

The Relationship Between the Frequency of Otome Games and Player Traits: A Differential Study Based on Sexual Orientation

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Abstract: This study explores the impact of Otome Games, a type of female-oriented romantic simulation game, on female players. With the rise of gender equality, the voices of women in society are gradually being heard. As a representative of female-oriented games, Otome Games provides women with a new way to express themselves and experience romantic relationships. Through the quantitative research method of questionnaire surveys, this study analyzes the development background, characteristics, and psychological and behavioral impact of Otome Games on female players. The study found that there is a positive correlation between the frequency of playing the game and the formation of virtual social relationships, support for ideal love relationships, gender stereotypes, and self-surveillance among players. In addition, significant differences were found in the level of game participation, character identification, and virtual social relationships among female players of different sexual orientations. This study provides a new perspective for understanding the impact of Otome Games on female players and offers references for future game design and discussions on gender equality issues.

Keywords: Female-oriented games, Gender equality, Virtual social relationships, Self-surveillance, Player psychology

1. Introduction

In both Western and Eastern cultures, the gradual decline of male domination has given way to a society that pays more attention to gender equality. The obstacles faced by women always deserve to be studied. For instance, in the past, the male gaze has always been a key critical phenomenon in film and television works. The representative roles of the femme fatale, symbolizing materialism and desire, have continuously appeared on the screen, becoming an indispensable part of film noir. In contemporary society, where technology and the economy are more developed, women's voices are gradually being heard in all aspects of life. For example, artistic works and the game industry began to discover the unseen field that targeted females as their customers. More and more women are beginning to bravely express their desires, trying to break free from the exploitation and constraints that traditional social norms have put on them. A type of game specifically designed for women has emerged, which has become the research area of this report - "Otome Game."

1.1. What is Otome game

Otome games are a type of role-playing game that simulate a romantic love life with virtual characters, where the female gamers could experience an intimate relationship by controlling the female leading character from a first-person perspective.

In 1994, the "Angelique" series released by the Japanese company Koei can be considered one of the earliest games targeted at women, laying the foundation for the development of otome games in the future. At the end of the 20th century, when the video game industry was generally considered a male-dominated market, the birth of the "Angelique" series marked a milestone of feminist awakening in the electronic game industry [1]. According to Han and Wang, women-targeted games can be divided into three categories: otome games, BL (Boys' Love) games, and nurturing games [1]. Among them, otome games emphasize the love of simulating storylines and the social interaction between gamers and game characters, focusing on maximizing the player's immersive social experiences and emotional needs [2]. In these games, players can control the female protagonist to choose a "love partner" from several male characters and develop an intimate relationship with whom they hold the most interest [3]. Sun addressed that otome games are visually designed to be aesthetically pleasing and extravagant, with male characters often portrayed as handsome with masculine features [2]. In addition, the game's interactive experience and ease of operation are also important factors that determine whether players can fully immerse themselves in the game to relieve stress [2].

In China, by 2022, more than 660 million people have become players of otome games, with about half of the users being female [4]. The revenue from China's otome game market has exceeded 65 billion, accounting for a significant share of the game market and is expected to grow continuously [4]. At the end of 2017, the first otome game in mainland China, "Love and Producer," officially entered public testing, also marking the beginning of a seven-year development journey for domestic otome games in China. Players in this game have developed in-group preferences, sharing emotional bonds that they developed with game characters with other players who also engaged in such virtual relationships, resulting in real romantic emotions towards virtual characters [3].

1.2. Virtual-social relationship & reality-romance philosophy

It is worth noting that indulging in otome games over a long period may lead to players harboring unrealistic and perfect fantasies about love, thus making it difficult for them to establish intimate relationships with the opposite sex in reality [3]. Wu et al. used quantitative research methods to deeply analyze the role of otome games in building parasocial relationships and their influence on shaping female players' views on love and marriage [5]. They argue that female players with high self-esteem exhibit a more direct attachment to virtual characters. Thus, they hypothesized that the higher the self-esteem of female players, the stronger their parasocial relationships with virtual characters will be. Wu's study established an expected model regarding "game frequency," "self-esteem," "identification with female virtual characters," "parasocial relationships with male virtual characters," and "support for ideal romantic relationships" [5]. Notably, the model uses self-esteem as a mediating variable to explore whether it may regulate the development of parasocial relationships with game frequency.

A total of 636 questionnaires were collected in the experiment, with the main gaming users being under the age of 25. According to Wu Yue's research, there is a positive correlation between game frequency and the development of parasocial relationships among female players. The lower the self-esteem of the players, the higher the degree of parasocial relationships with virtual characters. It is worth noting that the sense of identification with the female protagonist in the game only partially affects the impact of game frequency on the formation of parasocial relationships. Female players

who have long been involved in otome games are more likely to be influenced by parasocial relationships, which in turn affects their overly idealized view of romantic relationships in reality.

Unlike the quantitative research methods used in the study by Wu et al., Chen employs online participatory observation and in-depth interviews to test the construction of virtual intimate relationships [5,6]. By analyzing the interactions between players and virtual male characters during gameplay, she illustrated the formation of virtual social relationships from the perspectives of semiotics and technological phenomenology. In her study, virtual social relationships are defined as virtual relationships between virtual characters that formed and developed in virtual spaces.

Chen engages in popular social media in China to participate in interactions among otome game players, observing the internal community culture of players, and ultimately compiling questions for in-depth interviews [6]. She then selects interview participants from within the player community through convenience sampling, conducting interviews with 30 individuals that include questionnaires and responses to subjective questions.

According to Chen, female players will share part of their private information to distinctively personalize their parasocial relationships with virtual characters [6]. Secondly, it is easy for female players to naturally form an unconditional trust towards male characters in otome games as there is no reason for the male character to harm them. This unconditional trust would soon transform into attachment and the sentiment of falling in love, leading to the formation of parasocial relationships between female players and male game characters. Compared to male-dominated relationships in reality, female players have absolute control over virtual intimate relationships, shifting the traditional types of relationships into innovative ideal intimate relationships. However, this virtual relationship is a helpless and negative substitute for reality, distorting and exaggerating the sweetness and beautiful side of intimate relationships. At the same time, the research reveals that the romanticization of virtual social relationships is an emotional commodity formed under consumerism. The relationship between humans and technology is no longer just one of use and being used; a more subtle mutual relationship should be discussed in the future.

However, some limitations are reflected in these two studies. For example, the age distribution of the participants in the experiments is not equally distributed. The research on whether the sense of empowerment brought to female players was by their economic foundation was not clear. In addition, whether consumption of favorite virtual characters will reinforce the degree of virtual social relationships is not in-depth. Combining these two studies, we can conclude that the time of exposure to the game—game frequency—is closely related to the formation of parasocial relationships. Moreover, players' fondness for virtual characters is also projected into their behavioral patterns in intimate relationships in the real world. In addition, the design of the female protagonist in otome games, which has the characteristics of gender stereotypes, has not attracted enough attention in the current field of research. Our research will fill in, to some extent, the association between the gender dilemmas women encounter in reality, the frequency of otome gameplay, and parasocial relationships.

1.3. Gender obstacles: objectification

Objectification as one of the gender obstacles and widespread phenomenon faced by women today has had varying degrees of impact on women's physical and psychological well-being. Objectification Theory was proposed by Frederickson and Roberts in 1997, which is defined as a social phenomenon that deprives individuals of independent thoughts and feelings as human beings and instead treats them as objects. It includes attributing all women's value to their attractiveness or sexual behavior to the opposite sex, equating women's appearance and sex appeal with the total value of women. Furthermore, in the media and daily life, women's bodies are objectified and evaluated. Sexual harassment, sexual violence, and rape are all extreme manifestations of sexual objectification.

Research by Choma et al. shows a negative correlation between self-surveillance and self-esteem, meaning the higher the level of self-surveillance, the lower the individual's self-esteem will be [7]. Despite existing research on sexual objectification and self-objectification that used various measurement methods, there are still some limitations. For example, the sexual objectification experience simulated in the laboratory cannot entirely replicate the experiences in real life.

According to Calogero et al., the degree of sexual objectification can be measured by various questionnaires, such as the Self-Objectification Questionnaire (SOQ), Surveillance sub-scale, Appearance Anxiety Scale-Brief Version, the interoceptive awareness sub-scale, Flow Scale, Eating Disorder Inventory (EDI), and Zung Self-Rating Depression Scale [8]. Our research aims to explore the inter-relations between self-objectification, the frequency of playing games, and the formation of parasocial relationships. Therefore, the SOQ and the self-surveillance sub-questionnaire are used to monitor the degree of sexual objectification that otome game players have formed. In this study, a questionnaire was formed using several standardized questionnaires to estimate the degree of self-esteem, self-objectification, self-surveillance, identification with female main characters, virtual romantic relationships with male game characters, and other variables that appeared in the hypothesis. respondents were picked from the otome players community on social media anonymously.

1.4. Hypothesis

Based on the review of the existing literature and the identified gaps, the following hypotheses can be formulated:

H1 The more frequently female gamers engaged in otome games, the more likely they were to develop virtual social relationships with the male characters.

H2 The more frequently female gamers engaged in otome games, the more likely they were to develop role identification with the female leading role.

H3 The more female players identify with the female leading role in otome games, the deeper the degree of virtual-social relationships with the male characters.

H4 The deeper the degree of the virtual-social relationship between female players and the male characters, the higher the degree of support for an ideal-love relationship in reality the female players will score.

H5 There is a negative correlation between the frequency of otome gameplay and the score of sexual objectification.

H6 There is a positive correlation between female players' score on self-objectification and that of sexual objectification.

H7 There is a positive correlation between female players' self-objectification and self-esteem.

H8 There is a positive correlation between the frequency of otome gameplay and female players' internalized gender stereotypes.

2. Methodology

A questionnaire was used to investigate the hypothesis of the study. For secondary research, plenty of materials and psychological essays were searched. The data from the questionnaire provided quantitative data, which is easier to analyse and to compare.

The questionnaire consisted of 46 multiple-choice questions and 1 blank filling question.

The first six questions ask for the respondent's personal information, gender, age, education level, state, sexual orientation, and income level. Then, the blank-filling question asked about their favorite otome games. The eighth to tenth questions asked respondents about their frequency of playing the otome games. Questions eleven to fourteen investigated the role identity and how much the players can understand the female protagonist existed in the game. The fifteenth to eighteenth questions asks

about the virtual social relationship, the level that the players love the male characters in the game. Then, questions nineteen to twenty-two are related to the ideal relationship support, and the next eight questions are asking about the attitudes toward female gender roles. Questions thirty-one to thirty-five investigate the level of sexual objectification of the player, while the following eight questions are about self-surveillance and are scored reserved. The last four questions are about the self-esteem level of the players. (For the questionnaire, see Appendix 1.)

The online questionnaire was used for research. It was created using Wenjunsxing. In addition to collecting data through social activity channels such as WeChat Moments, communities and groups on social media (such as the Otome game's fan community) were also utilized to submit articles to upload the questionnaire. A total of 418 respondents were obtained, covering all age groups between 10 to 40. They are from various regions of China. The total time for data collection was six days, and it would cost each participant around fifteen minutes to fill out the full questionnaire.

3. Participants

In this study, a total of 418 questionnaires were collected by posting the questionnaires online, and 413 questionnaires were finally included after excluding subjects whose gender was not female. The subjects included 22 non-otome gamers and 391 gamers, most of the subjects were between the ages of 18 and 25 (68.0%), most of the subjects had a university educational background (67.7 %), and the majority of the subjects were in a single status (82.8 %) (see table 1).

Table 1: Descriptive statistical tables for demographic variables

Variable name	Assignment	Frequency	Percentage(%)
Age	17 years and under	77	18.6%
	18-25 years	281	68.0%
	26-33 years	38	9.2%
	34 years and over	17	4.1%
Education background	College	280	67.7%
	High school	109	26.3%
	Postgraduate and above	24	5.8%
Economic situation (income, living expense)	1000-3000 yuan	183	44.3%
	Less than 1000 yuan	84	20.3%
	3000-5000 yuan	82	19.8%
	5000-7000yuan	26	6.2%
	More than 7000 yuan	38	9.2%
Relationship status (marital status)	Single	342	82.8%
	In love	44	10.6%
	Married	27	6.5%
Gender orientation	Heterosexual	240	58.1%
	Bisexual	140	33.8%
	Homosexual	13	3.1%
	Other sexual minorities	20	4.8%

4. Results

4.1. Results for correlations

Table 2: Coefficient of correlation between variables

		Pearson's r	p	
Play frequency	-	Role identity	0.19 ***	< .001
Play frequency	-	Virtual social relationship	0.53 ***	< .001
Play frequency	-	Support for ideal relationship	0.85 ***	< .001
Play frequency	-	Gender stereotypes	0.11 *	0.03
Play frequency	-	Low self-esteem	0.15 **	2.26×10^{-3}
Play frequency	-	Body surveillance	0.50 ***	< .001
Role identity	-	Virtual social relationship	0.02	0.70
Role identity	-	Support for ideal relationship	0.51 ***	< .001
Role identity	-	Gender stereotypes	0.02	0.64
Role identity	-	Low self-esteem	0.12 *	0.02
Role identity	-	Body surveillance	0.46 ***	< .001
Virtual social relationship	-	Support for ideal relationship	0.75 ***	< .001
Virtual social relationship	-	Gender stereotypes	0.08	0.12
Virtual social relationship	-	Low self-esteem	0.26 ***	< .001
Virtual social relationship	-	Body surveillance	0.64 ***	< .001
Support for ideal relationship	-	Gender stereotypes	0.10 *	0.04
Support for ideal relationship	-	Low self-esteem	0.25 ***	< .001
Support for ideal relationship	-	Body surveillance	0.74 ***	< .001
Gender stereotypes	-	Low self-esteem	0.19 ***	< .001
Gender stereotypes	-	Body surveillance	0.45 ***	< .001
Low self-esteem	-	Body surveillance	0.65 ***	< .001

* p < .05, ** p < .01, *** p < .001

Table 2 shows that gaming frequency is positively correlated with virtual social relationships with male characters, support for ideal romantic relationships, gender stereotypes of women, low self-esteem, and body surveillance. Identification with female characters is positively correlated with support for ideal romantic relationships, low self-esteem, and body surveillance. Virtual social relationships with male characters are positively correlated with support for ideal romantic relationships, low self-esteem, and body surveillance. Support for ideal romantic relationships is positively correlated with gender stereotypes of women, low self-esteem, and body surveillance. Low self-esteem is positively correlated with body surveillance.

4.2. Results for ANOVA

Table 3: Play frequency of subjects with different sexual orientations(M±SD)

	N			
Heterosexual	240	3.83	±	1.11
Bisexual	140	3.46	±	1.18
Homosexual	13	2.05	±	1.48
Other sexual minorities	20	3.20	±	1.25

Table 3 shows the frequency of otome games played by subjects with different sexual orientations.

There are significant differences in the frequency of play among subjects with different sexual orientations, $F(3)=12.43, P<0.001, \eta^2=0.08$.

According to the results of post-test, the frequency of games played by heterosexuals was significantly higher than that of bisexuals ($t=3.03, P<0.05$), and that of heterosexuals was significantly higher than that of homosexuals ($t=5.40, P<0.001$). The difference between the frequency of games played by heterosexuals and other sexual minorities reached a marginal difference. $t=2.35, P=0.09$, the game frequency of bisexuality was significantly higher than that of homosexuals ($t=4.20, P<0.001$); there was no significant difference in the game frequency of bisexuality and other sexual minorities ($t=0.94, P>0.05$); the game frequency of homosexuality was significantly lower than that of other sexual minorities ($t=-2.79, P<0.05$)

Table 4: Role identity of subjects with different sexual orientations(M±SD)

	N			
Heterosexual	240	3.68	±	0.89
Bisexual	140	3.74	±	0.90
Homosexual	13	4.38	±	0.70
Other sexual minorities	20	4.29	±	0.97

Table 4 shows the identification degree of subjects with different sexual orientations to female characters in otome games.

There are significant differences in the role identity among subjects with different sexual orientations, $F(3)=5.11, P<0.01, \eta^2=0.04$

According to the results of post-test, the role identity of heterosexuals is significantly lower than that of homosexuals ($t=-0.71, P<0.05$) and other sexual minorities ($t=-0.61, P<0.05$). The difference between the role identity of bisexuals and homosexuals reaches a marginal difference. ($t=-0.65, P=0.06$), which shows that the role identification of bisexuals is lower than that of homosexuals. The role identity of bisexuals is significantly lower than that of other sexual minorities ($t=-0.55, P<0.05$) and other sexual minorities ($t=-0.61, P<0.05$).

Table 5: Virtual social relationship of subjects with different sexual orientations(M±SD)

	N			
Heterosexual	240	3.96	±	0.89
Bisexual	140	3.86	±	1.08
Homosexual	13	1.75	±	1.20
Other sexual minorities	20	3.16	±	1.40

Table 5 shows the degree of virtual social relationships with male characters in otome games among subjects with different sexual orientations.

There are significant differences in the role identity among subjects with different sexual orientations, $F(3)=23.48$, $P<0.001$, $\eta^2=0.15$

According to the results of post-test, the virtual social relationship of heterosexuals is significantly higher than that of homosexuals ($t=7.83$, $P<0.001$) and other sexual minorities ($t=3.47$, $P<0.01$). The virtual social relationship of bisexuals is significantly higher than that of homosexuals ($t=2.11$, $P<0.001$) and other sexual minorities ($t=2.92$, $P<0.05$). The virtual social relationship of other sexual minorities is significantly higher than that of homosexuals ($t=-3.99$, $P<0.001$).

Table 6: Support for ideal relationship of subjects with different sexual orientations($M\pm SD$)

	N			
Heterosexual	240	3.37	$\pm$	0.56
Bisexual	140	3.26	$\pm$	0.52
Homosexual	13	2.55	$\pm$	0.65
Other sexual minorities	20	3.16	$\pm$	0.71

Table 6 shows the degree of support of subjects with different sexual orientations for the ideal love relationship.

There are significant differences in the support for the ideal relationship among subjects with different sexual orientations, $F(3)=9.85$, $P<0.001$, $\eta^2=0.07$

According to the results of the post-test, the support for the ideal relationship of heterosexuals is significantly higher than that of homosexuals ($t=5.21$, $P<0.001$). The support for ideal relationship of bisexuals is significantly higher than that of homosexuals ($t=4.46$, $P<0.001$). The support for ideal relationship of homosexuals is significantly lower than that of other sexual minorities ($t=-3.12$, $P<0.01$).

Table 7: Degree of low self-esteem of subjects with different sexual orientations($M\pm SD$)

	N			
Heterosexual	240	3.33	$\pm$	1.02
Bisexual	140	3.15	$\pm$	1.15
Homosexual	13	2.58	$\pm$	1.48
Other sexual minorities	20	2.83	$\pm$	1.29

Table 7 shows the degree of low self-esteem of subjects with different sexual orientations.

There are significant differences in the degree of low-self-esteem among subjects with different sexual orientations, $F(3)=3.37$, $P<0.05$, $\eta^2=0.02$

According to the results of post-test, the difference between the degree of low self-esteem of bisexuals and homosexuals reaches a marginal difference. ($t=1.79$, $P=0.08$), which shows that bisexuals have significantly higher levels of low self-esteem than homosexuals.

Table 8: Gender stereotypes of subjects with different sexual orientations($M\pm SD$)

	N			
Heterosexual	240	3.33	$\pm$	1.02
Bisexual	140	3.15	$\pm$	1.15
Homosexual	13	2.58	$\pm$	1.48
Other sexual minorities	20	2.83	$\pm$	1.29

Table 8 shows the degree of gender stereotyping of women by subjects with different sexual orientations.

There are significant differences in the gender stereotypes towards women among subjects with different sexual orientations, $F(3)=15.57$, $P<0.001$, $\eta^2=0.10$.

According to the results of post-test, the gender stereotypes towards women of heterosexuals is significantly higher than that of bisexuals ($t=6.24$, $P<0.001$), homosexuals ($t=2.77$, $P<0.05$) and other sexual minorities ($t=3.10$, $P<0.05$). There are no significant differences in gender stereotypes towards women among bisexuals, homosexuals and other sexual minorities ($P>0.05$).

5. Discussion

The results of the study suggest that subjects with high levels of physical monitoring may exhibit lower levels of self-esteem and that subjects with low self-esteem may exhibit higher frequency of play out of a desire for social relationships and the like. Moreover, subjects with the higher frequency of play showed higher levels of gender stereotypes of the female group, indicating that Otome game may have portrayed a female character that conforms to traditional stereotypes, and while the frequency of play increased, the players' identification with the female characters in the game was further strengthened, causing them to internalize their gender bias, and at the same time, the Otome game demonstrated an idealized view of relationships, and in the course of the players' continuous participation in the game, as they continued to participate in the game, they became more aware of the female characters. In the process, as their identification with female characters and the degree of their virtual social relationship with male characters deepens, they ultimately demonstrate an idealized view of romance.

Subjects of different sexual orientations demonstrated multiple differences in this study:

Firstly in terms of frequency of play, heterosexuals had the highest frequency of play, followed by bisexuals, while the lowest was homosexuals, suggesting that the main audience for otome games is heterosexuals versus homosexuals.

Secondly, in terms of identification with female characters, homosexuals showed the highest level of identification while heterosexuals showed the lowest level of identification, in contrast to virtual social relationships, where heterosexuals had the deepest and homosexuals the shallowest, indicating that heterosexual players showed a higher preference for male characters while homosexuals were more able to identify and empathise with female characters. Bisexual players showed higher levels of both character identification and virtual social relationships, suggesting that they were able to both vicariously identify with female characters and build relationships with male characters.

Thirdly, in terms of the level of support for an ideal romantic relationship, which may be influenced by the deep relationships established with male characters in the game, heterosexual players were the most supportive, followed by bisexual players and players from other sexual minorities.

Fourthly, in terms of low levels of self-esteem, there were relatively small differences between subjects of each sexual orientation, with heterosexuals showing lower levels of self-esteem, followed by bisexuals, and the homosexual community showing relatively high levels of self-esteem.

Finally, in terms of gender stereotyping of women, heterosexuals again showed the highest levels of gender stereotyping, suggesting that they may have internalised more gender bias, whereas among individuals of other sexual orientations, they did not exhibit significant differences in their levels of gender stereotyping.

Here are some limitations identified in this study: First, the age distribution of participants is uneven, as the majority of otome game users are between 18 to 25 years old. Second, the study primarily relies on questionnaires, which cannot delve into the complex psychological and behavioral

responses of players during the gaming process. Furthermore, current otome games are mostly designed for heterosexual female players, yet our study found that a significant portion of the non-heterosexual female population also engages in these games. In the future, the degree of immersion and parasocial relationships in relation to different sexual orientations will be a research direction worth exploring. Game companies and the industry will likely take notice, resulting in an improvement of satisfaction among female players of diverse sexual orientations.

6. Conclusion

Frequent participation in Otome Games is positively correlated with female players' social relationships with virtual characters, support for ideal love relationships, internalization of gender stereotypes, and increased self-surveillance. Female players of different sexual orientations show significant differences in game engagement and character identification, with heterosexual players having the highest level of participation and homosexual players scoring the highest in character identification. Moreover, Otome Games may reinforce players' traditional gender stereotypes of female characters, and this internalization may deepen with increased game participation. The findings are significant for understanding how Otome Games shape female players' concepts of social relationships, gender role perceptions, and views on love. The study also found that a considerable number of women from non-heterosexual groups also participate in these games, suggesting that in the future, more diverse types of Otome Games can be developed.

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Yuxuan Tang, Yuchan Xu, and Yuqian Lei contributed equally to this work and should be considered co-first authors.

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Appendix

1. Questionnaire

Thank you for participating in this survey. The questionnaire is anonymous, and all your responses and personal information will be kept strictly confidential and used only for research purposes. There

are no right or wrong answers. Please answer honestly based on your true thoughts. Your participation is very important to our research. Thank you for your cooperation!

1. Gender: male/ female/ other

2. Age: under 17/ 18-25/ 26-33/ over 34 Education: high school student/ undergraduate/ graduate students and above

3. State: single/ in relationship/ married

4. Sexual orientation: heterosexual/ bisexual/ homosexuality/ other

5. Income: under 1000/ 1000-3000/ 3000-5000/ 5000-7000/ above 7000 (rmb per month)

6. What is your favorite otome game?

1=disagree 2=partly disagree 3=not sure 4=partly agree 5=agree

1. Playing otome games is the thing I would do every evening.

2. I spend time to play otome games everyday.

3. I am always playing otome games.

4. When playing otome games, I can feel the emotions expressed by the female protagonist

5. I can understand why female protagonists in otome games do what they do

6. At a critical moment in the otome game, I felt like I knew exactly what the female protagonist was going through

7. When a female protagonist in a B girl game succeeds, I feel happy, but when she fails, I feel sad

8. I want to see my favorite male characters on my phone all the time

9. I keep thinking about my favorite male characters, even when I'm not playing otome games

10. If there is a story about my favorite male character on some website, I will read it

11. If my favorite male character appeared in another otome girl game, I would play that game too

12. If I fall in love with someone, I will find a way for us to be together, regardless of opposition, physical distance, or other obstacles

13. If I have a relationship that is meant to be, any obstacles (e.g., financial problems, physical distance, career conflicts) can be overcome

14. If I fall in love with someone, I know I can make it work, no matter what gets in the way

15. I believe that true love is love forever Female gender role Attitudes

16. Women should choose stable and easy careers.

17. Men are more confident than women when it comes to handling things

18. In general, men are more assertive than women

19. Women don't need to work as hard as men

20. If career conflicts with family, women should consider giving up career first

21. When it comes to problems, women are more likely to be influenced by others to change their views

22. For women, it is not important to have a career

23. Women should not have higher income than men

24. I pay little attention to how I look

25. To me, clothes are more important to feel comfortable in than to look good in them

26. I pay more attention to how my body feels inside (e.g., cold, hungry) than how my body looks (on the outside)

27. I rarely compare my appearance to others

28. I think about how I look several times a day

29. I often worry about whether the clothes I wear make me look good

30. I rarely worry about how I look to others

31. I focus more on what my body can do (e.g., how durable, how strong) than how it looks on the outside

32. I care a lot about what other people think

33. I'm worried about what others think of me

34. I am worried about being judged as a success or failure

35. I care about the impression I make on others I am very unhappy with myself. At this time I feel I am worse than others

1=never 2=hardly ever 3=sometimes 4=often 5=always

1. In the past year, how many times have you felt or known someone commenting on your appearance?

2. In the past year, how many times have you felt like someone was watching your body?

3. In the past year, how many times have you heard rude sexual comments about your body?

4. In the past year, how many times have you been touched or groped against your will?

5. In the past year, how many times have you been sexually harassed (at work, school, etc.)?