

A Study on the Simulacra Construction Mechanism of “Multiple Identities”: A Case of “One-Person-Multiple-Roles” Short Dramas

Ruoshan Guo

*School of Journalism and Media, Southwest University, Chongqing, China
guo2233@email.swu.edu.cn*

Abstract. With the rapid development of short video platforms, narrative micro dramas featuring “one actor playing multiple roles” are emerging and swiftly occupying a dominant position in content traffic. Based on Jean Baudrillard’s theory of “simulacra”, this paper examines representative creators on platforms such as Douyin, Kuaishou, and Xiaohongshu — including figures like Ren Zhida, Zhouzhou Nanjiao, and Li Ruru — to explore the mechanism of simulacra construction in this genre across content, audience, platform and socio-cultural dimensions. It aims to uncover the logic of identity recognition and emotional transmission embodied in this emerging content form. The study reveals that micro dramas featuring “one actor playing multiple roles” align with the logic of simulacra production: the identity construction involved is not a reproduction of real-life identities, but rather a mechanism of identity generation that is highly adapted to platform-driven dissemination logic and the sensory demands of the audience. However, when “identity” becomes a mass-produced, labeled, and algorithm-driven commodity, the boundaries between individual and society, as well as between the real and the virtual, are being redefined.

Keywords: Simulacra, multiple identities, micro dramas, identity construction, emotional identification

1. Introduction

In recent years, with the booming development of short video platforms, a new genre of narrative micro dramas featuring “one actor playing multiple roles” has quietly emerged and rapidly gained strong communicative power and user stickiness. Creators of such micro dramas typically employ costume changes, makeup, filters, voiceovers and other techniques to construct multiple, distinct character identities within a single performance. The viral popularity of this genre is not coincidental; rather, it aligns closely with the logic of “simulacra” in today’s digital communication environment. In an algorithm-driven media ecology, short video platforms have reshaped the fundamental units of social cognition, blurring the boundaries between reality and fiction. The character images of “simulacra” constructed in these dramas pose new challenges to users’ identity recognition. Audiences, immersed in highly symbolized “character universes”, increasingly seek emotional resonance through engagement with these “identities of simulacra”. As such, micro

dramas featuring “one actor playing multiple roles” play a unique role in helping users attain clear role identification and emotional comfort.

This raises several key questions: How are these “multiple identities” constructed and represented within the narrative? How do users perceive and identify with these characters of simulacra? How do platform mechanisms influence this process? And how do broader ethos participate in the construction of these simulacra? This paper adopts Jean Baudrillard’s theory of “simulacra” as its core theoretical framework and selects representative creators of micro dramas featuring “one actor playing multiple roles” as case studies. Using a combination of case analysis and textual analysis, the paper selects nearly 500 video samples released between February 2022 and August 2025 from seven well-known creators across five platforms—Douyin, Kuaishou, Xiaohongshu, Bilibili, and WeChat Video Channel. These creators include Ren Zhida, Zhou Zhou Nan Jiao, Lin Siting 7, Zhou Xiaonao, Jiugui Daren, Li Ruru, and Chen Yuxing. The analysis uses open coding from three aspects—the symbolic representation of characters, the narrative construction of simulacra, and user interaction behaviors—aiming to explore the simulacra construction mechanisms of micro dramas in terms of content, audience, platform and socio-cultural dimensions. The findings will provide theoretical insights into the reconstruction of identity and emotional resonance in the context of contemporary digital media.

2. Literature review

Jean Baudrillard’s theory of simulacra offers a critical lens for understanding the operation of media in postmodern society. He argues that simulacra are not copies of the real but representations based on copies of other copies—an image “without origin or referent,” characterized by its inauthenticity and detachment from reality [1]. Through the counterfeit, production and simulation of symbol, simulacra increasingly replace the real. In the context of rapidly advancing media technologies, simulacra have acquired “hyperreality” [1]—a reality that is “more real than real”, even becoming the new standard by which reality itself is measured. Today’s short video platforms, driven by big data algorithms, have become dense arenas for the production and circulation of simulacra. The genre of narrative micro dramas—especially those featuring “one actor playing multiple roles”—is a prime example of this, presenting a highly simulated and even hyperreal symbolic landscape.

At the same time, theories of identity recognition have undergone creative transformations in the context of new media. These environments offer new ground for both self-identification and group affiliation, playing a crucial role in shaping the relationship between self and other [2,3]. Classic theories such as Erving Goffman’s “dramaturgical theory” [4] have shifted from essentialist to constructivist perspectives, emphasizing the dynamic, performative, and context-dependent nature of identity, where individuals “perform” different roles in varying social settings. Turner’s “self-categorization theory” [5] further highlights the fluid and situational nature of group boundaries and individual belonging.

Short video platforms have enabled individuals to construct and display idealized selves on a “global stage”, to define themselves against “others”, and to strengthen identity recognition through algorithmic recommendation systems [3]. Online diffusion and audience aggregation greatly enhance group belonging. Media usage and identity construction are mutually constitutive; individuals can now locate their sense of self within constructed “realities”. Although micro dramas follow the dissemination logic of short videos [6], the differences in content format and narrative structure lead to distinct modes of identity recognition. Unlike simple symbol aggregation, micro dramas build characters and construct identities through episodic storytelling. Within a single series arc, deeper forms of identity projection can be achieved—such as in “pleasure dramas” that follow

mechanisms of psychological compensation [7], offering stickier and more profound identity recognition.

It is worth noting that while concepts like “para-social relationship” and “identity recognition” have been widely explored in media studies on idol culture, virtual idols, otome games, and parent-child content, there remains a lack of focused research on the specific performance mode of “one actor playing multiple roles” in micro dramas. Most existing studies focus on character creation or emotional resonance [8], while insufficient attention has been paid to how the simulacra construction mechanism of “multiple identities” are formed through the combined forces of narrative content, audience preferences, media logic, and sociocultural influences.

In summary, this study seeks to integrate simulacra theory with theories of media-based identity construction to investigate the simulacra construction mechanism across the dimensions of content, audience, platform, and socio-cultural context in micro dramas featuring “one actor playing multiple roles”. It aims to uncover the logic of identity recognition and emotional transmission embodied in this emerging content form.

3. Analysis and results

3.1 Selection of research subjects

Narrative micro dramas featuring “one actor playing multiple roles” are one of the most typical types of original narrative micro dramas on short video platforms. These dramas generally focus on realist themes, such as campus life, workplace relationships, conflicts among classmates, daily dormitory life, family ethics, and exposés. These micro dramas typically involve a single creator performing multiple roles to complete a full narrative. They have a broad audience base and strong user stickiness on major short video platforms. This format represents a “high-density” simulacra generation mechanism and serves as a key strategy for creators to build their personal IP. A typical example of this is the creator Li Ruru, who grew and flourished under this very background.

This study analyzes representative creators across platforms like Douyin, Kuaishou, Xiaohongshu, Bilibili, and WeChat Video Channels, including creators such as Ren Zhida, Zhouzhou Nanjiao, Lin Sitong⁷, Zhou Xiaonao, Jiugui Daren, Li Ruru, and Chen Yuxing. These creators have been producing series of micro dramas where “one actor plays multiple roles” for a long period. They feature a mature episodic system, diverse character setups, high fan engagement, and active platform interaction. According to data from the Douyin platform, as of August 31, 2025, the total number of views for videos related to “OneActorMultipleRoles” has reached 239.96 billion, with 1.223 million participants, indicating high user attention and engagement.

At the creator level, there are significant differences in the strategies for constructing their “character universes”. For example, Ren Zhida (with 9.528 million followers, having created four micro drama series including Emergency Room Happy Life, Intern Series, Nurse Mini Theater and Nurse Teaching Series—with Nurse Mini Theater having already released 107 episodes and accumulated 890 million views) and Zhouzhou Nanjiao (with 759,000 followers, having created eight collections with a total of 566.92 million views) have created interconnected character universes, where different series intersect and complement each other. Each series involves more than ten characters, with continuity and interactivity between them, constructing a logically coherent character matrix. Another group of creators has multiple micro drama series, but each series' characters are independent, with similar themes. For example, Zhou Xiaonao's series, such as The Spinning Hotpot Series, The Stewardess Series, and The Summer Worker at the Milk Tea Shop, although not directly related by characters, focus on social issues like workplace bullying and

exploitative businesses. Single-series creators are relatively fewer, such as Lin Sitong⁷, who has a main storyline series, “Sour Face Sister vs. Little White”, but has already introduced over seven distinctly styled characters, building a complex network of characters with clear personalities and intricate relationships. This series has over 35 million likes and has a follower count of 2.028 million, with extremely high interaction levels.

In terms of character setup, these micro dramas tend to construct “contrasting pairings”, such as the studious vs. the lazy student, the obedient girl vs. the rebellious sister, the boss vs. the subordinate, the mature man vs. the naive wife, the elder vs. the younger, and the introvert vs. the extrovert. These sharp contrasts help quickly establish character recognition and create tension through personality and positional conflicts, which aligns with short video users’ preference for “short, frequent, and fast” consumption. Such pairings not only enhance the dramatic effect but also serve to address social oppression and resistance themes. Creators use exaggerated performances and symbolized appearances to create dramatic pressure, intensifying the audience’s sense of immersion and becoming the simulacra figures of “hyperreality” in a symbolic sense.

3.2 The simulacra construction mechanism of micro dramas featuring “one actor playing multiple roles”

3.2.1 Content level: the construction of simulacra through multiple identities

At the content construction level, creators primarily employ methods such as symbols of styling, voice, language style, actions, audiovisual and spatial props to create distinct multiple identities of simulacra.

Given the short length of micro dramas and the large number of characters, visual symbols become the most important tool for distinguishing identities. Creators typically rely on elements such as hairstyles, makeup, clothing, filters, and lighting effects to construct simulacra, assigning distinctive personality traits and social identities to different characters. For example, in the micro dramas of male creator Ren Zhida, the cross-dressed female roles, despite differences in age and position, all use beauty filters, accompanied by effects such as skin smoothing and face slimming. For instance, the character Dong Yuxin sports a light chestnut bob haircut with a cute headband, showcasing a kind and naïve “little rabbit” personality; Shen Na is portrayed with silver wavy hair and silver-framed glasses, emphasizing her intelligent and shrewd persona; while Pan Lele uses red hair with thick eyeliner to accentuate the sharp, bold characteristics of a well-connected individual. The creation of male characters also relies heavily on clothing and accessories to express age, personality, and social status. For example, Zhang Liye, the middle-aged cadre, often wears a white shirt and dark business suit jacket, paired with square-framed glasses and stubble, constructing mature male simulacra; while the young nurse Ren Zhida wears a blue nurse’s hat and uniform; the driver Xiao Wang typically wears a neat dark outfit, emphasizing a practical and efficient identity. Through these symbolic designs, exaggerated representations of typical social identities are achieved, enabling the audience to quickly identify characters even in a short span of time.

On the auditory level, changes in voice and language style further reinforce character differentiation. For example, Li Ruru is known for her voice imitation skills, with a fan base of 25.153 million and 610 million likes. Her “Sales Champion Series” micro dramas have reached 36 episodes and a total of 1.68 billion views. In this series, the fixed character combination of Sales Champion, Regular Employee, and Customer is frequently used. The Sales Champion character often adopts a TVB-style, nasal tone, with a steady pitch, creating the image of a mature, confident, and poised female professional. The Regular Employee has a more forward voice placement,

sounding slightly thin, and often makes mistakes in dialogue, presenting the typical image of a “newbie” in the workplace. The Customer’s voice changes depending on the specific identity they represent, becoming more grounded in real-life sound and feel.

Physical gestures and acting styles also play a crucial role in character construction. While these are not as immediately visual as appearance, they are vital in enhancing the dimensionality of simulacra and improving the overall quality of the drama, particularly in the case of series-format micro dramas, where consistency in character portrayal is critical. For example, the character “Laoda” in the series “The Big Boss at the Campus” of Jiugui Daren’s micro dramas is portrayed with bold sitting posture, direct gestures, hands on hips, and restless classroom behavior, reinforcing the image of a “bossy” character. Similarly, in Zhouzhou Nanjiao’s micro drama, the character Chen Xin, who depends on her grandmother and works in the gray industry to pay for tuition, evolves from a timid to a strong persona throughout the different plot stages, enhancing the character’s growth arc and creating highly contextualized simulacra of personal development.

In addition, props and scene arrangements play an indispensable role in simulacra construction. For example, a thermos cup symbolizes the middle-aged cadre, a wheat field backdrop implies rural themes, and period dramas feature props such as bamboo mats, ration coupons and brick-and-tile houses. All these symbols work together to create a “character environment of hyperreality” in the micro drama, contributing to the completeness of the “simulacra”.

3.2.2 Audience level: user role identification and participation behavior

Although the creator of narrative micro dramas featuring “one actor playing multiple roles” appears on screen as a single creator, playing multiple characters, this does not diminish the “independence” of their identity as a creator. In contrast to traditional short videos, where there is a high overlap between the creator and the characters, in these types of micro dramas, each character does not rely on the creator's real-life image. Instead, they are constructed through highly symbolic means to create “identities of simulacra” with independent personality traits. The audience’s identification no longer depends on the individual creator but is instead focused on these highly realistic characters of simulacra. When viewers find reflections of their own experiences in the storyline or character symbols, they may project emotional feelings onto these “identities of simulacra”, channeling their emotional needs, unfulfilled desires, ideal selves, or psychological voids onto the characters’ fate, thus achieving a substitute form of psychological satisfaction. This resonance mechanism fosters emotional attachment between users and the characters of simulacra.

Participation behavior is the manifestation of users moving from emotional identification to interactive involvement, primarily expressed through comments, bullet chat interactions, secondary creations, and CP (couple pairing) constructions, among others. For example, the short video titled “When a Poor Person Suddenly Becomes Rich!” released on May 31, 2025, by Chen Yuxing as part of the “Identity Swap” series often features comments like “If I had money, it would be like this”. It reflects that in the context of consumerism, the image of the “wealthy person” has been highly symbolized, serving as a compensatory recognition in the absence of real-world wealth. Jiu Gui Da Ren’s works have been repeatedly remade into comics and re-edited videos by the audience, who extend the original characters of simulacra based on their own understanding, embedding the initially “non-real” characters into a new “virtual reality” narrative context. The characters “Lao Si” and “Lao Wu” from his works have also become a popular CP pairing, spontaneously constructed by the audience. The combination of “the cold, sharp-tongued beauty and the carefree, powerless young master” successfully triggers the audience’s emotional needs and imaginative space. In his book *Convergence Culture: Where Old and New Media Collide*, Henry Jenkins further explores the

transformation of user roles in the digital media age. He introduced the term “Participatory Culture” [9], emphasizing that users today are no longer passive recipients of cultural content, but through active participation, interaction, and even re-creation, they have become part of the cultural ecosystem, influencing the direction of cultural development.

For ordinary viewers who are driven by the plot, the main attraction of such micro dramas lies in the high degree of completion of the images of simulacra, which can quickly establish an emotional connection and convey profound social themes. On the other hand, fan-based audiences prefer a character-driven viewing experience, as the creator’s personal style is distinctive, character development is high quality, the “character universe” is vast and the plot and characters are highly coherent. This results in stronger user stickiness, creating unique user memories and sustained expectations for future viewings.

3.2.3 Platform level: algorithmic recommendation mechanism and fission propagation

The micro dramas featuring “one actor playing multiple roles” rely on the existence and dissemination of short video platforms. As mass media, short video platforms provide a highly simulated media environment for both creators and users. The platform’s algorithmic distribution mechanism exhibits significant characteristics of symbolization and coding. The viewing behavior of users is guided by the non-neutrality of the platform’s algorithms, while content production by creators is also influenced by big data. This phenomenon, to some extent, contributes to the “algorithmic simulacra” effect, where the platform not only “distributes simulacra” but also, to some extent, controls the “logic of simulacra generation”. Specifically, the “algorithmic simulacra” refers to the platform’s training of recommendation models based on user data such as clicks, duration of stay, comments and shares, which prioritizes the distribution of character settings and plot structures with superior feedback data. Over time, creative freedom becomes constrained, leading to the increasing templated and labeled nature of simulacra characters.

At the user level, the “one person playing multiple roles” format, due to its diverse characters, plot twists, and compact pacing, easily stimulates users to stay engaged and leave comments or shares. As a result, the algorithm boosts its distribution by giving it higher priority in the recommendation stream, pushing content to users based on precise profiling. The users’ browsing behavior is continuously recorded in the platform’s backend, including time spent watching, whether they re-watch, whether they visit the creator’s profile, whether they like or follow, whether they view collections, and interaction frequency, among others. Simultaneously, the “#OneActorMultipleRoles” hashtag itself has inherent recognizability, further strengthening the exposure and propagation effectiveness of “identities of simulacra”.

At the same time, the platform may also influence content creators. In order to meet algorithmic preferences, creators are compelled to continuously “play” new roles. For micro dramas with standalone episodes, creators will choose new topics based on backend data and trending issues. In serialized or episodic micro dramas, creators adjust the storyline and introduce new characters based on each episode’s viewership, audience discussions, and character preferences. Some characters, due to their popularity, may be “extended” or developed into a new series, thus expanding their “character universes”. In this mechanism, a mutually beneficial cycle is formed between the production side and the consumption side. Users gain a more refined audiovisual and narrative experience, while creators receive traffic and economic benefits.

3.2.4 Socio-cultural level: social cognition and influence of multiple identities

In the macro context, the simulacra constructed in the micro dramas featuring “one actor playing multiple roles” also respond to the widespread identity anxiety prevalent in contemporary society. In a high-intensity competitive social environment, viewers often yearn for clear role identification and emotional comfort within the simulacra world. The previous development logic of short videos precisely catered to this psychological mechanism. Short video platforms offer the possibility of infinite role-switching, enabling users to experience different lives through diverse labels. However, when users delegate the decision of “what to watch” to the recommendation algorithm, big data begins to dominate their perception of the world. The perfect personas constructed by filters gradually replace real existence, and the number of likes becomes the standard for measuring an individual’s value. Users, in the simulated environment constructed by algorithms, are increasingly prone to falling into identity anxiety and a distortion of self-awareness.

In this context, users are more likely to empathize with narrative micro dramas that feature characters with clear “multiple identities”. Imperfect yet fully fleshed-out characters carry stronger familiarity and emotional resonance, and the symbolic simulacra of character becomes a vessel for emotional projection and self-cognition. These types of micro dramas provide a certain degree of “substitute satisfaction”, helping users to recognize themselves and alleviate real-world anxieties through empathy.

It is worth noting that the micro dramas featuring “one actor playing multiple roles” often involve real-world issues, covering dark sides of society, and sometimes delve into sensitive topics. The content may even feature violent actions for character development. In this process, their potential dissemination may exhibit negative tendencies. Adolescents, as a significant user group of short video platforms, are still at a stage where their values and judgment have not fully matured. They are prone to confuse the creator’s “real identity” with the character’s “simulacra”, even tending to imitate the behavior of characters. This unconscious imitation of these characters of simulacra, if lacking proper guidance, may pose potential risks to adolescents’ healthy development. For example, in some episodes of Chen Yuxing, some adolescents in the comment section expressed admiration for the “bar guy”, saying, “I love passing notes to beautiful women”, showing that in certain adolescent groups, the identification with negative characters may be mistakenly interpreted as a “cool” cultural symbol.

4. Discussion

4.1 Narrative micro dramas featuring “one actor playing multiple roles” align with the logic of “simulacra” production

Narrative micro dramas featuring “one actor playing multiple roles” follows the construction mechanism of simulacra, aligning with Baudrillard’s theory of “the three orders of simulacra”, thereby forming significant communication advantages. Baudrillard points out that the first order of simulacra is “counterfeit”, where only the entity and form are affected, and this imitation “embodies a universal semiotic aspiration”. In this type of micro drama, audiovisual language, character portrayal, prop usage, and scene setup all serve to construct multiple identities, and all of these depend almost entirely on the use of “symbols”. Visual symbols, auditory symbols, performative symbols, and prop symbols together form a multi-dimensional simulacra system. The character’s appearance conveys personality and social attributes through visual symbols; creators achieve a quick sketch of the character’s personality through styling and rapidly locate the character’s traits

through culturally accepted symbolic chains. Sound design becomes a highly symbolic means of displaying professional identities. Performative symbols include not only the external action system formed by body language but also the internal growth path conveyed through the character's arc, thus shaping the character's three-dimensionality and depth. The symbolic expression of props and scenes is even more direct, and can even have a somewhat "violent" cognitive direction, forming a rapid recognition pathway in the cross-media environment. The AI-generated background of a wheat field further illustrates that contemporary symbol production has entered a phase dominated by algorithms.

The second order of simulacra is "production". Creators tend to construct "contrastive character combinations" and an ever-expanding "character universe", which is essentially an organized form of symbolic production. The distinctly contrasting character settings not only help build a compact plot structure but also make it easier for the audience to quickly recognize and form emotional connections. The audience's acceptance and preference for high-density character information, in turn, encourages creators to continue along the creative path that receives positive data feedback. Under the influence of platform algorithms, episodes with high click-through rates are prioritized for recommendation, thus forming a virtuous cycle between creation and distribution.

The third order is "simulation", and the most representative phenomenon here is the "hyperreality" phenomenon created by electronic media technology. At this stage, the "character universe" constructed by creators has evolved into a self-consistent content system. Through the continuous switching of multiple roles, bloggers achieve content richness and emotional expression diversity, further enhancing users' sense of immersion and emotional attachment. The high degree of symbolization of characters, props, and scenes, coupled with the naturally evolving plot development, collectively constructs a "simulation state" and a "simulacra world" that meets the audience's expectations. This metaphysical construction, based on "code", has become the media reality of the new era. As the user's views, discussions, and interactions increase, the perceived rationality and sense of reality in this world are strengthened. When users begin to participate in the recreation and interaction of simulacra, the entire "simulacra world" truly achieves a state of "more real than real".

4.2 Early warning: will users weaken their awareness of real social identities by immersing themselves in identities of simulacra

Although the narrative micro dramas featuring "one actor playing multiple roles" have achieved remarkable success in content expression and dissemination, they have also triggered a series of deep ethical issues within media studies. Among these, the most noteworthy concern is whether, through a highly immersive viewing experience, audiences gradually blur the boundary between the real and the virtual, thereby leading to misreadings of identities and ethical anxiety.

In order to achieve high-density information transmission within a short period of time, these micro dramas heavily rely on symbolic expressions, which amplify the singular characteristics of the roles to speed up the establishment of their images. However, this "visual violence"—like symbolic presentation may also weaken the audience's understanding of the complexity and ambiguity of reality. The "authenticity" presented in the content exceeds the texture that reality itself can provide. For instance, highly typified roles such as "social sister", "dominant CEO", "simp", and "tool person" often do not reflect the diverse and complex identity types found in real society. If users take these as a reference for reality, they may develop incorrect expectations for real interpersonal interactions, thereby weakening their understanding and tolerance of complex social roles. Furthermore, when users become excessively immersed in the world constructed by the micro

drama's characters, they may fall into a state of identity misalignment and role confusion, thereby reducing their ability to critically engage with the real world. In current short video dissemination, there are often cases of adolescents imitating the "simulacra" image, engaging in inappropriate behaviors. For instance, a report from Tianjin Daily on February 16, 2025, highlighted a case where a 7th-grade girl became addicted to the "simulacra" of short videos and mimicked behaviors like "having children" and "acting as parents". CIIC also pointed out that existing short videos exploit adolescents' viewing habits by embedding harmful content in popular animated works, creating crude, violent-influenced animated simulacra.

There is also the risk of "role backlash" on the creators' side. The continuous construction of simulacra gradually binds creators to "virtual identities". Prolonged and intense portrayal of a single or multiple character types may lead to performance fatigue and creative anxiety, and even impact their real personality, mental state, and social interactions. This phenomenon has already been observed within the current group of content creators, manifested as "identity collapse", "frequent breaks in content production", and "role desensitization". On the platform side, as mentioned earlier, algorithms invisibly control the direction of characters and the spectrum of identities, forming the phenomenon of "algorithmic simulacra". Under this structure, identity is no longer the result of autonomous construction by users or creators but is instead a product of the intersection between platform behavior and commercial benefits.

As the audience becomes more "immersed in simulacra", creators increasingly "perform for algorithms", and platforms continue to "manage traffic", the entire content ecosystem will gradually detach from the "human" element and shift towards a data-driven "society of simulacra". Therefore, we must remain vigilant about this trend.

5. Conclusion

Compared to traditional short video content, micro dramas offer more continuous storytelling and emotional extension. Particularly, the narrative micro dramas featuring "one actor playing multiple roles" allow viewers to not only consume the plot but also develop strong emotional resonance with the characters. However, when users "cede" content selection to algorithmic recommendations, the boundary between their real selves and the media other becomes blurred, which is a phenomenon worthy of caution.

Of course, this study still has areas for improvement. For instance, the current research focuses on top creators, without sufficiently covering the simulacra strategies of medium and small creators. Additionally, the warning about the "erosion of reality perception by simulacra" remains at the theoretical stage, with weak empirical ethical discussions. In the future, as the "character entity" gradually gains recognition from audiences or even surpasses the creator themselves, creators will inevitably find themselves caught in a tension of self-positioning: Are the viewers following the "character", or identifying with the "person"? This question is worth exploring in collaboration with scholars.

References

- [1] Kong, M.A. (2008). *Object · Symbol · Simulation: A Study of Baudrillard's Philosophical Thoughts* [M]. Hefei: Anhui People's Publishing House.
- [2] Peng, Y.J., Cui, X. (2024). Identity Recognition Construction in Self-Mocking Short Videos Among Youth Groups [J]. *China Newspaper Industry*, 2024, (16), 74-75.
- [3] Ren, Z.L. (2023). The Impact of TikTok Short Videos on the Identity Recognition Construction of Small Town Youth [J]. *Journalism World*, 2023, (09), 54-56.

- [4] Goffman, E. (2008). *The Presentation of Self in Everyday Life* [M]. Beijing: Peking University Press, 25.
- [5] Turner, J. (2011). *A Self-Categorization Theory* [M]. Beijing: Renmin University of China Press, 69.
- [6] Zhang, G.T., Li, R.Q. (2024). Ontological Reflection on Web Micro Dramas: Origins, Returns, and Reconstruction [J]. *China Television*, 2024, (01), 27-33.
- [7] Dong, Q. (2024). Supply and Demand: The Bidirectional Emotional Logic of Micro Dramas [J]. *New Media Research*, 2024, 10(18), 87-92.
- [8] Sun, Y. (2024). Personalized Construction and Emotional Connection in Narrative Short Videos Featuring “One Actor Playing Multiple Roles” [J]. *Southeast Communication*, 2024, (03), 94-96.
- [9] Jenkins, H. (2016). *Textual Poachers: Television Fans and Participatory Culture* [M]. Translated by Zheng, X. Beijing: Peking University Press.