

RESEARCH ARTICLE

Psychological Narrative and Archetypal Resonance: A Study on the Guiding Framework for Script Creation of 3D Animation Based on Chinese Folk Hero Mythology

Tong Zhang^{1*}, Harryizman Harun², Norhana Yusof³

¹* School of Multimedia Technology and Communication, College or Arts and Sciences, Universiti Utara Malaysia, 06010, Sintok, Kedah Malaysia, ZhangTong926@163.com

² School of Multimedia Technology and Communication, College or Arts and Sciences, Universiti Utara Malaysia, 06010, Sintok, Kedah Malaysia, harry@uum.edu.my, <https://orcid.org/0000-0002-2033-7407>

³ School of Multimedia Technology and Communication, College or Arts and Sciences, Universiti Utara Malaysia, 06010, Sintok, Kedah Malaysia, ynorhana@uum.edu.my, <https://orcid.org/0000-0003-1675-2250>

* Corresponding author: Tong Zhang, ZhangTong926@163.com

ABSTRACT

The paper explains how consumer psychology, archetypal narrative structures and the Chinese folk hero mythology converged to create a script development framework to serve script production within the 3D animation. The paper analyzes how the mythological figures (e.g., Nezha, Sun Wukong, and Mulan) apply the psychological processes that activate the emotional involvement and consumer behavior. Based on the Narrative Transportation Theory, the study will show that highly immersive stories, built around universal archetypes, help to identify the audience, memorize, and be attached to the brand. The analysis incorporating the perspectives of narrative psychology, emotional branding, and symbolic consumption, the paper creates a five-stage scriptwriting system that correlates plot development and character progression with consumer affective stimuli. The case studies of the Chinese folk heroes show that their mythic roles can be well related with the contemporary spectators especially with the elements of defiance, change, and dignity. These archetypes do not just offer a symbolic meaning, but also affect actual consumer behavior including rewatching, sharing of content and buying merchandise. The paper takes a final suggestion of developing a modular system of developing 3D animation scripts that are culturally specific but psychologically universal, providing the theoretical and applied basis. The work is a part of the developing sphere of media psychology and animation research, where the ancient mythology can be applied to the emotionally intelligent narration in modern digital space.

Keywords: Narrative transportation; archetypal branding; consumer identity; symbolic consumption; 3d animation scriptwriting; cultural storytelling; myth-based media; emotional engagement

1. Introduction

The paradigm shift in the animation industry in recent years has positioned narrative depth and cultural

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specificity as the main pillars of audience engagement. With the development of this, 3D animation has emerged as a potent tool to storytelling, with a greater degree of visual engagement and emotional connection [1]. In the environment of soft power expansion and cultural renaissance in China, the resurgence of local mythology in animation gives a chance to translate the traditional narrations to new viewers. The cultural preservation, however, cannot be used to determine the successful adaptation of mythological material to animated scriptwriting unless one has a psychological fit with the target audience, and this is the role played by the consumer psychology [2].

Consumer psychology is a branch of psychology that examines the way people perceive, internalize and react to stories contained in the media [3]. An increasing amount of research is indicating that narratives that make use of universally appeal archetypes, heroes, tricksters, or sages, provoke subconscious emotional responses that make their viewing more memorable, engaging, and brand-loyal [4]. These archetypes exist to be used not just as tools of aesthetics but also as blueprints of psychology which Jungian psychology and myths such as monomyth, created by Joseph Campbell offer to organize the audience [5]. When applied to the context of 3D animation, this resonance may have a direct effect on the perception of viewers, the absorption of narrative, and even the consumer behavior towards the merchandise or franchise-related material.

Chinese folk characters like Nezha [6], Sun Wukong (the Monkey King) [7], and Mulan [8] are full of archetypal value. Their tales being firmly entrenched in the memory of culture, reflect the themes of rebellion, change, sacrifice, and honor. Reconceptualized through the prism of the consumer psychology [9], such stories present a powerful template to be used when developing an animated script that could not only be entertaining but also appeals to a psychological level. The problem is to put these myths into the order with emotionally interesting scripts that would conform to current media consumption habits.

Although the myth related animations are gaining favor, there is still no systematic structures with regard to the integration between the theory of psychology as well as the script writing, especially in China [10]. The current literature tends to take either narrative theory or consumer behavior as a standalone concept without connecting the two terminologies in a practical and production-intensive study. In addition, whereas Western animation studios such as Disney and Pixar have been making extensive use of psychological techniques of storytelling, the same attempts in the context of Chinese animation are only beginning to surface and could use a systematic theoretical basis [11].

The purpose of this paper is to fill in this particular gap between culturally specific Chinese folk hero myths and the universal processes of psychologies that bring the contemporary viewers into the media consumption experience.

This paper fills that gap by suggesting a psychologically informed narrative scheme of scriptwriting in 3D animation through the Chinese folk hero mythology. Based on the psychology of consumers, the research explores how archetypal resonance can be effectively used to create scripts that can not only honor cultural origins, but also maximize the interest of the audience and their response behavior. The paper is based on the interdisciplinary research on mythologies study, narrative theory and consumer psychology in the discovery of the key psychological stimuli associated with specific archetypes as well as extrapolating them to scriptwriting in animation.

This study is an outcome of a cross-cultural requirement, technological advancement, and theoretical breakthrough. It recognizes the mythical power of long-standing fame especially in the myth of a folk hero as a repository of psychological capital and symbolical capital. It also appreciates the increasing complexity of animation audiences who are demanding stories that are emotionally engaging, culturally real, and visually engaging.

1.1. Research objectives

The following are the specific objectives of this study:

- To find out and interpret overwhelming archetypal patterns manifested in the chosen Chinese folk hero mythologies according to the Jungian and Campbellian theories.
- In order to study the psychological attractiveness of these archetypes in terms of consumer psychology, one should pay attention to the manner in which they affect the viewer response, emotional appeal, and storytelling pleasure.
- Experiment with the narrative possibility of folk hero myths in the 3D animation scriptwriting, specifically how the conventional symbolic materials can be translated into the digital storytelling.
- To create a more modular, flexible framework of scriptwriting which incorporates mythological archetypes and psychological understanding, providing useful guidelines to the writers of animation and animation studios.

1.2. Research questions

RQ1: How can the archetypal structures of the Chinese folk hero mythology be utilised, as a consumer psychology approach, in order to inform the scriptwriting process of an animation 3D?

In order to respond to this general question, the research examines the following sub-questions:

RQ2: Which are the major archetypes that occur in chosen Chinese folk hero stories and how can they be identified systematically?

RQ3: How do these archetypes psychologically appeal to the modern viewers, especially in the context of consumer psychology?

RQ4: What can be learned out of these archetypes and their psychological appeal which can be synthesized into a modular and practical framework that would inform scriptwriting on 3D animated work?

1.3. Purpose of the study

This study is aimed at discussing the implementation of archetypal structures inherent in Chinese folk hero mythology using a systematic method, via the prism of consumer psychology, to inform and enrich scriptwriting to facilitate 3D animation. Through the analysis of chosen mythological stories and the determination of their prevailing archetypes, the paper aims at the discovery of the psychological processes leading to the audience response and emotional appeal. The end product is the creation of the flexible, modular scriptwriting system that can be used by the animation writers and at the same time animation studios to create culturally rich, psychologically compelling, and commercially viable stories. By using this interdisciplinary method, the analysis will seek to support the gap between traditional mythical narration and the modernized media production and consequently contribute to the field of academic writing and the real-world innovation in the field of animation writing.

Although the suggested framework can be useful in terms of psychological attractiveness of Chinese folk heroes, it is crucial to remember about cultural bias and the difficulty of translating archetypal symbolism between different cultures. Moreover, the demographics (age, sex, and culture) may influence the perception and consumption of these stories by the audience.

2. Materials and methods

The proposed study will pursue a qualitative, theoretical approach, which consolidates the findings of interdisciplinary approaches to narrative psychology, consumer behavior, and cultural mythography as an indication of a guiding model on script development in 3D animation. Instead of being empirical, the study is theoretical, with narrative analysis and psychological mapping taken to explore how archetypal patterns of the Chinese folk hero mythology can be interpreted into emotionally appealing scripts that resonate with consumer psychology.

2.1. Methodological orientation

Because of the interdisciplinary nature of the researched subject, in particular, mythological studies, scriptwriting, media psychology, and cultural semiotics, the methodology adopted was a hermeneutic approach to interpretation^[12]. The approach allows exploration of symbolic material and hidden meaning in culturally meaningful stories, particularly when examined through psychological theories. Classical and modern versions of narrative texts of a variety of Chinese folk hero myths were approached as cultural artefacts, which were interpreted to display the patterns of recurrent archetypes, emotional themes and functions of the characters that could be applied to the modern audience^[13].

At the same time, a critical analysis of the literature on consumer psychology was carried out, and it was more focused on theories of the ways in which audiences interact with narrative information in media. Essential psychological processes, including narrative transportation, emotional branding and archetypal imprinting were discovered and utilized in reference to the mythic writings. The correspondence between the two realms, the mythical content and the consumer response theory, was the basis of the narrative construct advanced in the given study.

2.2. Case choosing: The Chinese folk hero narratives

The case studies were three classic characters of Chinese mythology, given their cultural significance, mythological saturation and current presence in animated and film productions:

Nezha: A rebellious god-child, the embodiment of the change, resistance against destiny, and self-redemption^[14].

Sun Wukong (The Monkey King): A strong trickster-hero who is full of intellect, rebellion, and enlightenment in the face of adversity^[15].

Mulan: A fearless warrior who symbolizes the patriotic values of honor, family and the role of gender^[16].

These characters were picked based on their conformity to Jungian archetypes, including the Hero, Trickster, Sage, and Warrior and their successful appeal to audiences in both local and foreign settings. Such 3D animation films as Ne Zha (2019), Monkey King: Hero is Back (2015), and other versions of Mulan prove their topicality in the current methods of storytelling. The specific myths were broken down into descriptive stages of their stories: initiation, confrontation, metamorphosis, and denouement and were symbolically coded into archetypal roles and psychological stimuli applicable to contemporary consumers.

2.3. Theoretical foundation: Narrative transportation of consumer psychology

The main psychological theory that will be used in this research is Narrative Transportation Theory^[17]. According to this theory, people are highly absorbed to a story, so their cognitive, affective and attitudinal states will be shaped by the story world. The variables that are significant in transportation are the coherent plot structure, relatable characters, and emotionally touching events, which are the part of folk hero myths.

In that context, the affective immersion of the audience when watching the myth-based 3D animations could lead to better memory of the message, sympathy, and behavioral desire (e.g. rewatching, buying merchandise, loyalty to the fans). Archetypes are the mental shortcuts that enhance identification and projection and enhance the sense of immersion. As an example, the deep emotional connection with the conflict between the universal human needs and desires is the internal conflict of Nezha facing the divine fate, or the search of the immortality of Sun Wukong.

Using the Narrative Transportation Theory,^[18] this study is able not only to analyze the psychological manipulation of consumers by mythic narratives, but it also suggests a scriptwriting model that maximizes the importance of emotion and consumer identification. The theory is a two-sided prism: diagnostic (how narratives work) and prescriptive (how to make better ones) ^[19].

2.4. Data sources: and literature review

The conceptual synthesis of the given study has been backed up by a multi-source literature review that is organized and contains:

- **The main mythological readings:** Classical and modern versions of Nezha, Sun Wukong and Mulan.
- **Narrative psychology and the archetypal theory:** The writings of Carl Jung, Joseph Campbell and present-day theorists of cognitive narratives.
- **Research on consumer psychology:** Journal of Consumer Research, Psychology and marketing, Media Psychology and other publications.
- **Studies in animation and scriptwriting:** Writings on narrative design, visual storytelling and audience reception in visual media.

Such an integrated review made it possible to have scholarly validity, theoretical strength, and suitability to both the academic and creative production context.

Although this paper is based on theoretical discussion, the empirical research of the future such as the study of how these archetypes can be appreciated by the audience of different cultures and demographics will base necessary information about the level of resonance of the archetypes with the audience.

2.5. Analytical procedure

Thematic analysis through comparison was performed to draw the patterns of the chosen narratives and project them onto psychological constructs. To occur, it took the following steps in the sequence:

- Narrative Structuring: The story of every folk hero was divided into canonical narrative stages, such as setup, confrontation, climax, and resolution.
- Archetype Identification: Tagging of key characters and plot functions was done with the Jungian archetypes and monomyth theory proposed by Campbell.
- Psychological Correlation: Mythic contents were correlated with consumer psychological variables including identity projection, emotional resonance and symbolic consumption.
- Framework Development: A framework of modular scriptwriting was built, a pattern of which archetype beat associates with a psychological trigger to form the development of the 3D animation script.

- Cross-validation: A comparison of the framework with successful animation narratives (Chinese and Western) was done to guarantee that it was cross-culturally applicable and emotionally effective.

The result of this process is a useful narrative template that animation writers can use to increase the level of audience interest and thematic complexity with the help of psychological appeal.

2.6. Scope and limitations

Although the study presents a solid theoretical basis to scriptwriting that has a psychological nature, this study is constrained by its conceptual scope. There was no empirical evidence (e.g., surveys of viewers, experiments, etc) to support the proposed framework. As a result, the contributions made by this study can be regarded as mainly theoretical and exploratory, which can act as the background of the future empirical studies.

Moreover, the mythological corpus that is considered in this paper is devoted to three heroic archetypes, as they are chosen due to the clarity of the narration and their popularity. Although this can be handled in a synthesis of Chinese mythology, it fails to reflect the entire range of Chinese mythological characters (e.g., antiheroes, demons, deities, or feminine tricksters). Further studies can build the model by incorporating these new narrative roles and investigate the differences in audience reaction among various demographic groups or different cultures.

3. Results

3.1. Mapping of archetypes among Chinese folk heroes.

This part provides the main conclusions of the research by determining and classifying archetypal patterns existing in the chosen Chinese folk hero myths and their psychological impacts to the modern audience. The paper uses the method of narrative deconstruction and psychological mapping that helps to discover how the particular archetypes, inherent in the Chinese mythology, intersect the general emotional triggers that enable the possibility of narrative transportation and consumer involvement.

3.1.1. Nezha: The deviant youth and the character of change

As depicted in classical mythology and in the recent animated versions of the character (e.g., Ne Zha, 2019), Nezha is the Rebel and the Martyr. Nezha was conceived as a result of divine intervention, and being rejected by the world in his existence, the story is motivated by the motives of identity crisis, sacrifice and rebirth. His journey can be traced to a variation of the Heroic Journey where it is noted that the transformation is not only done by fighting outside but also by internalizing the destiny.

In terms of psychology, Nezha attracts younger audiences and identity-seeking buyers that would feel the emotions of alienation, rebelliousness against society, and self-definition. His fight with destiny provokes such emotions as defiance, sympathy, and empowerment, which, according to Narrative Transportation Theory, contribute to better viewer immersion and identification.

The story of Nezhayeva is one that is particularly powerful in terms of consumer identity-building. His transformation would have a high chance of internalizing, by the viewers, as representative of their own struggles, and accordingly, the character serves as a container of aspirational branding and emotional connection. Through this, the media has tended to place Nezha in the context of youth culture, empowerment campaigns, and cross platform merchandise in regard to brand loyalty driven by emotions.

3.1.2. Sun Wukong: The Trickster hero and the archetype of the enlightened rebellion.

One of the most active and multidimensional Chinese mythological characters is Sun Wukong (The Monkey King) based on the book of the journey to the west. He also switches among the Trickster, Warrior, and finally Sage archetypes and creates a character arc that is a shift between anarchic rebellion and wisdom in self-restraint.

This complex and morally ambiguous journey, with its struggles with the order of heaven, his quest to obtain immortality, and his ultimate redemption, is an emotionally involving element of his life. To the audience, Sun Wukong offers a platform to deal with power, freedom and the effects of excess. His cunning aspect provides comic relief and intellectual reverence and his warrior aspect appeals to narrative requirements of action and struggle.

Psychologically, Sun Wukong elicits curiosity, admiration and aspirational learning, and thus is extremely versatile in terms of both children-oriented and adult-oriented media. His anti-authority positions go in line with consumer sentiments towards anti-establishment themes and his subsequent rise draws to audiences that are seeking the story of maturity and change.

Sun Wukong commonly symbolizes creativity that breaks the rules, rule-breaking creativeness and spiritual development in marketing and animation, making him a classic representative in the edutainment, gamification, and transmedia storytelling.

3.1.3. Mulan The warrior-leader and the archetype of honor and integration.

The story of Mulan is also rather rooted in historical legend than myth, but it is rich in symbols and hits the heart. She is an embodiment of the archetypes of the Warrior, Protector and Selfless Leader. The process of becoming a man to protect her family is a summary of the two-way conflict between the agency of the person in relation to the social responsibility.

The Mulan film is attractive to a wide range of audiences based on their consumer psychology, especially those who follow gender themes, cultures based on honor, and stories about self-sacrifice and leadership. Her narrative leaves admiration, respect and inspiration and has been proven to add interest to the audience who are able to relate with filial piety, bravery, and clarity of morals.

Introduction of Mulan does not just have psychological appeal to traditional values. Her adaptations in modern days are also consistent with the current feminist narratives, and this makes her even more relevant to global audiences. Mulan, as a narrative property, is effective in emotional branding as well as cross-cultural media marketing.

Table 1. Archetypal Mapping of Selected Chinese Folk Heroes

Hero	Primary Archetype(s)	Narrative Function	Psychological Trigger	Audience Appeal
Nezha	Rebel, Martyr	Identity conflict	Defiance, alienation	Youth, Identity Seekers
Sun Wukong	Trickster, Sage	Rebellion, mastery	Curiosity, power	Young Adults, Intellectuals
Mulan	Warrior, Protector	Honor, sacrifice	Respect, courage	General Audience, Family-Oriented

All three main archetypes of Nezha, Sun Wukong, and Mulan are tied to certain functions of the narrative and psychological triggers, which, as it is shown in Table 1, attract various consumer groups. This table will assist in visualizing the manner in which the universal archetypes, such as Rebel, Trickster, and Warrior, appeal to the audience at an emotional level and affect their consumer mindset, such as rewatching the film and buying merchandise. Comparing these triggers to psychological theories, we obtain

understanding about the narrative strategies implemented in 3D animation studios to increase the audience interest.

The existence of these archetypal mappings shows that universal psychological processes that are related to mythical narratives are still activated by Chinese folk heroes even though they belong to specific cultures. They are emotionally powerful, structurally sound and symbolically rich and thus would be the perfect basis of 3D animated narratives that aim at the highest degree of narrative transportation and consumer involvement.

3.2. Emotional (psychological) connections with consumers

The psychological attractiveness of mythological stories is in the fact that they can exploit the common human experiences and emotional configurations which are recognized as the most important motives of audience appeal by modern consumer psychology. When archetypal characters are placed into a culturally rich but narrative accessible narratives such as those found in the case of Nezha, Sun Wukong and Mulan they occasion subconscious psychological reactions that increase immersion, identification and eventually, consumer action. This is all based on the theory of narrative transportation, whereby the viewers are engrossed to the story world, to the point that their beliefs, emotions, and attitudes are brought to align itself with what has been put across in the story ^[20].

3.2.1. Emotional involvement by way of archetypal alignment

All the archetypes have a certain emotional weight that will not appeal to all the segments of the audience equally:

The rebellion and alienation of Nezha appeal to the young people and identity seekers. The story of his character causes one to sympathize, feel anger towards the unfairness of the situation, and hope by transforming, which results in greater personal identification.

The uncontrolled escalation and controlled descent of Sun Wukong evokes dread, amusement, and intellectual fascination, especially those who appreciate freedom, the intellectualism, and spiritualization.

The silent power and the sacrifice of Mulan is an emotion that brings respect, pride, and moral clarity and is attracting both sexes and across age groups.

Such emotional reactions are not chance occurrences, but psychologically patterned responses, which aid in memory consolidation, brand loyalty and viewer loyalty. With a high degree of emotional resonance, the audience is likely to internalize the story, talk about it with their peers, revisit the material, and find related products or experiences. This is also congruent to the results of self-referencing, and identification with the narrative protagonists enhances brand relationships and persuasive influence ^[21].

3.2.2. Identity projection and symbolism of consumers

The consumer identity theory ^[22] states that people tend to transfer themselves on the television characters and assume symbolic qualities that complement or substitute actual self-conceptions. Thus, mythological heroes can be used as narrative avatars and enable the audience to vicariously feel the transformation, power or redemption. For example:

Nezha provides a symbolic reflection of those who are struggling with non-conformity or social rejection as a confirmation of their own struggle.

Sun Wukong turns into a symbol of autonomy and self-expression that allows the viewers to fantasize about themselves breaking down strict order.

Mulan is also appealing to people who are open to striking a balance between individual ambition and family or societal commitments, particularly in cultures where honor is highly prioritized, or patriarchal society.

Such identity projection is effective because of its subtlety. As compared to overt marketing, archetypal narratives incorporate emotional hook characters to the plot, and consumers are able to create affective relationships without realizing it. The consequent responses are subsequently invoked in other associated consumer actions- including content sharing, product purchase or connection to a story brand.

3.2.3. Familiarity with the culture and feeling of nostalgia

Although the archetypes, in their turn, are universal, their manifestation in the form of Chinese folk heroes has a veil of cultural particularity that makes them even more emotionally charged among domestic viewers. Cultural nostalgia the affective desire of background, custom, and group association- is the factor that amplifies this phenomenon and generates a large portion of the media activities by culturally grounded consumers [23].

Using a combination of well-known folklore and contemporary visual narration, animations like Ne Zha and The Monkey King appeal to the sense of cultural pride, childhood recollection, and genealogy. Even on a foreign audience, exotic nature of Chinese mythology can create inquisitiveness-based emotional involvement especially when it is supported by familiar narrative frameworks.

The result of this two levels of emotional reaction, familiarity to domestic viewers and novelty to global viewers, makes myth-based 3D animation more translatable and global in its market penetration. It also helps in emotional branding techniques that localize universalized emotions in a culturally differentiated story.

3.2.4. Consumer action and behavior results

The behavioral point of view suggests that high psychological resonance results in visible consumer behavior:

- Emotional attachment results in increased rewatching and sharing (word of mouth) because of emotional attachment.
- As a symbolic co-ownership, fan-based content creation (e.g., fan art, fan fiction) can be created.
- Character affinity consumption of merchandise.
- Brand extension receptivity (e.g. spin-off, sequel, gamified)

These results support the use of mythic scripts as entertainment resources, as well as strategic consumer engagement resources. Stories trigger subconscious archetypes and they align themselves with the emotional needs, embedding them in the consumer identity systems, resulting in the brand relationships being long term.

Table 2. Archetype-to-Emotion-to-Consumer Action Pathway

Hero/Archetype	Primary Emotion Triggered	Psychological Effect	Consumer Behavior
Nezha (Rebel/Martyr)	Empathy, anger, hope	Identity projection	Sharing, loyalty, merchandise
Sun Wukong (Trickster/Sage)	Awe, admiration, curiosity	Intellectual engagement	Rewatching, franchise extension
Mulan (Warrior/Protector)	Pride, respect, moral clarity	Moral alignment	Advocacy, inspiration, brand trust

Table 2 gives a clear-cut pathway of how various archetypes arouse certain emotions that subsequently affect consumer behavior. This table lies at the heart of the psychological processes occurring in consumer identification with and engagement in animated characters, which eventually result in such behavioral

outcomes as brand loyalty, content rewatching, and shopping of merchandise. The table is also a systematized means of understanding the influence that these myth-based characters have on contemporary audiences by mapping these emotional and psychological triggers.

The unity of the plot, pathos, and psychology theory is an exciting guide to the scriptwriters and film producers. Knowing how the archetypes will motivate certain emotions, 3D animation studios can develop the plot, which does not only entertain, but leaves the consumer psyche indelibly marked, producing long-term cross cultural intercultural reverberation.

3.3. The psychology of consumers of 3D animation.

The transpiration of consumer psychology and 3D animation give us some very helpful hints on how consumers can be influenced, who happen to be emotionally invested in mythological tales, and how scriptwriters can bear in mind such influence to influence the manner in which the audience would perceive, act and be loyal. As the media business in the world is becoming very competitive and the attention span of the audience is reducing, animation studios are turning to emotionally colored, psychologically colored narrative to capture the audience and to build strong brand recognition.

3.3.1. The narrative as psychological scaffolding

In 3D animation that is based on myth, the script is not simply a story, but rather a psychological architecture that is meant express certain cognitive and affective responses. Archetypes, emotional appeals and symbolic images are inner mechanisms that shape the views and interpretations of the audience.

To illustrate, as the spectator sees how Nezha turns into a damned outcast and becomes a self-willed hero the plot itself resembles the psychological catharsis, which brings the emotional release, supporting the identity. As suggested by narrative processing theory, such psychologically significant narratives not only attract attention, but they also make brands easier to remember and like.

Placing emotional lines that tend to be consumer oriented, redemption arcs, revolt against unjust systems or self-sacrifice act, scriptwriters might mold the viewing experience so that it resonates with the subconscious emotional desires and behavioral pattern.

3.3.2. Character construction emotional branding

In 3D animation, characters can be used as narrative agents, as well as brand ambassadors with definite emotional roles. A main character turns out to be a container of emotional branding, and the main identity, aspiration, and emotional need all come together. This is especially when the archetypes have the pre-coded symbolic meaning in mythological storytelling.

- Nezha is rebellious on purpose, which is attractive to younger audiences and anti-cultural moods.
- Sun Wukong is a representative of non-conformity that is charismatic and is attractive to individualists, gamers, and learners.
- Mulan is an icon of sacrifice and honesty and appeals to all viewers who appreciate honor, family loyalty, and unselfish bravery.

These characters are emotional anchors, which keep the interest ongoing throughout the narrative moments, marketing platforms, and merchandise ecosystems. The animation studios develop a series of scripts that premeditate emotionally intense character arc, which is projected well beyond the screen to establish a psychologically infused story worlds.

3.3.3. Transmedia engagement and designing consumer journey

Consumer psychology is not limited to the first viewing experience alone - it also determines the audience response to narrative brands across the media touchpoints. Transmedia storytelling becomes a potent instrument of enhancing psychological resonance in the situation of myth-based 3D animation. Viewers are encouraged to participate in their narrative through games, social media campaigns, merchandise and spin-offs in ways that are personally meaningful to them.

Psychologically, this is consistent with the Extended Self Theory (Belk, 1988) where consumption involves taking on of characters or storyworlds in the identity of consumers. Having a child who follows Nezha can wear branded apparel, or may post fan art, not because it is an act of support but because it is an act of self-expression. The consumption is symbolic, emotionally based and maintained by narrative memory.

It can be exploited by scriptwriters and producers to write narratives that have modular narrative hooks, moral dilemmas, and open-ended growth arcs- features that stimulate further exploration on platforms.

3.3.4. The aesthetic immersion and visual metaphor role

The three-dimensional animation is more of an immersion visual effect, which adds an added psychological effect. The visual metaphors such as the flaming wheels of Nezha representing anger and power to drive inside or the magic stick of the Sun Wukong representing power under control of restraint augment the significance of the story as well as the emotion evoked. The embodied cognition theories hold that such imagery assists in encoding and storing emotions.

Under the consumer psychology perception, aesthetic immersion raises attention, recall and affective judgment, which are antecedents of a positive consumer behavior. As the scriptwriters combine symbolic images and emotional lines, the transportation effect becomes increased, leading to stronger involvement and attachment in the long-run.

It means that the scriptwriting process cannot be addressed as such one, without references to visual design. The script should instead be a road map to emotional experience, an amalgamation of narrative and character and symbolic images in one fold of psychological.

3.3.5. Audience satisfaction and psychological predictability

The paradox of consumer psychology is that individuals require new material but they also like to experience the same emotional response, more so the one that is arranged so as to follow familiar archetypes and mythical narratives. This principle can be used by the scriptwriters and they implement the typical narrative patterns (the Hero Goes on a Journey, redemption pattern, fighting against injustice).

The predictability of the area of psychology makes the viewers more credible and sentimental, but, still, provide some room in order to be creative in aesthetics, humor, or plot creation. This is the strike between innovation and familiarity needed by the local and global markets of animation based on mythology.

The mythological narration of the script development in 3D animation is a shift in the narrative craft into the behavioral design by utilizing the principles of consumer psychology to the script development. By using the meticulous construction of emotionally suggestive arcs according to archetypal principles and psychological impulse, scriptwriters not only can more easily control the manner in which viewers will experience the work, but can also act- as consumers, fans and co-creators of the broader narrative system.

3.3.6. Psychological transformation and archetype meaning in the journey of Nezha

It is in this part, that we step out of a simple description of how Nezha came to be, and we venture into a discussion of the psychological change that his character experiences, and how that change is reflected in the

greater psychological processes, including identity formation and consumer behavior. The story of Nezha is not only the rebellion against divine fate, but the strong manifestation of self-realization, which is a very important process in the youth culture.

Nezha is an archetype of the Rebel (Jung) and perfectly fits in the Hero Journey of Campbell where the hero has to deal with and overcome both inner and outer obstacles to realize self-discovery and empowerment. The fact that Nezha undergoes a transformation, where she is rejected by the divine to empower herself, is symbolic in nature as many young people go through this in the development of their identities. This process can be compared to the emotional experience that most contemporary consumers experience when they are seeking brands and stories that appeal to their own personal values of rebellion, individuality, and personal expression.

Nezha, who goes against the social norms and adopts his own fate, is a mirror of the psychological process which modern consumers pass when they identify with brands or characters which symbolize freedom and self-development. This change, in the context of consumer psychology, is similar to the way people establish a relation to the brands that share the same values of transformation and empowerment that Nezha experiences in his mythological narrative. Therefore, the myth of Nezha is not only applicable to the perception of traditional cultural values but also on how the same can affect consumer behavior, which promotes brand loyalty, identification, and emotional attachment to audiences, particularly, the youth.

This discussion shows that mythological tales such as the one of Nezha are not only ancient stories, but psychological models, which remain relevant today in consumers, bringing about the profound and enduring nature of the effects of archetypes and narrative change on the psyche and consumer behavior.

4. Discussion

4.1. Archetype resonance consumer psychology interpreted

The findings created in this article demonstrate that, the phenomenon of archetypal resonance, which entails recognition of general symbolic patterns and individual emotive needs, is a major determinant in determining the psychological impact of 3D cartoons animation. They will allow one to become a part of the narrative as once mythological characters such as the Rebel (Nezha), Trickster (Sun Wukong) and Warrior (Mulan) have been integrated into culturally relevant and emotionally real narratives they will trigger strong psychological templates that can help one engage with the narrative.

According to the Narrative Transportation Theory, this paper will confirm that the audience with high emotional attachment to characters and plot lines have stronger behavioral and attitudinal responses. These are elevated empathy, identity projection and brand attachment levels in the long run. The ability of the mythic animation to bring about transportation is a result of its two-fold form:

- (1) a universal narrative logic--based on the archetypal course, and emotional predictability--and
- (2) a symbolic cultural strata that makes the story based on common heritage and ethical philosophy.

Although the Chinese tradition, the archetypes depicted in Nezha, Sun Wukong, and Mulan are universally appealing because they embody such classic archetypes as rebellion, transformation, and self-sacrifice- which are universally popular in Western culture, and which can be found in mythic heroes in nearly every society and culture around the globe, including the superhero mythology of Hercules in Greek mythology and the superhero mythology of the present day.

Psychologically, this two-fold resonance provides a feeling of familiarity and unfamiliarity. The archetypes generate the feeling of familiarity with the inside world, and the reinterpretation of Chinese

mythology at a cultural level provides cognitive stimulation and aesthetic exploration. This mixture satisfies what Holbrook and Hirschman (1982) define as the experiential perspective of consumption where audiences are motivated by the desire to get symbolic, emotional, and aesthetic fulfillment instead of rational satisfaction.

The consequences of this on 3D animation are significant: scriptwriters are able to play around with story tension and emotional beat with the aim of maximizing the experience of the viewer. Every plot twist turns into a psychological lever: not only to cause the storyline to proceed, but to coordinate the emotional stimulation with the most important symbolic scenes, to support the identification of the audience.

4.2. Scriptwriting system in 3d animation

According to the archetypal analysis and psychological mapping performed within the framework of this study, a Script Creation Guiding Framework in 3D animation can be suggested. It is a framework that incorporates archetypes of mythology, emotion appeals, and consumer psychological theory into one logical development.

Stage 1: The Identification of the Archetype.

- Determine the overriding archetype of the hero (e.g. Hero, Rebel, Trickster).
- Trace their ethical and psycho-sociological movement (ex. out of disorder towards change).
- Ensure that there is a fit between the system of archetypal motivation and the system of audience value.

Stage 2: Emotional Mapping

- Determine the general emotional reactions of the audience that have to be experienced in each act (e.g. empathy, awe, catharsis).
- Be immersive through narrative transportation instruments- conflict, suspense and moral choice.

Stage 3: Contextualization of culture.

- Combine the old motives (mythic objects, rituals and landscapes) and the new visual metaphors.
- Make it more natural in culture as opposed to international provision by focusing on universal sentiments.

Stage 4: incorporation of the psyche.

- Establish a connection between the satisfaction of the narrative and the brand memory through the aid of the theories of consumer psychology including the emotional branding, identity projection, and symbolic consumption.
- Endorsed the ideas that are close to the dreams of the audience (e.g. transformation, justice, belonging).

Stage 5: Cross Media Adaptability.

- Write a structure script that enables transmedia continuity that enables a character and story expansion to sequels, game, and merchandise.
- Create emotional consistency to ensure psychological resonance on the media.

Table 3. Scriptwriting Framework Based on Archetypal and Psychological Integration

Stage	Narrative Focus	Psychological Function	Creative Output
1. Archetype Identification	Define mythic roles	Establish emotional schema	Character foundation
2. Emotional Mapping	Sequence affective beats	Sustain narrative immersion	Plot pacing and tone
3. Cultural Contextualization	Infuse symbolic motifs	Trigger cultural recognition	Visual and thematic design
4. Psychological Integration	Align story with consumer identity	Foster emotional branding	Viewer-brand connection
5. Cross-Media Adaptability	Extend narrative world	Enable long-term engagement	Franchise development

Although Table 3 offers slightly more detailed breakdown of the scriptwriting process by archetypes, it can be regarded as the complement to conceptual framework that has already been introduced in Table 1. Nevertheless, it goes an extra mile in providing a map of the emotional and psychological reactions at each of the stages, therefore, a more helpful guideline to the animators and the scriptwriters.

This paradigm makes mythology-based narration a psychologically strategic creative procedure, one that merges emotional appeal and marketability. Practically, it gives the scriptwriters the authority not to look at scripts as artistic expressions only, but as emotional structures meant to be consumed and cognized by humans.

4.3. Relevance to culture and global market forces

The cultural and commercial opportunity of the adaptation of Chinese folk hero mythology to 3D animation is present. In terms of culture, it adds to the ongoing process of soft power construction in China, which aims at advancing the local stories in a manner that is understandable to other countries. At the psychological level, it appeals to the universality of archetypes, making local narratives gain international popularity.

In addition to that, an intercultural mediator is a collective unconscious [25]. The audience all over the globe transfers the heroic, transformative and redemptive patterns even when dealing with a culturally specific case. Consequently, Chinese myths, reanimated in 3D, will likewise have the opportunity to reach an equivalent level of the psyche and the zone of the world of Western myths of Disney, or the Marvel Studios.

4.4. Theoretical and practical contribution

This study makes contributions to the academic theory and creative practice in the following ways:

- Theoretical Integration: It combines narrative psychology, archetypal theory with consumer psychology into one interpretive tool to use in animation storytelling.
- Conceptual Development: It goes a step further with the Narrative Transportation Theory by using it on cultural and mythical storytelling situations.
- Practical Framework: It presents a procedural conceptual framework that may assist scriptwriters, producers and creators of cultural content, in shaping psychologically plausible plots.
- Cultural Preservation: It shows how myths of the ancient times can be brought back to life by psychological and narrative modernization, which guarantees their survival in digital and globalised media space.
- Application: The research has implications on the animation studios that have a need to enhance their emotional appeal, retention of audience, and brand development by using culturally based storytelling.

4.5. Future research directions

Although this research prepares a theoretical basis, it paves way to an empirical investigation. Future studies could employ:

- Experiment on emotional transportation and behavioral results of the audience response.
- Neuroaesthetic/ psychophysiological methods to measure emotional arousal when telling mythic stories.
- Comparison of reaction of audiences in different regions to the same archetypes.
- Development of AI through narrative modeling to develop a tool that would automatically generate psychological correspondence in scripts.
- The future work can potentially increase the validity of the emotions and cultural malleability of the given framework through the integration of the fact-based insights and narrative psychology.

5. Conclusion

The results affirm the presence of archetypal resonance that combined with culturally predetermined symbolisms and narrative plot lines leads to an increased system of narrative transportation in the audience [26]. Such an immersive psychological response does not only enhance character recognition and the internalization of the story, but also leads to meaningful consumer actions such as sharing of the content, consumption of the merchandise, and attachment to the brand in the long term.

The study suggests a model of how the scriptwriter can produce emotionally resonant 3D animation content by mapping archetypal roles to emotional triggers and aligning these to known consumer psychological processes, including emotional branding and identity projection, and symbolic consumption. This model is a creative instrument and a strategic framework that makes sure that the stories are not only captivating by form, but are psychologically efficient in their functionality.

The underlying point here is that Chinese folk hero mythology has vast potential as a cultural asset as well as a storytelling technology when it is modernized using the means of visual immersion and based on a psychological understanding of the issue. It enables the creators to both conserve the cultural heritage and to engage the audiences with the help of universal emotions, narrative structure, and symbolic logic.

The study does not only add to the knowledge of archetypal resonance in 3D animation, but it also has practical implications to scriptwriters, animators and media producers who aim to craft emotionally touching and culturally relatable stories to the global audience. The empirical studies to be conducted in the future can be used to test the psychological framework discussed here further.

Although the paper is theoretical, it gives a base to an empirical study of the reactions of the audience, emotions, and reception of cross-cultural narratives in the future. With the changing environment of media and the increased globalization of storytelling that is both more personal and more global, the psychology of the infrastructure of narrative will be needed by people who create content and those who mark it as well as by those who are part of the cultural institutions.

Overall, the current paper presents a culturally based, psychologically informed script development model which can be embraced by animators, screenwriters, and studios to create emotionally impactful, heavy in archetypes, and consumer-oriented 3D plots. By combining the ancient myths and contemporary mind, a story can be not only entertaining, but it can change.

Conflict of interest

The authors declare no conflict of interest

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