

From “Playing a Role” to “Role-Playing Games”: The Genealogy and History of the Term “Role-Playing”

Abstract: This article presents a comprehensive semantic genealogy of the term “role-playing,” tracing its multifaceted evolution from theatrical origins to its current association with leisure activities, especially role-playing games (RPGs). Rather than offering yet another contested definition, it maps the shifting meanings of “role-playing” across nine historical and disciplinary contexts from dissimulation and child development theories to psychodramatic therapy, educational simulations, and eventually hobby RPGs. By examining textual sources from 18th-century German literature to 20th-century social science and gaming culture, the study demonstrates how “role-playing” has variously denoted acting, influencing, social conformity, improvisational learning, and structured gameplay.

Of particular relevance to role-playing game studies is the article’s nuanced account of how “role-playing game” as a term emerged not in hobbyist circles, but in developmental psychology and Cold War simulations, long before the advent of *Dungeons & Dragons* (1974). It highlights how character-focused gameplay practices evolved from psychological theory and strategic war games, eventually culminating in the narrative and performative forms that define RPGs today. The study further emphasizes the hybrid nature of RPGs, where character embodiment, improvisation, and rule-based structure coexist in a uniquely ludic space.

This genealogical approach offers a critical contribution to RPG studies by decentering the *D&D*-centric narrative and showing that the term “role-playing” has never been monolithic. Instead, it is a layered, historically contingent construct that continues to evolve. The article’s interdisciplinary breadth makes it valuable for scholars of game studies, theater, psychology, education, and cultural history alike.

Keywords: role-playing, genealogy, cultural history, definition, meaning, interdisciplinarity

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1. INTRODUCTION

Separating the concept of role-playing from other forms of pretense has always been difficult. As explicitly stated in a comprehensive literature review five years ago, “*terms such as simulations, games, and role-play are often used inconsistently, interchangeably, and without clear conceptual definitions.*” (Hallinger & Wang 2020, p. 12).

Instead of attempting yet another definition of role-playing, this study clarifies how the term has historically been used and understood and how the different shades of meaning of “role-playing” have evolved. By examining the earliest occurrences of the term, this research aims to trace its evolution to role-playing games (RPGs). While past and present language usage does not necessarily dictate the future vocabulary, it can link various term uses and map the conceptual maze, assuming we view meanings as social constructs (Liebrucks 2001).

2. MEANING: ‘PLAYING A ROLE’ AS AN ACTING TASK

The word “*rôle*” is of French origin, initially referring to the scroll (Latin *rotula*, English *roll*) that contained an actor’s lines and written instructions for a theatrical performance. Over time, it acquired its figurative meaning of *role*. Since actors perform their roles on stage, the phrase “to play a role” is undoubtedly ancient, as documented in the works of Diderot, Goethe, and Schiller.

The etymology of “theater,” or *teatrum*, traces back to the Greek word *theaomai*, meaning “to behold.” The actor’s stage performance is fundamentally intended for the audience. This idea is also reflected in the approach of the renowned drama educators Gavin Bolton and Dorothy Heathcote (1999). They argue that too much emphasis is placed on the physical

and behavioral manifestations of role-playing, whereas its primary function lies in creating meaning for reflective thinking.

While our attitude toward theater is often shaped by the traditional institution of the bourgeois illusion theater, it is worth noting that drama and theater studies have significantly expanded the scope of *teatrum*—and, by extension, role-playing (Alter, 1981). These fields often consider their boundary areas, like various forms of role-playing, as part of drama or theater.

3. MEANING: 'PLAYING A ROLE' AS INFLUENCING

The figurative, abstract meaning of “playing a role” as synonymous with *having a function or impact* frequently appears in late 18th-century German texts (e.g., Werthes, 1791) and is similarly common in English. This meaning, of course, has no connection to the kind of role-playing discussed in this article. Still, it illustrates that the term had already moved beyond the theatrical world by the 18th century to become a general-purpose expression. Moreover, the frequency of this phrase severely complicates the identification of relevant documents and early academic articles about role-playing.

4. MEANING: 'ROLE-PLAYING' AS DISSIMULATION

The phrase “playing a role” (*eine Rolle spielen*) also took on a dissimulative meaning in German, referring to behavior intended to conceal genuine motivations, from polite deception to outright deceit (Corsini et al., 1961). In Justus Möser’s *Patriotische Phantasien* (1776), a married couple pretends to be charming hosts for unexpected guests. Their polite pretense not only delights their visitors but also transforms their own moods, offering an early example of dissimulation’s emotional effects.

The reversed phrase *Rollenspielen* also first appeared in German in a dissimulative context. In a *Münchhausen* story (Immermann, 1839), a deceitful character gradually “identified with the role through continuous role-playing” (*ein fortwährendes Rollespielen mit der Rolle identificirt*, p. 229), highlighting the psychological effects of assuming false identities. This marks a pivotal moment in the genealogy of *role-playing*, emphasizing its deeper psychological impact (Hartyáandi, 2025).

These examples show that “role-playing” entered the German language by at least the 19th century in the context of dissimulation, one of the fundamental meanings of role-playing recognized in *Roleplay in Business and Industry* (Corsini, 1961).

5. MEANING: 'ROLE-PLAYING' AS IMITATIVE LEARNING BEHAVIOR IN CHILDREN

The earliest known occurrence of “role-playing” in English, according to the *Oxford English Dictionary* (OED), dates to 1901. The German philosopher-psychologist Karl Groos extensively explored the evolutionary function of play. In the English translation of his 1899 book *Die Spiele der Menschen* (*The Play of Man*), the following sentence appears: “There is hardly any limit to the rôle playing of civilized children” (Groos 1901, p. 306).

In the related sections on imitative play, Groos discusses how children not only look up to their parents and immediate family members as role models but also enthusiastically mimic the professions and behaviors of others. According to Groos, these attempts shape their

“predispositions and antipathies,” which later influence their life choices. In this context, the quoted sentence suggests that various human behaviors and patterns significantly impact children.

It is worth noting that in the original German text, Groos used the term *Rollengebiet* (literally, “role domain”) rather than *Rollenspiel* (literally, “roleplay”). The translator, Elizabeth L. Baldwin, rendered it “rôle playing” in English. This suggests that the term for children’s role-playing may not have been well established in German then. Nevertheless, it can be concluded that in its earliest known English usage, the term “role-playing” referred to children imitating others’ behavior patterns and learning societal norms.

This early source aligns with later, classic developmental psychology theories (e.g., Vygotsky, 1967; Piaget, 2013). Imitation and practice are crucial play components even among primates (Millar, 1968). In humans, free play in childhood evolves from symbolic play to role-taking and rule-based play, culminating in complex pretend play forms that combine these elements (Deterding, 2016). Such activities enhance children’s adaptability (Kapitany et al., 2020).

6. MEANING: ‘ROLE-PLAYING’ AS (UNCONSCIOUSLY) ADOPTING AND FULFILLING SOCIAL ROLES, IN LINE WITH SOCIAL NORMS AND EXPECTATIONS

This meaning is related to the concept discussed in the Groos translation. In Anglo-American sociology, “role-playing” describes characteristics and expected behaviors associated with social roles. For instance, Walter Coutu’s 1951 article provides examples of a mother “role-playing” with her child, which includes “protecting the child, feeding it, dressing it, training it, loving it, etc.” (Coutu, 1951, p. 180). In this sense, role-playing is not pretense, but rather conformity to a pattern, stereotype, or “behavioral shell” (Popitz, 1967). Coutu states: “In role-playing one does not pretend anything. A policeman arresting a person is [...] performing or playing a role expected of one holding the position of public protector” (Coutu, 1951, p. 181).

In this sociological context, the term “play” is very abstract, seemingly unrelated to actual play, making it similar to the second meaning. However, the interplay of social roles does involve a particular sense of “play,” as illustrated by two parallel thoughts.

The first comes from Jacob Moreno, who famously said, “Man is a role-player” (Moreno, 1943, p. 438; Moreno, 1949, p. 354). The term *Rollenspieler* (“roleplayer”) appeared in Moreno’s works as early as 1924. However, his seminal work *Who Shall Survive?* (1934) does not yet use “roleplay” and even refers to the concept of “role” in its archaic form, *rôle*. Moreno began elaborating on the English term “roleplay” in a footnote to a 1943 article on sociodrama. According to Moreno, much of life occurs between the structured “role-taking” (or “role enactment” in his later terminology) and entirely spontaneous behavior, which he referred to as “role creation” (Moreno, 1943; Moreno, 1949; Zeintliger-Hochreiter, 1996). Everyday life allows and even demands that we shape our social roles to some extent, and this freedom provides the framework for role-playing. Moreno was probably the first to emphasize the (partially) spontaneous nature of “social role-playing” rather than its rigid constraints.

A statement from Kurt Lewin best illustrates the playful interaction between social roles. According to Lewin, the atmosphere or mood experienced within different groups “can be conceived of as a pattern of role playing” (Lewin, 1943, p. 561). In other words, the collective roles “played” by individuals within a group determine its atmosphere and character. But how should we interpret this isolated statement?

In his study of leadership styles, Lewin concluded that it is insufficient for a leader to change their style—from autocratic to democratic. He stated: “Neither the autocratic nor the democratic leader can play his role without the followers being ready to play their role accordingly” (Lewin, 1943, p. 561).

In other words, leaders can only establish democratic frameworks if their followers are genuinely open to the values of democracy and willing to follow them democratically. This suggests that various social roles do not exist in isolation; instead, they presuppose and may evoke each other. As Karoline Erika Zeintlinger, a prominent theorist of Moreno’s psychodrama, have noted, social situations are created by roles and appropriate counter-roles (Zeintlinger-Hochreiter, 1996).

In this sense, the interplay of social roles represents a form of “role-playing” that only implicitly appears among the various OED definitions but extends far beyond the individual shaping of a social role. It emphasizes the reciprocal nature of roles: roles are co-constructed through interaction, and their dynamics shape the structure and essence of social situations.

7. MEANING: ‘ROLE-PLAYING’ AS IMPROVISED ROLE ENACTMENT IN SPECIFIC SITUATIONS, OFTEN AS PART OF EDUCATIONAL OR PSYCHOTHERAPEUTIC METHODS

This interpretation of role-playing aligns with the fourth meaning but shifts from instinctive childhood learning to a consciously applied developmental intervention aimed at children or adults. This role-playing form diverges sharply from traditional acting (as in the 1st meaning). As early as his Vienna years, Jacob L. Moreno distinguished between actors playing “legitimate” roles, and the spontaneous roleplay he was interested in (Moreno, 1924).

Role-playing as a developmental method has long been a staple not only in medicine (Moreno, 1959) and education (Bolton & Heathcote, 1999) but also in leadership development programs, corporate training, and human resource development (Lippitt, 1943; Corsini et al., 1961; Craig, 1979; Hartyándi & van Bilsen, 2024).

Ronald Lippitt, a colleague of Kurt Lewin, wrote as early as 1943 about how role-playing could address classic challenges in leadership development:

One of the most effective techniques the writer has discovered for satisfying these criteria is the utilization of several variations of the role-playing or psychodramatic situation which Moreno has developed most fully in the areas of individual diagnosis and therapy in psychiatric cases. (Lippitt, 1943, p. 287)

Similarly, organizational development pioneer Chris Argyris, in an early article, noted: “Management and union officials have both found it extremely useful to role-play their points before presenting them in final bargaining sessions” (Argyris, 1951, p. 7). Another OED-identified source echoes this meaning: “Students role-play some of the situations they will meet on the job” (Argyle, 1964, p. 133).

In this sense, role-playing becomes a practice-oriented, experimental, and preparatory form of learning. As Kapitany et al. (2022, p. 8) put it, “play in fictive context x benefits action in real context y.” This practice builds on the interplay of earlier meanings: social action patterns (5th meaning) learned through imitation since childhood (4th meaning). Given the variability in the examples and social situations available to children, individuals develop different levels of competence in enacting specific roles.

Moreno's radical personality theory posited that the psychological self is the sum of an individual's role patterns. Later theories questioned identity's fixed, stable nature (Diakolambrianou & Bowman, 2023), with some even explaining dissociative identity disorder through similar logic (Watkins & Watkins, 1988; Sel, 1997). Moreno argued that role patterns interact to form "role clusters" that move together. For instance, the "woman" role closely interacts with and influences the roles of "daughter," "wife," and "mother," creating ripple effects within the role system. He theorized that the cumulative impact of all previously "played" roles creates the self (Moreno, 1962).

An individual's "role inventory" consists of all the roles they have ever played, while their "role repertoire" or "role matrix" represents the roles they can activate at a given moment (Moreno, 1959). This repertoire can be expanded in childhood and adulthood through appropriate actions, models, and social interactions. Developmental roleplay in a fictional situation or "surplus reality" (von Ameln, 2013) enhances real-life role-playing capabilities.

The "Barbara Effect" is a notable example from Moreno's early psychodrama experiments. Barbara, a member of Moreno's Vienna *Stegreiftheater* (Theater of Spontaneity), often played the roles of modest and virtuous women on stage. However, her husband, George, complained about her radically different behavior at home. Moreno assigned her angry and aggressive roles, which Barbara performed brilliantly on stage. Concurrently, her behavior at home became noticeably gentler. Moreno concluded that experiencing suppressed traits through fictional roleplay could expand a restricted role repertoire. This insight laid the groundwork for Moreno's psychodrama methodology and recently has been applied to treat schizophrenia through avatar therapy (Ward et al., 2020).

8. MEANING: 'ROLE-PLAYING GAME' AS A DEVELOPMENTAL COMPETITION

Historical sources, including the *Oxford English Dictionary* (OED), reveal that the term "role-playing game" did not first appear in the context of hobby games. Its earliest identified use was about developmental role-playing as described in the 6th meaning.

In Helen Irene Driver's 1954 article *Role-playing: A Counseling Technique*, the author explores the uses of role-playing techniques developed by Jacob L. Moreno. Driver concludes that Moreno's role-playing method, as used in psychodramatic group psychotherapy, is particularly effective in four areas:

1. Raising provocative questions for discussion.
2. Clarifying, emphasizing, or applying a discussed topic.
3. Teaching empathy, social skills, and improving self-esteem.
4. Assisting individuals in processing personal problems.

In one example titled *The Professor and the Dissatisfied Student*, participants acted out a conversation between a professor and a student unhappy with their grade. A central technique employed in this exercise was role reversal, where participants switched roles during the dialogue. This approach aimed to enhance empathy by helping participants experience the other party's perspective, fostering mutual understanding and the search for constructive solutions. In this scenario, however, participants turned the role reversal into a competitive challenge: "The rules of this role-playing game included reversing roles at any time in the conversation the leader dictated" (Driver, 1954, p. 115).

Three pairs of participants competed to achieve the best results in the negotiation through role reversals. Here, developmental role-playing was a structured, competitive game resembling certain improvisational theater exercises, aligning with Roger Caillois' (1961) *agon* (competitive play) concept in his game classification. At this stage, the term "role-playing game" was not yet used to denote a fixed activity type. Instead, it referred to the structured competitive nature of Moreno's roleplay exercises.

Another tradition that used the term "role-playing game" before the advent of *Dungeons & Dragons* (D&D) emerged from business and industrial simulations, indirectly influenced by German war games. During the Cold War, the development of simulation games aimed to explore scenarios and outcomes, particularly in political and military crises (Peterson, 2012).

One notable example is the "role-playing crisis-playing games" Herbert Goldhamer and others at the RAND Corporation described (Guetzkow et al., 1963). These games, often lasting several days, placed participants in the roles of decision-makers or diplomats from real or fictional nations. Players navigated coalition-building or nuclear conflict scenarios, with referees interpreting their commands and introducing randomness to simulate real-world unpredictability (Peterson, 2012). Unlike psychodramatic games, these simulations were governed not by dramatic processes but by referees who aimed to simulate the unpredictability of the real world while maintaining fairness.

This lineage traces back to the German *Kriegsspiel* developed by Baron Georg von Reisswitz in 1824. Reisswitz's war game involved participants sending written orders to referees, who compared them against predetermined rules and, when needed, resolved outcomes using dice to simulate battlefield uncertainty. In time, critiques led to the *Free Kriegsspiel* formula, where players interacted directly with experienced referees, enabling faster and more realistic gameplay. This evolution influenced later strategy games like *Strategos* (1880) in the U.S. and provided the foundation for incorporating role-playing into simulation games.

As these military and political strategy games evolved, role-playing became integral, particularly in simulating negotiations or decision-making processes. For instance, a 1970 issue of the British *Peace News* magazine observed: "During a strategy game, a situation may arise which is so interesting that the group may want to roleplay it" (*Peace News*, 1970, pp. 3-4).

Here, role-playing added depth to the game by encouraging participants to behave and interact as if they genuinely held the roles of generals or diplomats. Initially, role-playing in these contexts served educational and developmental purposes, allowing participants to practice decision-making and adapt to the complexities of real-world scenarios. However, as strategy games moved beyond educational applications, they lost their strictly developmental focus, paving the way for role-playing to become a recreational activity. This transition leads us to the following meaning of role-playing.

9. MEANING: 'ROLE-PLAYING GAME' AS A HOBBY GAME CATEGORY

For much of the 20th century, "role-playing" primarily referred to socio-psychological concepts in English, German, and French, with associations only shifting toward recreational activities due to the rise of RPG hobby games. On a global scale, 1974 serves as a symbolic turning point—it marks both the nominal "birth" of tabletop RPGs in the form of *Dungeons & Dragons* (D&D) and the death of Jacob L. Moreno. Since then, the term has become less associated with socio-psychological phenomena or developmental methods and more with leisure activities, such as hobby RPGs or sexual role-playing.

Coming back to D&D, its original 1974 release did not initially describe itself as a “role-playing game.” Instead, its subtitles referred to it as:

Rules for Fantastic Medieval Wargames Campaigns Playable with Paper and Pencil and Miniature Figures. (Gygax & Arneson, 1974)

Within the game text, the term “role” appeared only once, and it was about selecting a character class. D&D’s precursor, the miniature wargame *Chainmail* (1971), featured small units battling on a modeled terrain. Early editions of D&D envisioned a medium-sized party of mercenaries, hirelings, and followers embarking on expeditions to seek treasure, often in the wilderness or dungeon settings. Over time, especially with the influence of the *D&D Basic Set* (1981), this concept evolved into the idealized four-player party of specialists working together to overcome challenges like exploration, investigation, or holy quests.

This transformation progressively distanced D&D from its origins in miniature wargaming, narrowing its focus to cooperative storytelling among a handful of key characters. Notably, D&D was never purely a strategy game. From its inception, it was just as inspired by fantasy literature—then part of the sci-fi genre—and players’ desire to emulate such stories as seen in early games like *Live Ring* (1973).

For some time, this hybrid game form lacked a universally accepted name. Suggestions included:

- “Ego involvement” (Mark Swanson, 1976)
- “Conversation game” (*Classic Traveller*, 1977)
- “Role assumption game” or “rolegame” (David A. Feldt, *Legacy*, 1978)
- “Adventure game,” popular until the rise of computer-based RPGs (Peterson, 2022).

As Peterson (2012, 2022) discusses in detail, the term “role-playing,” whether used as a label or adverb, was applied in fanzine reviews to describe the style of strategic games, including *En Garde!* (1975) and *Madame Guillotine* (1976). Interestingly, Gary Gygax, the primary creator of D&D, was initially opposed to applying it to D&D-type games (Gygax 1975). He emphasized that the appeal of his game lay in its challenges and problem-solving, rather than in role-playing as imagining oneself as a superhuman character. Despite his reservations, the term began to spread, aided by competitors like *Tunnels & Trolls* (1975), which used “role-playing” in its marketing. This also led TSR, D&D’s publisher, to adopt the term. For example, *Metamorphosis Alpha* (1976) described itself as a “role-playing game,” and the 1977 *Basic D&D* set, edited by Eric Holmes, referred to itself as a “role-playing adventure game.” In 1978, Gygax himself described D&D as originating “the concept of paper and pencil fantasy role-playing game.” (Gygax, 1978: 15). By the 1980s, “fantasy role-playing” (FRP) had given way to the abbreviation RPG as the recognized term for the hobby game category (Peterson, 2022).

The category diversified, spawning new formats, like larp (Live Action Role-Playing) that originated from physical enactments of tabletop RPG scenarios, and CRPGs (Computer role-playing Games) that emerged as adaptations of tabletop mechanics to digital platforms (Zagal & Deterding, 2018). CRPGs dominate contemporary popular culture to the extent that the abbreviation RPG often evokes video games rather than tabletop experiences. Today, probably more people associate the concept of tabletop role-playing games with the term ‘D&D’ than with ‘RPG’, similarly to other cases of genericization like the cases of Thermos and Elevator, when a popular trademark became synonymous with its category.

Hobby RPGs like D&D provide frameworks or affordances (Dashiell, 2021) that facilitate role-playing in various ways. These games encourage:

- Playing social roles or classes (e.g., warrior, dwarf etc.).
- Taking roles within the player’s team (e.g. being a ‘caller’).
- Acting, improvisation, and collaborative problem-solving.
- Character-driven, immersive gameplay — often a divisive feature among players (Peterson, 2022).

Thus, the hobby RPG blends multiple aspects of role-playing, from strategic cooperation to theatrical improvisation, carving out a unique category that continues to evolve and diversify today.

10. MEANING: ‘ROLE-PLAYING’ AS CHARACTER PLAY

While the English language distinguishes between “play” and “game” at the lexical level, some languages, like French or Hungarian, make no such differentiation, blurring the difference between general role-playing and various forms of RPGs. Surprisingly, Hungary’s first officially published tabletop RPG, *Harc és Varázslat* (Fight and Magic, 1991), defined itself as a “personality game” (*személyiségjáték*). This was not due to a lack of familiarity with the term RPG, but the authors deliberately sought a different word, partly because they wanted to avoid the accusations of satanism that were rife at the time, and partly because they felt that role-playing meant different things to different people, and that the personality development aspect of their activity was important to them (Szeltner, 2025).

In most hobby RPGs, players create individualized personalities—*characters*—distinct from their own (Harviainen, 2011). Players of various games have likely always ascribed personalities to game pieces to explain outcomes, but more structured experiments with character-level gameplay began in the 1960s. Joe Morschauser (1966) suggested tracking soldiers’ names, ages, and biographies, allowing for unique attributes that could evolve between battles. In *Fight in the Skies* (1968), players controlled a single pilot, treating the character as either an extension of their own personality or as an independent persona, making decisions based on its hypothetical preferences (Carr, 1970). Don Featherstone (1969) noted that such character-focused gameplay introduced unexpected empathy into tabletop wargaming, as players avoided decisions that would lead to excessive sacrifices.

The trend extended to Europe, where *Western Gunfight* (1970) had players assume unique individuals with distinct goals and quantified skills rather than anonymous figures. These developments influenced games like *Braunstein* (1969), where achieving success without violence became possible. By the mid-1970s, RPGs began prioritizing detailed character portrayal over traditional strategic considerations like optimal decision-making and winning. Players increasingly embraced a style of play characterized by:

- Being “in character”: Speaking in the first-person voice as their character.
- Character voice: Using a distinct tone or accent for their character.
- Adhering to limits: Acting within the character’s defined statistics and constraints, even at the cost of control.
- Letting the character “play itself”: A term popularized by *Chivalry & Sorcery* (1977).

RPG creators shifted their focus from simulating battles to modeling human nature (Peterson, 2022). Although they did not reach the depth of psychodrama (6th meaning), this shift fundamentally altered how rules were approached. Players needed to understand the rules to adhere to their characters' numerical attributes. Early editions of *D&D* offered limited player input in character creation, with attributes rolled by the Game Master. In contrast, by 1977, games like *Superhero '44* and *Melee* allowed players greater autonomy in assigning character traits.

Character-focused role-playing resembles socio-psychological developmental role-playing (6th meaning), but in its origin, it lacked external objectives like learning, therapy, or personal growth. Instead, playing personalities in RPGs emerged as an autotelic (Csikszentmihalyi, 1997), self-contained, inherently rewarding activity akin to recreational sports.

In this meaning, role-playing is no longer a function of a more complex game (as in the 8th meaning). The relationship between "roleplay" and "game" is inverted: rules are designed to facilitate the act of character portrayal. This "gamification" of personality creation highlights the centrality of role-playing in RPGs.

11. CONCLUSION

As we have seen, the terms "playing a role," "role-playing," and "role-playing game" have several related but distinct meanings. Confusing these terms, whether by mixing them up, treating them as umbrella categories, or using them as synonyms, can lead to significant misunderstandings (Hartyándi, 2024).

However, it is important to note that the nine meanings presented here are somewhat arbitrary, based on currently available sources. The semantic genealogy of "role-playing" is summarized in **Figure 1**, noting that while the word's etymology is certain, its shifting meanings, particularly the earliest dates, may be revised as new sources and uses are discovered.

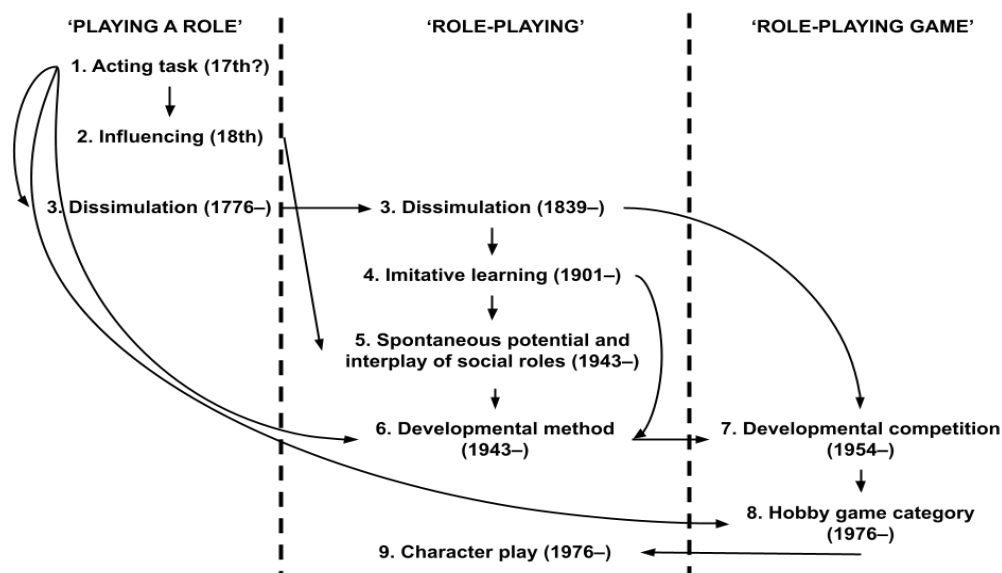


Figure 1: The Genealogy of 'Role-Playing' (Source: Author)

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