

Beyond Game Culture: How Genshin Impact Gamers Construct Their Identities through Game Media

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Abstract: Game cultures and related industries have boomed in China after the Covid 19 pandemic, attracting a wide range of Chinese. Among recent popular games in China, Genshin Impact has drawn attentions of youngsters and achieved commercial success, creating unique game cultures. This consequence reflects the vibrance of subcultures by young groups because this is the way they connect to the world, getting to know themselves, communicating and interacting with peers and achieving socialization, in this case, gameplay serves as a medium for the young groups to extend themselves. This study presents the mechanisms of identification of Genshin Impact players, self-identity, social identity and relation between them tested. Qualitative research is applied in this study as methodology, including in-depth interviews and grounded theory. It was suggested that players construct their self-identities by multi-interaction with game media and construct social identities by communication through game ecology. Furthermore, goods (products featuring elements of a particular intellectual property on them) and game communities link self-identities and social identities of players. This result provides an insight of development of subculture in China.

Keywords: Genshin Impact; Identity Construction; Game Culture; Qualitative Study.

1. Introduction

In China, the boom of game industries is contributed to the rapid development of economy, politic, technology and so on. Additionally, that the adolescent spent a large proportion of their free time on gaming and social media promotes diverse domestic game culture which is a crucial sort of subculture in the context of modernization society in China. On the other hand, this society featuring mobility and transitoriness inevitably results in the crisis of identity. However, in terms of gamers, it is more reasonable to consider their practice into a media ecology with the entity of games in the core and consisting of online and offline platforms. The practice of gamers in this ecology should gain more attention of researchers. As Costa et al., suggested, that someone plays a digital game doesn't mean one identifies oneself as a gamer [1]. According to Christoph et al., this description is related to the character that the play control, known as avatar identification [2]. Avatars in the studies by Qi et al., are merely controlled to fight, which means players identify with them possibly because of their attributes of fighting instead of their characteristics, background, relations and so on [3]. In respects of social identity, importantly, Tajfel defined it as the sense of belonging to a particular group in society [4]. Furthermore, he pointed that social identity consists of three portions: social categorization, achievement of group differentiation and marginal social identity. Additionally, McCracken elaborated explicitly the movement of cultural meaning through goods. In this case, the practice of gameplay and other related behaviours (e.g., producing or reading fandom-related writing) should be considered as production/reproduction/consumption of meaning [5]. Taken together, these studies suggested that, in terms of gamers, to construct identity should be explained by producing a series of meaning from their practice (e.g., gaming.). In summary, this article based on previous researches on media, identity, psychology, game and cultural studies is going to address the

problem of the factors that affect the construction of identity in respect of Genshin Impact gamers.

2. Method

In this case, the author organized an integral in-depth interview. With the purpose of flexibility and attaining in person experiences of gameplay from the informants, a semiconstructed interview was selected. The author acquired the primary details about their gameplay experiences, attitudes towards stigmatization and motivations from casual online preinterview based on which the author organized, ordered and adjusted questions following the principles suggested by Thompson et al., [6]. According to previous literature review, the outline of questions should be separated into two sections: self-identity and social identity. Thus, a sum of 22 question were assured. Thirdly, five other informants were recruited from a QQ group of an animation club in Fujian Normal University. All participants mentioned above are university students. Finally, five transcriptions from the recording of the interviews were collected.

The analysis procedure strictly followed Grounded Theory by Corbin & Strauss [7]. Three professional softwares, NVivo 14, ATLAS.ti 24 and Dedoose were applied to analyse the five collective transcriptions. On the first phase of open coding, an iterative process of recognizing, comparing and highlighting the codes which have positive or passive impacts on the construction of gamers' identity was conducted. By this means, a total of 644 codes were collected and named through line-by-line coding until the saturation [8]. On the second stage of axial coding, the codes were categorized into 46 themes with comparison and clarification. In addition, the intrinsic relevance among them was revealed. On the third step of selective coding, in order to make the theoretical saturation, eight categories were extracted among codes mentioned above, constructing a reliable and comprehensive theory to explicate the identification of the particular groups

of gamers [9]. When the process of coding of the fifth text was accomplished, there was no new theme emerging, meaning the saturation which guarantees the quality of qualitative analysis was reached.

3. Results

3.1. The Main Texts of Game

Main texts refer to the plots, dialogue, modes, CG, background music (B.G.M.) and so on. Players consume most of their energy and time to interact with main texts in the game. Similar to previous studies stated in the Introduction section, apparent identification of avatars was illustrated by all the informants, which played the most significant role in the construction of identity. Importantly, this process of identification is relevant to the plot which is made up the numerous fundamental elements of actions by characters. Thereby, the present research discusses these two factors as a whole. Firstly, avatars of the main characters showed the extension self of the players [1]. In Genshin Impact, players are allowed to choose their avatars between a twin brother, the sister or the brother. However, the twin separate from each other at the beginning of the story and they intent to find and unite with another one. Then players experience the main stories from the perspective of the main character they chose.

In this case, players, mostly adolescents, go through a virtual and symbolic process of growing up. Instead of miserable, challenging and complicated journey to be mentally and physically mature in reality, this sort of gameplay offers an ideal, gentle and imaginary ritual of growing up, consisting of crucial elements, for instance, changing perspectives of a person, being betrayed, friendship and so on. In addition, growing up means a process of finding, positioning and defining self, in other word, to construct identity. Therefore, players tend to identify the main character they control and incorporate plots of avatar as their own experiences of growing up. What is more, that a sense of humor and the ordinary attitude towards difficulties in the game was shown by main hero/heroine also leads to identification of players. Secondly, in Genshin Impact, some of those NPCs players interacted with will also convert into avatars as long as gamers follow the Gacha in-game system [10]. Identification of players on this sort of avatar have not been elaborated yet by previous studies, which, however, plays a significant role in the construction of self-identity, shown by the present research. By analysing the emerging frequency of the codes, two key points were emphasized by the interviewees, diverse characteristics of the characters and the harmonious bonding with them. As stated above, players reached a proportion of identification of the main character. Nevertheless, the entire identification of main hero/heroine lacks the recognition from others. In the major story, the initial motivation for the main character is to seek for another twin brother/sister. So, he/she travels around the world to collect information and evidence by visiting various local residents who subsequently ask him/her to do them a favor. Thus, what can be summarized is the basic story structure of facing-addressing problem, within which what attracts the gamers is supposed to be the types of characters saturated and how they are saturated into the structure. These two reasons align with the two key points stated by informants, diverse characteristics of the characters and the harmonious bonding with them. As a consequence, the basic structure of facing-addressing problem in the story saturated with diversities of

characteristics of the characters through building a harmonious relation with the main character constitute a narrative of recognizing a series of features of the main character. This process and plays' identification of avatars are articulated together as a whole and make up the major proportion of self-identity.

3.2. Experiences about Various Types of Game Mechanisms

Designed by game companies, different types of games are positioned differently in game industries, also refer as segmentation. For instance, MOBA (multiple player online battle arena) games are targeted at players keen on fighting and team collaboration. Similarly, considerable amounts of game mechanisms are set in Genshin Impact, gradually enriched with the updating of the versions. They are aimed at engaging interests of different groups of players and retaining the marginal utility of gameplay. Two manifest game mechanisms were recognized from the codes and materials.

Firstly, experiences about action-adventure game were highlight by a large proportion of interviewees, 29 reference points collected. This genre of game offers an explorable world for players who are allowed to collect materials, fight with monsters, interact with NPCs and so on. Even merely hanging out around and enjoying the scenery would provide a positive mood for players. The interview with L. suggested that she was attracted by the downtown scenery in Fontaine and Inazuma but it was easy to get lost in Sumeru because of trees and desert there.

Her words also demonstrate that their gameplay experiences from the perspective of the main character impact their identification on both positive and negative ways. Since the main character is called "the traveler", this avatar is bond to take a trip around the virtual world in the game. The liberty of viewing different districts and exploring t nature and humanity geographic environment provokes the identification of the avatar from the players.

Secondly, experiences of online game function also contribute to the construction of identity. What should be explicated is that even if this function concerning the interaction between players, this research regards it as one factor of self-identity. Interaction between players and multiple influences of these factors will be discussed in the Interactions within player groups section and the Discussion section respectively as online game mode functions by inviting other players into one player's world. Generally, two major practices were extracted for the codes and materials. One is to permit stranger players into their own world. In some cases, players would receive requests from strange players to ask if they are available to enter their world.

And another practice is to experience online game function with friends. For gameplaying with acquainted players, sharing constitute the major proportion of this practice. According to the interview with B., she loved to take photos of beautiful sceneries, climb mountains and trees, find wired Hilichurl (a sort of enemy units) and fly by Wind Glider (a prop helping characters fly) in the game.

As mentioned above, recognition from others plays a crucial role in the construction of self-identity. The previous the main texts of game subsection elaborated the recognition of virtual characters in the game. So, this part suggested that recognition by people in reality also makes sense. Additionally, what can be extracted from the quote above indicate that main texts (e.g., trees and mountains),

interaction with other players and experiences about online game modes function as a whole and well-designed game mechanisms would lead to a positive effect on identification of gamers

Nevertheless, some relatively unsuccessfully designed mechanisms might cause passive impact on identification. Game mechanisms organize diverse contents in Genshin Impact including landscapes, characters, background music and so on. Players are allowed to experience these contents in a particular order and approach by mechanisms. As an example, players are able to beat various monsters and enemies on their own or with other players through the fighting system in Genshin Impact. Among all mechanism, open world and role playing are the centre features in Genshin Impact. So, players pay most attentions on their experiences of these two parts and they are allergic to the updating of any new contents of these two mechanisms. Once they are unsatisfied with them, their identification will become unstable, even exiting players group.

Players would balance the input and output while exploring the open world in Genshin Impact. Factors like time, energy and resources in the game are all taken to measure whether the rewards can match how much they pay. Players tend to feel fulfilled and continue to experience all sorts of game mechanisms if they gain adequate rewards, usually virtual resources in Genshin Impact, through exploration, fighting and characters cultivation. And of course, they would get bored and abandon to play if they fail to do so because of their finite enthusiasm and limited sense of refreshing of new contents. Players would fail to identify themselves as gamers if they feel they are forced to play.

3.3. Other Personal Factors in Reality

Gaming related factors are not sole aspect of determinant. Instead, identification of players is affected by numbers of factors in reality. For instance, identity in reality was critical for the construction of identity illustrated by all the informants.

Based on the interview, all participants mentioned that they got exposed to Genshin Impact during their high schools or colleges which meant they was facing with academic pressure to some extent. Although some of them reported that they started playing it in the summer holiday before entering the colleges, school days are more preferable in contrast with vacations.

Gameplay was referred as a “sense of mission”, in this case, it offers them a temporary zone to escape from their identities as students in reality. Players tend to resist these identities for they stand out the expectation and demand from the society, parents and so on and choose to construct virtual identities in the game, which are symbols of freedom and entertainment.

However, these strategies may work out for a period of time and when it comes to more realistic situations like graduation and employment, the constructed virtual identities might be no longer valid. Therefore, that their resistance against the realistic identities will end up with being incorporated by reality is understandable and tangible for the players. Anyway, they believed what really matters is the cherishing gameplay experiences and friends acquainted with through gameplay.

3.4. Interactions within Player Groups

The construction of social identity will be discussed and they show how players define themselves as a group, how they construct others selectively and how they delimit the

multiple boundaries between groups. Interaction within player groups served as categorization strategy suggested by Tajfel to recognize and boost shared features and understanding, referred to series of online and offline practice [4].

In terms of the online part, gamers tend to communicate with others players mainly through social media to construct their identity. Interesting gameplay experiences, opinions about characters and stories, fortunate or unfortunate moments of Gacha and so on are frequent topics during their communication. Some prefer to converse with individual players while others tend to share their experiences and feelings to player groups or communities. Interestingly, even if gamers fail to understand the contents and contexts shared by others, they still make effort to cater for the desire of sharing by other players. In addition, the players who share these contents with others are aware of this condition.

In terms offline practices, fandom-related activities and comic-cons are two major categories. Before the explicit elaboration of them, what should be claimed is the relation between fandom-related activities and fandom-related works. The latter refer to series of text created or produced by fans, including drawings, writings, videos, music and so on. They are available to read/watch/listen on social media platforms, uploading and spreading by users. What is more, they are also transmitted on fandom-related activities such as fandom-related music concerts, fandom-related works ceremonies livestream, etc. The production and consumption of them will be discussed in Paratexts and goods section. So, in this section, the discussion about offline fandom-related activities focuses on those held by individual players (by contrast, those fandom-related activities mentioned above are organized by game companies and corporations). Gamers prefer to organize this type of activities during the birthday of a loved character in the game or anniversaries. However, players' opinions vary about the activities. Some regard them as ideal, exciting and satisfactory approach to show, share and stabilize their love, care and loyalty to their favorite characters with other players they invite while others treat them as meaningless, inappropriate and confusing activities as if these are for their preferred characters.

The determinant that players participate in offline birthday parties for their loved characters is that they hold distinct understanding of a same character. Their understanding includes characteristics, hobbies, habit and perception of the characters. Only those who hold similar understandings in players group can be invited into or attend the birthday parties. Therefore, the understanding of the characters served as the core feature of a group, which means players identify the feature of a certain players group by recognizing whether they understand characters and plots in same ways. However, understanding of characters and plots can be quite individual and subjective so the impact of this consequence will be discussed in the Discussion section.

3.5. Construction of Others

The concept of others emerges when subjects are aware of the subjectivity of objects. Additionally, subjects tend to define themselves partly based on objects. Similarly, a certain group capitalizes on this strategy to construct their identity by regarding other groups as others and referring particular labels of members in other groups and then defining related labels in their own belonging group. This process accords with the achievement of group differentiation suggested by

Tajfel [3]. As a group, Genshin Impact gamers differentiate themselves from countless groups in the society, however barely a few of them play a significant role in identification of the gamers. Based on the assumption, the current study takes seven major groups into consideration and investigate the identification of informants in the interviews. These seven groups are ACG fandom (also known as otaku on Japanese), ACG mobile game players, players of other games by MiHoYo (producer of Genshin Impact), PC game players, mobile game player, otome game players and rajiun [11]. As a consequence, participants roughly tended to identify themselves as the first three groups while they denied to identify themselves as the rest. Furthermore, they conveyed that they identify Genshin Impact players as ACG fandom, ACG mobile game players and players of other games by MiHoYo due to similarities of attractive characters and virtual worlds they live.

On the other hand, the reasons that they denied to identify Genshin Impact players as the rest four groups vary. Importantly, rajiun (or real in English) is a typical group of others. Invented by otaku (ACG fandom) groups in Japan, this concept represents a group of people who live in a rich and fulfilling life while the folks stay on negative stereotypes about ACG fandom. For example, words like laziness, dependence, hopelessness, addicted to ACG works labels commonly used to describe ACG fandom in Japan. Thus, it is reasonable to take rajiun as an approach to resist pressure and anxiety that the societies put on them and regain self-values and recognitions. However, in China, the repellence meaning in rajiun diminishes. Genshin Impact players generally show moderate attitude towards rajiun.

Moreover, some interviewees admit that there is no such a clear boundary between ACG fandom and rajiun. So, Genshin Impact players group consider they enjoy an equal social position as rajiun who are seen as living a mainstream lifestyle in China.

Interestingly, if compared with ambiguous group differences between ACG fandom and rajiun in China, these sorts of boundaries seem much more apparent between groups inside ACG fandom.

It is surprising that another group results in an obvious impact on social identity of Genshin Impact gamers. Although almost every Genshin Impact player is attracted by characters in game, all the participants expressed their passive feelings about a group of players who treat their loved characters as idols. For characters fandom, to admire one character in the game can easily lead to discriminating other characters, which often causes conflicts and arguments in social media platforms. Recent years, this sort of fandom culture has been controversial and gained much attention in China. It is acknowledged that this culture originates idol industry where fans are obsessed with their idols. The capital persuades fans to consume products endorsed by their idols and fans believe it will help their idols to obtain resources to gain more popularity. This logic inevitably contributes to obsession and support of fans of one idol and resistance and discrimination of other idols and their fans. Affected by this consequence, characters fandom in Genshin Impact tend to be aficionado of their loved characters and follow the logic in idol industry, sometimes even attaching other characters and players. However, as for other gamers like S, their fanaticism does not make any sense and ruins harmonious atmosphere in game communities on social media platforms. So, gamers identify them as a group due to their shared values of treating every

character as an equal out of respect for other players.

3.6. Invisible Norms: Authenticity

Like explicated in previous paragraphs, Genshin Impact gamers observe a series of unique values which play a significant role in their identity's construction. Habitualized rules to preserve these values are referred as invisible norms. There are such exact carriers to record them, but every member identified themselves as gamers in this group keeps invisible norms in mind, or they will be taken as freshmen and marginal players. According to interviews conducted, Genshin Impact gamers generate numbers of invisible norms generally focusing on fandom-related works and cosplay. All interviews believe these sorts of activities should base on the principle of authenticity. Previous researches have stated the importance of authenticity in cosplay and other subculture and they explain the role of authenticity playing on shaping and impacting the self of participants [12]. This part is going to switch the perspective from its function on self to gamers group which is dispersing with ambiguous boundaries. For Genshin Impact players, following the norms of authenticity serve as the key strategy to construct their social identity as a gamer.

Almost every character has their fandom groups while some of characters with relatively low popularity barely appear in the plot. Gamers unavoidably imagine and expect to experience more stories and scenes about their loved characters. Therefore, a proportion of talented players initiatively create fandom-related works on their own for those less noted characters, like fictions, mangas, short videos and so on. Catering for the requirement of gamers, produced fandom-related works serve as the reproduction of the original game, sometimes even gaining more attentions than it and attracting numerous gamers. For instance, B read more than 7 million words (Chinese) in 2022. This process allows gamers to form communities on numbers of platforms without even interaction with the game itself but through their own enthusiastic. And it turned out that these sort of communities are more stable than official communities with a great numbers of loyal gamers. In this case, they all identify themselves as gamers who are keen on shipping and even preserve the operation of the communities initiatively.

Interestingly, what engages her attention is not the attachment of authenticity in the novels that she initially read. Instead, she chose to get exposed to fandom-related writings about Kaveh due to fresh elements, settings and dialogue. Thus, it is reasonable to say that some extent of inauthenticity does not hurt and gamers still recognize these sorts of works as long as they satisfy the gamers' imagination of love and relationship between characters. So, for the writers, it is worth paying attention to keep the balance between original character (or o.c. in short) and imagination of gamers. Nevertheless, it does not mean that the more fandom-related works make gamers' imagination, the more popular they will be. Some informants expressed they were getting tired of novels in similar structure and contents. So, the attachment of authenticity plays a center and critical part in the fandom-related works, what is more, the construction of social identity, but it is not the whole story. Because of repetitively reading similar novels, readers tend to gather in online communities and share and exchange their understanding of characters. This leads to new motivations for gifted writers to produce more fandom-related works. In this case, they will create more contents with new elements and settings which

potentially attracts new groups of fandoms. With this mechanism, gamer groups growth and stabilize in a larger scale.

3.7. Paratexts and Goods

In the previous part of main text in Genshin Impact, functions like scenes, background musics, CG and landscapes in the game on identification are discussed. Similarly, all sorts of goods are categorized as paratexts. Originally from Japan, “goods” are referred to series of products featuring elements of a particular intellectual property on them, usually for decoration or admiration instead of usage. For instance, a badge with a Mickey Mouse printed on it can be seen as typical goods of Disney. According to interviews conducted, consumption of Genshin Impact goods plays a crucial role on the construction of self-identity and social identity, brighting individuals and group.

To identify as a gamer can be commonly explicated as feeling sense of fulfillment and satisfaction which are the exact feelings conveyed by interviewees. In a consumption society, consumers purchase signal values of products rather than their usage values. Goods as paratexts serve as combination of coded signals. And gamers are able to decode particular meanings from goods. For gamers, goods cross the border between virtual world and reality. When gamers possess goods with elements in Genshin Impact, they experience a sense of immersing and the interaction between game and environments they live in. The impact of players’ identities in reality on their identification as gamers has been discussed in previous parts and to conclude, identities in real world like students and family members inevitably brings considerable pressures for players. Thus, no matter for usage or decoration, goods provide a more comfortable and moderate atmosphere for players, easing the tense and stressful feelings in their daily lives.

In addition, goods connect gamers group and allow them to share and exchange their feelings and thoughts through them. According to the interviews with I., B. and S., two strategies to reach this connection are examined. I. recognized another player from goods hanging on his bag. In this case, goods undoubtedly served as an apparent symbol of identity as a Genshin Impact gamer. It is also reasonable to say that recognized player intends to be identified as a Genshin Impact gamer by others more pioneer than other identities. Actually, I. then got touched with that player and they became friends. So goods can serve as a beginning of gamers group, connecting strangers, which is the first strategy. B. shared her goods, a cotton doll, and interact with her friends. And for S. his friend sent him goods as presents. In this case, goods stabilize the bonds between acquainted players, which is referred as the second strategy.

3.8. Operations of Game Company

Operations of game company play a significant character on identification and impact players and players group to a great extent. Mihoyo, who develops Genshin Impact, opens official accounts on almost every mainstream social media platform in China, including Bilibili, Douyin (Tiktok), WeChat and initiatively encourages players to subscribe these channels. Therefore, players are able to receive new information about this game and are allowed to discuss various news about Genshin Impact. Additionally, players are allowed to send posts on a Mihoyo official mobile phone application, sharing their experiences and opinions about its

games. Based on the collected data, two aspects of operation dimensions are found: a) operation of characters and b) guidance and management of players group, both influencing identification of gamers at an equal level.

No difference from other ACG games, Genshin Impact focuses its selling point on characters, so it is no wonder that players are so allergic to the shape of characters. Besides stories and plot in Genshin Impact which can be experienced whenever players intend, varieties of events held during a certain period, usually lasting a week or two, also make up a critical part to shape characters. To maintain daily activity, the manufacturer conducts a series of operation strategies including holding events inside and outside the game. However, one interviewee, S., complains about the contradict characteristics and images of characters in these events, which really disappointed them. According to S., he believes that the inauthentic contents of characters in the event in the game serving for the marketing strategies to attract players are deeply affected by fandom-related works. From his perspective, this group of players require official operation team to satisfy their fantasy of characters. For instance, the basic motivation of characters to fight, grow and fulfill their dreams must be out of the reason of love and the plots of them must be bonded with their “couple” matched by this players group. For players like S., this strategy of operation is unreasonable and ridiculous and he thinks the shape of characters must be independent from players’ thoughts.

another informant, B., expressed a similar view of resisting this method to shape characters. Moreover, she pointed that she would quit Genshin Impact because of the deviational shape for characters by Mihoyo officials.

For her, shaping a character as a round character should be seen as the loss of life for that character. A round character in the game means he or she can be described and categorized as a certain type or label, always performing a single characteristic for players. This makes a character seems to be living in a virtual and imagining world like fairy tales or cartoons. And players expect the exact opposite feeling that characters in the game should resemble human being in reality with complex and multiple characteristics and features, sometime a little contradict thoughts in mind.

The manufacturer, Mihoyo, runs dozens of official accounts on social media platforms in China and even develops its own mobile phone application, trying to build a exclusive online community. In this case, the company is responsible for managing the users (or players) who are encouraged to express their love of characters on the posts in the community. And it is reasonable that the level of management for players group influences their identification. Among all the posts from users in the community, those that show preference to characters always raise heated and controversial discussions and arguments. So as all interviewees agreed, it is necessary for officials to step out to regulate words and images in the community, resisting the flagrant words and attacks under the posts. However, some informants are unsatisfied with parts of operations and regulations.

Scientific management and guidance carried out are conducive to accordant opinions in the players community. This requires public relation department in the game company, Mihoyo, to make efforts to positively regulate users’ post and respond to doubts on the Internet. It can be predicted that players would construct stable social identity by this means.

4. Conclusion & Discussion

In conclusion, this study summarized eight themes related to identities construction of gamers. In terms of self-identity, the main text of game, experiences about various types of game mechanisms, other personal factors in reality are three evident themes extracted from data collected. Similarly, interactions within player groups, construction of others, invisible norms function together when it comes to social identities. Specially, the rest of them, paratexts and goods and operations of game company, participate in the construction of self-identity and social identity, bridging individuals and player groups.

Unavoidably, there exists some limitations and weaknesses in this study. The largest weakness in this study must be the number of samples collected. Due to this limitation, even if the themes obtained has already reached the systematic saturation, some theme has still not emerged yet, leading to limited validity of the results and conclusions. In terms of the research contents, this study is still trapped in the theoretical frame of resistance-incorporation, explicating the reason and motivation for construction of identity as escaping from real life and obtain the lacking meaning of reality. However, the validity of this explanation might be too limited because the construction of identities and interaction through game media indeed assist players to grow up mentally and physically and build a stable bond between peers, beneficial for their socialization. Another fact is that with the development and specialization of game economy and related industries, the production of game is incorporated into the order and logic of modern society, so games as Utopia that one group of people intend to escape into are stressful and depressing reality for another group. It means games or other subcultures are not the exact opposite side of reality.

There are at least two directions which can be discussed in future researches. One is that, in terms of game players, with the development of game industries, gameplay does not remain in the sole place that generates game culture. Instead, gamer communities, online and offline activities and cross-border linkage between brands, as so-called game ecology, cultivate various subcultures. Motivation, behaviors and psychology of players when they experience game culture still remain to be studied from the view of commerce, communication, culture studies and so on. Besides, the culture background of gamers should also be taken into consideration. In China, the stigmatization of games has occupied the mainstream discourse for several decades and a large proportion of residents do not recognize the development and achievement game industries has obtained in recent years. In this case, self-presentation and identification of gamers can be interesting and promising

fields to research. Another one is the operation of game company. In this research, the operation of events and gamers communities are discussed. These two parts are conducted by public relation department in a game company but except promotion, to deal with incidents like mistakes done by inner employees and public relation crises is their major daily work. The methodology and effects of public relation of game companies has raised great interests of researchers in recent years. So, it is worth analyzing their related strategies.

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