The Sense of Immersion in the Game of Yi Nv: Generation, Performance, and Differentiation

Wenqi Chang[1] & Xiyao Wang[1]

[1] Communication University of China, China

Correspondence: Wenqi Chang, Communication University of China, Beijing, China.

Abstract

Yi Nv Game is an interactive game with female players as the main audience and romantic love as the theme, which has received widespread attention worldwide in recent years. This article focuses on the core experiential mechanism of Yi Nv games - "immersion", exploring its generation mechanism, practical methods, and differentiation characteristics. Research has found that the pursuit of immersive gaming fun is closely related to the cultural capital allocation of player groups. Through the "semi transparent" body exercise, players achieve emotional projection and interaction between virtual and reality, further enhancing the experience of immersion. At the same time, there is differentiation among players in terms of substitution methods, which is influenced by the game release mode, character shaping strategies, and transference and empathy psychological mechanisms.

Keywords: Yi Nv game, immersion, emotional narrative, psychological mechanism

1. Introduction

With the improvement of women's social status and the continuous growth of the "she economy", for the gaming industry, targeting, meeting, and specifically catering to the needs of female players, creating from a female perspective with female language, and catering to the idealized emotions of women's hearts, gaming has become an important development direction for the industry. Satisfying the digital entertainment needs of female players has become a key focus worthy of attention in the gaming industry. 2024 is a year of vigorous development for Chinese women in the gaming industry. According to Sensor Tower data, the global revenue of China's leading gaming company, Paperstack Network, increased by 660% year-on-year in 2024, reaching the sum of revenue from 2019 to 2023. Its subsidiary, Yinv Games, also holds an important and major market share.

As a unique interactive narrative game form, Yi Nv Game is a love development game where female players enter the game as the player character (controller) and establish emotional connections with multiple playable male characters. It has its own unique narrative and aesthetic style, and is often favored by female players with exquisite and gorgeous CG and deeply moving storylines. Since its birth in Japan in the 1990s, it has rapidly expanded to multiple global markets and become an important category for women's gaming. But in addition to its entertainment function, the Yi Nv game, as a narrative text that caters to female aesthetics, is also an important carrier for exploring the emotional needs, subjective expression, and cultural identity of female players. In the rapidly developing digital age, Yi Nv games provide a unique research window for understanding women's identity construction, emotional practice, and interaction with social culture in virtual spaces. Previous research on the game "Yi Nv" has mainly focused on the following three research areas: first, the emotional narrative and virtual intimate relationships in "Yi Nv" games; second, the self-expression and identity recognition of female players; and third, the social and cultural significance and gender stereotypes of games from a feminist perspective. Although previous studies have addressed the issue of players' immersion in the game of Yi Nv, they have mostly focused on exploring the emotional connection between players and male characters, as well as the role of game space design, and have not made it a research focus in itself. At the same time, there is a lack of existing research analyzing how players establish relationships with their "virtual agents" - controllers - from the perspective of digital networks. In addition, there is a serious lack of attention to the phenomenon of differentiation in player immersion methods and the underlying causes in existing research. There is also a lack of comparative studies on the cultural background and player immersion experience between Japanese and domestic female games, which are the origins of world female games.

This article takes the sense of immersion of female gamers as the starting point, and revolves around the following parts: firstly, using Bourdieu's aesthetic configuration concept, it analyzes the influence of cultural capital

allocation behind players' sense of immersion and enjoyment. The second is to analyze how players can use their digital identities to practice immersion in the game space. The third is to analyze the differences in players' immersion methods and the reasons for their differentiation. Through these studies, we hope to fill the gap in existing research on the mechanism of player immersion and cultural differences, and provide a new perspective for understanding the emotional needs and virtual subjectivity expression of female players.

2. Under the Concept of Aesthetic Configuration, the Generation of "Immersion Feeling" Appreciation Interest

The concept of "empathy" was first explicitly used by German aesthetician Robert Vischer to elucidate the aesthetic process in the field of aesthetics. Subsequently, philosopher Theodor Lips further developed it to explain how individuals understand the psychological states of others through emotional projection. He divided empathy into two levels: simple empathy (how individuals project their emotional experiences onto others to perceive their emotions) and sympathetic empathy (emphasizing emotional resonance between individuals and others, that is, achieving community experience through emotional resonance).

In the game field of Yi Nv, players project their emotions and imagination onto the game character (main controller) by manipulating it, establishing intimate relationships and achieving emotional resonance and psychological participation. At the same time, players also experience various types of complex emotions in the development of the story and daily interactions. Overall, the sense of immersion is reflected as a psychological interaction mode in the game context, which is essentially an isomorphic relationship formed between the player and the player character (i.e. the controller) in terms of perception and emotion.

As a form of appreciation and enjoyment, the generation of empathy is not an isolated psychological process. In order to gain a deeper understanding of why the Yi Nv game emphasizes immersion and why gamers pursue immersion, we need to pay attention to the role of cultural capital allocation related to gamers.

Bourdieu believed that an individual's aesthetic taste is not innate, but is shaped by social and cultural capital, material living conditions, and other factors. In environments of different urban levels, people are influenced by the capital environment, forming unique lifestyles and aesthetic concepts. Bourdieu referred to this difference in aesthetic concepts among different groups of people due to differences in capital distribution as "aesthetic configuration". Specifically, cultural capital encompasses intangible wealth such as knowledge, skills, aesthetic tastes, and social relationships accumulated by individuals through education, art, language, customs, and other means. "People from different social classes engage in cultural consumption under the operation of cultural capital, and the differences in cultural consumption reflect different social distinctions, thus forming different aesthetic taste barriers." The aesthetic taste of "immersion" pursued by female gamers in games is also influenced by the allocation of cultural capital such as family, school education, and social culture, and is a product of such cultural capital operation.

According to an article published by the New Media Research Institute of Peking University titled "A Study on User Consumption of 'Yi Nv' Games - Taking Love and Producer as an Example", the proportion of female players in Yi Nv games is as high as 94.2%, with 57% being aged 20-24, over 90% being under 30 years old, and 74% being under 24 years old. Secondly, the proportion of first - and second tier cities is as high as 57%, with Shanghai, Beijing, and Guangzhou ranking in the top three. Shanghai has the highest proportion of players, nearly 6%, while the other seven top 10 cities are all municipalities directly under the central government or provincial capitals. From this, it can be seen that the core audience and main customers of Yinv Games are young women from first and second tier cities. From the perspective of cultural capital, the cultural logic behind the aesthetic pursuit of "immersion" in Yi Nv games by this group of players is due to the lack of emotional education and the drive of subject anxiety, which requires them to achieve emotional compensation and identity reconstruction through games.

2.1 The Lack of Love Education and the Need for Compensation

According to the material living conditions and their influence, young women in first and second tier cities generally have a good level of education. However, due to the traditional education model that focuses on imparting knowledge and academic performance, is guided by personal ability development and academic competition, neglects the cultivation of emotional expression ability, and has strict age restrictions and requirements for dating. Those who go beyond the limit are called "early love". Therefore, in addition to the excessive emphasis on academic performance, the suppression of "early love" by schools and families further marginalizes the emotional needs of adolescents, leading to a lack of cultural capital accumulation in their emotional cognition and practice.

As adults, with the increasing emotional needs of individuals, the suppressed emotional needs during adolescence gradually become prominent. Individuals begin to crave alternative emotional expression channels to compensate for the emotional deficiencies caused by educational mode limitations during their growth process. The education model of high pressure and low openness in the past has shaped the emotional expression habits of female players. In this context, the emergence of Yi Nv games with a sense of immersion as an important compensation tool can help break through these habitual limitations. The Yi Nv game provides players with a space for emotional expression and satisfaction through carefully designed romantic narratives, character interactions, and emotional design. Through emotional projection in the game of Yi Nv, players can experience suppressed emotions in the virtual world, thus filling the emotional gap in reality to a certain extent. In the film "Love and Producer" under the banner of Paperstack, players engage in romantic interactions with five male characters with superpowers as producers, and achieve emotional projection through plot selection. This mechanism is essentially a symbolic compensation for the lack of real-life emotions.

2.2 The Spatial Expansion of Network Media and Subject Imagination

Most of the female gamers are the Internet users of Generation Z, belonging to the category of digital original residents. They have been surrounded by the Internet and digital information since childhood. In addition to the cultural capital accumulated in school education, they will also spontaneously receive and accumulate information capital through new media channels. The online media has expanded the space for women to engage in subjective imagination, and the direct driving force for women to engage in subjective imagination comes from the "subjective anxiety" of contemporary individuals. In traditional gender structures, the identity and value of women are often defined by their relationship with men. Simone de Beauvoir mentioned in "The Second Sex": "Humans are male, and men define women not from the perspective of women themselves, but from a relative perspective to men. Women are not seen as autonomous beings. They became the 'nameless ones' under the patriarchal system. Advertising, social media, and popular culture constantly emphasize the standard of "perfect woman", linking women's self-worth with material consumption, further exacerbating women's subjective anxiety. Women are objectified as symbols of consumption, becoming the 'nameless ones' in the culture of consumerism.

The game of Yi Nv has built a virtual stage for the reconstruction of female subjectivity. Most Yi Nv games have a fictional worldview setting of "another world", where seemingly ordinary protagonists actually possess supernatural abilities, important missions, and secrets of their origins. As the first Japanese female game released by Koei Corporation, "Angelika", the player character Angelika is a 17-year-old ordinary girl who encounters difficulties in the workplace and unexpectedly signs a contract to become a queen candidate. With the support of 9 "Guardian Saints" (male characters that can be attacked), she competes for the queen seat in the "Holy Land". The two top female games in China, "Love and Producer" and "Love of Light and Night", also feature ordinary office workers as players who unexpectedly discover the existence of superpowers in the world and are given a narrative structure of significant identity. Entering the 'otherworldly' becomes a mechanism for reconstructing subjectivity, allowing player characters to break free from the monotony and meaninglessness of daily life, and thus detach themselves from the identity of the 'unknown' in reality, becoming an active subject image with transcendent significance in the fictional world. From this, it can be seen that the game of Yi Nv is a more perfect social state imagined by women who are not satisfied with their subordinate status in society.

3. Practice of Immersion in Player's "Semi Transparent" Body Performance Under Embodied Theory

Digital technology has reconstructed the way human bodies are present, and the "virtual body" in the game "Yi Nv" is a typical epitome of this transformation - with the help of digital information networks, players can surpass the limitations of their own cognition and rationality, and construct this new type of network embodied presence with dual attributes from the physical form of the real body: on the one hand, it is a digital entity constructed through code and algorithms, with highly symbolic features; On the other hand, it is endowed with anthropomorphic movements, expressions, and interactive abilities, thus possessing a bodily perceptual experience. In the game of Yi Nv, the player character (controller) serves as the digital avatar of the player, and its body image has a duality of symbolism and physicality. It is not only a projection and extension of the real body in the online space, but also a new form of existence for users in the online world. In virtual space, players integrate the perceptual logic of their real bodies with the symbolic representation of their digital bodies through embodied operations mediated by technology, forming a unique path of immersion. Players control the digital body that is digitally "reproduced" in the game through the physical body that is "represented" in real life. However, this "reproduction" is not completely detached from the physical body, but requires the use of body imagery and the processing of "semi transparency" to construct a new way of body expression between virtual and reality.

3.1 The Mutual Construction of Embodied Cognition and Virtual Body: The Generation Mechanism of Empathy

The core proposition of embodied theory states that cognition is not isolated from the body, but is formed through real-time interaction between the body and the environment. In the game of Yi Nv, the player's sense of immersion is essentially a process of "dual embodiment": on the one hand, the real body interacts with the game interface through physical actions such as touch screen sliding and button operations; On the other hand, the expressions, actions, and narrative choices of virtual bodies in the digital space become concrete carriers for players to project their emotions. This tripartite interaction of "body technology symbol" constitutes the underlying logic of immersion.

Taking the 3D face sculpting system in "Love and Deep Space" as an example, the drag and drop actions of players adjusting their virtual image's facial features are not only mechanical manipulation of pixels, but also synchronized with tactile feedback (such as screen vibration) and visual feedback (real-time rendering), activating the motion memory of the real body. According to Gallagher's "body schema" theory, this operation relies on the internalization of tools by the body - players gradually see their phones or controllers as extensions of the body, blurring the boundary between "manipulating tools" and "controlling oneself" at the conscious level. When a virtual character smiles at the player's choice, the subtle tremors of their facial muscles are presented through high frame rate animation, triggering the response of the player's mirror neurons and creating an empathetic experience of me smiling. This embodied emotional resonance is the core source of empathy.

The intensity of immersion depends on the depth of embodied practice, which can be divided into three levels - sensory embodiment, operational embodiment, and emotional embodiment. Sensory embodiment refers to the physical response triggered by audio-visual stimuli, such as when a player wears headphones to listen to the voice of a male lead character recorded by a voice actor, feeling the whispered airflow and changes in orientation activate skin tactile associations, creating the illusion of whispered sounds in the ears. The operation tool refers to the closed-loop reinforcement of the player's sense of control through actions and real-time feedback. Players need to adjust button selections according to the needs of the plot, and this requirement of "hand eye coordination" replicates the learning process of real sports skills. Emotional embodiment refers to the synchronization of narrative choices and character responses by players, triggering physiological and psychological chain reactions and generating genuine emotional attachment. It is worth noting that these three levels do not exist independently or in a linear progression, but coexist in a nested form. For example, in the trial stage of the Yi Nv game "Undecided Event Book", players need to simultaneously complete evidence dragging (operation embodiment), observe character micro expressions (sensory embodiment), and weigh dialogue options (emotional embodiment). The interweaving of multiple embodiment practices makes the player's sense of immersion present a three-dimensional feature.

3.2 Translucent Performance: Preservation and Reconstruction of Body Imagery

In the virtual space that transcends reality, digital technology has shaped a relatively independent and new environment and world for the minds of modern audiences, allowing individuals to immerse themselves in unprecedented new experiences. Merleau Ponty's "Phenomenology of the Body" emphasizes that the body is the medium through which the subject perceives the world, and the physical performance in virtual environments requires a "semi transparency" strategy to balance the tension between reality and fiction. The so-called "translucency" refers to the retention of the perceptual habits of the real body, such as directional perception and gravity feedback; Simultaneously removing its physical limitations, such as energy consumption due to spatial displacement. In the game of Yi Nv, this strategy is reflected in two practical paths: one is the symbolic translation of real actions, where players' gesture operations in reality are transformed into narrative progression actions in virtual space. Game developers use highly realistic designs in the game, such as the simulated real chat interface and voice call functions in "Love of Light and Night". When players receive character messages, they need to perform gestures that are completely consistent with real social interactions (swiping up and down, long pressing to reply), creating an immersive gaming space. This design is not just a simple interface imitation, but rather activates players' physical memory of "daily socializing" through embodied isomorphism of actions, thereby naturalizing virtual interaction. The second is the perceptual compensation of virtual actions, in which the player's physical exercise in the game space no longer relies on the physical movement of flesh and blood, but is "reproduced" through the weaving of symbols and information. This kind of "reproduction" requires varying degrees of use of the imagery of the physical body, with a semi transparent transformation. When the player controls the character to complete surreal actions, the game simulates the dynamic feedback of body movement through visual effects and sound effects. According to Noy's "perception action cycle" theory, although the player does not actually experience acceleration changes, the coherence of sensory information allows their brain to automatically complete the perception model of "body movement". This compensation mechanism allows players

to obtain embodied realism in their actions even without physical consumption. The combat mode introduced in "Love and Deep Space" allows players to perform actions that are difficult to achieve on both physiological and physical levels through keyboard and mouse operations, such as rolling and instant movement, expanding the player's degree of freedom in virtual space.

The pursuit of media transparency by humans stems from the desire for technological tools to be "invisible" and to be closer to natural experiences in the interactive process. In the game of Yi Nv, this pursuit is directly reflected in the player's highly realistic demand for the appearance of the main control character. Early games of Yi Nv often used a two-dimensional cartoon style, with character images conveying emotional tension through cute art styles such as big eyes and slender figures. However, their body movements were limited by frame animation technology and had relatively limited expressive power. For example, the character interaction in "Sakura Ghost" is mainly achieved through static illustrations and text dialogue, and the player's sense of immersion relies more on narrative rather than physical performance. With the maturity of 3D modeling and motion capture technology, Yi Nv games have begun to evolve towards the direction of surrealism. This highly customized feature not only meets players' personalized needs for character appearance, but also facilitates players to freely dress up in virtual space, achieving equality in appearance, age, gender, and other aspects. In the 3D love interactive mobile game "Love and Deep Space" released in January 2024, players can customize their self-image in the virtual network through the 3D face sculpting function, and automatically generate 3D virtual images by uploading real photos.

4. Differentiation of Insertion Modes: Dual Motivation of Game Design and Psychological Mechanisms

Players complete immersive experience in the game space through digital bodies. However, based on players' different understandings of their roles, there has been a differentiation in the ways players can immerse themselves internally. According to Tang Yide's proposal of the relationship between humans and technology, the relationship between players and player characters can be divided into embodied relationships (where the player character is the embodiment of the player), hermeneutic relationships (where the player character is the tool for understanding and experiencing the game world), and heteromorphic relationships (where the player and player character are two separate independent objects). Players in the first two relationships tend to view their character as an extension of themselves and pursue embodied participation, known as "proxy party". Players in the latter relationship tend to view their characters as objects of observation in the game, creating a cinematic identity known as the "female protagonist party". Why do players experience differentiation in their immersion methods in the game space?

4.1 The Difference Between Distribution Mode and Player Character Shaping

The origin of the game "Yi Nv" can be traced back to Japan. The term "Yi Nv" in "Yi Nv" means "innocent girl" in Japanese, and its original intention was to focus on the spiritual needs of women and tailor cultural and entertainment methods for them. In Japan, the distribution model of the game "Yi Nv" is mainly a buyout system, whose core feature is that players can obtain complete game content by paying a one-time fee, without the need to continuously invest a large amount of money in the subsequent process. This one-time delivery model makes game release similar to a complete and readable narrative work, which is a Japanese style "story game" that often adopts a "visual novel" viewing method. Like novels and movies, it focuses on rich and complex storylines, and allows players to experience a "movie style" uninterrupted immersive gaming experience during the strategy. From the perspective of game developers, due to the completeness of game content and the one-time purchase nature, players' consumption behavior is mainly concentrated in the initial purchase stage, and the impact of players' immersion experience in the game process on subsequent profits is relatively small.

This distribution model has deeply influenced the way players shape their characters and the direction of their psychological immersion in Japanese anime games. Firstly, due to its complete delivery of the storyline in the game experience, in order to match the plot, the portrayal of the female protagonist in the game is also clear and explicit, with many settings and emphasis on continuity. For example, the appearance, age, hobbies, personality, identity background, etc. of the female protagonist are all expressed. The overly figurative details lead to players experiencing the process, although they can empathize with the female protagonist's psychology, it is more like watching others' lives in an interactive game experience, and more like a "movie style identification". At the same time, the need for plot complexity behind this identification has also driven the transformation of player character design towards personalization and diversification, ensuring that the game can provide rich and deep narrative interactive experiences. In the early days of Japanese anime, the female protagonists still had the shadow of traditional gender roles and stereotypes, such as being gentle and kind, obedient and gentle, passively waiting for men's help, love and rescue, etc. Later, with the improvement of women's social status and the voice of feminism, the cultural and entertainment industry was also affected. The female protagonists in Japanese anime also transformed from the standard "Yamato Nadeshiko" style ideal women to unrestricted girls with infinite

possibilities, avant-garde thinking, and personality freedom, even presenting atypical characteristics such as rebellion and evil, and emphasizing more on the experimental narrative and exploring the diverse expression of female subjectivity.

In contrast, domestic Yi Nv games mostly adopt a free in app system, where players can download the game for free without the need to purchase it. While developers intermittently update the main content of the game, they will constantly introduce various specific activities such as "card draws" and playing various small games to promote players' continuous consumption. This mode presents a non continuous reading experience for players' overall story, and it is necessary to ensure the attractiveness of a single activity for players to recharge. If players feel a decrease in immersion during the consumption process, they often choose to "quit the game". Therefore, enhancing the sense of immersion to retain existing players is crucial for game developers.

In terms of player character development, Country B tends to adopt a strategy of blurring character images, using a "blank female lead" design. Specifically, this is manifested in the de personalization setting, where player characters do not have clear names and lack complete images and clear frontal displays in cutscenes and game CG images. The second is character neutrality. Game developers will deliberately weaken or smooth out the character's personality expression in the plot, avoiding the character's personality being too fixed and weakening the protagonist's initiative in key plotlines, making her reactions closer to the player's possible choices, thus providing more space for players to project their emotions onto the character. Although this setting method meets the player's demand for personalized immersion to a certain extent, it also limits the emotional depth and complexity of the character. When the behavior of the female protagonist, who lacks a fixed emotional container, is completely driven by player choices, her intrinsic motivation is often dissolved. For example, in "Love Traveler in Time and Space," the female protagonist's behavior logic in different worldlines lacks a unified core, leading to the character becoming a tool for the plot. At the same time, the blurred characters can only maintain player interest through momentary emotional stimulation (such as heart wrenching lines during card draws), but lack sustained emotional accumulation. Data shows that the average payment cycle for domestic female gamers is six to eight months, far lower than the 18 months for similar games in Japan. This high stimulation and low sedimentation mode is also prone to emotional overload, ultimately weakening the emotional investment of players in the fate of their characters.

4.2 The Psychological Mechanisms of Transference and Empathy

From the perspective of players' gaming psychology, the sense of immersion in "proxy party" comes from the immersive experience of substituting "I" for the player character in the story plot and intimate relationship, while the sense of immersion in "female protagonist party" comes from "I" perceiving the emotional state of the player character, thereby generating similar emotions. This corresponds to the psychological mechanisms of "transference" and "empathy" respectively, which are the simple empathy and sympathetic empathy divided by philosopher Aldo Lipps mentioned earlier.

The emergence of transference is a self-centered emotional projection, where individuals project their emotions and experiences onto others. Wollinger pointed out in "Abstraction and Transference" that transference is an "objective self enjoyment" that involves immersing oneself in a sensory object that is different from the self, that is, moving the self into the object. Simply put, the process of transference requires the object of emotional projection, like myself, to discover a common humanity between the two, which is a psychological process from the inside out. The characters of female gamers in games usually possess universal and traditional gender traits, such as simplicity, kindness, gentleness, and sweetness. This makes it easy for players to form a substitute relationship with virtual agents, imagining themselves as the protagonist and experiencing the game space firsthand. When the player character presents personalized features that are inconsistent with the player's expectations, the player's self projection will be broken, resulting in the phenomenon of obstructed transference.

Compared to the emotional projection of transference, empathy emphasizes the role of emotional perception and is a psychological process from the outside in. In transference, the self enters into external objects or others, and sees the self from them. In empathy, others enter into the self, and then perceive others, and the boundary between the self and others is not extinguished. Players establish emotional connections with their characters during the process of empathy, but do not completely equate themselves with the characters. Instead, they appreciate the character's growth as an observer. This independence makes empathy highly objective, allowing individuals to perceive the emotions of others while maintaining awareness of their own emotions.

In addition to transference and empathy, the psychological mechanism of empathy also includes desire driven fantasies. Players not only need to find identification with their characters as' like me ', but also demand that their characters conform to the model of their ideal selves and respect their character choices, in order to satisfy the

missing experiences that players cannot satisfy in reality. Most of the player characters are Mary Sue style "white rich and beautiful" images, such as the protagonist of "Love and Producer" who comes from a wealthy family, has a beautiful face, and took over his own film and television company after graduating from a prestigious university. The protagonist of "Love of Light and Night" has pink hair and big eyes and was born into a wealthy second-generation family but escaped marriage through family alliances. He successfully entered a top design company after participating in a fashion competition. Unlike the "complete self projection" in transference, fantasy satisfies the player's "desire for integrity" by constructing a perfect female image according to secular standards. When the main character possesses strong attraction and idealized traits, the player's empathy gradually tends towards desire driven, manifested as the player's desire to use the character to achieve a complete and unified self.

5. Conclusion

This article explores in depth the generation, practice, and differentiation of the "immersion feeling" in the game of Yi Nv, revealing the complex social and cultural mechanisms and psychological motivations behind this phenomenon. The sense of immersion, as the core experiential element of the Yi Nv game, not only reflects the player's need for emotional compensation and subjectivity construction in the virtual world, but also demonstrates the interactive relationship between game design and player psychology. From the perspective of cultural capital allocation, the generation of empathy is closely related to the social background, educational experience, and gender awareness of the player group. At the same time, the development of digital technology has provided players with the possibility of "semi transparent" body exercises, further expanding the practical space for immersion.

At the same time, the differentiation of substitution methods also reveals individual differences in players' gaming experience. This difference is not only due to differences in game release modes and character development strategies, but also closely related to players' psychological mechanisms. The psychological processes of transference and empathy, as well as desire driven fantasies, together shape players' different pursuits of empathy. Future research can further focus on the following aspects: firstly, to explore in depth the differences in the immersion experience of female gamers in different cultural backgrounds, and analyze the value positioning of female oriented content in different markets; The second is to combine the development of emerging technologies such as virtual reality and augmented reality to study their impact on the practice of empathy; The third is to pay attention to the performance and cultural significance of immersion in other types of games.

The sense of immersion in the game of Yi Nv is not only an important component of players' emotional experience, but also an important window for understanding contemporary young women's cultural consumption and social psychology. Through multidimensional analysis of the sense of immersion, we can better understand the complex interactive relationship between the virtual world and the real world, as well as the mechanism of cultural capital in it.

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