

A Relevant Study on Emotional Healing Marketing for Female Consumers in Otome Games: Taking Love and Deep Space as an Example

Xuanjun Lin

School of Film, Television and Media, Guangxi Arts Institute, 530022, Nanning, Guangxi, China

Keywords: Marketing, Otome Games, Female Consumption.

Abstract: With the improvement of the national economic and the awakening of women's self-awareness, women's demand for quality of life is also gradually steadily increased, and women have become the main consumer of more brands. The rapid development of the "she economy" has increased the influence of women's consumption in various fields, and female-oriented games have become the mainstream market. Female consumers can bring business opportunities to many industries. In the field of female-oriented handheld games, female consumers not only spend time and money on the games, but also buy related peripheral products, as well as participate in related activities offline, including the purchase of co-branded products, and participate in parties and reunions. The study of women's motivation to buy related products can provide reference value for brand marketing. Through social media research and analysis, it is concluded that purchasing peripherals can bring emotional value to consumers, and in the development of "her economy", women pay more attention to internal needs and emotional dependence. Related industries must understand and leverage women's psychology and flexibly utilize women's psychology to give the right emotional feedback in order to become the long-term choice of users.

1 INTRODUCTION

With the recent rise of "her economy" and the continuous growth of women's consumption power, women are more willing to pay for their emotional value, which has become the mainstream demand. Most female consumers will buy related peripherals to get a sense of companionship while they are spending money on games. This study is very relevant to the marketing strategies of related industries that cater to female users. This study focuses on two specific aspects of peripheral purchase motivation and the difference between love and deep space and other games of the same type, using the literature analysis method to find and read relevant information and literature, the advantage of this method is that it can be a good reference to past research results, understanding of peripheral, the definition of the game of the Otome, audience analysis, insights into the user's demands, which is conducive to the study. The ultimate research objective of this study is to emphasize the importance of marketing for women's emotional healing and to provide reference and assistance to the same type of industries to help them

grow in the long run, stabilize the market environment, provide more satisfactory services to consumers, and contribute to economic development.

2 LITERATURE REVIEW

The term "Otome" originates from Japan, which originally means "young girl, unmarried young girl". Otome games originated in Japan and are a kind of relationship simulation games designed for women, in which the player usually plays the female protagonist and interacts with a number of male characters in a love story. With the development of time, Otome games have also developed into a popular game genre in China. With the rapid development of China's economy, the basic needs of young people have been satisfied and they have begun to pursue a richer spiritual life. The rise of emerging media has transformed the way young people communicate and interact, and emotional communication in the virtual world of the Internet seems to be more secure than in real life. In this fast-paced state of life, people's desire for emotional needs

has become a new trend in the market, with young people enriching their life experience and enhancing their sense of well-being through active consumption. In addition to in-game consumption, romance games dominated by female players have also begun to explore the offline commoditization of emotions. Emotional consumption relies on the effective construction of emotions, which is reflected in the game design and peripheral design of ethereal games (Su, 2024). In the beginning, the female characters of Otome games were set as weak and passive women, but in the subsequent development, the female characters have grown stronger and stronger, and the game settings no longer treat the female image as a companion to the male, but rather put the female in the same central position as the male, emphasize the social image and value of women, and show the charm and power beyond gender, and the female characters have become more powerful (Hao, 2024; Bao, 2023). In the game of love and deep space, the main control role is the hunter character with overwhelming force value, in the game, the main male character is our "auxiliary", and contemporary women desire gender equality, mutual respect for the relationship needs to resonate with each other, and fit each other. Peripheral products should bring positive energy to people and satisfy their spiritual needs. The American industrial designer, GLP, said that people always think that design has three dimensions: aesthetics, technology, and economy, but in fact, the fourth dimension, "human nature", is more important. In the design of anime peripheral products consumer "human nature" is the focus, that is, to meet the spiritual needs (Zhang, 2024). The core viewpoints of products to satisfy spiritual needs include: emotional resonance, personalized experience, community belonging, brand values, and pleasure of use. Among them, emotional resonance is a very important part of product design (Pingcode, 2024). The shift from "shopping for a product to please yourself" to "buying a product to please yourself", in addition to the pursuit of value for money, emotional release will be an important factor influencing the decision-making of the younger generation of consumers in 2024 (Zhang & Ning, 2024). Many young people are more inclined to buy a piece of merchandise that can perform psychological healing for them, which reflects the lack of emotion of contemporary people, and the ethereal girl game industry can precisely fill the gap in people's hearts, so more people rely on virtual emotions. In the current social environment where women are still in a passive position in relationships, virtual boyfriends reverse the traditional subject-object position of both genders in

intimate relationships with the subject-object relationship of consumer-worker in economic relationships, and men are more likely to be treated as "sex objects" than women when they act as a servant in the simulated "emotional commodities" in intimate relationships (Wu & Sun, 2023). Men are less likely than women to be treated as "sex objects", but rather a more equal and pure romantic relationship (Wu & Sun, 2023). Otome game to create, is a very rare in real life, pure, sincere, desirable feelings, this "utopia" is Otome game for players to create a higher than life emotional space, and the designers of the player's psychological needs for constant attention and response (Yan et al., 2024). Game as a commercial product, its production and marketing will be affected by the market, resulting in the game content will inevitably be associated with consumption, Otome game players invested time and money in exchange for the opportunity to interact with the game characters, this model is actually to turn the player's emotional investment into the actual expenditure of time and money, and to transform the emotional experience into a purchasable commodity, which highlights the trend of consumerization of the emotional experience (Chen & Zhang, 2024). In addition to serving the game industry, this emotional experience can likewise drive the market economy of related cultural industries. In the development of "her economy", women's consumption behavior has the characteristics of impulsive, personalized, social and leisure, to establish the relationship between consumers and brands, so that consumers have emotional resonance, so as to establish the emotion of the brand, it is easier to produce the purchase behavior, and the simplest and most brutal means of establishing brand feelings is to provide rich emotional value that touches women's hearts (Xu, 2019). Most of the past researches focus on serving the industry of Otome games and care about the emotional social problems reflected, and fewer of them summarize the successful marketing methods of Otome games and explore the possibility of applying them to other industries of the same track. This study mainly focuses on the emotional healing marketing methods of the Otome game, analyzing its behavior, motivation and user feedback, and reflecting the feasibility of the application of emotional healing marketing in the cultural industry.

3 THEORETICAL FRAMEWORK

This study utilizes art world theory and field theory. Art world theory was proposed by Arthur C. Danto,

an American philosopher of art. The social environment in which art is received is divided into three components: subjects, institutions, rules and systems. The production of a cultural and creative industry cannot be an individual act; it requires teamwork and division of labor. For example, in the TV drama industry, the birth of a TV drama requires the participation of directors, scriptwriters, film and television companies, investors and actors, and it is accomplished by this group of people working together in unity. But they don't just work together, they have to follow the rules and steps to work together. The people who work in each step of the process have certain rules of the road that dictate their behavior, such as being mindful of copyrights, the impact of what is aired, the choice of actors, etc., and the end result is the formation of this cultural product. And field theory is one of the main theories of sociology, proposed by Kurt Kaufka. This theory consists of three basic concepts-field, position, and structure. The different types of producers included in the production of a particular cultural product can form a field. When producing a particular cultural product, the various producers included in this world of its production can be seen as a POSITION. Multiple different positions will have different relationships with each other, and they form a STRUCTURE between them. When we look at retail as a field, it can be divided into two positions, one with physical stores and one with online shopping. The physical store section can be categorized into national stores and regional stores, regional stores, and regional stores can be categorized into stores for the rich and stores for normal people. They then form a structure with power relations and differential relations between them.

4 CASE STUDY

Regarding people's behavior of buying peripherals of Otome games, the peripheral industry can be divided. It mainly consists of paper folding companies, peripheral production manufacturers and consumers. In addition to the default rules of production material, product form, and finished product effect, there is one more rule that has been agreed upon by the industry, whose primary audience is women - the transmission of Emotional value. According to social media analysis, most consumers say they buy peripherals because they can feel "you" in my neighborhood. Seeing your favorite characters in your daily life is a psychological comfort. More some consumers said, not only put on display to ornamental, they will also

take the periphery out of the house, dinner, travel will also give the periphery photos, just like their favorite hero walked into their lives, feel the real company, and can make their lives become more hopeful and visionary. Some people are encouraged by feeling their presence, while others are reminded of something they said when they see their periphery and their anxiety is reduced. For example, when you feel anxious about your appearance, the hero will say "there is no ugliness"; when you feel lonely, the hero will say "two stars accompany each other in the universe, it should not be lonely"; there are also people who will worry that they are not good enough for such a wonderful "him" in reality. "He will go on a diet for the hero, and even more so.

Others will worry that they are not good enough for him, so they will go on a diet for the main character, study and work harder, improve themselves and adjust their mindset, thus changing themselves and the status quo. These feedbacks can reflect the role of the emotional value of the periphery for consumers, and can also be interpreted as their motivation to buy the periphery, and these emotional resonance rides on the wind and waves, and strongly promotes its market spread. Data show that the water flow of the periphery related to love and deep space has exceeded 100 million plus. The success of Love and Deep Space shows that related industries need to focus on carrying and presenting emotional value when producing products. Love and Deep Space is more immersive than other Otome games (Light and Night Love, Beyond the World, Love and Maker, etc.), and is more able to pinpoint people's needs and amplify emotional value.

Better meets players' needs while amplifying emotional value. Specifically embodied in the next three aspects: first of all, more realistic 3D experience: love and deep space is the first 3D stereo modeling ethereal girl game, through the first perspective of the 3D plot and 3D interaction, to produce a high-quality emotional experience. Second is personalized character customization: personalized character customization is more immersive, allowing players to freely adjust their character image according to their own preferences and aesthetics, including appearance characteristics, voice characteristics, clothing and makeup, etc., and can also have nicknames. The last is the innovative interactive mode: in the game you can take photos, catch dolls, play games with the male lead, and you can also interact with the male lead on a daily basis, ask the male lead what to eat today as well as let the male lead accompany the user to exercise and study, etc. These modes create a sense of immersive experience, immersion, and realism for the

user, which makes it stand out from the rest of the many Otome games.

According to market research, the game not only has a huge popularity, a wide customer base and a broad market in China, but also tops the free list in many countries around the world (especially in Japan) and has made its way into the top 10 of many best-seller lists. Within 2024, the global domestic and overseas revenue exceeds RMB 1.6 billion, a figure that sets a new record for female-oriented handheld games and brings great possibilities for the future of the game. This case shows that not only Chinese consumers, but also female consumers around the world have a huge demand for emotional value, emotional resonance and emotional dependence, and the marketing tool of emotional healing marketing is applicable to female consumers around the world.

5 DISCUSSION

The sense of companionship in the periphery comes not only from the picture of one's favorite hero above and its own significance, but also from the form of the artifact. From badges and acrylic products to the development of male attributes in cotton dolls, holding a cotton doll is more comforting and fulfilling than simply having a badge. This can lead to other related industries, such as the industry of designing clothes for cotton dolls, the industry of making peripheral decorative display props, and the industry of producing pain bags filled with badges and dolls of secondary characters. In addition to this, there would be other artistic secondary creations, such as writing little daily essays about the heroes and themselves, drawing for the heroes, etc. People would pay someone else to draw or write for them, to make their imaginations tangible, and these transactions gradually developed into a market model. And all of these industries emerged and grew based on providing emotional value.

Not only has the peripheral industry, but also Love and Deep Space recently launched co-branding campaigns that capitalize on women's desire to lose weight, the use of innovative ways to accompany, not only can let their favorite characters to accompany their own running, but also to get the medal reward, break through the secondary circle, expand the existing existing users and the game interaction scene, extend the game of the immersive experience. There are also several offline activities, which also enable users to still feel the warmth from the game in their lives even outside of the game. For example, on the first day of the public test in Changsha, Tokyo,

New York, Deji Plaza to put naked eye 3D big screen, to increase the exposure of the game and user participation; Invite the famous singer Sarah Brightman to sing the theme song of deep space, sufficient warm-up for the game promotion; Cross-border linkage with Changguang Satellite, through which the satellite carries game data and transmits the ID information of hunters to the universe, similar to a starry message to the male protagonists; and overseas co-branded cultural tourism activities, from China's Mt. Everest to the British valleys, and from the Finnish ice fields to the French coast, you can find the corresponding elements corresponding to the male protagonists in each location. These tactics not only plug new users while attracting existing users to go offline and increase local tourism revenues, but also increase the presence of the male lead in real life and create a connection. There are also some special co-branding, such as kfc, Rosen convenience store, Gu Ming milk tea store, etc. During the co-branding period, the training of staff address and the layout of the theme store, to enhance the brand attraction and influence, to attract potential customers, to drive the sales of the food and beverage industry, and to enhance the user's immersive experience. Not only do these co-brandings drive increased exposure and subscribers to the game, but they also give players a sense of romance and more possibilities, but the ultimate reason for these behaviors of purchasing co-branded products and taking part in punching bags of offline activities is still the emotional value provided.

6 CONCLUSION

The result of this study is that the important success of the marketing strategy of Love and Deep Space is because it focuses on the users, follows the market trend, innovates the inherent mode, and provides sufficient emotional value, which further leads to the conclusion that in the modern era of rapid development of "her economy", Otome games should accurately locate the needs of women, form a strong emotional resonance, and seize the emotional value of this marketing focus in order to become the users' long-term choice. The study further concludes that Otome games should accurately position themselves in the modern era of "her economy", form strong emotional resonance, and seize the emotional value as the key marketing point in order to become the long-term choice of users. This study provides many valuable references for future research in this direction, which mainly affects many industries whose main users are women, such as the cosmetics

industry, the clothing industry, and the luxury goods industry. Future research should focus more on more innovative means of emotional healing marketing, why women pay so much attention to the value of emotions, how to measure the value of emotions, the game design of female-oriented handheld games, why women rely more on avatars and virtual life than in real life, and why the male protagonists of Otome games can get the "love" of users. These directions will be studied in depth.

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