. This design enables readers to choose the way of dialogue with characters according to their own gender identity or substitution preference. Readers of different genders can find their own narrative entrance in the same story framework, and the switching of the main control gender will also slightly adjust the way of interpersonal interaction and the logic of emotional expression in the story. This reader-led perspective choice makes the Chinese narrative more in line with the individual needs of readers, and the interactivity and flexibility of the narrative are also improved, and the narrative presents a more diverse appearance.

Some works also allow the switch between the first-person and third-person perspectives, and readers can choose the perspective according to their own reading habits ; in the branch plot of some works, readers can choose to follow different roles, and then get the plot experience from the perspective of the role.

4.3 Narrative Language: Dialogue and Scene Expression

4.3.1 Conciseness and Dialogue of Language Expression

The traditional Chinese narrative language is mainly written, and the logic, integrity and literariness of the language are emphasized. The narrative scene and character image are constructed by lengthy description. The narrative language of Yi Ciyuan character game should adapt to the digital reading environment and interactive characteristics, showing the characteristics of simplicity and dialogue.

The complex written expression is abandoned by the creator, and the plot development is mostly driven by concise dialogue. The character 's personality, emotion and conflict are also presented through highly concise dialogue. As described in the ' Deep Palace Song ', when the court fights, ' The concubines raise the emperor 's heirs, and the emperor will naturally have more snacks on the concubines. Does the maiden have to blame the concubines for this ? ', ' (sneer) you ! Are you provoking this palace ? ! ', ' concubines dare not.' With the image of the characters and the tense background music, the sister 's examination, the sister 's disguise, and the dark hostility between the two people jumped on the screen. This concise dialogue expression not only conforms to the fast-paced digital reading habits of contemporary readers, but also brings convenience to the insertion of interactive options.

4.3.2 Scenery and Visualization of Language Expression

The narrative language of the word game is not isolated, but is deeply combined with visual, audio and other elements, forming a scene expression mode combining text, vision and audio. The appearance of the characters and the environment of the scene no longer need to be described in detail in words. They will be directly presented through the characters' vertical drawing and background pictures. Instead, the text focuses on the plot advancement and the core portrayal of the characters' psychological activities. Liu Yixin's research shows that the text narrative in the cross-media context needs to use visual, audio and other elements to create a specific sense of presence, thereby strengthening the audience's immersive experience.^[26] For example, there are many beautiful landscapes that impress the readers in the work 'The dream world'. Taking this ink Jiangnan River view as an example (see Figure 4-3), the morning fog overflows the green river surface. When the red sun rises, a leaf boat slowly sails out from the fog. There is a man wearing red clothes standing in the bow of the boat. The green mountains on both sides are like Dai and peach branches. The water surface is rippling with fine waves, with ethereal and distant background music. Then, with the light atmosphere of verses of 'cross-strait Xiao Xiao Xiao with the waves, the river flows eastward', there is no need for lengthy space, and the artistic conception of the spring morning river will be brought out as much as possible. This shows that the combination of language, vision and audio makes the narrative intuitive and easy to understand, and also enhances the scene appeal of Chinese narrative.

Figure 4-3 'The dream world' game interface

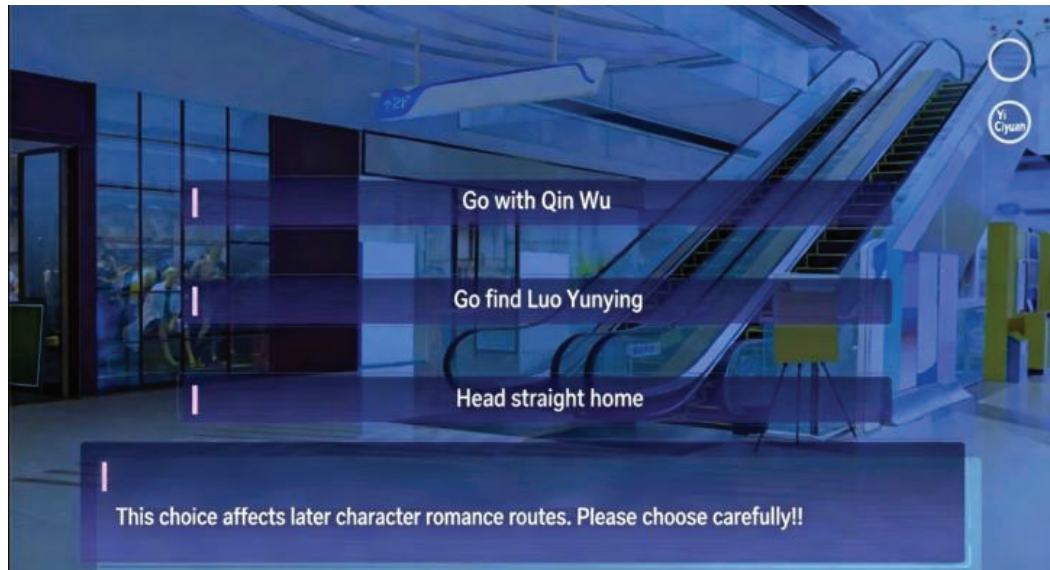


4.3.3 Interactive Guidance of Language Expression

There is also a prominent feature of the language of the word game, which is that it has a strong interactive guidance. The creator will guide the readers to participate in the narrative and make choices through the setting of language, so as to promote the development of the plot. As the plot moves to a critical point, language comes in the form of questions, such as, 'Do you choose to believe him? A. Believe B. Don't believe', 'Which place did you decide to go to? A. Study B. Garden', this expression directly guides the reader to make a quick choice and advance the plot. In addition, some works will also guide readers to develop numerical values through language, such as 'you choose to spend time learning, intelligence + 5', 'you choose to help others, favorability + 3'. Readers make corresponding choices according to their own needs for numerical values.

At the same time, language will also guide readers to pay attention to the important information in the plot. For example, in the 'The day after the ghost catcher talk', when the reader's choice may affect the follow-up development, the system will remind 'This option affects the follow-up role strategy branch, please choose carefully', as shown in Figure 4-4. There are also works, when a clue appears, the system will use a special text prompt '(you noticed this detail)'. This guiding language design helps readers better understand the interactive mechanism and makes the interactive experience more smooth and natural.

Figure 4-4' The day after the ghost catcher talk 'game interface



4.4 Narrative Mood: Interactive Feedback and Emotional Participation

4.4.1 Multimediaization of Artistic Conception Creation

The traditional Chinese narrative relies on the text image to create the artistic conception, the understanding process depends on the reader 's imagination, and especially emphasizes the artistic effect of leaving blank. Like the traditional poetry in the 'withered vines old trees faint crows, small bridges running water people', all rely on the text outline, let the reader to associate the autumn bleak feeling. The artistic conception construction of Yi Ciyuan character game relies on the synergy of multi-media elements such as text, image, audio and animation to break the limitations of text and directly construct an immersive artistic conception experience.

Taking the classic bridge section of the hero Yi Shuihan in 'The dream world' as an example. The text takes 'he is carrying his hands, walking on the rickety bridge, crossing the snow-covered Han River, from the fog alone, step by step towards this ten million soldiers' as the narrative base, and outlines a person 's lonely and brave chivalrous bones for thousands of soldiers; on the screen, the ink style of the wind and snow, the snow-covered cold river and the lonely city building to build a cold battlefield atmosphere, a blue shirt of the chivalrous man painted on the empty long bridge alone, dress in the snow hunting and moving; with the growing string music, the determination and chivalrousness of dying alone in the text no longer need the reader 's imagination, but are directly visualized by multi-media into a visual and auditory experience with great impact. This kind of multi-media collaborative artistic conception construction not only makes the artistic conception of Chinese narrative fall from abstract text imagination to perceptible immersive scene, but also greatly expands the expression boundary of traditional artistic conception aesthetics, fully reflecting the unique advantages of digital media in narrative construction.

4.4.2 Instant Feedback of Artistic Conception Experience

The artistic conception experience of traditional Chinese narration is static, and the emotional resonance generated by readers through reading texts is progressive and lacks instant feedback. The experience of the artistic conception of the word game has instant feedback, and the choice of the reader will directly affect the trend of the artistic conception and the emotional experience.

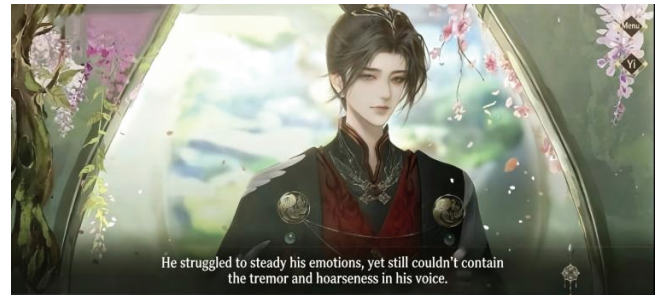
Take the plot of the 'The dream world' male master Xie Hui 's confession as an example. When the plot advances to the key node of emotional choice, the work divides the narrative path into two emotional directions of acceptance and rejection through options, and different choices lead to completely different artistic conception creation. If you choose to accept, it will trigger a warm artistic conception. The background becomes a full moon, the petals fall, the background music turns into romantic pleasure, the expression of the characters painted is an affectionate smile, and the text presents 'You have been by my side'; if you choose to refuse, it will trigger a sad artistic conception. The background becomes a remnant of the

moon, the cold wind passes through the forest, the background music becomes low, the expression of the character 's painted face is the smile of the eyes, and the text presents ' He tried to calm his emotions, but still could not restrain the tremor and hoarseness in his voice '. The visual and auditory effects of the two are in sharp contrast, as shown in Figure 4-5 and Figure 4-6, respectively. This kind of instant feedback makes the reader 's emotional experience and the creation of artistic conception closely combined. Each choice of the reader can obtain the corresponding artistic conception feedback, which enhances the interaction and immersion of the artistic conception experience.

Figure 4-5 An example of the warm artistic conception in the plot of Xie's confession



Figure 4-6 An example of sad artistic conception in the plot of Xie's confession



4.4.3 Individualization and Diversification of the Connotation of Artistic Conception

Different readers have different choices, and the artistic conception and emotional resonance they experience are naturally different. For example, the work ' Deep Palace Song ', selected the readers who were born into the palace, can feel the survival game of step by step, and the undercurrent surging behind the bustling ; the choice of the cold palace in the difficult survival of the abandoned concubine, experience is from the cloud into the mud of the desperate struggle, as well as the desperate human nature pull.

Even if it is the same plot line, the choice of different readers will make the artistic conception have subtle differences. This personalized and diversified connotation of artistic conception makes the artistic conception of Chinese narrative no longer single and fixed, but dynamically generated according to the choice of readers, which just meets the personalized emotional needs of readers. This is also one of the reasons why interactive narrative is more attractive than traditional narrative.

5. Analysis of the Influencing Factors of Narrative Changes in Yi Ciyuan Meta-Character Games

The combined effect of technology, users and media is the core reason for Yi Ciyuan 's word game to reshape Chinese narrative. These three interrelated and mutually supportive factors together promote the emergence and development of new forms of Chinese narrative.

5.1 Technical Factors: Platform Tools and Algorithm Mechanism

5.1.1 Simplification of Production Tools: the Technical Premise of UGC Creation Ecology

The technical premise of the decentralized UGC creation structure is that the platform provides a low threshold creation tool. Lv Xiang 's research pointed out that the creation threshold of domestic interactive reading platform is low, attracting a large number of ordinary users to participate.^[27] Xiong Yilian also mentioned that low-threshold production tools are the core factor for interactive reading platforms to attract non-professional creators when studying the Orange Light platform.^[28]

The platform provides creators with a simple and easy-to-use editor. Non-professional creators do not need to master complex programming knowledge. They can complete the integration of text, image, audio and interactive options by visual operations such as drag and drop and click. The editor also has built-in rich material libraries such as character drawing, background pictures, special effects, and BGM. Creators can not only directly select, but also upload custom materials. This convenient production tool reduces the threshold of narrative innovation, breaks the dependence of traditional narrative on professional creative skills, and enables more people to participate in the creation of Chinese narrative. The creator can freely explore narrative innovation forms such as non-linear structure and multi-perspective switching, which has injected new vitality into the development of Chinese narrative.

5.1.2 The Integration of Audio-Visual Technology: The Technical Support of Multi-Media Collaborative Narrative

The advanced visual and audio technology has provided important support for the development of Yi Ciyuan word games. These technologies not only enhance the immersion of Chinese narratives, but also reconstruct the presentation logic of narratives. High-definition character painting, delicate scene background and smooth animation effect enable visual elements to independently assume the functions of environmental presentation and characterization. The text is thus liberated from the heavy description task and can focus on plot advancement and psychological characterization ; background music, role dubbing and environmental sound effects constitute the emotional layer of narrative, establishing a second meaning channel outside the text. For example, in the horror story, the tense background music, the sound effect of the door shaft squeaking and turning, the character 's dubbing with trembling, and then with the dark visual scene, quickly create a thrilling atmosphere, so that the reader seems to be on the scene, and the protagonist 's emotions are highly consistent.

5.1.3 Algorithm Recommendation: The Technical Mechanism of Narrative Communication and Feedback

The platform will analyze the data of readers ' reading records, choice preferences and interactive behaviors, and accurately push high-quality works to the corresponding users, which greatly improves the communication efficiency of narrative works. At the same time, the algorithm can also collect the feedback data of readers, and then reflect these data to the creator, help the creator to find out the needs and preferences of readers, and then optimize the narrative content and interactive design of the work. If the algorithm finds that the reader 's attention to a certain type of story branch is particularly high, the creator can increase the story length and details of this branch ; if the algorithm detects that the selection rate of an interactive option is extremely low, the creator can also optimize the option design to make it more in line with the reader 's expectations.

5.2 User Factors: Interactive Needs and Personalized Experience

5.2.1 Interactive Needs: From Passive Acceptance to Active Participation

Lv xiang pointed out that the need for interactive experience is one of the core motivations for young users to choose interactive novels. They are eager to participate in the narrative process rather than passively accept, so as to obtain the sense of substitution and cognitive experience beyond the traditional spectator reading.^[29] Young users, mainly post-95 s and post-00 s, grow up in the Internet environment and have a strong demand for interactive experience. The one-way communication mode of traditional Chinese narrative has been difficult to meet their requirements. For example, in traditional film and television dramas, the fate of the characters is fixed, and most viewers are reluctant to accept such an outcome. The emergence of e-dimensional word games allows players to participate in the choice of roles, thereby changing the fate of the characters. The direction allows players to get the outcome they want.

Liu Rongrong and Wang Jian put forward in ' substitution, empathy and immersion : research on the experience design of text adventure games from the perspective of narrative ' that the process of player participation means the change of identity from bystander to participant. Narrative is no longer a unilateral output, but a complete story built by players together.^[30] It is this demand for interaction that drives creators to continuously optimize interactive design and enrich interactive forms, and the interactivity of Chinese narratives has also been further improved.

5.2.2 Individual Needs: The Pursuit of Exclusive Narrative Experience

In the digital age, users pay special attention to personalized expression and pursue exclusive and differentiated narrative experience. The one-size-fits-all model of traditional Chinese narrative can no longer meet the personalized needs of users. Readers do not like the same story, and the open structure and multi-outcome setting of Yi Ciyuan character game just provide users with this personalized narrative experience, so that readers have their own plot trend.

Users choose the plot branch, role relationship and ending direction according to their own preferences. Each choice can make the narrative present a unique appearance and form its own story. For example, users who like tragic aesthetics can choose to trigger tragic endings, and users who like a successful ending can choose corresponding options ; users who like the delicate growth plot can choose the branch of the showgirl who is newly entered the palace, and users who like the gloomy redemption plot can choose the branch of the abandoned imperial concubine who is struggling to survive in the cold palace. Personalized needs drive the Chinese narrative from standardization to customization, and promote the openness and diversification of narrative structure.

5.2.3 Emotional Resonance Needs: Deep Substitution and Emotional Connection

The user's demand for emotional resonance is an important psychological motivation to promote the innovation of Chinese narrative perspective and artistic conception. Young users hope to find emotional sustenance in the narrative, have a deep connection with the characters, and gain emotional resonance. The immersive perspective, emotion to plot design and multi-media artistic conception construction of Yi Ciyuan character game just meet this demand.

The immersive perspective allows users to substitute the identity of the protagonist and experience the joys and sorrows of the role; emotion focuses on the core emotions such as love, friendship and kinship in plot design, which arouses the emotional resonance of users. The creation of multi-media artistic conception makes the emotional experience more specific and sensible. For example, in the work 'Wearing books er did not provoke any of you', the user interacts with the male owner through the second-person perspective, undergoes the process of encountering, knowing and loving each other, and has a deep emotional connection with the male owner; when the male owner is in danger, the user will have concerns; when the two people eventually get married, the user will gain happiness. The demand of emotional resonance drives Chinese narrative to pay more attention to emotional expression, which promotes the immersion of narrative perspective and the emotionalization of artistic conception.

5.3 Media Factors: Expression Adaptation in Digital Context

5.3.1 The Simplicity of Chinese adapts to the Interactive Scene.

The simplicity of Chinese is highly compatible with the interactive scene of easy dimension, which provides the basis for the innovation of narrative language. Chinese is characterized by conciseness and conciseness, and can convey rich information with a small amount of text. This feature just meets the needs of quickly advancing the plot and inserting interactive options in interactive scenarios.

In the interactive story, let the user in a short period of time to find out the story, make a choice, such as 'there is a fork in the road ahead, you choose to go left or right?' Such a concise expression not only clearly conveys the plot information, but also quickly leads to interactive options, fully adapting to the rhythm requirements of the interactive scene. The interactive scene focuses on efficient cohesion. If the language is too procrastinating, users will easily lose patience. The simplicity of Chinese accurately meets this core demand and makes the interactive process smoother.

5.3.2 Imagetic Adaptation of Chinese Multi-Media Fusion

The Chinese language is rich in imagery, and has always focused on conveying emotions and artistic conception through imagery. This trait is highly compatible with the multi-media integration model of easy dimensions. Many images in Chinese have fixed emotional orientation. For example, the moon is often used to place thoughts, and plum blossom symbolizes arrogance. Ancient poetry 'lonely sails far away from the blue sky', relying solely on the images of lonely sails, distant shadows, and blue sky to convey the loneliness and disappointment after departure incisively and vividly.

If we combine these images with visual, audio and other media elements, put them into the works of Yi Ciyuan, with the images of solitary sails, the vast sky background, the low background music, the artistic conception originally hidden in the text becomes concrete and sensible, so that the appeal of the narrative is directly full. In fact, the imagery of Chinese is equivalent to a natural bridge for multi-media integration. The combination of the two can not only make the narrative artistic conception more full and hierarchical, but also make the integration of text, image and audio not appear stiff.

5.3.3 Emotional Adaptation of Chinese Immersion Experience

Chinese itself attaches great importance to emotional expression, but also has a strong emotional tension, which is highly compatible with the needs of immersion experience. The modal particles, reduplicated words and various rhetorical devices in Chinese can accurately capture the emotional changes of the characters, help users better empathize with the characters and enhance their sense of immersion.

For example, The ellipsis in 'How could you do this to me...' expresses grievance and sadness without extra description; the "soft" in the "soft little hand" instantly conveys a gentle and delicate feeling; the metaphor in 'her tears are like broken pearls' vividly conveys sad emotions. The emotionality of Chinese makes the role alive, and the user's deep substitution into the role not only enhances the immersive experience of the narrative, but also realizes the symbiosis of Chinese style and

interactive media.

6. The Realistic Problems and Development Direction of Yi Ciyuan's Character Game Narration

6.1 The Main Problems Existing in the Current Narrative

6.1.1 Shallow Interaction Leads to Insufficient Narrative Depth

There is a common problem in a considerable part of the current works of the Yi Ciyuan platform, that is, the interaction is mostly a fixed mode of picking one from two and picking one from three, lacking deep interaction design, and the interaction is often formalistic rather than truly integrated into the core of the content. The options of the works only affect the trend of the plot branch, and have a limited impact on the growth of the role and the expression of the theme. In his research, Wu Yinyan pointed out that players cannot act completely out of the structural framework designed by the game maker, but must exercise their interactive rights within the limited scope defined by the maker.^[31] Although readers have multiple choices, they are still limited by the structural framework preset by the creator.

Such as the actual case of some works, some options are only simple scene switching to A and B. No matter how the user chooses, the core logic and theme expression of the subsequent plot will not change substantially. The numerical development system of some works is too simple, only by learning to enhance intelligence or by helping others to increase the favor of a single model, not with the narrative theme, the role of character depth combination. Shallow interaction makes it difficult for narrative to form a complex logical closed loop and profound theme connotation, and users are prone to aesthetic fatigue.

6.1.2 Aesthetic Fragmentation Affects Narrative Integrity

The problem of aesthetic fragmentation is the disadvantage of the non-linear structure and multi-outcome setting of the Yi Ciyuan character game while bringing personalized experience. This problem directly affects the integrity of the narrative. Some works excessively pursue the number of branches and blindly split the plot, which eventually leads to the loose and fragmented plot logic of each branch, and it is difficult to shape the characters in a full and three-dimensional way. There are also some works whose endings are too hasty and lack of complete storytelling, which makes it difficult for users to obtain a coherent and complete emotional experience.

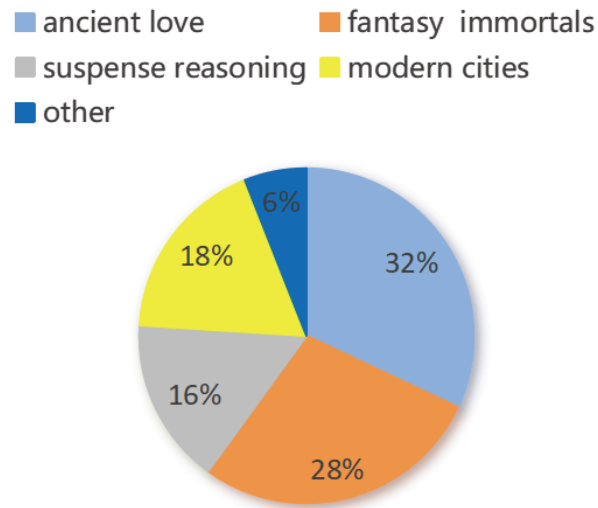
For example, a number of investigation branches are set up in a suspense work, but the clues provided by some branches are isolated from each other and lack internal connection, which leads to the fracture of the truth logic patched up by users and makes it difficult to form a reasonable closed loop. In the multiple endings of a love work, some of the endings have no complete emotional bedding, and the emotional transformation between the protagonists is too abrupt to convince users.

6.1.3 Content Homogenization Leads to Lack of Innovation

Liu Xintong and Huang Yue pointed out that innovation has become the primary problem to be solved urgently at the moment when text adventure games are gradually homogenized.^[32] Affected by the market orientation and the threshold of creation, the content of the works on the platform is seriously homogenized. The popular works on the platform are relatively concentrated in a few types, mostly focusing on ancient love, urban romance, fantasy fairy, suspense reasoning and other themes, and not only the theme is concentrated, but also the narrative structure, character setting and plot routine are very similar. As of March 18, 2026, the subject distribution of the top 50 works in the popular list of Yi Ciyuan platform is shown in Figure 6-1. The ancient love theme accounts for the highest proportion, with 32 %, followed by fantasy immortals, modern cities and suspense reasoning, and other themes only account for 6 %.

The ancient love works, which are popular with most users, generally revolve around the routine of women 's reverse attack and multi-men 's pursuit. It is either a courtship competition, a chance encounter between rivers and lakes, or a set of fixed templates for family resentment. Readers can predict the follow-up direction at the beginning of the story ; suspense works are no exception. Most of them follow the fixed structure of protagonist investigation, clue patchwork and true murder reversal, which is nothing new. This high degree of homogeneity in content not only makes users aesthetic fatigue, but also limits the diversified development of new forms of Chinese narrative.

Figure 6-1 The theme distribution of the top 50 works in the popular list of the Yi Ciyuan platform



6.1.4 Technical Constraints Restrict Narrative Expression

The restriction of the technical level on the narrative expression still exists even under the premise of the relatively convenient production tools, which is more obvious in the actual use of the platform. For example, some complex narrative scenes, such as large-scale group portraits, dynamic scene transformation, are difficult to achieve by existing technology, so they can only be forced to simplify the presentation; the design of interactive options is also relatively simple, mostly pre-set fixed options, which is difficult to meet the user's more personalized and diversified participation needs; the image and audio quality of some works are relatively low, which greatly reduces the immersion and overall quality of the narrative. The limitations of technology make Chinese narrative unable to give full play to its expression potential, which restricts the further development of the new form of narrative.

6.2 Optimization Path and Future Development Direction

6.2.1 With the Help of AIGC Technology, Expand the Boundaries of Narrative

With the development of AIGC (Artificial Intelligence Generated Content) technology, the future interactive narrative may usher in some substantial changes. Relevant research also shows that AIGC technology can expand the narrative dimension of visual novels through multimodal transformation and provide diversified support for plot creation.^[33]

AIGC assists in plot creation. In addition to generating diverse plot branches and details according to the theme, character and core conflict set by the creator, it can also assist in generating multi-media content, such as character drawing, scene background, background music, role dubbing and so on. This can not only enrich the plot, save the creator a lot of time, but also ensure that each line can withstand scrutiny. On the other hand, AIGC technology can also realize dynamic interaction generation, break through the shallow interaction mode of current fixed options, and realize personalized deep interaction. It can dynamically generate exclusive interaction options and plot feedback according to the user's choice history, preferred role type, and even implicit emotional tendencies, so that the interaction is more in line with user needs.

6.2.2 Excavate Traditional Cultural Resources and Enhance the Thickness of Narrative Culture

Wang Yusu clearly pointed out that the core advantage of domestic character adventure games is to reconstruct cultural value with younger narratives.^[34] The traditional cultural resources are an important carrier of cultural value, and the in-depth excavation of them can effectively enhance the cultural thickness of narrative. Yi Ciyuan character game can deeply explore China's traditional cultural resources, combine traditional cultural elements with Chinese narrative depth, and enhance the cultural heritage of narrative. The Chinese narrative carries the core connotation of Chinese traditional culture, such as the benevolence, righteousness, propriety, wisdom and faith of Confucianism, the nature of Taoism, and the historical allusions, myths and legends, poems and songs in the traditional culture of thousands of years. These are ready-made high-quality narrative materials.

For example, the creator can take the twenty-four solar terms as the background of the story, and rub the exclusive customs and related poems of each solar term into the plot ; it can also use the classic myths such as ‘ Shan Hai Jing ‘ as a blueprint to create fantasy-themed works and visualize the unique mythological images in them ; it can also integrate traditional opera, calligraphy, painting and other art forms into narrative scenes to enhance the cultural atmosphere.

6.2.3 Deepen the Theme Expression and Realize the Deep Integration of Interaction and Narration

In some current interactive narrative works, the creators often excessively pursue interactivity and interest, resulting in the relative dilution of theme expression and ideological connotation, and the lack of narrative depth. In the future, the creative direction should pay more attention to the construction of the theme, and integrate the speculative ideological content into the narrative process, so that the players can gain spiritual inspiration while obtaining the entertainment experience.

Creators can create around deep themes such as social reality, human nature discussion, growth and understanding, and convey positive values through reasonable plot design and three-dimensional role shaping. For example, in the growth theme, through the protagonist ‘s process of facing difficulties and constantly overcoming difficulties, it naturally presents values such as persistence and bravery ; in the real subject matter, the description of social phenomena close to life can be used to arouse users ‘ attention and emotional resonance to real problems.

6.2.4 Strengthen the Support of Creators and Guide Narrative Innovation.

The platform should strengthen the support and guidance of creators, encourage creators to carry out narrative innovation, and break the deadlock of content homogenization. The platform can encourage creators to explore multiple themes and explore innovative narrative forms, such as traditional cultural innovation narrative competition, by holding creative competitions and setting up innovative reward funds. It can also provide creators with creative training, industry exchanges and other services to enhance the creator ‘s narrative ability and cultural literacy. This can not only stimulate the vitality of creation, but also promote the development of Chinese narrative in the direction of diversification and innovation.

7. Complimentary Close

This study takes Yi Ciyuan ‘s word game as the object of investigation, and focuses on the core issue of how the media reshapes Chinese narrative. It systematically analyzes the four dimensions of narrative structure, narrative perspective, narrative language and narrative artistic conception, and further explores the internal motivation and realistic dilemma of media reshaping narrative. Through the above research, the following conclusions can be drawn.

At the level of narrative characteristics, Yi Ciyuan ‘s word game breaks through the linear and closed narrative framework of traditional literature, forming a multi-branch and multi-ending network narrative structure. The introduction of retrospective logic further enhances the suspense and exploration of narrative. In terms of narrative perspective, the widespread use of immersive first-and second-person perspectives and the flexible switching of multi-role perspectives have transformed readers from bystanders to participants, greatly enhancing the sense of substitution. The narrative language presents the characteristics of simplicity and dialogue to adapt to the rhythm needs of digital reading. At the same time, it cooperates with media elements such as images and audio to form a scene-based and visual expression mode. In the creation of artistic conception, multi-media collaboration, instant feedback and personalized generation make the artistic conception change from abstract text imagination to perceptible immersive experience.

This narrative remodeling process is not accidental, but the result of the synergy of technology empowerment, user needs and media characteristics. The integration of low-threshold creative tools and audio-visual technology provided by the platform provides technical support for the narrative innovation of non-professional creators ; the strong demand of young users for interactive participation, personalized experience and emotional resonance promotes the development of narrative towards openness and immersion. The simplicity, imaginativeness and emotionality of Chinese itself are deeply adapted to the digital interactive scene, which provides the language basis for the innovation of narrative language.

Although Yi Ciyuan ‘s meta-character games have made significant breakthroughs in narrative form, they still face practical problems such as insufficient narrative depth caused by shallow interaction, aesthetic fragmentation affecting narrative integrity, lack of innovation caused by content homogenization, and technical constraints restricting narrative expression. In response to these problems, this study proposes to use AIGC technology to expand narrative boundaries, tap traditional

cultural resources to enhance cultural thickness, deepen theme expression to achieve deep integration of interaction and narrative, and strengthen creator support to guide narrative innovation.

It should be pointed out that there are some limitations in this study. In terms of case selection, although it takes into account the representativeness of heat and the diversity of themes, it fails to conduct in-depth analysis of more niche or experimental works on the platform due to space constraints ; in the technical analysis of media convergence, due to the limited openness of the platform 's technical details, the research is mainly based on the user-perceptible interactive interface and text performance analysis, and the specific operational logic of technical mechanisms such as algorithm recommendation and data feedback is not deep enough. These problems need to be further supplemented and improved by follow-up research.

Despite the above shortcomings, Yi Ciyuan, as an important sample of the transformation of Chinese narrative in the digital media era, still has research value that cannot be ignored. It is not only the cross product of network literature and gamification narrative, but also a vivid example of the media itself becoming the infrastructure and grammatical rules of narrative generation. The continuous evolution of media will give birth to more new forms of Chinese narrative, and how to seek a balance between technological innovation and humanistic connotation, and how to achieve organic integration between interactivity and narrative depth will be the topics that Chinese narrative research needs to continue to pay attention to in the future. This study hopes to provide a meaningful supplement to the exploration of narrative theory in the era of media convergence, and to arouse more academic thinking on the topic of creative transformation of Chinese narrative in the digital media environment.

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