

**Parasocial relationship in game: Exploring
players emotional resonance with characters that
affects their decision making**

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DECLARATION

I, Clement Chiam Heng Chen declare that this thesis report entitled “Parasocial relationship in game: Exploring players emotional resonance with characters that affects their decision making” is my own original work except for the citation from the references. The report has not been accepted or submitted to any party and will only be submitted to Degree of Bachelor of Art (Honours) Game Design under the University Tunku Abdul Rahman.

A handwritten signature in black ink, appearing to be 'Clement Chiam Heng Chen', written in a cursive style.

Signature:

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Date: 22nd May 2026

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ABSTRACT

This study identifies the factors of how parasocial relationship in influencing players' emotional resonance and this in turns affects the decision-making capabilities in horror narratives. Even though there is extensive research on the effects of parasocial relationship in traditional media, in the medium of games there is limited number of studies that are done.

A qualitative analysis using case studies is done to the four games chosen. The games are Outlast (2013), Until Dawn (2015), Detention (2017) and Silent Hill 2 (2024). The data gathered from player reviews, communities' responses and academic literature were analyzed and generalized in the table.

Findings of the study have confirmed the effects of parasocial relationships on the players' emotional resonance. This emotional resonance has influence on the decision-making ability in games like Until Dawn, while for linear game or symbolically representative game like Outlast, Detention and Silent Hill 2 have its impact felt subtly. Finally, this study has highlights on the parasocial theory in the interacted media form and highlights the cultural and psychological pathway to catharsis. This result can be applied in the fundamental design of narratives and plot devices to improve on the emotional resonance of a horror game.

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1.0 INTRODUCTION

1.1 Project Overview

This thesis research is based on a game called Rempit in the Night. The game is a survival horror and side-scrolling, with the player playing as a teenage boy trying to save his friends from monsters dragging his friends after they just had an accident. It uses 2D art style for characters and the background scene uses 3D rendered model. The inspiration of the game comes from the art styles of “Kampung Boy” comic by Lat, which have an exaggerated caricatures of characters and monsters inspired by local mythology but with a twist of Junji Ito’s art style. For the gameplay aspect, the game uses mechanics influence by “Fran Bow” and “Detention”. The mechanics are the world switch mechanics, that represent the character’s emotions. The game takes place in a fictional world based on Genting Highland and the horror tales surrounding it.

The game with its unique local based characters and story, helps creating an emotional bond to player that can relate to its with their own cultures. This cultural familiarity can create a parasocial connections, with them more likely to role-takes as the characters inside the game and even roleplaying outside the game’s medium. The narrative of the game also help develops the players attachment to the characters. This attachment also strengthens the parasocial bonds which can influence their decision-making during gameplay, as well as creating a cathartic moment during the games’ important scene. For this reason, Rempit in the Night was chosen as the subject of the thesis as the similarity of the game’s characters and narrative from the real world’s culture can help examine how parasocial relationships influence the players’ choices in horror games.

1.2 Background of the Study

Parasocial relationships is defined by people’s development of socio-emotional attachment to media personalities, for instance prominent individuals

or fantasy characters (Hoffner & Bond, 2022). The concept originated in mass communication, where the viewer and the media figure has created a fantasy of face-to-face interaction between each other. Even though the media figures didn't receive any direct reciprocation, the feelings behind each audience have created a sense of familiarity and companionship. With long term exposure, the audience can form an emotional bond and recognize the media figures as a meaningful person in their life.

In traditional media such as television and film, people form emotional bonds with the celebrity and stars without actually interacting with those individuals. The characters plot and their action are unaffected due to the audience being a passive consumer. As a result, the relationship in traditional media is unidirectional, with the media figure shaping and developing the emotional connection with the audience.

However, with the emergence of video games where interaction is key, the meaning behind parasocial relationship has changed. Unlike the traditional media where it is all about passive viewing, video games require the person to actively participate in the story. Players get to role-taking into the characters of the game, which would increase attachment toward their character. Role-taking is defined as the act of placing oneself in another person's point of view, comprehending their viewpoint and reacting accordingly (Groggel et al., 2022). Players by doing this can relate more towards the character. Thus, this has created a new form of parasocial relationships.

This new form of parasocial relationship has shaped the way how a player thinks and acts, this therefore has created an emotional resonance between the character and the player. Player and the character are in a feedback loop, where the player provides the actions, the character generates the response and the response then is feedback by the player. This cycle of exchanges creates an illusion of reciprocity, where the character in the video game doesn't reciprocate knowingly the player's action has guided them. As a result, players will likely make choices based on what they perceive as the most favourable. This perceived connection can result in emotional ownership spreads to attitudes, judgments, and behaviours toward brands that the media character endorses (Sun

& Li, 2026). In the context of video games, the game developer can shape how the player interprets themes, values and in-game decision.

After having an attachment or emotional bond towards character, the decision-making skills of player may become influenced by their side of being beneficial toward those characters. For further clarification, the definition of decision-making needs to be understood. The act of making a choice from a range of options based on personal preferences is defined as decision-making, and it is a basic cognitive function of human behaviour (Christopoulos et al., 2018). This act involves multiple stages, from forming preferences, evaluating options, and finally choosing one of option that most satisfied the individual. Because decision-making skill is based on personal values, emotions and consequences, the changes in emotional attachment may affect how players choosing their available options.

Emotional attachment may shape the stage in their own distinctive ways. In forming preferences stage, individuals use their internal guidance that is shape by their culture and upbringings to guide their judgement. When player forms emotional attachment to a character, their preference may have shifts towards caring that character's safety. This can change how a player views the choices given in the game, some choice may become more favourable.

In evaluation of options stage, players predict the potential consequences of their actions before deciding. Because of emotional attachment players may have stimulated real feelings such as anger or sadness towards each outcome of the options. These feelings may cause options to have different weight to them; this weight may sway the players to choose options most favourable. This stage may play a bigger role in how players compare all of the available options. It will lead to the final stage of the process, the selection stage. By choosing the options and getting the response the player perceived, it may lead to the formation or strengthening of a parasocial relationship.

This process can be seen in video game, where if a player is in a scenario involving moral dilemmas or strategic trade-offs. For instance, if a player is given the options of killing or sparing a character, their choice may have been influenced not only by the rewards, but also if there are genuine consequences

to the player. When consequences are visible, it may cause the players to evaluate their choices more based on the perceived outcome. If there is no visible consequence to their action, the players are more likely to choose based on personal culture values or sense of morality. With having their preferences seize, players need to have to been given meaningful options where their decision matters.

However, as there is much research on decision-making in psychological studies, there are limited studies on parasocial attachment in video games will influence the decision-making of players. Therefore, this research aims to analyse on how emotional attachment toward video game characters could influences players' decision-making processes.

1.3 Problem Statement

Parasocial relationship in traditional media have been studied quite thoroughly, but there is an insufficient amount of research on their roles in video games. Existing research mainly focused on the unilateral relationship between the audience and the media-figure, and its effects on real-world environment. There is a limited amount of observation given to the relationship bond formed because of the interactivity that video games bring. Besides that, the decision-making processes that are affected by this relationship remains inadequately research.

Moreover, video games as a medium demands player to be active participants to progress. The interactive nature of video games may potentially increase emotional attachment towards a character, and which may cause the decision-making process of players to be affected. Despite that, there is a lack of research on how the parasocial attachment toward character could affect players' decision-making stage.

Therefore, research on the emotional attachment towards video game characters may shape players' decision-making processes is needed.

1.4 Research Objectives

O1: To analyse how players' emotional resonance toward a character is affected by parasocial relationship.

O2: To investigate the players' decision-making in game's narrative based on the emotional resonance

1.5 Research Questions

RQ1: Does parasocial relationship affect players emotional resonance to the characters?

RQ2: Are players' decision-making influenced by emotional resonances in a game storyline?

1.6 Significant of the Research

This study aims to improve on the understanding of parasocial beyond the traditional medium into video game medium. Although parasocial relationship have been widely studied within the traditional medium such as television, film and other passive media, there is limited research dedicated to on how interactive nature of video game may influence emotional attachment between player and video game character.

Furthermore, this study examines how emotional resonance could shape players decision-making. The relationship formed could provide more comprehension into the cognitive psychology processes in video game situations.

Based on the findings of this study, the data provided may prove to be useful for game developers, marketing agency and narrative designers. By understanding the effects of emotional resonance on players' decision-making, game developer could strive to achieve a more immersive narrative and appealing characters. Besides that, from the marketing point of view, this data could be used to selecting their markets more effectively and may be able to create ways that improve customer attentions.

Therefore, this study aims to improve knowledge in psychological studies, media studies and game design by understanding to connection between

parasocial relationship and emotional resonance that effects decision-making process in video games.

1.7 Scope and Limitation

The scope of this research is based on the exploration players' emotional resonance with character. This study dive deep into the flow of player's emotional state and connectivity with character that ultimately increase catharsis. For getting an accurately result for this research a case studies analysis is used. The sample group must be related to Rempit in the Night as it is the main subject of this research.

The study does have some limitations that prevent it from getting an accurate and generalize data.

First, the sample size of four and closely related to Rempit can cause the data to be subjective. Second, the subjectivity of the topic in this research can have variance in the data gathered as people have preferences. Finally, the peoples' opinion might have biased as they can have dislikes that are purely based on spite.

2.0 LITERATURE REVIEW

This section analyses what the past research of the key words and theory that are associated in this studies. Based on past research, most of the topics are on traditional media, in this study the medium is changed from the non-interactive traditional media to interactive media.

The main theories that are used for this study are **Parasocial Interaction**, **Emotional resonance** and **Decision-making**. These theories are the elements identified to have influence on catharsis in narrative-based horror game. It explains the reason why players would act and behave in a certain way in these type of games.

Lastly, this section shows any possible gaps that the past research has missed and have the option to be improved on. From the research gap a framework is proposed at the end of this section that highlights the flow of players experience in a narrative-horror game.

2.1 Theoretical Framework

Parasocial Interaction

Parasocial Interaction (PSI) was first developed by Horton & Wohl (1956) that describes the one-sided relationship between audiences and media figures which creates an illusion of intimacy. Prior research has applied it to traditional media such as television media, films or any mass communications. Kim & Sintas (2021) claimed that the audiences have exhibited compelling evidence in disclosure of oneself through interactions with the media characters and looking up information on their preferred characters. This interaction closely exhibits the intimacy component in triangular theory of love, which refers to the sentiments of intimacy, unity, and emotional connection between romantic partners (Sternberg, 1986). Viewers feels emotionally connected to their fictional personalities, but the figures do not reciprocate. This shows that PSI is fundamentally different than the relationship formed in real world. In new media such as live streaming, viewers that felt realism and immersion during a live streaming, this fantasy notion of parasocial relationship is more significant than when they are enjoying themselves (Yang, et.al, 2025). The realism and immersion of relationships enhance appeal of a parasocial relationship, that which may blur the line between a real-life relationship and this illusionary relationship.

This aspect is further challenged in the video game medium. PSI evolves into parasocial relationships with characters when player feels reciprocation. This is because the viewer which in prior medium acts as an observer, players of a video game operate a game character which they used to interact with the virtual character. The relationship now can be classified as a real relationship

because there are interaction and reciprocation even though the interaction is planned interactions. Elvery (2023), Undertale's NPC symbolize the faulty parts of human nature and social behaviour which resonates a mutual care. These artificial interactions give player the ability to make meaningful choice. The player's ability to make choices is what creates a sense of agency within the parasocial relationship.

Emotional resonance

Emotional resonance can be described as the procedure of interpreting, synchronizing, validating and amplifying emotional signals that occurs in relationship and cultural context (Rachmad, 2026, p.15). In storytelling, it manifests as an empathic connection between the player and the character's emotional states, it may invoke catharsis and increase immersion among players. This resonance occurs when players have relatability to the characters in terms of cultural or past experiences. It shapes players perception and response towards the narrative cues.

In video games, emotional resonance is the bridge that sways players' decision-making. When player formed a parasocial relationship with their character, they may experience increase affective alignment, which results in them having their cognitive decision being impacted. In consumer psychological studies, there is study done on how emotional resonance could influence buyers' decision. People's perception on AI-based content recommendations that are relevant to them have surprised them, and their attraction to video shorts can increase engagement and may result in impulse buying (Nguyen, T & Nguyen, K, 2026). It can be said that constant messaging and relevancy towards a topic can influence decisions of a person. Since players are going through a journey with their characters, they may have fulfilled the requirements to be in emotional resonances.

Expanding on this concept, studies have done to confirm the influence of emotional resonance. Bopp and Muller (2018) explained that narrative arcs that align with the player-character emotions can cause players to put the wellbeing of their characters ahead of the best outcomes. In Rempit in The Night, where the monsters inspired by local mythology that makes players that are

based on the settings of the game to have familiarity and fear simultaneously, which makes the emotional resonance to feel grounded. When players recognize the motifs, they may feel more connected to the game itself and thus every decision they make carries greater weight.

Decision-making

Decision-making is the cognitive and affective process of selecting a single option among several options according to personal preferences, expected results, and values (Christopoulos et al., 2018). It makes up three stages which are preferences formation, option evaluation and selection. Preference formation happens because of a person's upbringing and cultural norms that shape the baseline of how a person would think. Option evaluation is the process of putting weights on all the options a person would consider that forecasts to the possible future associated with it. Selection is the process of where a person makes a final decision, which results in a catharsis moment.

The whole process requires an active cognitive engagement, where the individual needs to apply cognitive intuition. This process can be influenced by emotional states that comes during the preferences stage. Emotional resonance influences this process by magnifying or reducing the weights that the individual consciously applies onto them. Cultural relevancy like the motifs used in *Rempit in the Night* can influence the preference formation stage by creating immediate familiarity that bypasses initial resistance.

In games, the cathartic moments are what create the sense of reciprocity between player and character. Unlike traditional media, where cathartic moments are only observed, games allow players to experience catharsis through their choices. In a behavioural psychology done on catharsis, by changing the emotional tone in situations filled with anger and physically intensive, the use of profanity has a cathartic impact that helps drivers reinterpret rage (Popușoi, et.al, 2018). By actively applying solution to a problem, an individual can create a cathartic moment. In narrative games, players have a high emotional engagement in the game, this helps making a threshold to reach catharsis lower. Thus, players are more likely to have catharsis in game because of their choices.

Together, these theories form framework that explains players' behaviour in Rempit in The Night. Parasocial interaction initialize the emotional foundation that the player catches onto with the illusionary intimacy and interaction. This would form parasocial relationship that mimic real-life reciprocal relationship. Emotional resonances amplify the bond through lowering the cognitive resistance and amplifying the weights to a narrative choice. Decision-making externalizes the effect as player creates situation and choice that ultimately lead to cathartic moments.

2.2 Review of Key Studies

Studies on Parasocial Interaction (PSI) & Parasocial Relationship (PSR)

Horton & Wohl (1956) described the fundamental of PSI by observing television audiences and determining an idea that there is an illusionary intimacy between audience and the presenter even though there is no reciprocation between them. Their work proved that emotional attachment does develops through repeated exposures and results in PSR.

Kim & Sintas (2021) analyse further into the behaviour of the audiences. It found that viewers have shown signs of self-disclosing and goes beyond the shown characteristics of the presenter by seeking information outside of their shown personalities. This action mimics Sternberg's intimacy component in triangular theory of love. This highlights the audience's behaviour that stimulates them to form a PSR.

Yang et al. (2025) evaluate causes of PSR in live streaming medium. It highlights realism and immersion can significantly increase the viewer's ability to form a PSR. This type of medium is different from traditional medium because it contains limited interactions. The interactivity is what blurred the line between reality and fiction thus it directly contributed to the study.

Elvey (2023) examined game and its significance in formation of PSR. It has detected that NPC can foster artificial care in players. Players have exhibit grief, and relief when their characters is put into a moral dilemma

situation. This validates that artificial reciprocal interaction can create a real relationship.

Studies on Emotional Resonance

Rachmad (2026) defined resonance can be amplified through cultural significance. Viewers that have relations to the cultural background of an entertainment would have a lower cognitive resistance. They are more likely to accept and display signs of emotional connections to the medium. The study is limited to theoretical form and lacks data showcasing the effects.

Nguyen, T & Nguyen, K (2026) used AI recommendation to find effects relevancy causing impulse buying behaviour. It details that long-term exposure and relevancy of topic can influence the decision-making of a person.

Bopp & Müller (2018) identified players decision in a narrative choice situation. It points out players prioritized their characters well-being over rewards if a situation contains choice of reward vs narrative. The results confirm emotional resonance can influence player's decision-making ability.

Studies on Decision-Making & Catharsis

Christopoulos et al. (2018) mapped the process of decision-making from formation to evaluation to selection. It showcases that bias is formed in the formation stage, which is used to explain the choice chosen by player.

Popușoi et al. (2018) measured the catharsis of drivers using profanity in diverting emotions. This proves that active cognitive and function creates an emotional catharsis. It demonstrates that active conscious decision does create emotional catharsis. This fact is significant in games because games involve multiple situations that need active decision to be solved.

Integration in Game Studies

Sun & Li (2026) describe the effects of PSR in brand judgement due to the formation of emotional ownership. This fact may be applied in games

where the developers can shape player values through game narratives.

Groggel et al. (2022) define role-taking as a procedure in which a person can put themselves into another person's point of view. Players of narrative heavy games are involved in this process. It leads to emotional resonances and formation of PSR bond.

2.3 Research Gaps

The literature that are reviewed had provided foundation in PSI, emotional resonance and decision-making separately. The integration within the video game medium, particularly in a horror game that uses cultural context is still left underdeveloped.

Gaps that remain despite the contributions from all these studies. Firstly, there is a lack research on the process of PSR to emotional resonance to decision making. Nguyen, T & Nguyen, K (2026) reveals parallels in consumer market of relevant product in causing impulsiveness, but there is little research on the game genres.

Second, emotional catharsis is still understudied in the context of video games. Popușoi (2018) studied active behaviour in catharsis, it contains similar circumstances to game interactions. But the links between catharsis and narrative in games have little analysis done. Although catharsis is a significant in video games, this study limits it because of decision-making as to maintain a more focused model.

Third, decision-making studies does map out the stages of preference formation, evaluation, and selection in (Christopoulos et al., 2018), but parasocial bonds in gaming is not considered in the process. Existing studies does not consider the effects of parasocial bonds to characters effects the weights of their choice, leading to a skewed outcome.

Finally, there is no specific framework that links PSR, emotional resonance and decision-making. The majority of research identify and analyse the concept individually, causing limit interaction between the concepts. In the

context of video games, their involvement in this type of medium is still underexplored.

By addressing the gapes, game psychology and media psychology could be advanced. This study contributes to a deeper understanding of how horror game interactivity transforms PSR into a change in player decision. Rempit in the Night provides the necessary context to apply the framework thus collecting empirical information for advancement in related studies.

2.4 Conceptual Framework

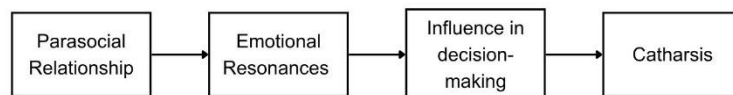


Figure 2.4 *Theoretical model linking Parasocial Relationship, Emotional Resonance and Decision-making in horror game*

Figure 2.4 describes the stages of player experiences from the formation of parasocial relationship, which lead to emotional resonance then to influencing decision-making capabilities and causing catharsis. The transition between the stages is identified and classify based on past research and research gap.

3.0 METHODOLOGY

3.1 Research Design

This study uses qualitative research design where several games are used as case studies and compared with. Case studies analysis offers a deeper comprehension into complicated issue (Annamalah, et.al, 2025). Since this research studies complicated psychological phenomena that had a high difficulty in capturing the data numerically. This methodological design is chosen to ease the understanding and concreting a solid conclusion.

The research questions that were described in this research question are based on psychological process that are difficult to be captured in a quantitative method. Qualitative method such as case studies allows a large variety of samples to be analysed.

After analysing the research question, Rempit in the Night is used as the main subject for the data to be applied on. There is system requirements that needed to be specified for there to be some understanding on the game.

3.2 Data Collection Methods

The data is collected from secondary sources such as player reviews, community responses and academics literature. The player reviews are from community-based platform such as reddit and video community platform similar to YouTube and X. From this player data, a comprehensive analysis of complex psychological experiences such as emotional responses and decision-making behaviour can be identified.

3.3 Sampling Techniques

The data are gathered using purposive sampling method, where reviews of narrative-based game with horror theme are chosen as the population sample of this research. The four games chosen are Outlast (2013), Until Dawn (2015), Detention (2017) and Silent Hill 2 (2024). All the games chosen as a case study

because it fulfils the criteria of being a narrative-based game with horror theme. The criteria are that the games must be a horror genre. The games must include narrative elements that needs player participation, this narrative elements can be a cinematic cutscene moments or dialogue choices in the game. There are reviews that are documented based on the players' responses towards the narrative moments. Detention (2017) is chosen because of its narrative choices that changes the game's ending and its well documented review.

3.4 Data Analysis Methods

The data collected is used for cross-case analysis where each of the games are analysed individually, then compared to identify similarities and differences in how each of their narrative method influence the player's psychology. This method allows the framework to be tested against multiple similar game contexts before directly applied to Rempit in The Night.

3.5 System Requirements

For this game the minimum specifications are as follows:

- **CPU:** Intel Core i5 Processor and above
- **Graphics Card:** NVIDIA GeForce GTX 1650 graphic cards and above with DirectX 11.0 and above.
- **OS:** Window 10 & Window 11
- **Free Disk Space Needed:** 2GB
- **RAM:** 4GB and above
- **Control:** Xbox Gamepad or any third-party gamepad that supports X-Input.

These specification is what is needed for the game to run smoothly and be playable.

3.6 Design Structure of the Game

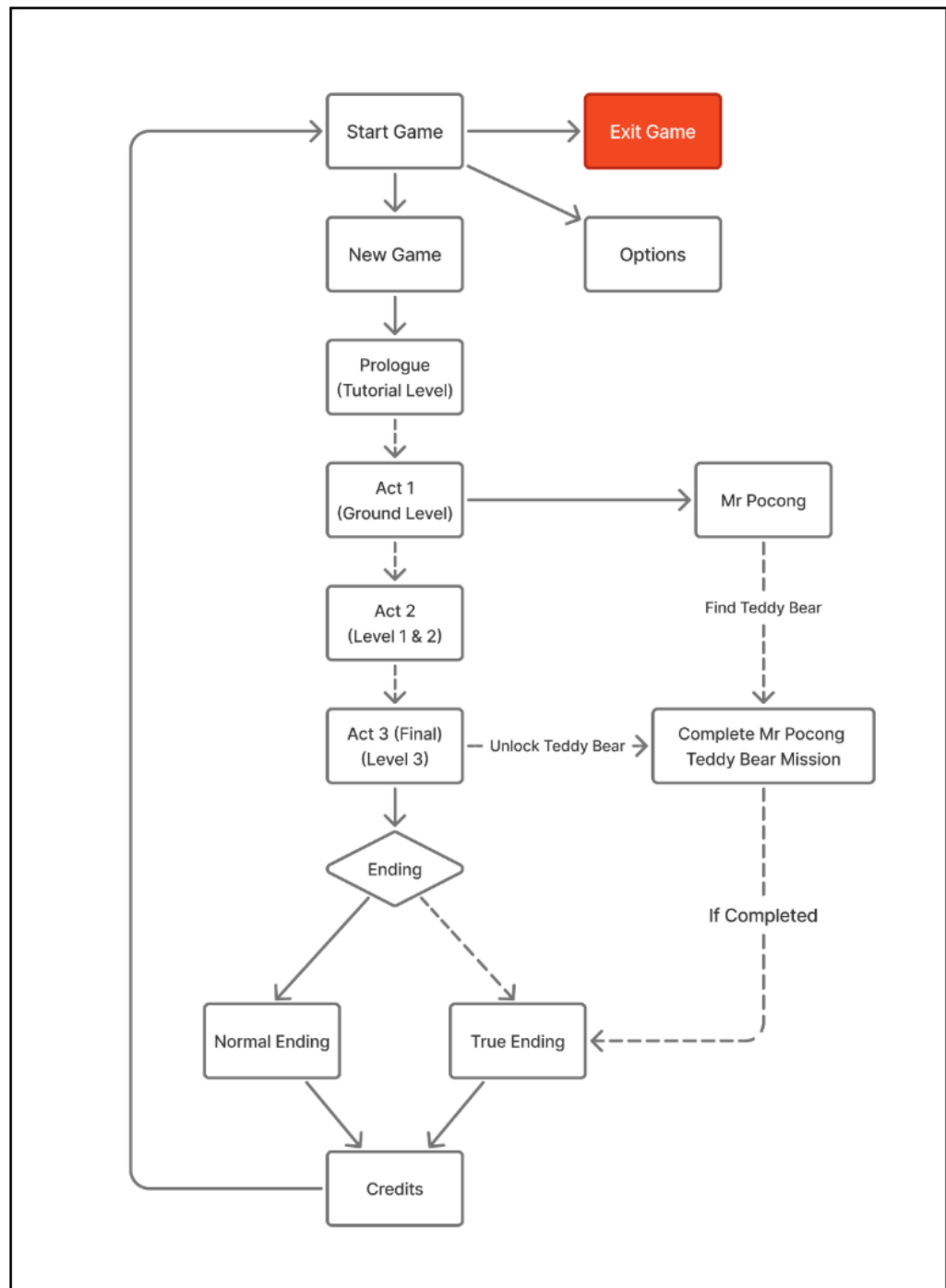


Diagram 3.6 *Rempit in the Night* Design Structure of Gameplay

4.0 RESULTS & ANALYSIS

4.1 Game Analysis

This section analyses the four games individually and compared with each other based on the conceptual framework described. The games' ability to foster PSR, to invoking emotional resonance, to influences in decision-making and results in catharsis is examined and group in the later part of this section.

4.1.1 Outlast

Outlast (2013) is a first-person survival horror game developed by Red Barrels. The game is released on PC and Console on September 4, 2013.

The setting of the game is set in an abandoned Asylum. Here the player plays as an investigator journalist that is investigating the asylum and documenting the finding with a recorder.

In this game the player cannot fight back, they can only run and hides. This style of gameplay creates a sense of vulnerability in player. It can lead to player fostering PSR from the relatability of player's powerless in a hopeless situation to this game's character.



Figure 4.1.1 Outlast 2013 Epic Games Store Thumbnail

4.1.2 Until Dawn

Until Dawn (2015) is an interactive drama and survival horror game developed by Supermassive Games. The game is released on PlayStation and PC on August 25, 2015.

The setting of the game is set in a mountain lodge with forest surrounding the region. Monster appears after dark hunting each of the characters in this game. The goal is to make sure that all eight of the characters survive the night.

Player isn't given any fighting capabilities, the only mechanics that would affect the characters survival is the player's choice and their ability to keep calm in QTE.



Figure 4.1.2 Until Dawn 2015 Steam Store Thumbnail

4.1.3 Detention

Detention (2017) is a horror adventure game developed by Red Candle Games. The game is released on PlayStation, PC and Mobile on January 12, 2017.

The game is set in a 1960 high school on a mountain side. Player plays as a high school girl wondering around the empty high school and finding out the secrets and history of their society.

Similar to the other games, the player isn't given any combat abilities but instead the player can choose to hold their breath and let monster pass through.



Figure 4.1.3 Detention 2017 Steam Store Thumbnail

4.1.4 Silent Hill 2

Silent Hill 2 (2024) is a psychological survival horror game developed by Bloober Team and published by Konami Digital Entertainment. The game is released on PlayStation, PC and Xbox on October 7, 2024.

The setting is a fog-shrouded town called Silent Hill. The town is abandoned and plagued with a supernatural fog that responds to the character's internal guilt and subconscious.

Unlike the other games, this game features combat abilities that is used to defend themselves against the monsters. This feature is given more importance in this remake version. It can be seen in how the monster counts of the game increases.



Figure 4.1.4 Silent Hill 2024 PlayStation Store Thumbnail

4.2 Data Presentation

Games	Outlast (2013)	Until Dawn (2015)	Detention (2017)	Silent Hill 2 (2024)
Key Mechanics	Recorder vision, mainly focus on stealth gameplay.	Play as multiple character, the player choice affects the character survival and the narrative.	Puzzle Solving, 2D exploration that mainly focus on the culture	Psychology symbolism in its gameplay and story.
Ability to Fight back	No combat, Player have to run or hide	No combat, gameplay is through narrative choice and QTE.	No combat, Player have to avoid the enemy by holding their breath	Have Combat but the feature doesn't affect the narrative
Cultural relativity	Generic western asylum trope	Western slasher story architecture.	Tied deeply with Taiwanese White Terror history	Universal theme of grief and guilt
Importance of mechanic to the story	Have little relevancy to the story.	Deeply tied with the story.	Deeply Tied with the story.	Representation of the psychological trauma of the character

Table 1. Games Mechanics Comparison

Games	Outlast (2013)	Until Dawn (2015)	Detention (2017)	Silent Hill 2 (2024)
Parasocial Relationship	Empathy with the helplessness of the situation	Attachment to character because of the character dynamics	Even though the message of the game targets a specific group, the general character plot	Grief and trauma are a general plot that all player can emphasizes on

			is simple enough that all players can relate with.	
Emotional Resonance	Through fear that the character faced	Through moral dilemmas and character relativity	Through cultural motifs and the characters desperation	Through symbolism and atmosphere of the environment
Decision-Making	Low effects on decision-making	High effect on decision-making	Low effect on decision-making	Low effect on decision-making
Catharsis	Relief in survival of monsters, jump scares and scary moments	Constant cathartic moment due to moral dilemma choices and fast QTE	Cultural significances and the reconciliation of the plot	Endings provide closure through acceptance, denial, or punishment.

Table 2. Framework analysis through games

Games	Outlast (2013)	Until Dawn (2015)	Detention (2017)	Silent Hill 2 (2024)
Overall perception of the game	Perceived as a classic survival horror game that highlights the sense of vulnerability and helplessness.	The game is acclaimed in ways that characters, plot and environment immerse the player (Virginia, 2021).	Perceived as a game with culturally significant setting that combines with excellent character plot.	Perceived as a psychological masterpiece for the utilization of grief, guilt and trauma.

Popularity of the game	Estimated 15.2 million copies sold (PlayTracker, n.d.)	Estimated 4 million copies sold (Machina, 2023)	Estimated 240 thousand copies sold (Marth, 2019)	Estimated 6 million copies sold (Machina, 2026)
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Table 3. Perceptions of games

4.3 Analysis of Results

Based on the analysis in Table 1. All four games displayed different strengths and weaknesses in the way that they apply their game mechanics. From the results in Table 1, Table 2 describes the application of the game mechanics in terms of the framework elements.

Outlast centres on stealth and evasion gameplay, which creates survival first experience. Players spend their time avoiding enemies and making sure that their character is safe from harm rather than actively engaging them in combat or involving in narrative choice. The setting follows a generic western asylum trope and mechanics that are based on the asylum film genre. Because of this, Table 2 shows that Outlast player are more likely to produce empathy through fear inducing moments. Following that, the emotional resonance is similarly based on the moments as well. The effects of decision-making are minimal because the moments are short-term that offers no narrative choices for players to make.

Until Dawn focus on players' choice in the narrative and narrative that reacts to their choices. The setting is based on the classic western slasher story architecture where multiple powerlessness characters face-off against a powerful monster. In Table 1, the game uses its mechanics as a way to tell the story, making it the only game to fully combine gameplay and narrative. The result is documented in Table 2, here Until Dawn is seen to have the highest effect of decision-making which resulted in player more likely to form PSR through character dynamics. The game force the player going through moral dilemmas with their character which creates an emotional resonance. From all of these the catharsis is experienced constantly. Table 3 shows that player have

similar experience as describe by the way the character plot, and environment immerse the player (Virginia, 2021).

Detention is built on integrating cultural elements into the game's world. In Table 1, the cultural context is its strongest feature making it to have the strongest ties to the real-world environment. Table 2 shows that the game are more likely to have emotional resonance produced through cultural motifs and characters desperation, which causes strong experience to players that are related to the game's culture reference. However, due to the game's narrative and inspiration being too specific and targets only a small group of people, players not in that specific group may have a harder time to resonate with the characters. In Table 3, the result of such design is documented with the game having an estimated 240 thousand copies sold (Marth, 2019),

Silent Hill 2 have its strength of using psychological symbolism in both their mechanics and its story. In Table 1, Player is described as having combat, but it is not affected by the narrative outcome. This means that the combat only serves as the tool to describe the character's state only. For Table 2, PSR here is only describe as the player having to empathize with the characters guilt and grief. The emotional resonance is produced when players and the character both encounter something supernatural in the game environment. The decision-making ability is low because the choices are behaviour based. The catharsis shown mostly in the multiple ending of the game that contains closure of different types.

By comparing all four of the game, each games have different way to produce catharsis. Until Dawn uses slow and constant player involvement in the story. Detention uses cultural context as its strength. Outlast having short impactful moments. Silent Hill 2 which removes dialogue choice for fully utilize behaviour-based gameplay. These findings have given some suggestions into the making of Rempit in the Night.

4.4 Discussion of Findings

Based on the results found, a deeper understanding is needed to determine and clarify the factors based on the framework. The game is describe based on their mechanics then it is compared with the elements in the framework.

Outlast have mechanics that centres on the concept of stealth and evasion, creates a vulnerable and helplessness environment. Players are likely to spend most of their conscious in evading the enemies instead of focusing on the narrative plot. It is enhanced by the generic western asylum trope that aren't as popular as it was in the 2000s. This style of storytelling could be popular with players that have a sense of nostalgia to the 2000s asylum film. For Table 2, the players of Outlast are analyse in terms of the elements stated in the framework. Since players are more focus on the current survival of their character, players are likely to form empathy with the characters helplessness and vulnerability of the situation. Through these situations players are likely to resonate with the dangerous and fear inducing situations. This is shown in how users in reddit talks mostly about the moments of the game. It can be said that the players are only resonates with the moments of the game which leads to player having low decision-making capabilities. Even though players are only having short moments of resonance, these moments are capable of inducing burst of catharsis. The catharsis that is produce is short term and does not stay. Therefore, it can be said that short catharsis doesn't need a deep parasocial relationship.

Until Dawn showcase narrative choices and branching path can increase player's tendency to form PSR and emotional resonance. Unlike Outlast where brief burst of moments can create catharsis, Until Dawn has a slow and building game design that leads to cathartic moment. It requires the player to have engagement constantly throughout the playthrough to be able to immerse themselves into the game world. The game supports this by making every action the player does impactful to the story, so this reinforces the importance of decision making for an immersive experience. QTE allows the player to exercise this decision-making ability subconsciously, this can lead to the player to experience their impact to the game's plot. This is another form of catharsis.

With all of these game design theory and psychology theory used, the game has been praised by players for its immersive narrative experience.

Detention uses cultural context into the mechanics of the game. The game contains real world history and cultural history, which means that players that are familiar with the context have the highest emotional resonance. PSR are formed based on relatability with the game's character. Since the main plot of this game is about a general topic, for those that aren't familiar with the cultural context can still enjoy the game. Decision-making for this game is minimal due to the fact that this game doesn't have much branching choices. Catharsis moments can come from the jump scares and the ending of the game. This shows that catharsis in horror game can be culturally specific and universal topic, players can still enjoy either of the narrative.

Silent Hill 2 takes internal psychological trauma and puts into the game mechanics. For this game, combat exists but it is secondary to the narrative. The environmental design and the monster design serve as a metaphor for the character's psychological state, this makes the gameplay a connection between the player and the character. So, PSR are formed based on the player's empathy with the character's humanity, while emotional resonance is achieved through foreboding and existential dread. Decision-making is limited as it is tied with character action rather than the branching dialogue choice. This means it influences catharsis indirectly. As a result of this, the multiple ending offers closure of different type. This shows that catharsis in horror game can be achieve through psychological truth.

Together with these, all games describe all the different pathways that they used the framework. Outlast used short burst of fear moments, Until Dawn used constant character development and branching narrative, Detention ties cultural context into the mechanics and Silent Hill 2 uses psychological symbolism through metaphor. The differences highlight how horror game can used different game design fundamental to increase engagement.

4.5 Rempit in the Night

Rempit in the Night is a single-player narrative-driven survival horror adventure game that features comedy elements and horror themes. The game was set in a fictional world which was a sacred hill of Bukit Tinggi in the 2000s. You play as Ahmad, together with your two friends ride your motorbikes climbing up the Bukit Tinggi. As you were riding fast on the road, you encountered a mysterious monster that caused a tragedy, while when your friend tried to save you, they had been captured by another monster. As Ahmad, you are stranded in a forest, and your friends are all gone. Tension and fear drive you to be insane, yet it becomes a weapon for you to uncover secrets and find ways to escape, while also rescuing your friend from the monsters. Are you brave enough to survive and save your friends from the horrors of Bukit Tinggi?

4.6 Gameplay

In *Rempit in the Night*, the player first plays as Ahmad who is lost in the forest of Bukit Tinggi after an accident and must now find his friends and figure out a way to survive and escape.

Throughout the search for Ahmad's friends, the player will have to navigate a dimly lit environment while also becoming insane where Ahmad will change his perspective into Insane View. The player is also able to hide from enemies to avoid them from attacking them.

Exploration is key, as players search the environment for items and clues that can assist in progressing through the game and while also finding the other two characters. Once they find the other two characters, the gameplay will be extended to character switching, where they can control the other two characters, Ming and Haran, with their unique gameplay and mechanics to help the players further the game progression.

The deeper the player goes the more tense the atmosphere becomes, the player will have to be more cautious with every action that they make since making the wrong move might cost them their lives.

Key gameplay and related mechanics

- **Player vision:** Ahmad has two different visions, the Normal View and the Insane View. These visions are one of the parts of the gameplay where it can distort players' vision to see the game environment.
- **Exploration:** Players can explore around to find items in different rooms such as pills to regenerate the Insanity, keys and other items that they will need to use to progress through the game.
- **Inventory:** Players have an inventory system to put the items they have collected and can be used for progression or character development.
- **Hiding:** Throughout the game, players will be able to hide in areas such as rooms or cabinets to avoid enemies from detecting them.
- **Insane Meter:** Players are required to monitor their Insanity constantly and replenish it when it's low by consuming the pills since having the Insane Meter reach to zero will result in the character in the game to die.
- **Puzzles:** Some rooms and entrances require players to solve the puzzles to unlock them in order to progress the game.
- **Side- Scrolling:** The game is a side-scroller where players explore various locations in a 3D environment while the characters are in 2D.

Controls

The game was exclusively using the gamepad as the control for the game. The gamepad layout used by the game is X-Input in which any gamepad that has the same layout and input system like Xbox Gamepad were able to play this game.

- **Left Joystick** - Movement
- **Select** - Open and close the Pause menu
- **A** - Interact/Hide/Continue the dialogue
- **X** - Item pick up/Use Item in Inventory
- **Y** - Open Inventory

- **B** - Close Inventory
- **D-pad** - Navigate Inventory / Dialogue Options
- **LT** - Sprint
- **RT** - Throw Matches (Ming)/ Charge Atk (Haran)
- **LB & RB** - Tap repeatedly to pass through enemies.

4.7 Game Story

4.7.1 Prologue

The game is set in the 2000s of Malaysia, there are 3 friends planning and meeting up in a restaurant preparing to ride their bike at full speed on Bukit Tinggi with a “superman” pose where Malaysians call them “Mat Rempit”. As 3 friends “Rempit” make their way along the road on Bukit Tinggi, Ahmad, one of the 3 friends, is taking the lead of “Rempit”, riding in front of his two friends, Ming and Haran.

Ahmad suddenly sees a Pocong wandering in the middle of the road, he was shocked and lost control of his bike. He eventually crashed into the fence of the roadside and fell down a cliff to a forest together with his motorbike. Ming and Haran who follow behind Ahmad were shocked and tried to save Ahmad. As they were waiting for the police to come, a monster, Santu Sakai, approached from behind and captured them.

After a while, Ahmad below the cliff was awakened and he was injured. He found he had a bottle of weird pills in his pocket and decided to eat it as he thought the pills were a painkiller. Then, he felt suddenly cured from injured. Without wasting time, he immediately tried to call his friends but none of them picked up his phone.

Then, he saw an abandoned school not far away from him, and he decided to head there. At this moment, he hides in bushes when he hears footsteps. He sees 2 of his “rempit” friends, Ming and Haran being brought by

Santu Sakai and entered into the school. Without thinking a lot, he decided to enter the school and tried to find and rescue his friends.

4.7.2 Act 1

When first entering the school, Ahmad will start his exploration in Ground Floor. Ahmad started to explore the school, he found there was a staircase blocked by plants, while another was fully blocked by a bunch of broken desks and chairs. Ahmad knows that he only can get up to the upstairs from the staircase which is blocked by plants.

He went to the canteen to find the knives, but it turned out there was nothing there in the kitchen of the canteen. Hence, he decided to find other rooms if there was any item that was sharp enough to cut off the plants.

When he came out from the canteen, he heard a creepy laughing sound from his right side, as he looked to that side, he saw a Pocong appeared. The Pocong was looking around, and its eyes met with Ahmad eyes, which made the Pocong feel angry and started to approach Ahmad. Ahmad was shocked and immediately hid inside a cabinet. The Pocong wandered around the cabinet and did not find Ahmad, who then left the cabinet.

After a while Ahmad did not hear the sound of the Pocong, he decided to come out and continue his exploration. He found a key inside the security room and was thinking where the doors could be unlocked. As he continued to go see the door at the end, a fat Pocong suddenly appeared behind him. Pocong introduces himself, Mr Pocong, and asks if Ahmad can help him to find the teddy bear in the school.

At this point, players can either choose to help or ignore the request asked by Mr Pocong. After making the decision, Mr Pocong will disappear.

Ahmad continued his exploration and found a knife in the toilet after using the key he found just now, he then used the knife to cut the plants and finally went upstairs to continue to find Ming and Haran.

4.7.3 Act 2

Ahmad first explored the first floor and finally found Ming in Room 101. Although Ahmad tried to convince Ming to get out of the room, Ming decided not to due to being afraid of the ghost and monsters around. Ahmad then told Ming to stay inside and continue to find Haran at the second floor.

While Ahmad explored the second floor, he met Mr Pocong again in Room 202. After a few conversations with him, Mr Pocong gave protection to Ahmad and so Ahamd continued his exploration. For a long time searching both floors in the school, Ahmad still hasn't found Haran, the only staircase he can go to the third floor was locked with a gate. When Ahmad tries to figure out how to get into the rooms that he was unable to go into, he saw a vent and thought it was a good idea to climb into the vent to reach the other locked rooms. He then found a ladder in a room and used it to reach the vent.

However, Ahmad was unable to climb inside due to his body size. But he remembered Ming's small body size meant he was able to climb into the vent. Thus, he returns back to find Ming and ask Ming to help. Ming then went with Ahmad to the vent and climbed into the vent. Ahmad heard the sound from the farthest left of the room and found Ming was inside. As they came out of the room, they heard something.

The floor at the opposite side suddenly appears with a lot of black oil, a humanoid figure appears from that puddle of black oil, it is Orang Minyak. Ahmad and Ming were shocked, then Ahmad told Ming to hide somewhere while he tried to bring Orang Minyak to somewhere else. Ahmad thinks to bring the monster to the female toilet on the ground floor, and then he hides inside...

On the other perspective, Ming was hiding in a room. He found a match box and thought it could be a great idea to burn Orang Minyak using the matches. He decided to help Ahmad to encounter the monster. While exploring, he found a key in a room, which then he used this key to open the backyard door of the ground floor and get inside the ground floor. Once he gets inside, the Orang Minyak are already at the same place and start to approach Ming. Ming, in panic, quickly throws the burned matches onto the Orang Minyak and

successfully burns it to death. He then found another key from the Orang Minyak corpse.

Ming then finally found Ahmad inside the toilet and gave the key to Ahmad, Ahmad then brought Ming together and finally unlocked the locked gate of the third floor's staircase and continued to explore the last floor in this school.

4.7.4 Act 3

Ahmad and Ming finally reached the third floor and continued to explore the place, as the right side was blocked with desks and chairs, they decided to explore the left side. As they walked towards the left side of the third floor, Santu Sakai suddenly came out from Room 301. Ahmad, Ming and Santu Sakai, look at each other...

At that moment, Santu Sakai yelled at them and charged towards them. Ahmad and Ming quickly hid inside the cabinet next to them and successfully dodged the Santu Sakai attack. At this point, Santu Sakai had already gone to nowhere, Ahmad and Ming continued to explore the right side as they heard Santu Sakai destroy something. The blocked path was gone, Ahmad and Ming saw there was a room at the end and decided to go inside.

They found Haran inside the room. When Haran saw Ahmad and Ming, he immediately talked with them about what had happened previously, from when he woke up inside a room with Ming, until got locked by Santu Sakai inside the room when he tried to attack it. Since Haran was finally free, he decided to help Ahmad and Ming continue exploring the last few rooms on the third floor.

Haran found a room covered with black oil with a strongbox covered with sticky black oil in the middle. He then uses the knife given by Ahmad to cut off the sticky oil. However, he found out the strongbox was locked, the key he found in the room he was locked inside just now unable to use. Hence, he continued to find the actual key to unlock the strongbox.

Finally, after encounters with Santu Sakai and many searches of different rooms. He finally gets the actual key to unlock the strongbox. He got a bottle of

black oil from the strongbox and thinks it's a great idea to use it to kill Santu Sakai. Without any thought, he immediately went back to the room to meet with Ahmad and Ming. Haran ask if Ming can use the matches together with the black oil to deal with Santu Sakai. At first, Ming was very resistant as he did not want to encounter any monsters anymore, but after being encouraged by Ahmad and Haran, he decided to give it a try.

It was all about to end; they found Santu Sakai when they came out from the room. Haran charged towards the Santu Sakai and grabbed it tightly to avoid it escaping again. Ming immediately threw the matches with black oil onto the Santu Sakai. For a few tries, the plan worked. Santu Sakai's fur started to burn and at the end its whole body was burned in fire. After a moment, Santu Sakai died. Three of them, Ahmad, Ming and Haran were happy that they finally killed Santu Sakai.

While they planned to get out from this abandoned school, Ahmad found a teddy bear inside the room that Santu Sakai just stayed in. He remembered the request from Mr Pocong...

4.7.5 Ending

There are two endings which will affect the endings depending on the player's choice either to return the teddy bear they found to Mr Pocong or directly get out from the building.

Normal Ending - REMPIT TAK MATI

Ahmad did not care about the teddy bear currently; all he was thinking is to immediately escape from this abandoned school with Ming and Haran. Without any moment, they finally arrived at the entrance and escaped from the school.

For such a long walk, they finally get out of the forest and get to a good spot that has a good signal to call the police to rescue them. Their tension finally eased, and they let out a shout at sunrise: **"REMPIT TAK MATI!"**

True Ending - REMPIT FOREVER

Ahmad decided to bring the teddy bear to Mr Pocong. Mr Pocong received the teddy bear and started to cry, then continued to tell Ahmad his backstory. Mr Pocong reminded Ahmad to wake up from the dream, but Ahmad did not understand what he meant, then in front of Ahmad's eye, Mr Pocong turned into light starting a new journey to find his wife and his daughter...

After that, Ahmad found Ming and Haran and continued to get out of the building. As they reached the entrance, Ming and Haran stopped to move, and even told Ahmad to wake up, but still Ahmad ignored what they said and together escaped from the school.

A long walk, they still have not get out of the forest. Finally, Ming and Haran stopped their steps and started to head back. They told Ahmad to wake up again and appreciate being Ahmad's best friends. Ahmad did not know what was going on and only kept chasing Ming and Haran. A light suddenly appeared in front of Ahmad, and he opened his eyes...

Ahmad found out he was on a bed all the time as well as he was inside the hospital. But the more shocking news he heard was that Ming and Haran were already dead after the accident at the beginning. All of these were just a dream, an illusion for Ahmad.

Ahmad continued to lay on the bed, thinking about the past memories shared together with Ming and Haran. He finally let it go and appreciated what they had done for him.

*"One day, we will meet again and **REMPIT FOREVER...**"* Ahmad said.

4.8 Story Structure

Rempit in the Night follows the 3 Act Structure, with some mix of Joseph Campbell's Hero's Journey in the story. The story uses a combination of Temptation, Crossing First Threshold and Supernatural Aid. Since the game only uses some of the Hero's Journey, the rest will be listed down on the table.

The most used narrative delivery method is the use of cutscenes and dialogues, which are interactive and require the player to interact by pressing a certain key in order to continue the dialogues of the characters in the story. Some of the cutscenes are non-interactive which purposely to make the player understand the game settings and showing the strong friendships of the Protagonist and his friends in the story, which at the same time makes the characters in the game look alive. There is no head back once the player chooses the path of the story, which is why it is very important that players need to think carefully before deciding the paths of the story.

Besides, the game designer's objective is to create an immersive gameplay for the player to experience the mood in a horror game, where the ambience music and the sound effects are applied into the game environment to create a horror feeling for the player.

All of this narrative methods applied into the games are necessary to create an immersive story-driven horror game with comedy elements that provides the player with an immersive gameplay experience.

4.9 Home Country Elements

The game has 4 home country elements which are Genting Highlands that inspired Bukit Tinggi, Malaysia mythology creatures, the Mat Rempit culture, and the Malaysian Rojak languages culture.

Bukit Tinggi was inspired by Genting Highland as the foundation world settings for the game. This place was chosen as this place was well known with many horror stories and some mythologies. As the game setting was a horror game, Genting Highlands has been one of the most famous spots when it comes

to encountering paranormal phenomena. A lot of said there are suicidal cases by jumping out of the hotel, becoming haunted. Customers had experienced ghosts wandering in the hotel. At this point, applying to the Bukit Tinggi, the game starts with a cutscene from a highway near Bukit Tinggi, where the 3 friends had eventually encountered a Pocong while “rempit” along the way of Bukit Tinggi.

Next, the three of the Malaysia mythology creatures, Pocong, Orang Minyak and Santu Sakai, are based on stories from the past. Pocong was originally from Indonesia, but people also encountered it in Malaysia. In Muslim culture, the passed ones will be shrouded in a white cloth in several parts to keep the white cloth stay in place. Many believe if the knots are not removed for 40 days, its soul can't leave the body and become the Pocong ghost. Orang Minyak is a supernatural creature summoned by a bomoh, it's mainly summoned to cause troubles. Its dark shiny skin makes it undetectable during night times, allowing it to sneak around when the day turns dark. As for Santu Sakai, it is a half human, half monster with large fangs hunting for meat in the forests. In 1967, a hunter encountered Santu Sakai during his hunting in a forest in Kuala Lumpur. The hunter describes it as a very large demon coming from hell.

Mat Rempit culture is famous for its “superman” stunt pose when riding the bike. Bikers usually ride their bike at high speed at night or on highways as during low traffic on the roads. Rempit is also symbolised as recklessness, showing fascination among the public.

Finally, Malaysian Rojak Language is a culture that has been living in Malaysians for decades due to different cultures and languages. The culture is a mixture of mainly 4 languages, Malay, Chinese, English and Tamil. The mixture of languages is mainly due to communication, as time passes, formal languages are slowly transformed into a mixture of different languages, making it a culture in Malaysia, and citizens are able to communicate with the “rojak” language. These elements had applied onto the characters' dialogues, while the game primarily used English as the main language to show the story, some dialogues will use other three languages with the translation to fulfill the criteria of Malaysian Rojak Language.

4.10 Characters

4.10.1 Playable Character

Ahmad – designed by Teh Yong Keat



Character's Sketch



In-game Character's Sprites

Gender: Male

Race: Malay

Age: 19 years old

Traits

- Kind to anyone and brave to do anything for his friends, which makes him liked by people in Rempit culture.
- A very honest person that causes him to be outspoken and sometimes not everyone likes it.
- Like to make fun of Ming and Haran, but actually loyal to their friendships.

Notable friends

- Ming (Ahmad's Chinese friend)
- Haran (Ahmad's Indian friend)

Summary Character Background

Ahmad was a Malay boy born in a middle-class family who was involved in Rempit culture due to the friends he met, Ming and Haran, when back in high school. He has a grandma that is very close with him and always listens to his grandma. He was a friendly person and loves to talk to everyone around him. He's easy to make friends with, but some people do not really like him as he sometimes could hurt other people by telling them the truth they don't want to hear. Other than that, he was brave to explore unknown surroundings along with his friends. Although he's been having problems with his parents for a long time after he joined this circle, he still chose to stay in this circle that made him happy.

Ming - designed by Sky Soo Sin Kai



Character's Sketch



In-game Character's Sprites

Gender: Male

Race: Chinese

Age: 19 years old

Traits:

- Ming is a timid person that preferred to run away from difficulties rather than face them.
- Ming is a sensitive person and gets emotional when things go wrong.

Notable Friends

- Haran (Ming's Indian Friend)
- Ahmad (Ming's Malay Friend)

Summary Character Background

Ming is a Chinese boy born in a small village in Ampang, Selangor, Ming was left alone with his mother after his father's car accident at age 5. He became timid and preferred to run away from difficulties. At 16, he obtained a motorcycle license and used it for transportation. One night, he collided with an Indian motorcyclist, Haran, and both were hospitalized. Ming felt ashamed of causing Haran's injuries. While hospitalized, both of them started to have some conversations and became friends while knowing they were in the same school. Many days of hospitalization, Haran encouraged Ming to join Rempit culture to train his fears. Initially resisted, Ming eventually accepted Haran's invitation and was given a new motorcycle with customization. When he Rempit with Haran, he felt excitement for riding the motorcycle, which made him no longer feel timid. This experience changed Ming's perspective on life and the importance of overcoming fears.

Haran - designed by Ng Poh Yang and Sky Soo Sin Kai



In-game Character's Sprites

Gender: Male

Race: Indian

Age: 19 years old

Traits

- Haran is a person full of encouragement; he can cheer up if anyone around him gets upset.
- He is also an easy-going person, he doesn't take things too seriously, he doesn't want others to worry about anything whatever happens.

Notable Friends

- Ming (Haran's Chinese Friend)
- Ahmad (Haran's Malay Friend)

Summary Character Background

Haran was born in a rich family in Ampang. He makes a lot of friends thanks to his behaviour. Haran is an easy-going person, also a person full of encouragement. He was involved in Rempit due to his other friends hanging out with him and seeing Rempit culture for the first time. He was feeling full of

excitement after looking at Rempit. He wants to get into Rempit because he is a person seeking for extreme and excitement, he was sick of staying alone at home playing games, nothing can catch his attention other than Rempit. He then bought his own motorbike and participated in Rempit nights. He never quit Rempit since the first day he joined it.

4.10.2 Non-Playable Character

Mr Pocong (NPC) - designed by Sky Soo Sin Kai



Gender: Male

Age: 50

Traits:

- Mr Pocong is a very kind and helpful being, he did not like to violence and soft, but when his friends or person he loved was in danger, he could do whatever just to help them or protect them.

Summary Character Background

Kianu Leaf, known to many as Mr. Pocong, was a dedicated white-collar worker with a loving family—a beautiful wife and a cherished daughter. Their

lives were filled with joy until one fateful day when his wife was murdered one day on her way home, and the murderer fled the scene. But then the murderer had been captured yet he knew his wife would never come back anymore. His daughter kept asking him where her mother went, and he only gave her a teddy bear as a lie to comfort his daughter from the death of her mother. He thought his life would continue together with his daughter peacefully, however the God seemed to make a joke to him, his daughter was diagnosed with cancer. At the end of day before his daughter passed away, she gave back the teddy bear since Mr. Pocong gave it to her once she was young, promising him if he missed her and his wife, hug the teddy bear to feel them.

After the death of his daughter, Mr. Pocong went insane and was sent to a hospital together with the teddy bear. The doctors there tried to help him but he could not stop hurting the other, yet they decided to take away the teddy bear from him. Until the last day of Mr. Pocong, he still wanted to get back the teddy bear from the doctors. His intense obsession prevented him from leaving the mortal world after his death, which then made him become a Pocong, waiting for someone to find his teddy bear and bring it back to him...

4.10.3 Enemies Design

GAME ENEMY

Pocong - designed by Sky Soo Sin Kai



Abilities:

- The Pocong was covered by white clothes tied with ropes on their bodies.
- The Pocong will randomly appear in Female Toilet and will approach players.
- The more the players hide in the same hiding spot, the higher chances that Pocong will spawn in front of the players.

Summary Enemy Description

Pocong was originally from Indonesia, but people also encountered it in Malaysia. In Muslim culture, the passed ones will be shrouded in a white cloth in several parts to keep the white cloth stay in place. Many believe if the knots are not removed for 40 days, its soul can't leave the body and become the Pocong ghost.

GAME ENEMY and FINAL BOSS (ORANG MINYAK)

Orang Minyak - designed by Sky Soo Sin Kai



Abilities:

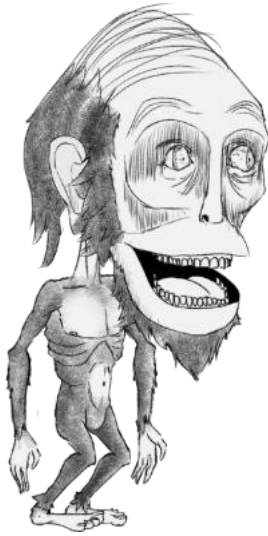
- The Orang Minyak is entirely made out of oil making him immune to any physical attacks.
- The Orang Minyak can throw up oil from his body which will causing debuff to players

Summary Enemy Description

The Orang Minyak is a well-known Malaysian myth, characterized by his dark and oily appearance. He was once an ordinary man who wanted to win back his love but was instead cursed to become an aggressive figure completely covered in oil. Now, he lurks in the shadows of the night, searching for human victims to break his curse. Over the years, the curse has deformed him further, causing oil to cover his entire body and gradually turning his entire form into oil. Although aggressive by nature, deep down, the Orang Minyak is a broken man—angry and unhappy about his fate, and willing to do whatever it takes to break his curse.

GAME ENEMY and FINAL BOSS (SANTU SAKAI)

Santu Sakai – designed by Sky Soo Sin Kai



Abilities:

- Santu Sakai will rush to player and smash them to ground
- Santu Sakai is able to knock back the characters except Haran.

Summary Enemy Description

Santu Sakai, a legendary monster that was hidden in the woods of KL, found itself wandering far from home. With its superhuman strength and agility, it catches any human that has their position caught by this monster from hell. Santu Sakai with its innate super hearing is able to detect sound up to 300m away, but because of the overwhelming number of footstep sounds, it decides to ignore any sound associated with it. In a recent incident where this monster tried to chase something in the distance. The thing that the monster found is just some wandering Pocong, it found Pocong near an abandoned school. Recently, humans have strangely fallen near this school. Santu Sakai notices the abundance of humans and decides to make the third floor of the school as its home.

4.11 Game Asset

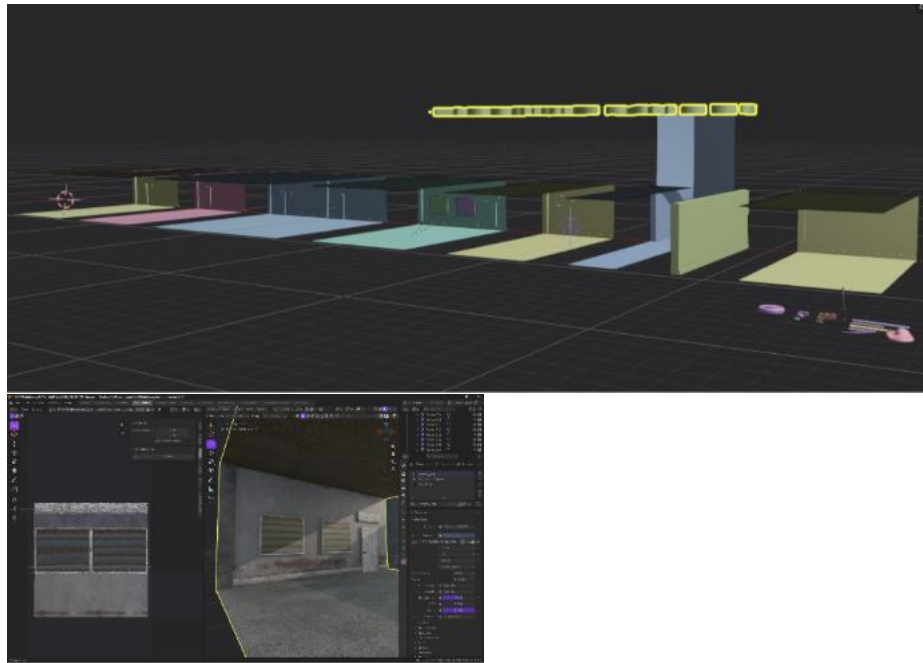
4.11.1 3D Assets

Modelling

Most 3D assets are modelled using open-source 3D modelling software, Blender, and texturing using Adobe Substance Painter.

When modelling the 3D model, we need to ensure the poly of most models is low but also maintain the silhouette of the model to make the games run more efficiently. To also optimize the game and the process of level building, we also modelled modular assets that can save performance when running the game. The modular assets share the same material and use only one texture.

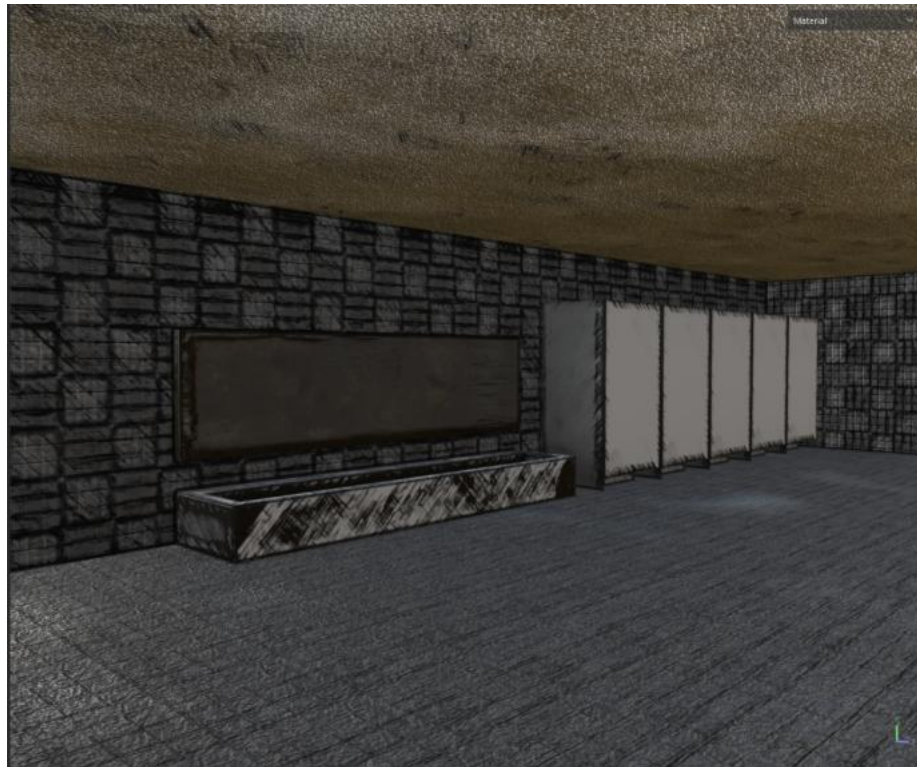
Before the creation of the modular assets, the 3D modeller needs to have strategic planning before creating the asset. The 3D modeller needs to draw concept art based on the level design to have proper planning to make the assets more dynamic. Since the most repetitive asset will be the hallway/corridor in the game, the modular assets can start making from here. The corridor has 2 main variants, which are short (1) and a longer version (2), and by following this up, there are more variants, which are a normal and a horizontal inverted version. By using these created modules, the scene can have a lot of variant scenes in the game. The texturing phase of the 3d Modular assets utilize a technique called “TrimSheet”, which is using a single texture file to texture as much surface as the designer can.



Texturing

Due to the art direction of the game, the texture also needs to be stylish to accomplish the concept art of the game. To achieve the comic-look visually, there are a few steps that need to be implemented. Firstly, find textures from the internet that are suitable for the object, for example, the ground texture for the concrete floors needs to be a concrete material.

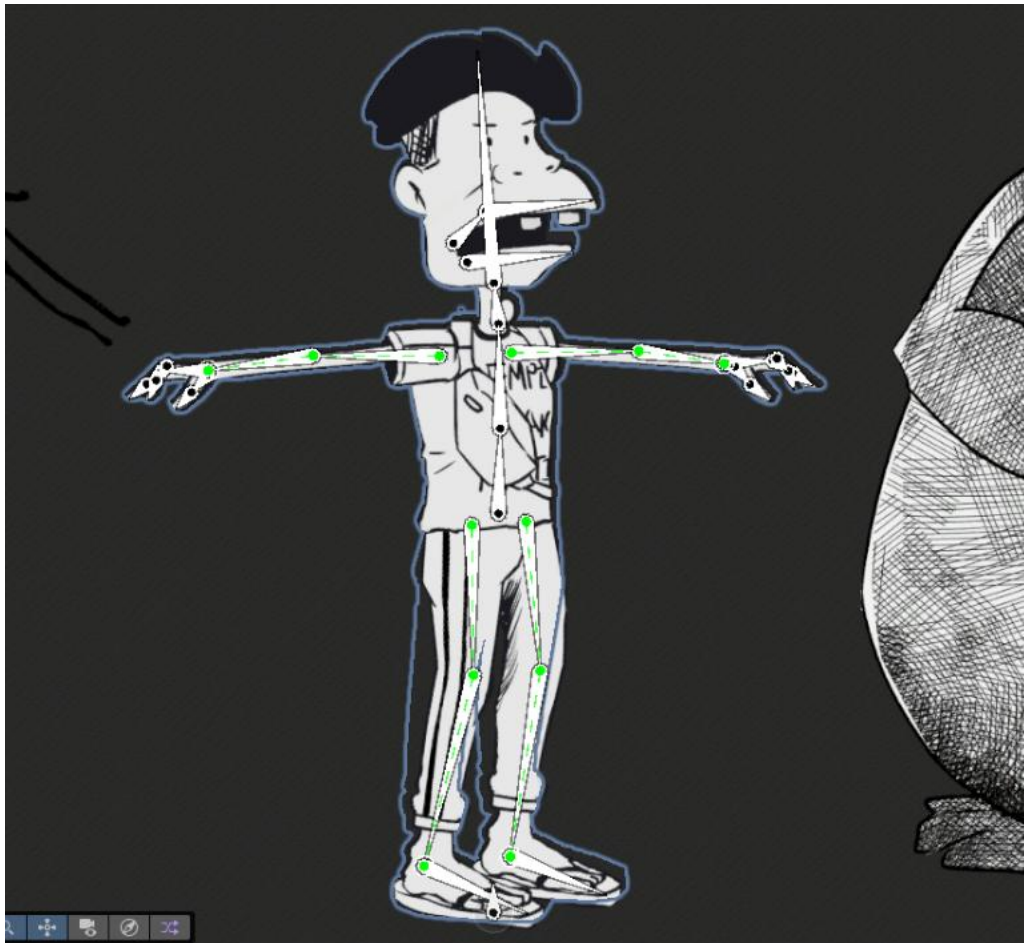
Commonly, the texture from the asset website is included with different types of material maps, such as AO map, Normal Map, Diffuse Map, Roughness Map, and Height Map, but this kind of map is used in a more realistic rendering, so we need to do some processing after importing it into texturing software. After importing the texture into the game, the base colour of the object needs to be processed inside Adobe Photoshop. Inside Photoshop, the base colour is processed by making it greyscale, after that increasing the contrast until the structure of the texture looks convincing enough like a sketch. The other texture map will just remain the same to make the texture look stylistic, but also have some characteristics of real life, to have a balance of the comic-look and real life. Besides Photoshop, Adobe Substance also takes an important role during the texturing phase. In-game 3d Props which need to have a material for themselves will be processed via the comic filter provided by Adobe Substance. By applying these steps, the texture of the game can look like a hand-drawn comic texture.



4.11.2 2D Assets

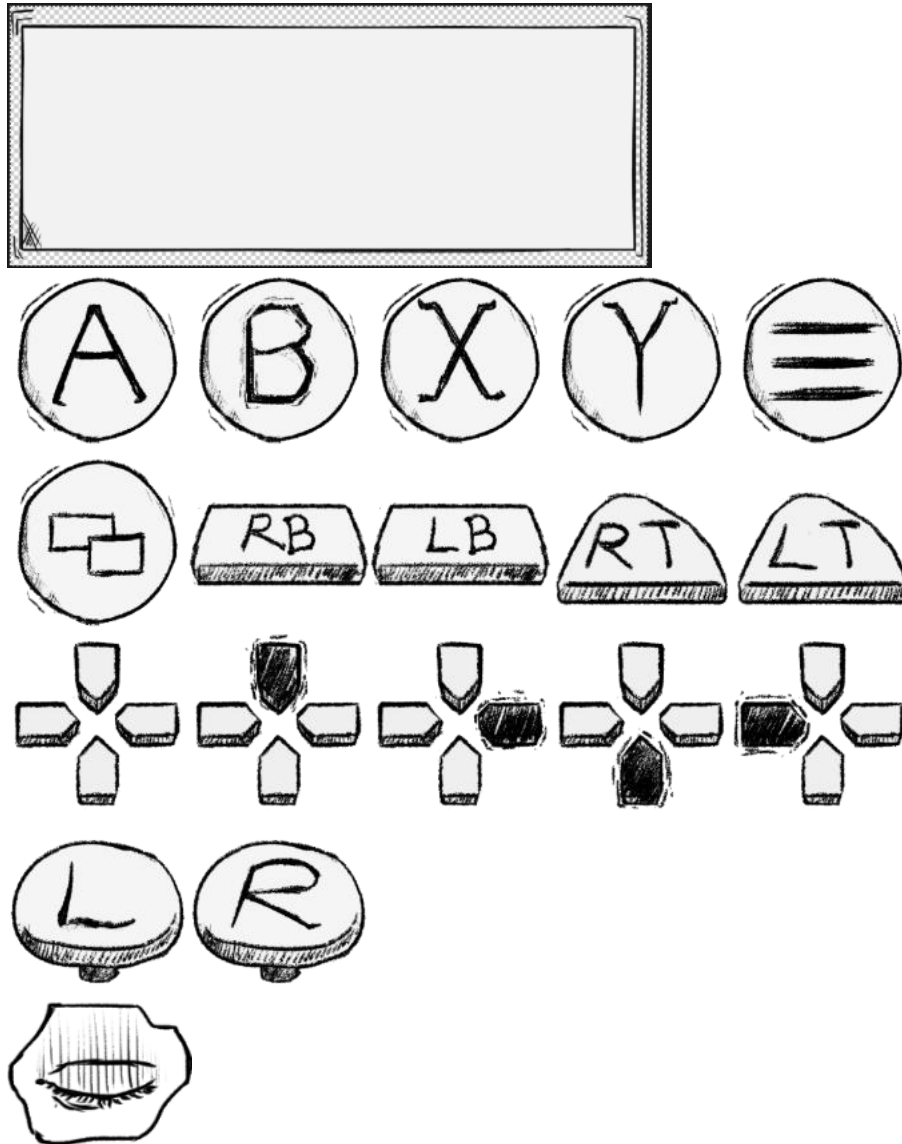
Character Sprites

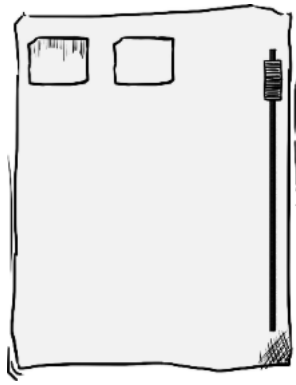
To make the in-game character more alive, we use the 2D rigging system provided by Unity. The Rigging system can provide us an easier way to make animation for the character because we can save time to animate the character frame-by-frame. By importing a character's photoshop file (.psd) into unity, unity will automatically detect it as a game sprite. The character's rig includes a simple fk control to make the process of animating easier.



UI Design

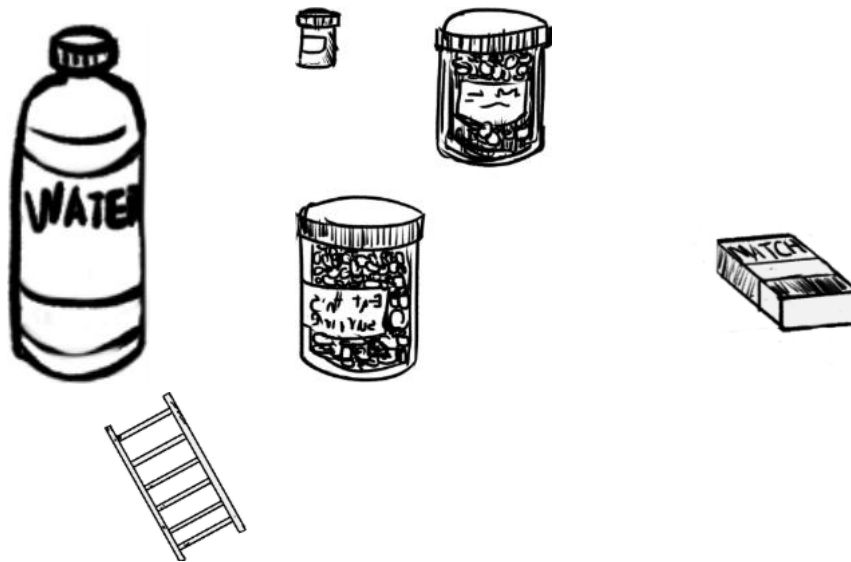
The UI design of the game is designed to be as simple as possible to improve the visibility of the user interface, which also improved the immersive player at the same time. The UI design also needs to match the art direction of the game, so the UI is also designed using comic elements.





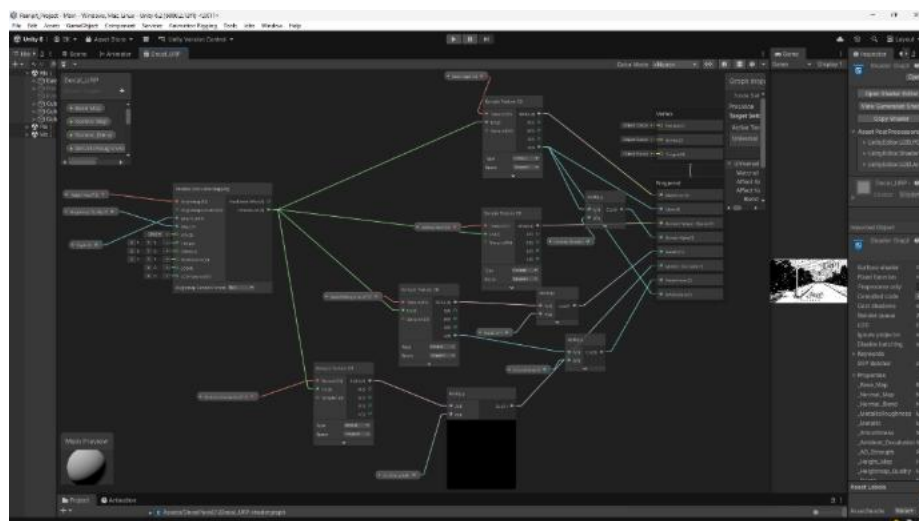
Items Design

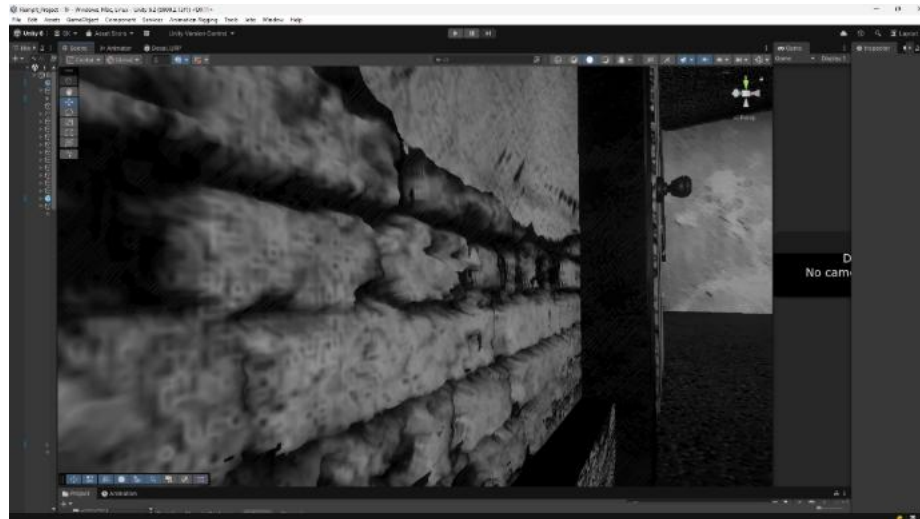
Same as item design, the style of the item also needs to match the art style of the entire game.



Decals

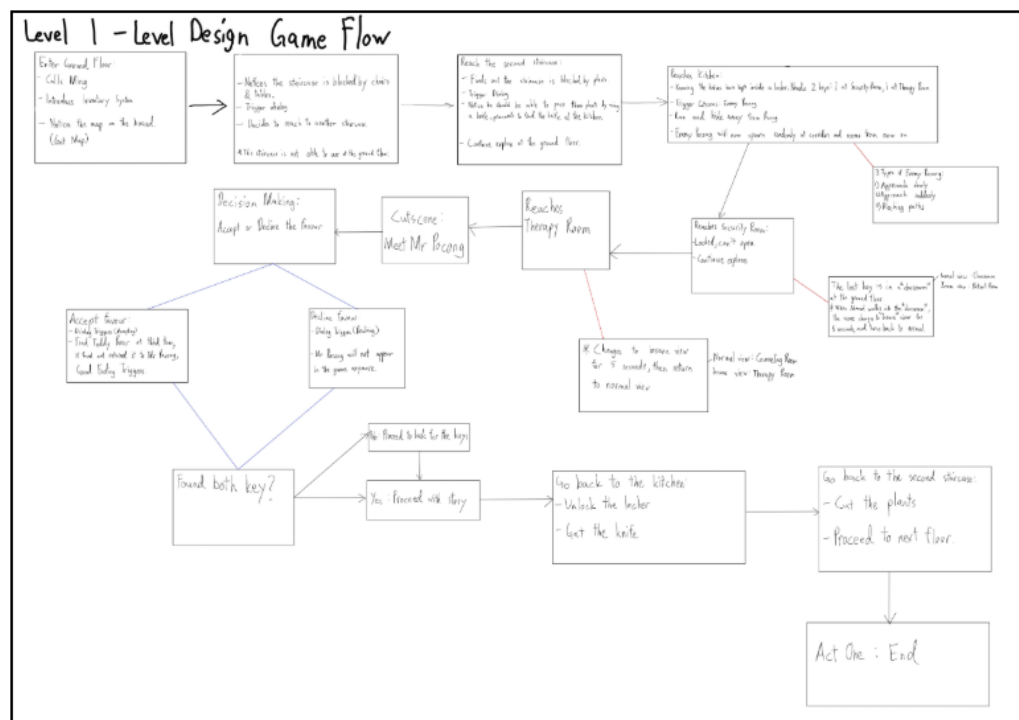
Adding Decals is one of the ways to remove the repetitiveness of the game environment because unlike a normal mesh with texture, it can be added as a new layer to the subject and add more variation. During the creation of decal, to improve the realism and save developing time, the 3D Artist had made a POM shader that can have a fake 3D geometry. The shader had provided more depth and details into the decal and made the game environment more alive.



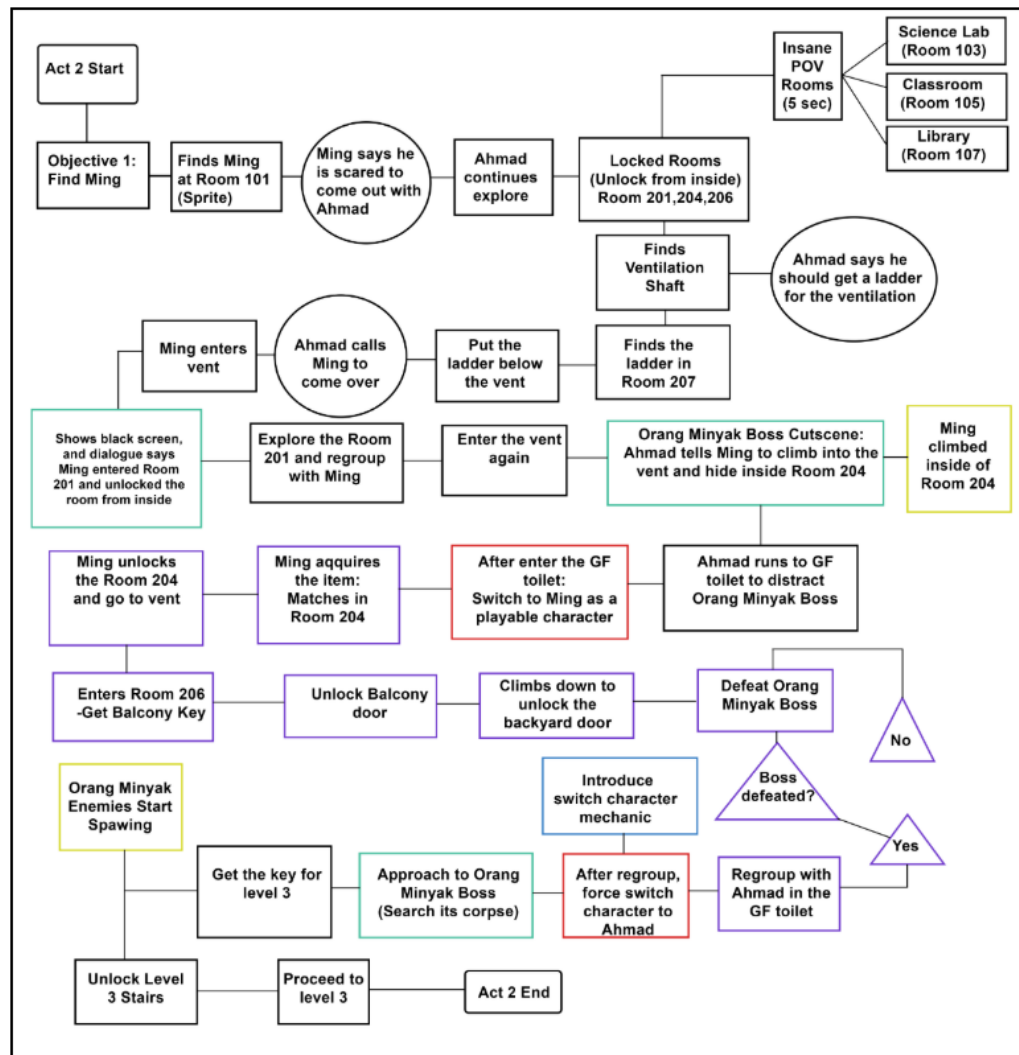


4.12 Level Design

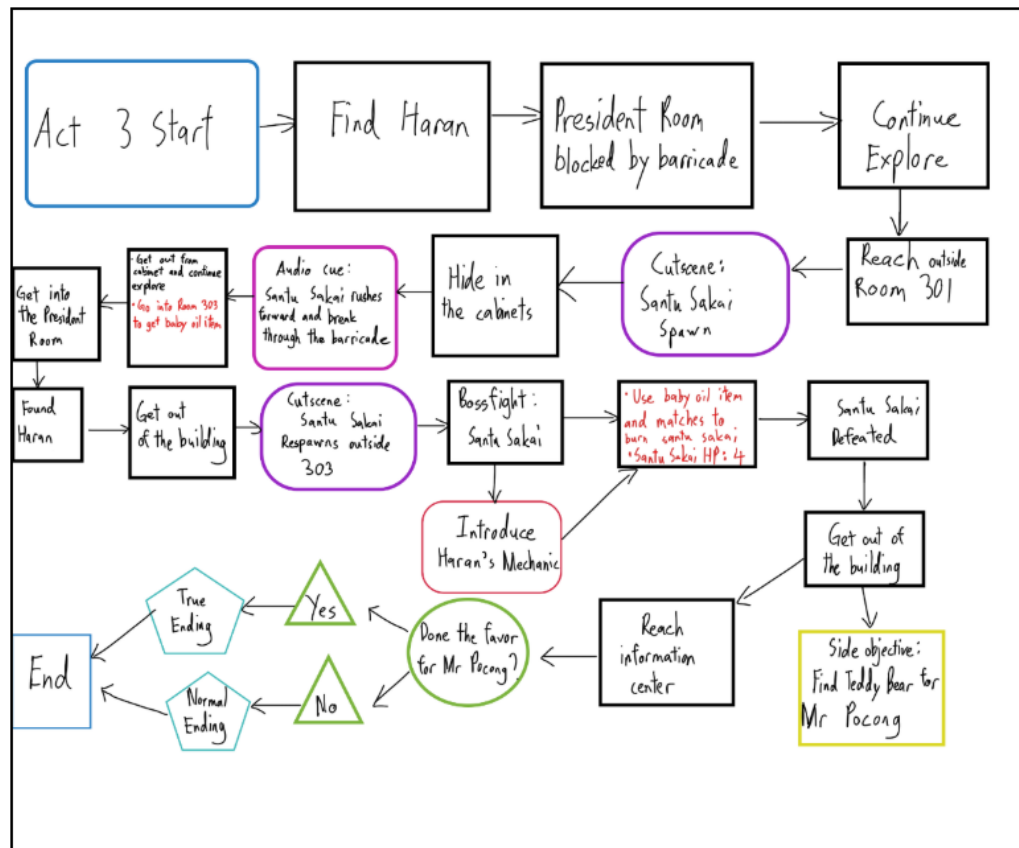
4.12.1 Act 1 Flowchart



4.12.2 Act 2 Flowchart

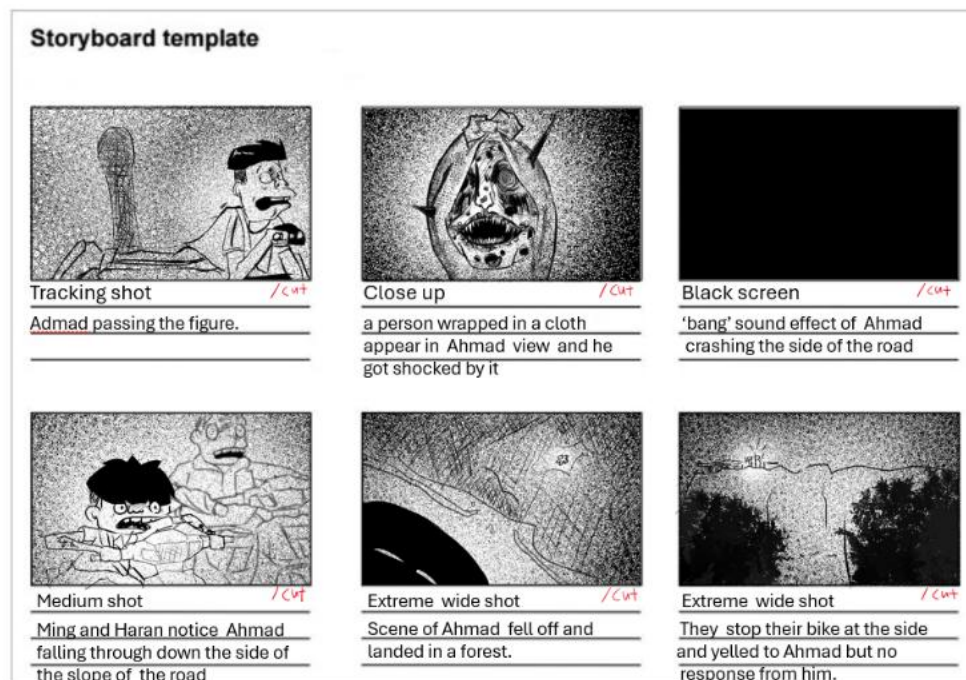
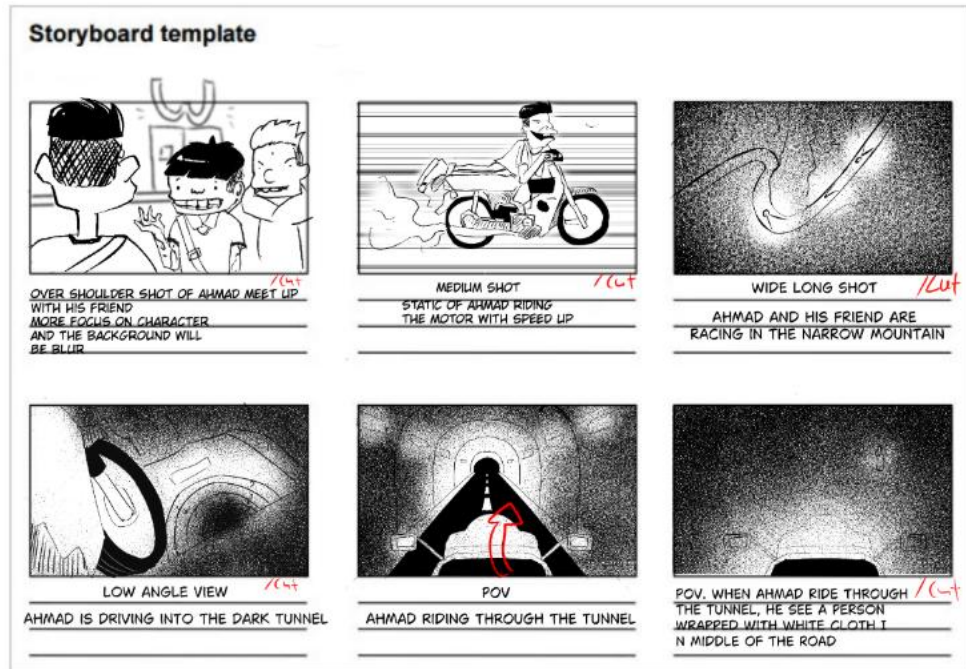


4.12.3 Act3 Flowchart

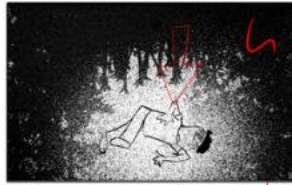


4.13 Cutsцен Storyboards

This is the storyboard for the opening cutsцен which explains the beginning of the story.



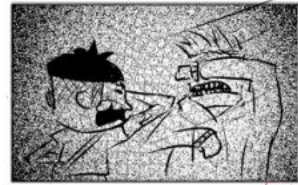
Storyboard template



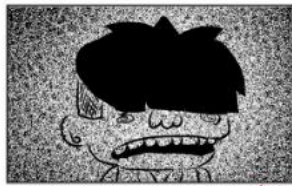
High angle shot , tilt shot /cut
Scene of Ahmad top view while
He lying on the ground



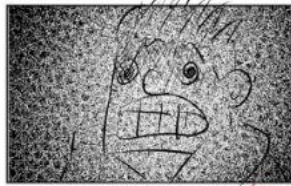
medium shot
Scene of Ming and Haran noticing
the fog starts getting denser
around them



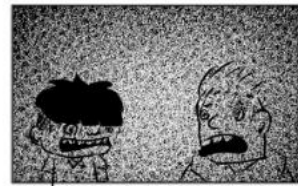
medium shot /cut
there was a strong wind
blowing towards them



Extreme close up /cut
Ming smell something slowly
lost consciousness

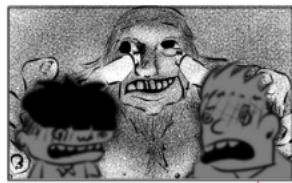


Extreme close up /cut
Haran smell something slowly
lost consciousness



close up
The fog slowly covered them

Storyboard template



Rack focus /cut
scene of Orang Minyak and the
Santu Sakai from behind to
approach them



Title of the game appear
in the screen



4.14 Mechanics and Systems

4.14.1 Movement



Figure 4.14.1 Character Movement for moving right

The game uses mainly the gamepad as its control scheme. The character moves using the left joystick. When the character moves, the camera follows the player character and sets the player position at the bottom left quadrant corner of the viewpoint.

The reason that the character is set at the opposite position of the direction of movement is to make it so that the player has the maximum amount of forward view while limiting the overall percentage of the view that can be seen. This means that the environment and the character can be made bigger without compromising the amount of view that the player can get.

This type of viewpoint works because it creates anticipation for the player. It also works well with this type of game genre where anticipation creates tension and immersion.

Besides that, whenever a player character model foot touches the ground, a sound will be produced. This is achieved by attaching the sound effects into the animation loop itself, so it will never be out of sync.



Figure 4.14.2 Character Movement for moving left

4.14.2 Pickup



Figure 4.14.3 Pickup item UI

While the player is walking around the game environment, there are items that can be picked up for use. In Figure 4.9.3, the example shows the item key that can be picked up. When the player goes near an item, there is an UI indicator that will pop up. This type of UI is non-diegetic UI.

The reason that it is using non-diegetic UI is that it offers the maximum amount of attention induced upon the player. The player will notice the thing that is clearly different from the background and will likely be interested in it.

Not only that, the UI itself is using the semiotic theory of signs. For this UI, Icons and text are used. Icons are chosen because it directly refers to the object that it is referencing. In this example, the actual button icon design is used to make the player know it directly. The buttons Icons are using the X-box standard control layout since it is the most popular button layout design for pc gamepads.

After the player picks up the item, the item will disappear entirely and a high pitch sound is used. This sound is picked because it functions similarly to the coin sound in the classic Super Mario. The function for this type of sound effect is to alert the player what they have inputted into the game.

4.14.3 Items

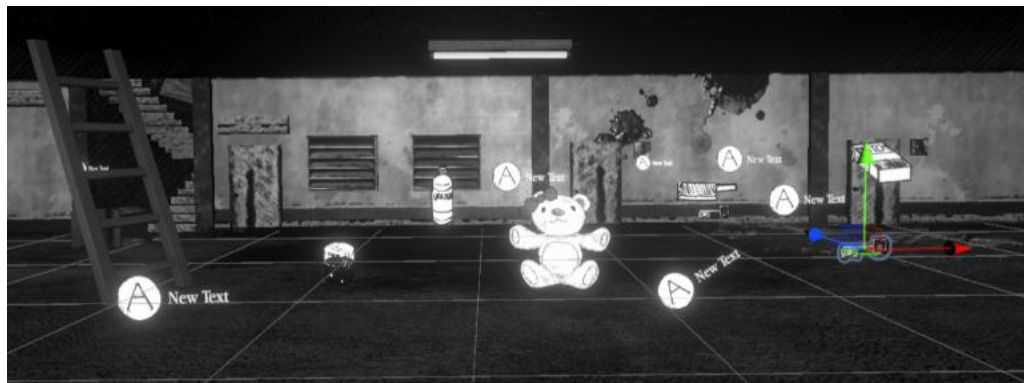


Figure 4.14.4 Items example

There are several items in this game, all the items offer different functionality. The items are placed strategically to act as a progression tool. Players will need to eventually pick up most of the items to be able to clear the game level.

For example, the ladder item is needed for one of the characters to be able to access the vent. There is no puzzle associated with this ladder item. The item just acts as a storytelling tool.

The reason that most of the tool doesn't have puzzle mechanics is that it accommodates to our game genre of being a horror game that is most focused on the narratives and not the gameplay. Therefore, if there are a lot of complex puzzles and difficulty, this will decrease the player's immersion into the game's storytelling.

4.14.4 Inventory

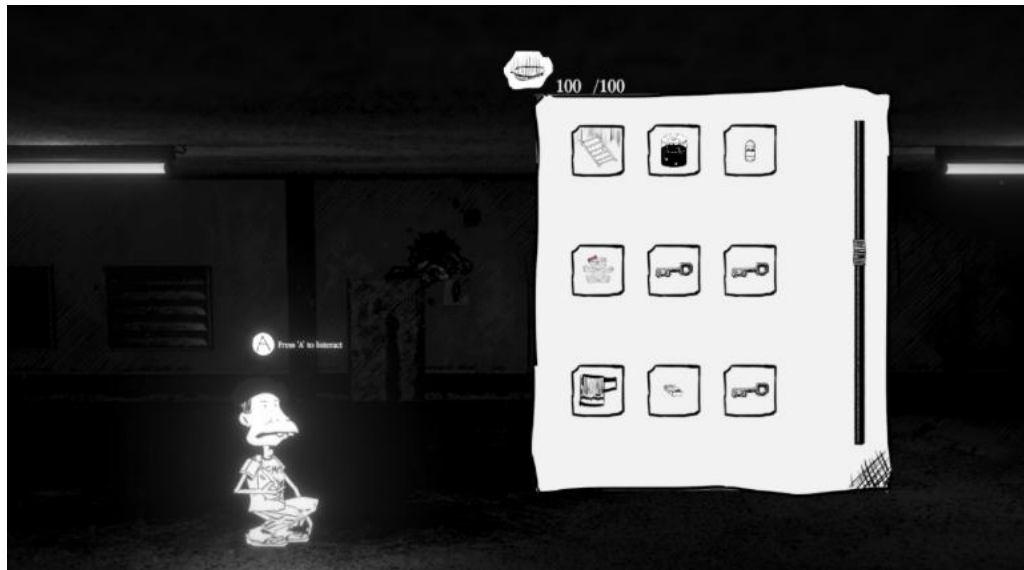


Figure 4.14.5 Inventory

To be able to use the item, the player has to open their inventory. This instruction is given to the player at the tutorial level. The button used to open the inventory is the Y-button and the B-button is used to close it. There are three elements in this inventory menu, the sanity system, the item slots and the vertical scrollbar.

For the sanity system in this menu, the player can see that it is the eye like a UI with the letters beside it. This system is where the player can know the health point of the player character, whenever the player is taken damage the number on the left will decrease. If it reaches the threshold for the insanity value, the player character will go into the insane view mode. Here, the environment is swapped and all the other characters disappear. Besides that, the eye UI will go into an insane view animation where the eyes open and blinks around rapidly.

For the item slots, this is the individual slots seen in Figure 4.9.5. Initially without picking up any item, the item slot remains empty but when picking up any item the slot will instantiate itself onto the scene and fill in the empty space in the middle.

Lastly the scrollbar on the right shows the player that this inventory can be expanded. To see more of the inventory, the player has to rotate the right joystick vertically to do so.

Besides the actual elements of the inventory system, the player characters are also ducked down to match the game since the player character model has its bag at its chest. So logically the character needs to reach down to open their bag, and this is shown as such in the game using character animation.

4.14.5 Hiding



Figure 4.14.6 Hiding

Throughout the game environment, there are places where the player can choose to hide. The things that the player can hide in are the cabinet object. Whenever the player hides all the characters in the screen also disappear. It follows the same Ui design as the pick-up mechanics as this is an instruction type UI.

4.14.6 Enemies

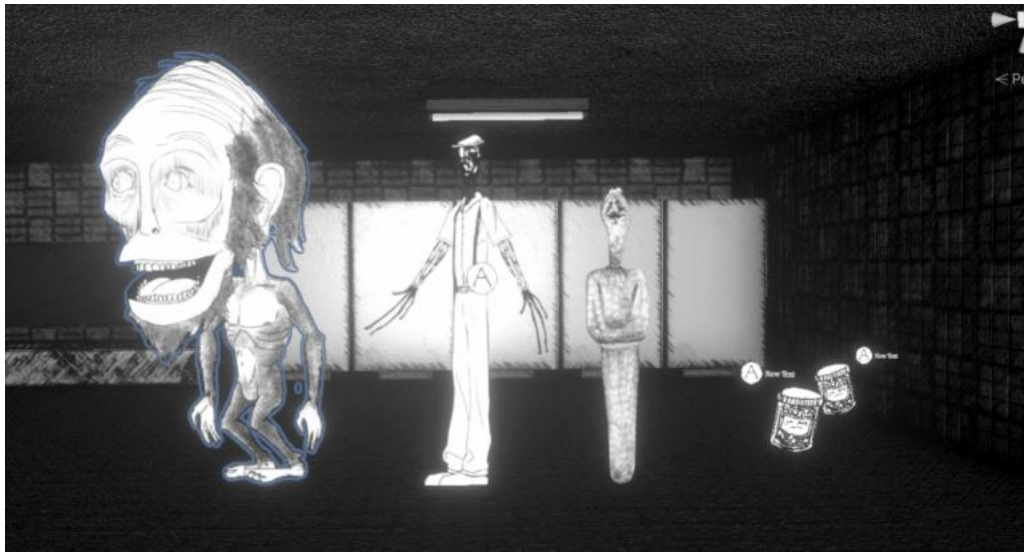


Figure 4.14.7 Enemies

There are three types of enemies in this game, Pocong, Orang Minyak and Santu Sakai. All the enemies have different mechanics to them, and they appear in different sections of the game.

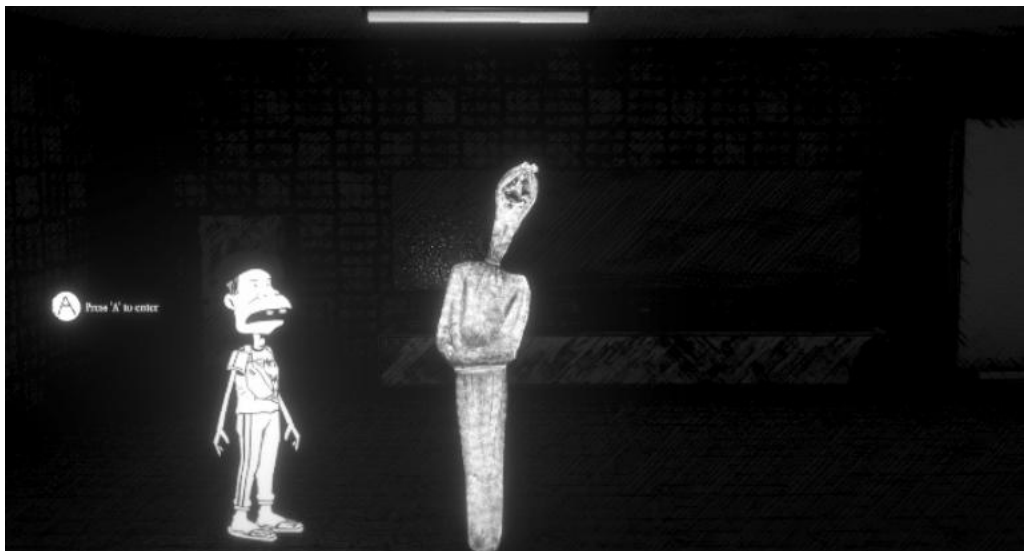


Figure 4.14.8 Pocong Attacks

For pocong, the enemy is not actually attacking, just scaring the main character. Whenever the main character Ahmad goes near the pocong, their sanity will decrease. The pocong appears only in the female toilet. This enemy

type is the easier type of enemy for this game. To clear it, the player just has to outrun it or hide inside the cabinet to let it pass.



Figure 4.14.9 Orang Minyak Attacks

The second type of enemy the player will encounter is the Orang Minyak enemy. This enemy will appear in the second act of the story. Orang Minyak attacks by shooting oil substances at the player. Whenever the player is hit by this oil, the player is slowed by 50 percent on its movement. To clear this slow effect the player has to either use water or wait for a certain amount of time for it to clear naturally. To clear Orang Minyak, the player has to use ming, which is another character in this game and use its character ability to kill it. Another thing about this enemy is that its movement causes vibration to the player's gamepad.

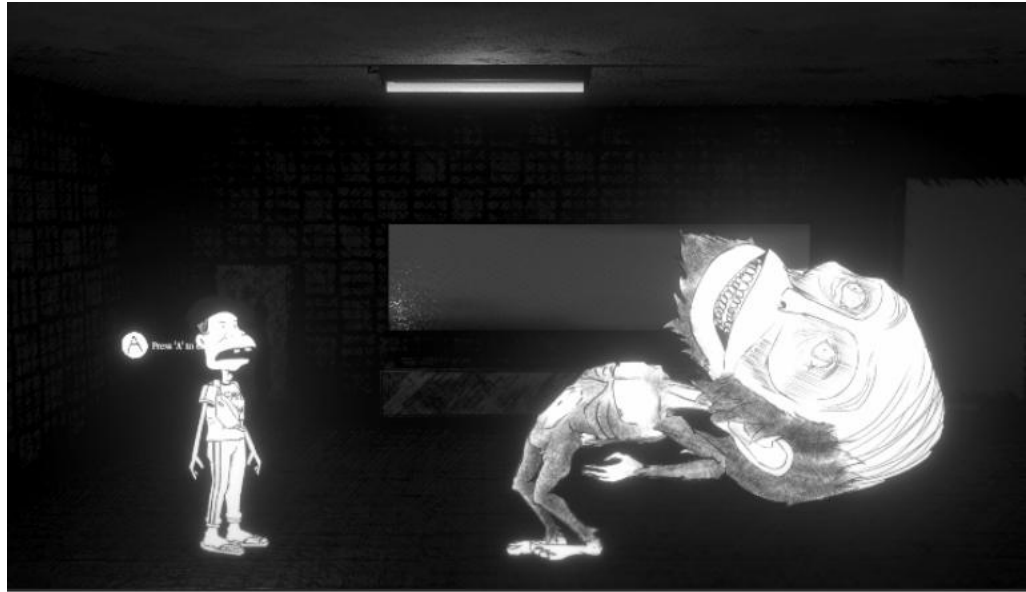


Figure 4.14.10 Santu Sakai Charging

The last type of enemy the player will encounter is the Santu Sakai enemy. This enemy will appear in the third act of the story. Santu Sakai first charges at the player character to start their attacks. Their attacks have two modes, charging and releasing. For charging, Santu Sakai will wind up their heads and wait for a few seconds. The second mode is then initiated once the charging is finished, here it smashes the ground doing an Area of Effect attack as shown in Figure 4.9.11. The player character is then knocked back. To clear it the player has to use the third character Haran to go past it since it is not affected by the knockback and has an ability to assist this. The goal here is to get the oil item. This item lets Ming kill it with its skills.

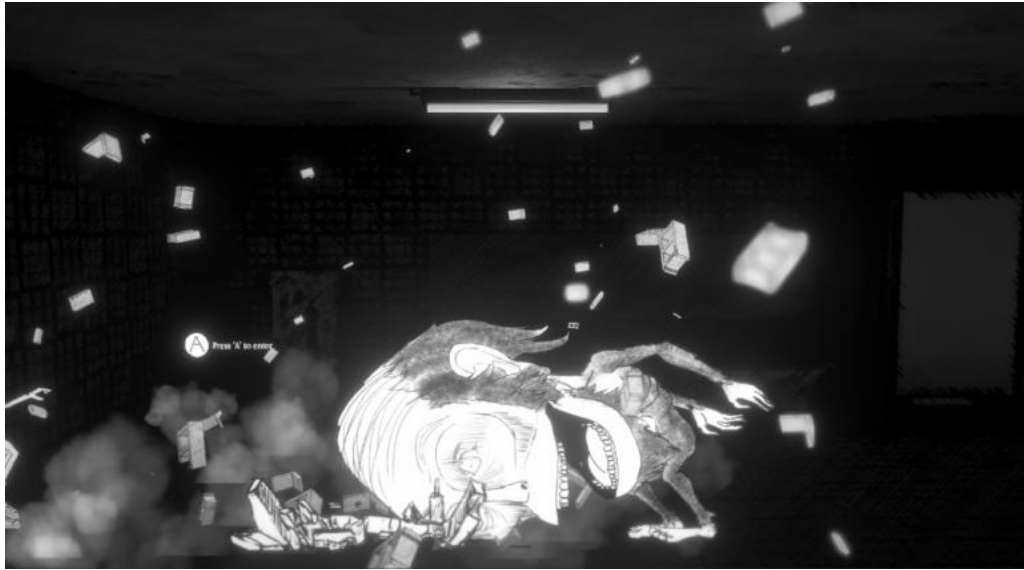


Figure 4.14.11 Santu Sakai Attacks

4.14.7 Characters

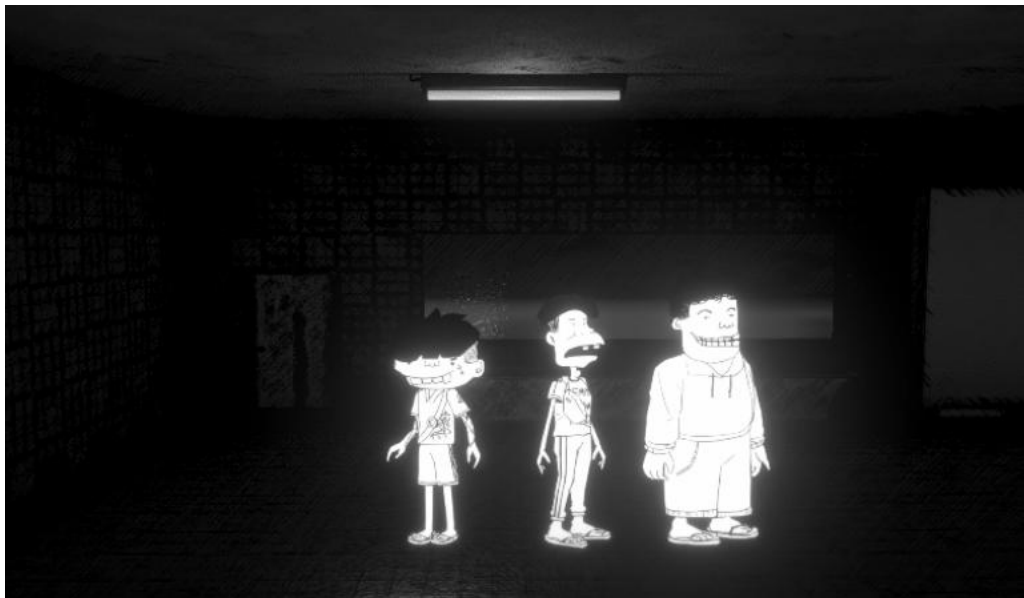


Figure 4.14.12 Characters

There are three types of characters in this game, Ahmad, Ming and Haran. All the characters have different mechanics to them, and they appear in different sections of the game.

Ahmad

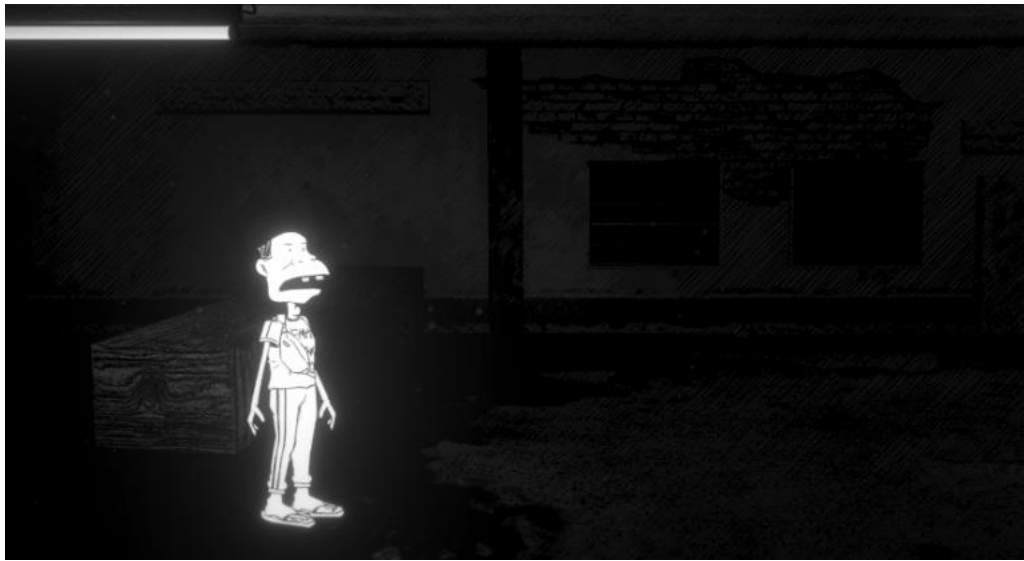


Figure 4.14.13 Ahmad character

Ahmad is the main character of this game; it is the character that the player starts with at the beginning of the game and is used the most in this game. Ahmad has a sanity system as its unique feature. Whenever the sanity reaches below the threshold, Ahmad will enter an insane view, here there are items that Ahmad can pick up and use.



Figure 4.14.14 Insane View

Ming

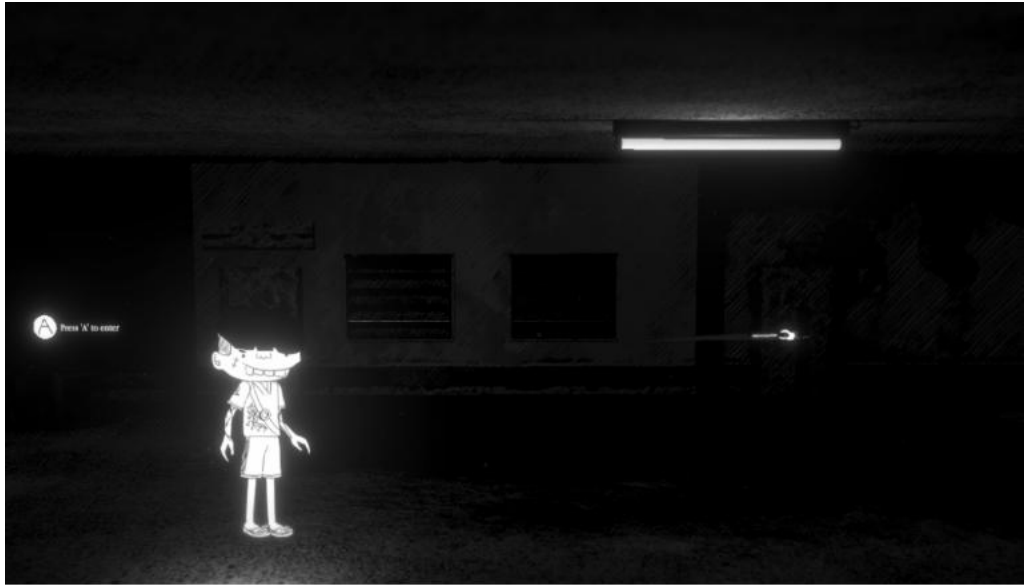


Figure 4.14.15 Ming Character

Ming is the second character of this game; the character has one special ability which is that it can throw matches towards the direction it is facing. To throw matches the player needs to pick up the match boxes item. This item is used to kill Orang Minyak and Santu Sakai.



Figure 4.14.16 Ming Throws Matches

Haran

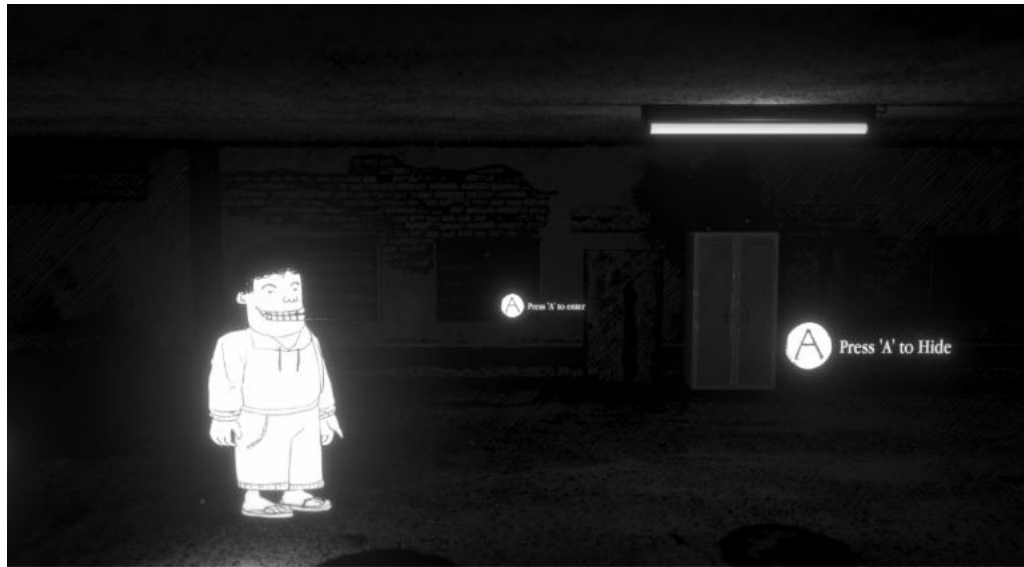


Figure 4.14.17 Haran Character

Haran is the third character of this game; the character has one special ability which is that it can rush towards the direction it is facing. When rushing this character can block all types of enemies preventing them from getting closer towards the other character.



Figure 4.14.18 Haran rushing

4.14.8 Puzzles

There are only two types of puzzles in this game, it is the lock picking puzzles and the cutting plants puzzles. Key items are used to clear the lockpicking puzzles while knife items are used to clear the plants cutting puzzles.

For lockpicking puzzles, the player needs to rotate their joystick to clear it. To assist and also improve the player experiences, whenever the player gets closer towards the goal the vibration will become stronger.

For plant cutting puzzles, the player needs to hold down the right trigger to start cutting. Whenever the player starts cutting something, the controller vibrates. This continues until the trigger is released.

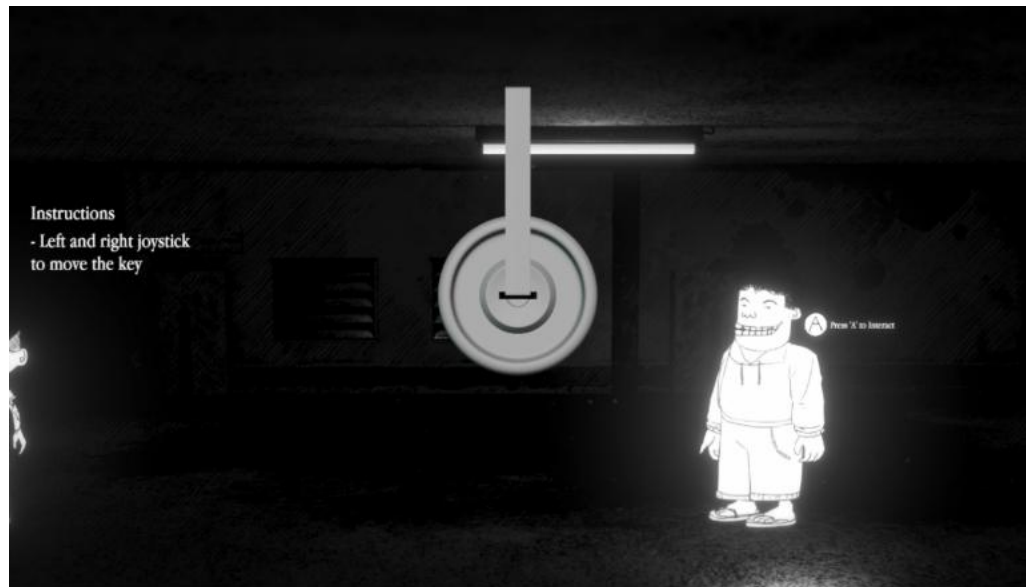


Figure 4.14.19 Lockpicking puzzles

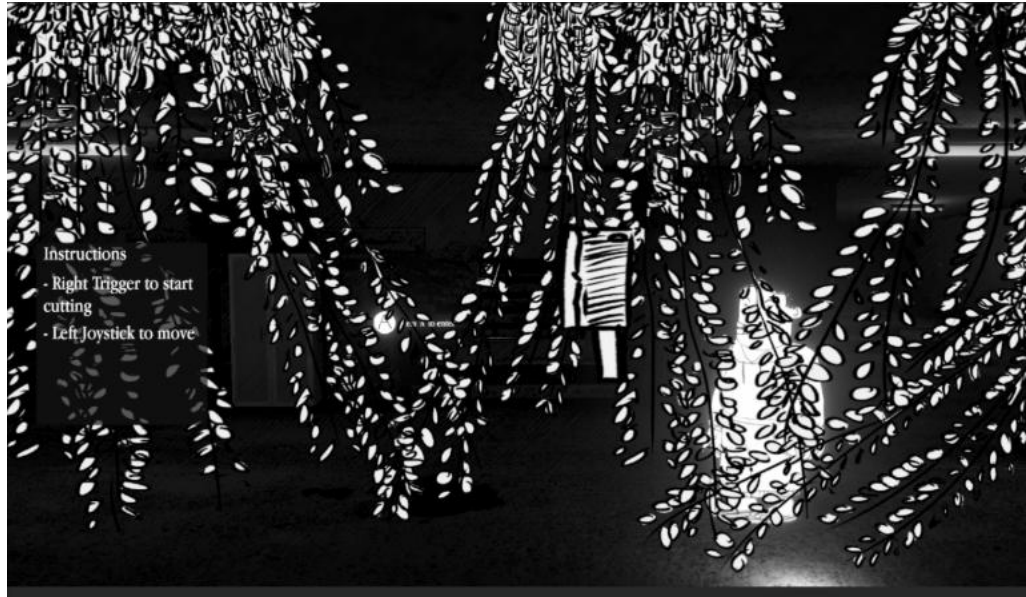


Figure 4.14.20 Plant Cutting Puzzles

4.14.9 Enter rooms

Since our game uses a different way to load the scene, the enter rooms mechanic is added to this section. The game is separated into two types of scenes, the persistent scene and the room scene. For the persistent scene, the object inside is not destroyed and it stays until the ending cutscene. For the room scene, this scene changes constantly. Since the game has an insane view, for each of the levels there are two environments that need to be switched when the character goes into insane mode. Therefore, to have a better performance the environment scene and the player scene is separated.

Whenever the player enters a room a Crossfade transition is used. This is to hide the loading sequence and the player position initialization at the start. Without this, the player would just awkwardly float at the starting position wherever they enter a room.



Figure 4.14.21 Rooms

4.14.10 Haptics

The game uses the features of a gamepad in their mechanics. The main haptics is the vibration feature. In the game there are three types of vibrations, short pulse, hard pulse and variable pulse. The short and hard pulse are used in the enemy movement while the variable pulse is used in the puzzle mechanics.

4.14.11 Dialogue System

The dialogue system in this game uses a third-party plugin, Fungus CE v0.6, which is specialized for creating dialogue and cutscenes. While the dialogue lines using the plugin, some extensions and modifications were made for this plugin in order to match with the gameplay and the theme.

The dual-dialogue boxes use animator and animation to create visuals of comic-style dialogue boxes where every time players continue the dialogue, the dialogue box will pop-up from the left or right based on which characters were talking. When the current character is talking, another character dialogue box will be transmitted behind the current dialogue box and become translucent. In addition, the dialogue box itself will adjust its sizes based on the text numbers inside the box, making the visuals more dynamic.

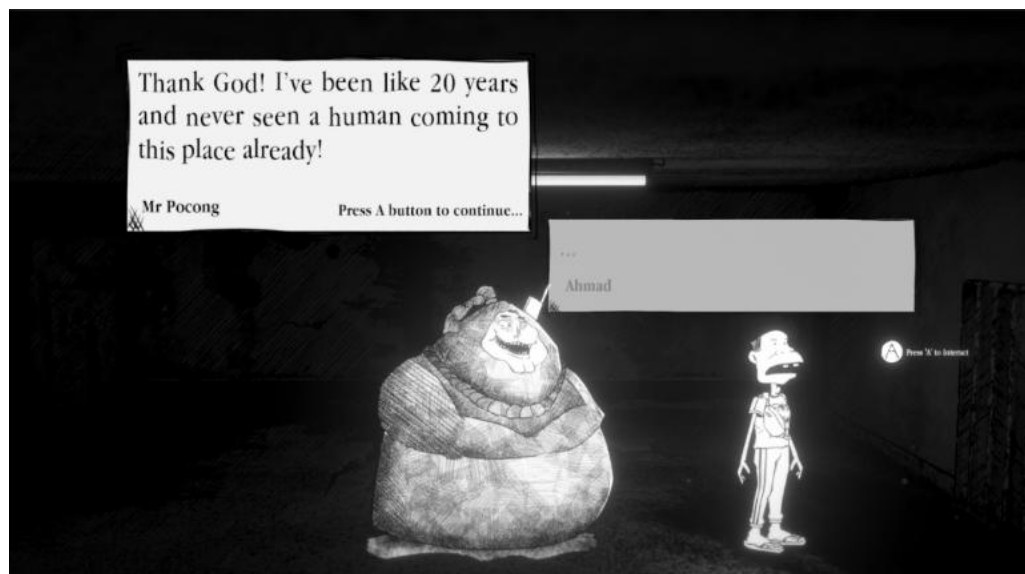


Figure 4.14.22 Dual Dialogue Box

In addition, the dialogue can be triggered in three ways: Enter Collider, Interact, and Auto-Run. For the Enter Collider, when players enter the collider of the dialogue, it will immediately trigger the dialogue. For the Interact, the dialogue only shows once players interact with the object such as doors in the scene. And lastly, for the Auto-Run, this dialogue required a condition where players need to collect or complete certain things in order to play the dialogue. For example, when players kill Santu Sakai, the dialogue will immediately play

as it had met the condition where Santu Sakai was dead. These approaches enable the game to have dynamic dialogue flows, which are able to make the game story not to be too linear where dialogues will only play based on players own action.

5.0 INTERPRETATION/ DISCUSSION

This section interprets the results shown and analyse in the previous section. The goal of this section is to explains and validates the research problem statement, objective and questions.

5.1 Interpretation of Results

The findings describe in the data analysis shows that parasocial relationships does influence the players' emotional resonance in horror games. The result suggests that this emotional resonance may affect player's decision-making, but this effect varies in every individual. Finally, this section discusses these findings and put in relation to this study's objective and research question.

RQ1 asked whether parasocial relationships could affect players' emotional resonance toward characters. The analysis that are based on all four case studies suggests that parasocial bonds does increase emotional resonance, but it is different based on the game's selected game design. In Outlast, the helplessness situation that comes from the character's vulnerability can induce players' empathy. This connectivity increases emotional resonance, which is in this case the emotion of fear in these tense survival moments. For Until Dawn, the game foster pseudo realistic reality where the player action does influence the outcome of the game. This creates a sense of responsibility in player which in is main cause of emotional resonance in this game. Detention uses cultural trauma and general common plot as it simulates what the people are going through based on the game situated setting. Players would feel a sense of empathy initial for the characters' plot, but the depth of the cultural history transition players' interest to this part. It can be said that universal theme of love jealousy that leads to bad decision, are the item that player without cultural context resonates with. For Silent Hill 2, the main character in this game have display a psychological trauma which can form a parasocial bond with. Emotional resonance is form based on the environment and the monsters shown in the game. With all these samples, the results exhibit signs that PSR does

influence the player through mechanics and narrative design. Which leads to stronger emotional resonance in this type of medium.

RQ2 asked whether players' decision-making can be influenced by emotional resonances in narrative form. The result suggest that the emotional resonance does influence decision-making, but there is variance in the influence. For *Until Dawn*, emotional resonance is shown directly in the gameplay, where the player is actively participating in dialogue choice. The consequence of action ensures that emotional resonance is tested, making decision-making the main point of this game. For *Outlast* and *Detention*, the linear style of storytelling offers little decision-making opportunities, the only way this resonance is influence is through behaviour gameplay and puzzle solving. For *Silent Hill 2*, uses behaviour choice that affects ending. The difference shows that emotional resonance can affect decision-making, but there is a strength of influence that is based on the game's ability to showcase branching plot or just gameplay. Thus, emotional resonance can be factor that can influence decision-making.

This finding shows that parasocial relationship does influence player's emotional resonance in horror gams. From all these studies, PSR increased emotional resonance, but it varies based on the game's mechanics. For decision-making, there is evidence in emotional resonance influence in decision-making and similarly it varies in strength of influence.

5.2 Theoretical Contributions

The findings contribute to the psychological studios and game design theory. One of contribution is catharsis theory, this study has clarified the understanding that PSR is one of the factors that influence the player's behaviour in game. This behaviour does lead to them having emotional resonance. Based on the theory of hawthorne effect, player's behaviour is likely to be their subconscious behaviour. This confirms the effect of hawthorne effect in the game's medium. Besides that, decision-making is being classified with degree of strengths. It determines that player can have a degree in attraction and behaviour manipulation.

5.3 Practical Implications

This study can improve the current games industry's narrative design principle. With the studies examining methods to reach catharsis, the research can be used to improve on the storytelling capabilities of the game. Future game developer can use this to apply the findings to produce better narrative design.

5.4 Study Limitations

The study is limited to the number of samples it can be used. This can cause a skewed result and outlier in the sample could change the data completely. To prevent this, future studies should include more wider sample size.

Another problem could be come from bias in the researcher and causing the data skewed. To prevent this the data should be reviewed and confirm with others to reduce bias.

6.0 CONCLUSION

In conclusion, this research studies on the effects of parasocial relationship to the emotional resonance induce and the player's decision-making to be influenced. For producing an accurate data analysis, qualitative analysis is used. Four games are chosen as the sample in the case studies. The games are Outlast (2013), Until Dawn (2015), Detention (2017), Silent Hill 2 (2024). The games are analyse based on the framework proposed in this research and their game mechanics. From the framework, four elements are used as the items to do analysis on. Thus, the table showcases that PSR does influence the player through mechanics and narrative design and that emotional resonance can be factor that can influence decision-making.

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APPENDICES

Appendix A – FYP 1 Logbook

Appendix A

Project Paper Consultation Logbook	
Project Title	Rempit in the Night
Student Name	Clement Chiam Heng Chen
Student ID	2204682
Year/Semester	Year 3 Semester 1
Supervisor	Ts Dr Ang Kok Yew

WEEK 01	
Comments: - Group formation with all ^{the} members assigned their roles	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 02	
Comments: - Idea generation of two game concept, with "Rempit in the Night" chosen for our project	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 03	
Comments: - Discussed with Group Members on the game mechanics and general scenes needed for game alpha	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 04	
Comments: - Trim and finalize game scenes with all the game mechanics put in as a test - Discussed further improvement and mechanisms for game beta.	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 05	
Comments: - Created ^{Player} character movement, camera movement, and menu mechanic.	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

WEEK 06	
Comments: - Implemented Controller movement system - Inventory system added	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:
WEEK 07	
Comments: - Completed Posing (enemy) movement, damage system. - Added a system whereby player can be tracked and enemy will have reaction from the data - Added a Puzzle qtr of cutting ropes. - Added a lock picking puzzles with rubbles mechanics - Implemented sound & music managers with all sound effects added - Transition logic for level & rooms	Supervisor signature:  Ts. DR. ANG KOK YEW Deputy Dean Student Development & Industrial Training Faculty of Creative Industries Universiti Tunku Abdul Rahman
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date:

Appendix A – FYP 2 Logbook

Project Paper Consultation Logbook	
Project Title	Rempit in the Night
Student Name	Clement Chiam Heng Chen
Student ID	2204682
Year/Semester	February 2026
Supervisor	Ts Dr Ang Kok Yew

WEEK 01	
Comments: - Fix bugs involving character controllers, scene managers and input managers. - Added sanity value in inventory	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 4/2/2026

WEEK 02	
Comments: - Added new respawn mechanic with Mr Pocong as the spawn point. - Fix hiding spot bugs. - Bugs keeps coming out due to the added mechanics, so still needs more time to fix	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 11/2/2026

WEEK 03	
Comments: - Fix sanity system bugs where it doesn't trigger sanity on respawn - Fixes respawn bugs where the scene doesn't match the scene given. - Prototyping new mechanics because there is a lack of interaction in the game.	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 18/2/2026
WEEK 04	
Comments: - Character swapping mechanic added. - When switching camera follows the swapped character and enable their player controls. - Improve modularization by making bus system. - Change the interaction between script with using bus system.	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 25/2/2026
WEEK 05	

Comments: - Ming shooting mechanics done - Added visual trails to the projectile shot - Improve loading script, making it so that now it can be loaded anywhere. - Update detection to layer detection rather than tags, for faster look up	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 4/3/2026
WEEK 06	
Comments: - Haran added - Ui indicator for interaction is added - Haran rush mechanic added (there is bugs involving this and character swap since both share the same script)	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 11/3/2026
WEEK 07	

Comments: - Orang Minyak enemy type added - Orang Minyak attack mechanic added - Orang Minyak Movement mechanic added - Character affected by Orang Minyak effects added - Water mechanic added to counter the Orang Minyak effect.	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 18/3/2026
WEEK 08	
Comments: - Level 1 fully built - Test new mechanic where the player can swap to different character in different scene - Start making Santu Sakai mechanic	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 25/3/2026
WEEK 09	
Comments: - Santu Sakai attack mechanic added - Haran, Ming and Ahmad animation condition for all the interaction added. - Added level 2 with mechanics interaction inside	Supervisor signature: 

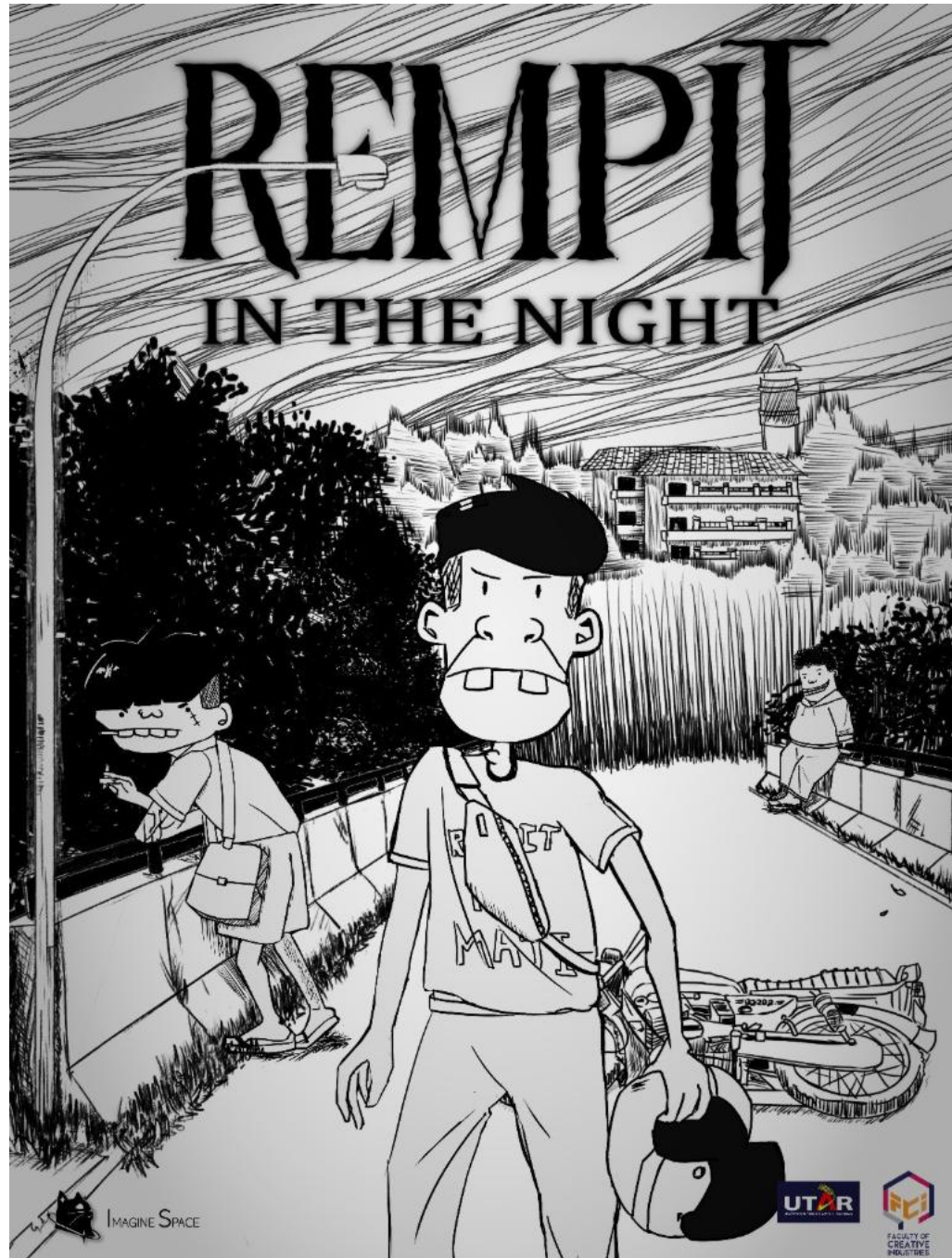
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good		Date: 1/4/2026
WEEK 10		
Comments: - Implement level design flow into level 1 and 2 for act 2 - Santu Sakai mechanic finish - Fix door sound bug - Added backyard and balcony level with mechanics implemented.		Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good		Date: 8/4/2026
WEEK 11		
Comments: - Finish act 2 mechanic (still left dialogues) - Test new cameras shake logic with cinemachine - Added rumble to enemy movement		Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good		Date: 15/4/2026
WEEK 12		

Comments: - Added level 3 with mechanics inside, all the things are done just need to wait for the dialogue stuff and testing - Improve loading scene to work in build by adding threshold instance getter at the start (basically prevent spawning issues).	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 22/4/2026
WEEK 13	
Comments: - Combining narrative and gameplay into one coherent work.	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 19/5/2026
WEEK 14	

Comments: - Bug Fixing and making sure that everything works	Supervisor signature: 
Progress (please circle the feedback) 1 2 3 4 5 Poor Satisfactory Good	Date: 19/5/2026

Appendix D – Promotional Materials

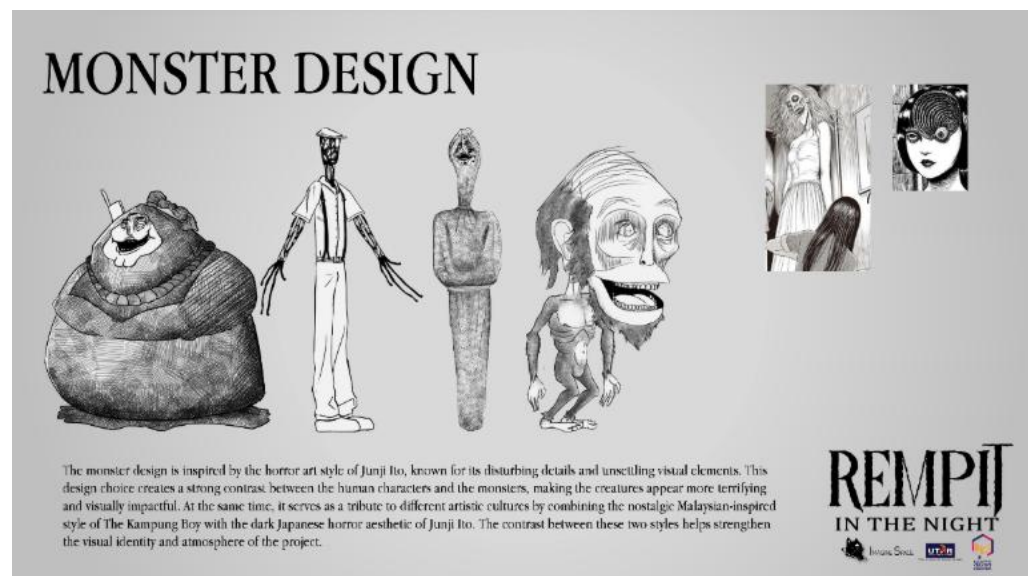
Game Poster



Design Board – Character Design



Design Board – Monster Design



Name Card Design







Appendix H - Final Project Title Form

Fill in the information below as detailed as you can after confirming project title.

Project Type:

☒ Product Based Project

☐ Research Based Project

(tick the appropriate box)

Student ID	Student Name	Email & Contact no.
2204682	Clement Chiam Heng Chen	chiamhengchen@lutar.my / 010-9669688
2207564	Ng Poh Yang	ngpohyang2004@lutar.my / 012-5009877
2205103	Sky Soo Sin Kai	soosinkai@lutar.my / 014-6501360
2204325	Teh Yong Keat	tehyongkeat040711@lutar.my / 011-61501256

Supervisors:

Dr Simon Ang Kok Yew, Ms Christie Chow Mee Mooi, and Puan Nik Norazira Binti Abdul Aziz

Project Title:

Rempit in the Night

Project description:

Rempit in the Night is a **narrative-driven survival horror adventure** rooted in Malaysian folklore and culture. Set in the 2000s at Bukit Tinggi, the story is about three friends, Ahmad, Ming, and Haran, whose late-night motorbike ride turns into a nightmare after a mysterious encounter on the highway. Separated and trapped in an abandoned school, they must confront supernatural beings including the **Pocong**, **Orang Minyak**, and the fearsome **Santu Sakai**.

Players explore in an abandoned school environment, solve puzzles, and switch between characters that each of them has their unique abilities: Ahmad's Insane View, Ming's projectile combat, and Haran's charge and barrier skills. The game blends psychological horror and comedic undertones, with the art styles inspired by Junji Ito's unsettling environments and enemy design together with Lat's Kampung Boy character designs.

This project aims to deliver a distinctive horror-comedy experience that highlights Malaysia's rich folklore while offering immersive gameplay and narrative depth.

Student name	Individual Project Scope
Clement Chiam Heng Chen	• Role: Game Programmer • Objectives: Focus on developing the game mechanics and compiling the game. • Tasks & Deliverables: Create UI mechanics, puzzle mechanics, characters' mechanics and debugging the game. • Collaboration: Work with narrative designer on dialogues and cutscene events, game artist on visual consistency, and audio designer on sound integration.
Ng Poh Yang	• Role: Audio Designer and Level Designer • Objectives: Focus on designing levels for the game and create BGM and sound effects for the game. • Tasks & Deliverables: Create levels flow for three acts and environment design for them; work on creating BGM and sound effects for the game. • Collaboration: Work with narrative designer on dialogues and cutscene events within the level game flow.
Sky Soo Sin Kai	• Role: Game Artist • Objectives: Focus on creating levels' environments and character designs. • Tasks & Deliverables: Create levels with 3D modelling and create characters with animation via Unity.

	• Collaboration: Work with narrative designer on character design background and game programmer on visuals implementation and shaders development.
Teh Yong Keat	• Role: Narrative Designer, Story Writer and Team Leader • Objectives: Focus on developing the character dialogues and manage team workflow. • Tasks & Deliverables: Create character dialogues as well as the dialogue system in the game and guiding the team progression. • Collaboration: Work with game programmer on implementing dialogue system and trigger sequences, game artist on implementing dialogue UI assets and audio designer on sound integration.