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Power Dynamics and Order Formation in Mobile MOBA Games: A Foucauldian Analysis of "Honor of Kings"

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Abstract

Video games can be seen as a media that immerses players. The formation of a good game order is an important guarantee for players to engage in electronic games. This paper selects the most popular mobile MOBA game in China, "Honor of Kings," as the research object to analyze the formation process of the game order. In previous studies, game order has often been understood as game rules or game mechanics, which is referred to as "procedurality." Procedurality believes that the function of game rules and game mechanics is to maintain the overall stability of the game system, establishing a binary opposition between "transgression" and "orderliness." This paper re-examines the connotation of game order through Foucault's power theory. From Foucault's perspective on power, game order should not be described as the overall stability of the game system but rather as the crystallization of fluid power. Foucault understands power as a relational network. To better analyze the operation process of the power network, this paper combines Actor-Network Theory (ANT) and Affect Theory with Foucault's power theory, using the latter two as analytical tools for the former. Through the combination of ANT and Foucault's power theory, this paper analyzes how virtual objects in the game world promote the formation of power networks through translation and how power networks translate players' affect into emotion. This study collects research data through "game diaries" and "participatory observation" and organizes the data using thematic coding. In the analysis process, we divide Foucault's power mechanism into macro-level power strategies and micro-level power sequences according to Foucault's power analysis methodology, which are used to refer to the macro-level order patterns and micro-level order distribution, respectively. Power strategies guide the distribution of power sequences. The study found that there are two power strategies (order patterns) in "Honor of Kings." One is the individualized power strategy, in which players defeat opponents by developing a powerful individual. The other is the holistic power strategy, in which players defeat opponents through teamwork. Different power strategies lead to the formation of

different actor networks. The "disorderly" behavior in the eyes of "proceduralists" is actually a misunderstanding of individualized strategies by elitist values. This paper argues that although the two power strategies construct different game order patterns, their starting point is to enable players to better survive in the game world. Following Foucault's concept of "biopolitics," this paper proposes "biopolitics of media space." This study uses this concept to explain that even in the game world, the maintenance of virtual life still relies on power as a guarantee.

Keywords: power, Actor-Network Theory, Affect Theory, Biopolitics, Video game order, Procedurality

Acknowledgment

The process of writing my master's thesis was a thrilling and joyful experience for me. Throughout this process, I constantly asked myself: What exactly is the relationship between theory and phenomenon? At the same time, I had to confront the tensions among theories: What constitutes the critique between theories?

The final answer is not: I saw the shortcomings of previous theories through a particular phenomenon. Nor did I replace theory B with theory A. It's as if I had many choices when facing a phenomenon, others have already made some choices, and I could only choose from the remaining ones. Perhaps during the writing process, I slowly developed a tentative answer in my heart. In terms of phenomena and theories, I think what I want to do is to use the phenomenon to express what the predecessors wanted to say but haven't yet. Therefore, extension and deepening are more appropriate than supplementation. In terms of theoretical tension, a new theory does not obtain a new answer but acquires a new way of asking questions. Adopting a new theory signifies that I want to discover new questions and engage in a fresh dialogue with the world. In this regard, "questioning with a theoretical perspective" is more important than "interpreting with a theoretical perspective."

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Content

Introduction

Video games as a media

On the night of November 7, 2021, young people from all over China rushed to the streets to shout and celebrate. The Chinese e-sports team EDG won the League of Legends World Finals that day. According to the Chinese video platform Bilibili, the video of the game that night had 350 million views (Jin,2021). Video games have become an inseparable part of people's lives. According to a survey by the Entertainment Software Association (2022), more than 65% of American adults play video games daily. The popularity of video games has attracted the attention of the media and communication research community. According to a literature review conducted by Reitman, J.G. et al. from 2002 to 2018, scholars in media studies have analyzed video game e-gaming communities, e-gaming tournament audiences, and virtual technologies among video games (Reitman, J.G., Anderson-Coto, M.J., Wu, M., Lee, J.S. and Steinkuehler, C., 2020.)

Video games can be considered a media technology in their own right, in addition to serving as the content of events streamed on video. Video games have the following characteristics as a media technology: first, they are based on computer technology. The virtual world presented by a video game needs material hardware as support. For example, hardware such as the presentation interface (screen), joystick, processor, and game engine of a video game is based on computer technology. Video games and current digital new media share a common material computational foundation (Murphy, S. C., 2014). Second, video games are also a narrative devices, such as Shira Chess (2016), who argues from Cooler Theory that video games must continuously provide players with orgasm-like pleasure. This pleasure is successive and very different from the production of heterosexual sexual pleasure. Thus, video games do not provide space for heterosexual reproductive metaphors. On this basis, video games are a narrative device very different from the heterosexual metaphor.

Finally, games are also a medium for interpersonal interactions, and players can socialize through being in the game space, which will be continued in the real space (Fox, J., Gilbert, M., & Tang, W. Y.,2018).

However, video games as a media are different from the standard new media technologies. First, video games create a unique media practice regarding the relationship between media and the audience. The audience is no longer just the recipient of the media message but enters the media to "play the media." The game player must accept the rules of the video game and interact with other players or virtual NPCs in the media. For example, Alberto Vanolo (2012) argues that GTA4 stereotypically represents the real-life neoliberal order. The first is that GTA4 mimics the dichotomy between public and private space in a liberal society; the second is that it mimics the police surveillance system in a neoliberal society; and the third is that it mimics the commodification of the market. The player can only play the role of a neoliberal city according to the "virtual liberal society" setting of the game. Thus, in addition to simulating the physical entities in real life, GTA also simulates the political order in reality.

Secondly, players are often rewarded with timely feedback after winning games. This incentive is presented as " gamified " in other media platforms. Günzel, S. argues that the difference between "play" and everyday labor is that a video game cannot be used to refer to something other than itself. In the case of flight simulation game, for example, the player is presented as a game when he or she is simply experiencing a flight simulation rather than training a pilot to fly a plane (Günzel, S., 2012). The "play" in video games is inseparable from the order in video games. Sylvester, T. (2013) argues that orderliness in the game creates the game's playability. It is because the players in the game consciously follow the rules and get pleasure from them.

Third, video games open a virtual world for players. Video games as media allow players to immerse themselves in them and treat the game world as a living perceptual

world (Čulig, B., Katavić, M., Kuček, J., & Matković, A., 2014). For instance, the "Liberty City" in GTA is a parody of New York City. The game team replicates the street scenes of New York by means of time-lapse photography. In this game, players can move freely through the city by manipulating their virtual bodies and entering schools and nightclubs (Alberto Vanolo, 2012).

The above discussion of the media characteristics of video games can be summarized as follows.： Orderly player participation; "playing" is the primary practice of video games; players are more involved in the video game space than other media. These three media characteristics are interrelated. Sylvester T (2013) argues that the game order creates the game's playability. Players consciously follow the rules of the game and derive pleasure from them. This study focuses on the order of video games. Hans Joas (2009) argues that social order is: an essential topic in studying the social theory of social order. We can also put a similar meaning into video games to ask: while the issue of orderliness in the virtual world of vid discussed. The most influential answer about video game order is the procedurality represented by Bogost, who equates game order with game rules. Game designers design a set of "a priori rules of action" to ensure that players' behavior occurs within "reasonable limits"（Sicart, M., 2011）.

However, game rules do not fully explain the order problem in multiplayer matchmaking games. The game rules can set the attributes of the player's chosen character and the physical rules for the virtual space in the game. However, they cannot guarantee how to reach a tacit agreement among players or make final decisions about the players' matchmaking. This is the concern of this study. How does the game order in a multiplayer video game come about? How is this game order related to the physical medium technology on which video games depend?

Focusing on the issue of order in the world of video games will provide new perspectives for understanding the current mediated society. As Couldry, N. and Hepp,

A（2013） argue, with the spread of multiple media technologies, the power of media permeates all corners of the social order construction process in actual society. We can see this as an expansion of the vision of mediatization. If mediatization is concerned with the role of media in the construction of social order in real society, then this study is concerned with how the technical characteristics of the particular media technology of video games affect the construction of order in the virtual world.

Honor of Kings: a pop-up MOBA game

This study uses the mobile game "Honor of Kings" as the research object. Honor of Kings is a kind of Multiplayer Online Battle Arena (MOBA) game (Honor of Kings, 2022) that belongs to a subgenre of strategic multiplayer games. The first MOBA game is StarCraft. In its "Aeon of Strife" map, players from opposing teams controlled virtual heroes to destroy critical opponents' structures for victory. The well-known online games "DOTA" and "League of Legends" are among the MOBA games (John Funk, 2013). The Honor of Kings is also one of the hottest MOBA games in China.

Previous research on MOBA games has primarily been divided into four areas. The first area concerns identifying optimal gameplay strategies, with representative studies utilizing modeling and analysis to evaluate and predict battle outcomes and discern winning patterns (Yang, P., Harrison, B. E., & Roberts, D. L., 2014). Other research has examined the strength of factors such as skill proficiency on victory and controlling for variables (Drachen, A., Yancey, M., Maguire, J., Chu, D., Wang, I. Y., Mahlmann, T., & Klabajan, D., 2014). The second area encompasses psychological research, exploring player motivations in MOBA games (Edge, R. 2013), toxic behavior (Kwak, H., Blackburn, J., & Han, S. 2015), and the impact of game characters on player perceptions (He, W., 2020). The third area involves cultural studies, examining elements such as gender and religious representation in games (Ratan, R. A., Taylor, N., Hogan, J., Kennedy, T., & Williams, D. 2015; Heidbrink, S.,

Knoll, T., & Wysocki, J ..., 2015). Lastly, the fourth area assesses the social value of MOBA games. Researchers like Chenyu Dong (2021) identify the positive influence of MOBA games as social platforms within polymedia on players' social relationship development.

However, this study diverges from prior MOBA game research, focusing instead on the gameplay process, specifically how players battle within the virtual game environment through avatars (i.e., heroes) and cooperate to establish a particular gaming order. Scholars such as Brock, T., & Fraser, E. (2018) have previously explored the act of "playing" MOBA games as a "craft," with players engaging in games not only for entertainment but also as a set of intricate processes that involve exposure, understanding, acquisition, and reflection. The crafting process transcends quantifiable labor, embodying an immeasurable "labor value" unique to individuals. However, the distinction between this study and the previous research lies in the fact that this study no longer focuses on the individual player's "craft" but on examining how to establish orderly relationships with other players during the player's practice.

Literature review

This chapter will discuss the meaning of game order. Building upon existing research findings, It will address the shortcomings of current theoretical perspectives on analyzing game order and the analytical theories employed in this study. The literature review is divided into two main sections:

The first section is divided into two subsections: In the first subsection will explore the proceduralist understanding of game order in game studies. The second subsection will synthesize and discern the unique contribution of Foucault's power theory in analyzing game order.

The second section is divided into two subsections: In the first subsection, It will

discuss the connotations and critical concepts of Latour's actor-network theory and address the existing scholarship on studying game order through actor-network theory. It will then explore how to fuse actor-network theory with Foucault's perspective on power and discuss the insights this fusion may offer to study game order. The second subsection will examine the connotations and development of affect theory. It will explore existing video game research from the perspective of affect theory. It will investigate how affect theory can be combined with Foucault's conception of power to rediscover aspects neglected in Foucault's genealogy on game order.

Lastly, It will provide a conclusion and present specific research questions. In this study, Foucault's conception of power serves as a macro-level theoretical framework, while actor-network theory and affect theory function as two specific analytical tools within this framework.

Section 1 Understanding the "Game Order": From Procedurality to Foucault

Part 1: The game order in procedurality Perspective

Similarly to how "social order" lacks a unified definition in sociology, it is difficult to summarize the entire connotation of "game order" with a single definition. This part will discuss the concept of "game order" by comparing different perspectives. This section will discuss the views of procedurality on game order and analyze the assumptions and shortcomings of this perspective.

From the perspective of video game designers, "game order" be construed as game rules. Tekinbas, K.S., and Zimmerman, E. (2003:129) perceive game rules as the underlying structure of video games. These rules guide players along a specific path toward their objectives rather than allowing them to wander aimlessly within the

virtual world. The concept of game rules encompasses three primary elements.

First, game rules are restrictive, implying that only limited means are available to players. For instance, in Honor of Kings, players can control heroes to battle opponents within the canyon but are not allowed to engage in leisurely activities, such as picnicking. Second, game rules exhibit transparency and are universally shared, often appearing in textual form to ensure that all players clearly understand the game's parameters. These rules apply equally to every participant. Third, game rules are binding. Binding implies the punishment of players who violate the game rules. Tekinbas, K.S., and Zimmerman, E. (2003:129-132) contend that game rules correspond to real-world social rules, such as laws. However, game rules differ from real-world social rules in that the latter regulate individuals' daily lives, while the former only operate within games. Bogost, I. (2016:125-136) posits that game rules constitute the fundamental condition for the manifestation of the game world, rendering video games engaging and establishing that the core of players' gaming experiences lies in abiding by these rules.

The conceptualization above of game rules is called "procedurality" (Sicart, M. 2011). Procedurality asserts that the essence of video games resides in their rules, which inspire players to generate meaning. Consequently, engaging in a game entails a process through which players acquire, learn, and master information from the intricate web of meaning game designers devise. Proceduralitys view game rules as the positive aspect of video games, as players are persuaded by moral values and political ideas embedded within the rules through their gameplay. In this manner, game rules acquire an artistic quality, stimulating the creation of values and aesthetic experiences as players navigate the game (Bogost, 2006).

The emphasis on game rules also raises concerns regarding the control and liberty within video games, which means video games are perceived as a means to control players through "engaging rules." Firstly, game rules may perpetuate real-world social

ideologies within the gaming space. For instance, Ghys (2012) contends that games exhibit technological determinism, wherein upgrading the "technology tree" is crucial for players to enhance their virtual cities. This means that players can use video games to complete their imagination of technology's role in society. Secondly, game rules themselves are viewed as a form of totalitarianism. Sicart (2011) argues that procedurality in game studies seeks to impart the value of gameplay for players through a rational game design, an act akin to Enlightenment thinkers who ascribed reason as the central meaning of human life. Consequently, Sicart juxtaposes game rules with Enlightenment rationality, categorizing video games as instruments for rationality to manifest itself. If players do not adhere to game rules, they cannot derive the intended value from the game, effectively being held captive by modern rationality.

If we summarize the above-mentioned views on game rules, it is the rules that make players want to play games, and the restrictive nature of the rules and the fun nature of the game are fused together. On the one hand, video game rules offer players a gaming experience distinctly different from real-world social practices. On the other hand, this playful practice remains controlled by a totalitarian ideology, hindering players from realizing freedom within the game and generating their unique playful values. Both proceduralitys and critics of procedurality establish a dichotomy, positioning the free subject within the game and the game rules as mutually exclusive. Either the gaming subject regards the rules as the source of the game's meaning. It adheres to them, or the player believes that they should be utterly unrestricted during gameplay, achieving novel creations by entirely transcending the limitations imposed by game rules.

Tekinbas, K.S., Zimmerman, E, and Bogost posit that game order arises from a literal "rule." In contrast, Adams, E., and Dormans, J. (2012) emphasize the influence of materiality in media technologies on video games. Adams distinguishes between game rules and 'game mechanics.' Materiality means the video game mechanics are

code-based, constructed by game designers through programming (ibid, 2012). While game rules serve as explicit guidelines, game mechanics are hidden operating principles. For example, considering poker, distinct game rules determine various ways of playing poker, whereas game mechanics dictate the boundaries of playing card usage. Given that playing cards are paper-based, they cannot be utilized in pinball-style games.

Adams identifies five types of mechanics in video games: physical, internal economy, social, tactical, and progressive. In a video game, for instance, physics mechanics determine the laws of motion governing avatars within the game world. In Grand Theft Auto (GTA), players will always run slower than they drive, cars will emit smoke after collisions, and so on—these are all manifestations of Newtonian mechanics within the game space. However, numerous games deliberately contravene Newtonian mechanics, such as Angry Birds, in which players launch birds via a slingshot to demolish buildings—an action inconceivable within real-world physics.

Game mechanics are rooted in game code, meaning that designers not only regulate players' gaming activities from a macro perspective by setting game rules but also determine every micro-action in gameplay through game mechanics. While game rules underscore textual ideology, game mechanics emphasize the control exerted by the material basis of the game (e.g., code) over players.

In general, understanding game order through game mechanics can be seen as a deeper exploration of game rules, with game mechanics extending the perspective to the programming design of video games. Game mechanics represent a more extreme procedurality way of thinking. From the perspective of game mechanics, game order transcends macroscopic rules and regulations, focusing on how software and hardware in the video game handle details. Game designers prescribe every aspect of the player's gaming experience through programming techniques. Game rules are only possible with a sound foundation in game mechanics. However, since both game rules

and game mechanics are belong to procedurality, the same philosophical presuppositions exist, pitting the player's agency against the game order. Game order regulates the subject through macro-mechanics (game rules) and micro-mechanics (game mechanics). Players can resist game order by recompiling game mechanics through download cheating to disrupt the game order (Hong, S. H., 2015).

Procedurality categorizes the order of games into rule-based laws and technical backgrounds. While it overly emphasizes the controlling role of external rules and game mechanics, procedurality neglects the intrinsic value norms embodied by players during their in-game practices. Paul, C.A. (2018:62-65) posits that there exists an elitist value norm in video games. These elitists prioritize gameplay proficiency and exclude players with lower skill levels from their "value norms." For instance, in MOBA games, a novice player's actions may comply with game rules and mechanics; however, due to their lower skill level, they may fall outside the value norms of experienced players when leveling up or acquiring gold at a slow pace (.Liu, T. and Lai, Z., 2022)

Part 2: The game Order in Foucault's Perspective

Through the analysis of the aforementioned text, we find that procedurality adheres to an objectivist stance, believing that external game rules and mechanics dictate the behavior patterns of the subjects. As a result, it overlooks the subjective perspective of players. This paper investigates how the players' subjective gaming practices interact with objective game rules and mechanics, producing corresponding game orders. Therefore, the present study envisions "game order" as a dynamic process. It is akin to a series of dynamic films, where objective conditions such as "game mechanics" and "game rules" are merely segments of this dynamic movie. This research discusses the issue of "game order" from the dynamic process of players engaging in gameplay. Therefore, this study replaces static rules and mechanics with dynamic player interactions, relational networks, and gaming practices. Foucault's understanding of

power and order can provide insights into how game order emerges from a dynamic perspective.

In 1975, in Discipline and Punish, Foucault introduced the concept of discipline, which involves producing a useful subject that enhances collaboration efficiency through bodily domination (Foucault, 2003: 156). The concept of discipline marks a shift from macro-level power analysis, such as judicial and ritual punishment, to micro-political anatomy. From this viewpoint, Foucault distinguishes between two ways of examining power: macro-dynamics, which views power only as an oppressive force, and micro-dynamics, which rediscovers power's generative role. Foucault's generative notion of power is evident in two aspects: first, power can generate a new kind of subject. While both the 18th-century disciplinary technique and the medieval doctrine of abstinence represented forms of taming power, the latter generated an efficient subject (ibid:156). Disciplinary power, for example, enables soldiers to perform precise and coordinated movements, thereby improving the army's overall shooting efficiency.

Second, in his History of Sexuality, Foucault(1990:97-98) conceives power as a distributive "strategy". Foucault's notion of power critiques the "mechanism of depression," such as Freud's explanation of sexual repression. Freud argues that modern society's pursuit of productivity forces workers to abandon discussions of sexuality, leading to reduced sexual discourse in the modern era compared to the Middle Ages. He contends that sexual discourse has not diminished in modern society but is distributed differently than in the Middle Ages. In the Middle Ages, sexual discourse was considered a moral issue for the individual, while in modern society, it has become a matter of state governance. The state maintains economic prosperity and national power through the control of procreation. Thus, the sexual discourse has not decreased, but its distribution strategy has shifted: from morality to demographics.

Foucault's understanding of power between 1975 and 1976 offers a perspective that

transcends procedurality when examining game order. Firstly, Foucault's theory of power breaks the setting of procedurality. Foucault posits that power is not a static entity but rather a differentiated relational network model (Foucault,1990, : 60). Within these relational networks, differences between various nodes result in the flow of power. Foucault encourages us to reconsider the origins of order not as a specific static rule or mechanism but as a crystallization of fluid power.

Secondly, Foucault's notion of power examines the "distribution strategies" practiced internally by subjects (Koopman, C., 2010). However, the scope of "distribution strategies" in Foucault's view is broader than Paul, C.A.'s (2018)"value norms." Firstly, distribution strategies can encompass value norms such as "sexual morality" and can also manifest as knowledge discourses like "sexual medicine." (Foucault,1990). Secondly, Foucault emphasizes the changing nature of "distribution strategies," which vary across different periods and social networks. Instead of viewing transgression and compliance with norms as a contradictory pair, it is more appropriate to say that those who transgress follow an alternative "distribution strategy." Foucault's focus is on examining the flow of power through these distribution strategies.

Indeed, some studies have employed Foucault's power theory to analyze game order, such as Tom van Nuenen (2016), who contends that video game spaces represent fluid surveillance spaces in which players achieve order through mutual observation. The researcher uses the video game Dark Souls as an example, where players must always be on guard against attacks from other opponents players because they cannot pause in the middle of the game. In this case, the player is watched by a "ghostly" gaze. Tomkinson, S., & Van Den Ende, B. (2022) examine the ways in which Overwatch encourages players to regulate their behavior by creating incentives such as rewards. For example, the game displays the player's record on the player's home page. The player's win rate also determines the quality of matched teammates. While these studies do use some of Foucault's concepts, they are actually using Foucault's ideas to illustrate the "game mechanics" that programmers value. They have not fully grasped

the implications of Foucault's theory of power for the study of game order. In this perspective, the liquid surveillance in Dark Souls and the self-motivation in Overwatch become the eternal laws of game companies to control players. This is inconsistent with Foucault's theory of historical and fluid power order. Secondly, it presupposes a dichotomy of "order and transgression".

This paper does not first assume the existence of a surveillance mechanism or incentive mechanism in Honor of Kings, as previous authors have done. Disciplinary power is only a model of order in Foucault's theory of power. At a later stage, Foucault also mentions different order models such as "territorial model," " population model," and "neoliberal model."(Foucault,2007; Foucault, 2008) Therefore, this paper does not take Foucault's power theory as the answer to interpret the phenomenon but goes into the dynamic details of the game practice through Foucault's questioning way to see those order patterns appearing in Honor of Kings. Actions that appear to be "transgressive" to some elite players may be seen as "following order" from the perspective of novice players.

At this point, this paper aims to deepen the research topic. In the introduction, the study proposed "game order" as a general research issue. The study has identified a specific research direction by comparing procedurality and Foucault's theory of power. That is, how can we understand the vastly different order patterns that exist in these MOBA games? How are these order patterns produced by the interaction between "distribution strategies" and "objective mechanisms"?

Section 2: Actor-network Theory and Affect Theory

At the end of the first section of this chapter, the paper proposes to discuss the birth of game order in terms of the dynamic interaction between players' power strategies and objective mechanisms. In this section, the paper will address how Latour's actor-network theory and affect theory can be used to analyze power interactions.

Moreover, the advantages of making this combination are analyzed. The second part of this chapter is divided into two subsections. The first section introduces actor-network theory, followed by an explanation of how actor-network theory can be combined with Foucault's theory of power. In the second subsection, the paper will discuss how affect theory can be combined with Foucault's theory of power and show the contribution of affect theory in answering the game order.

Part1: Actor-network theory and power

Things in the Power Network

Latour argues that the macroscopic "society" fictionalized by sociologists comprises microscopic heterogeneous networks (Latour, B., 2007:14-16). Heterogeneity means that the actors in the network are not the same thing but a combination of human and non-human actors. The network is not a static state of existence for actors but a process of "alliance" required for actors to form a network (Latour, B., 1987: 94). In this process, human actors act as "spokesmen" for non-human actors, while non-human actors play the role of "mediator". On the one hand, humans as spokesmen integrate non-human actors into their technological networks to make human scientific claims (Michael, M., 2016: 11). On the other hand, non-human actors also modify people's scientific goals through their translational mechanisms (Latour,2004: 94). The networked alliances reached by actors are dynamic in that human actors need to constantly modify their original goals according to the translations of other non-human actors. This debugging and arrangement allow the alliances to stabilize and create order (Michael, M., 2016: 33).

The formation of orderliness also implies black boxing, i.e., one sees the network that has entered into an alliance as a whole and no longer pursues the internal mechanisms of construction (Law, J., 2002). Take a ship as an example of a network of actors such as the rudder, the sails, the helmsman, the hull, and the wind. When they reach an alliance, each performs its function in a stable manner. For example, the sails translate

the wind into power in this network. This leads to two new conclusions: First, what procedurality calls "game order" is a phenomenon that arises only when the translations of the various actors (including players, in-game virtual things, and game function) within a network are coordinated. Second, the role and influence of the actors in a network depends on their position in the network and their relationship with other actors in the network.

Actor networks are also unstable, and when a new actor joins, it breaks the translational direction of the actors in the network. The phenomenon at the macro level is the breaking up of an old order and the reorganization of a new social order. For example, by introducing the actor anthrax, Pasteur shifted French agricultural practitioners from focusing on macro hygiene (e.g., climate, diet) to microbiology (Latour, B., 1983). Stakeholders in agriculture: farmers, cattle, veterinarians, and farmers will shift their translational strategies to better align themselves with the new actors. If, in macro hygiene, the diet translates itself as a source of nutrients, in microbiology, it translates its colony content. In this way, the order on the farm changes from a "hygienic model" to a "microbiological model." In the new order model, some actors of the old network, such as climate, are no longer critical for their translational mechanisms. The key nodes give way to microorganisms.

Actor-network theory was first used in the "scientific field." It promotes an overall symmetry in which nature and humans within an actor-network need to be treated equally. As Law (1992) argues, the scientific field is a mundane one of many networks, and post-actor network theory has applications in a wide range of disciplines. In this way, we can see that both actor-network theory and procedurality value the importance of avatars in the world of play. But they differ in the following ways:

First, actor-network theory values "symmetry," i.e., in video games, the order of play and players' behavior is formed from a network of relationships. Players are not

merely triggers of game mechanics. Game players act as "spokespersons" in alliance with non-human actors (just as Pasteur introduced microbes).

Second, in procedurality, the player's transgressions are opposed to the game order. Any micro-action of players must be arranged by the economic and physical mechanisms in the game. However, actor-network theory can provide a new perspective for understanding transgression and game order. The “transgression” in procedurality eyes is a reorganization of the actor-network. Under the guidance of power strategies, players introduce new actors and rely on the translation of these new actors to modify the original meaning of game rules and mechanics. Once the alliance between the player and the new actors is consolidated, a new order is established. In this way, rather than a dichotomy of order and transgression in video games, there are networks of actors in different modes.

Actor-network theory as a tool for analyzing power networks

As mentioned in the first part of this chapter, In Foucault's eyes, power operation is a process of distributive strategy implementation. On the other hand, the actor-network theory emphasizes how distributional patterns in a specific network are created through the "introduction of actor-translation-alignment." In this way, actor-network theory can be seen as a tool for in-depth analysis of the structure of power networks.

Foucault has noted the role of non-human actors (i.e., things) in power networks. Lemke (2015, 65) argues that the reason why Foucault emphasizes the role of things is that he emphasizes government rather than sovereignty as the object of governance analysis. According to Foucault, the art of governance is never about reconciling mere people but rather about fiddling with a mixture of people and things. The boundaries between persons and things are ambiguous in the governance vision of modern governments, which transfer persons as populations. Population, like territory, becomes a resource that promotes the strength of the state.

As mentioned earlier, procedurality also values the role played by the designed matter in the game's order. This is where "things" are abstracted by procedurality as a "game mechanism" (Adams, E., and Dormans; J. 2012). They are often already set up as static functional objects. Foucault's "things" are not static representations but exist in dynamic interaction with people. It is only when things are hybridized with people that they are treated as objects of governance. For example, Foucault's analysis of medical technology through the stethoscope: the stethoscope allows a male doctor to make a medical diagnosis without having to lie on the chest of a female patient, thus maintaining the distance between the male doctor and the female patient (Matthewman, S., 2013). The stethoscope facilitated the birth of modern sexual clinical medicine by redistributing the rational and the corporeal through this translational mechanism.

While Foucault values the role of things in the flow of power, Foucault ultimately lands on how power configures people through things. Latour, on the other hand, puts things and people on the same footing. People are socialized in relation to other things in their networks, and the way things are translated is led by people (ibid, 2013). Second, Latour sees power as abstract and nominalistic. Power has very concrete forms of embodiment in the actor. The process by which power flows and works are the process by which translational mechanisms work, so Latour's theory of actor networks could well be described as a "sociology of translation" (Callon, M., 1984). By combining Latour's actor-network theory with Foucault's theory of power, we see ANT as a tool for analyzing the operation of power. The fundamental concepts of "non-human actors," "translate" and "alliance" in actor-network theory allow this paper to focus better on the details of players' practices in the virtual game world. In addition to studying how players fight in King's Canyon, we also analyze the canyon's rocks, bushes, towers, maps, signals, and other non-human actors. Analyze how they are invested in some power strategy with the players and distributed by the power strategy.

Among game studies, there have been many scholars who have seen the contribution of actor-network theory. Hung (2016), for example, analyzes how players create an actor-network with non-human gaming devices such as Internet cafes, XBOX consoles, headsets, and personal computers. Gaming devices influence players' gaming experiences through translation, such as young gamers using headsets to translate their bedroom into a video game space imperceptible to their parents. Hung's actor-network, however, points to how tangibles outside the video game space affect the player's interpersonal relationships in the real world. Millington, B (2016) examines how the actor networks built by gaming devices ensure the smooth running of video games, such as stable internet speed and servers as the infrastructure medium for players to play video games. However, Millington's study is only about physical stability rather than a question of game order within the game world. This level of actor networks cannot account for why players who do not know each other will actively cooperate to accomplish a game goal, nor why some players will deliberately deviate from the default game order to engage in toxic behavior. Overall, Hung and Millington's examination focuses on the gaming device as hardware and the interpersonal relationships of players in the real social space.

The study of order within the game space requires a combination of Foucault's theory of power and Latour's actor-network theory. Let actor-network theory be a probing tool to peer into the flow of power. In this regard, Muriel, D. and Crawford, G (2020) provide pioneering work that examines how specific game mechanics in game spaces and actor networks formed by players' virtual subjects provide players with a kind of "freedom to play. " For example, game mechanics allow players to continuously fail-redeem themselves through a "resurrection" mechanism. This game practice makes players believe that the success or failure of the game is in their own hands and that the operation of the game under the free will is the key to victory in the game. This freedom is the continuation of the real-world neo-liberalism in the game space. Players are constantly experimenting and producing freedom by networking with the game mechanics. However, Muriel, D. and Crawford, G. are too sketchy in examining

non-human actors in video games. They do not delve into a particular game to investigate how networks of actors are formed and how translation occurs.

The shortcomings of the above studies shed light on this study. This study shifts the line of sight to the order of play in the internal space of games. The tradition of Foucault and Latour abandons the examination of society from a macro perspective. Instead, it is put into the context of a concrete network of actors. This fits well with the micro network of only ten players in MOBA games. Also, this study tries to analyze the role of objects on more subtle virtual objects (e.g., bushes in canyons, defense towers, and stone walls). Finally, this study associates the game order with power and actors. If power is a distribution strategy and actors are the executors of the strategy, then the order is stable after the strategy is achieved.

Part 2:Affect theory and power

Power can not only distribute objects in a network of actors but can also promote emotions within a person. Affect theory argues that the flow of power can be reflected in a person's emotions. Affect theory values an underlying dynamism within the body. This section will first give a brief overview of affect theory and then show how affect theory complements Foucault's conception of power in analyzing the problem of play order.

What is the affect?

There was a short film on German TV about a snowman that started to melt in the sun and stopped melting when people moved it to the shade. Hertha Sturm used the film for a psychological experiment. It is amazing that children experienced greater intensity of pleasure in the saddest moments. Massumi (2021:25-29) argues that this experiment shows that the impact of an image is independent of the content of the image, and Massumi refers to this impact as intensity. Intensity is at a primitive level within people, and it does not make a semantic distinction between pleasure and

sadness but is directly linked. For Massumi(ibid,2021:29), intensity is synonymous with affect, the most immediate response of the body, which is at the preconscious level. Therefore, we cannot use semanticized adjectives such as happy or sad to describe affect.

Massumi's understanding of affect can be traced back to Bergson's philosophy of affect(ibid,2021:57). Bergson believed that we should use the concept of "intensity" to describe the degree of affect. Bergson argued against measuring affect through quantity because we always make each unit equal and homogeneous when we count. Bergson refers to this intensity as a spatialized intensity. Bergson believes that everyday people tend to spatialize intensity to describe their affect experience. This obscures the differential and generative nature of affect. Bergson argues that affect is always in "the duration," constantly generating a stream of affect that is different from itself (Bergson, H., 2014:2-5). Bergson's "spatialization" is, in fact, an example of the use of geometric space to translate and normalize the expression of affect. Here, Bergson has potentially linked affect to actor-network theory. For Bergson, spatialized, static emotion is the translation of differentiated affect by actors in physical space and psychological measuring instruments. When one expresses affect through standardized means, affect becomes conscious, concrete, and expressible emotion.

It is worth noting that the normalization of affect does not only use discursive concepts like "spatiality" but is also closely related to media technology. The scholar Huang Hua (2022) illustrates the relationship between media and the normalization of affect by examining the support stick in fan culture. Huang Hua investigated Asian fans' excitement by waving support sticks during celebrity concerts. First, the glow of the support stick is imagined by fans as a visualization of the love of the fans by the lovebirds. The sea of light formed by the support stick resonates with the affect of the fans. Secondly, the sticks can be linked to the digital platform in the cell phone, and under the control of the digital platform, countless fans' sticks will be arranged in colors to form a landscape pattern. When the idol sings an upbeat song, the glowing

frequency of the sticks will increase. The original high affect will be translated by the central control system and the support sticks into a specific support ritual, such as the waving of the support sticks by thousands of people. Emotions that are different from the rituals of support are excluded as out of character. This is how the medium translates the preconscious "affect" into an orderly support ritual and a homogenized support emotion.

If Huang Hua examines a real-world medium, Zhou (2022) examines the virtual medium of the "digital cemetery." Zhou finds that the media allows the initially "normalized" mourning emotion to return to its true nature. The traditional Chinese funeral is a ritualized performance process, a standardized presentation of emotions. For example, at a traditional Chinese funeral, relatives must exaggerate their grief to show their care for the deceased. Otherwise, they will be laughed at by others. Then when mourners express their grief for their deceased loved ones on digital platforms, they do not have to bother with the red tape of traditional funeral rituals. On digital platforms, people are free to express their grief through message interaction and other means. In this sense, Zhou believes that the affect of mourners can be presented most visually.

The above two researchers see a correlation between affect-order-mediator. Media can regulate fan affect through platforms and algorithms to create an "idealized" and "enthusiastic" fan support order. Media can also bring back real-life ritualistic emotions by providing an anonymous space. The seemingly opposing studies of the two researchers above point to a single point: how media can translate affect through distribution strategies (i.e., power). As Huang Hua (2022) argues, the seemingly microscopic response stick is a microcosmic manifestation of the entire cultural industry in terms of its emotional placement to fans. From this point of view, affect theory and Foucault's perspective on power can be connected. It is the power that normalizes the dynamic and differentiated affect into a specific static and homogenized emotion. At the same time, power can also allow one affect to substitute

for another through a distributive strategy. In Zhou's study, the digital cemetery replaces "ritualistic emotion" with "platformed affect." The digital cemetery does not free the mourner from the arrangement of affect by power; on the contrary, power transforms the mourner from the traditional funeral mode of mourning to the liberal mode of affect on the Internet platform through the translation of media technology. Affect is always in the relationship between things and people.

When affect theory Meets Foucault

The relationship between "social order" and "affect is also illustrated in Foucault's texts. In Discipline and Punish, Foucault focuses on affect as "guilt," and Wüschner, P. (2017) emphasizes the "affect arrangement," a concept that implies domination of affect by power. In punitive power, the affect of the punishment is first configured by power as a sense of shame. In 18th-century France, criminals were put in chains and sent to prison. This punishment mechanism of wearing chains had two affects, the first was security, and the second was as a sign of repentance. It inspired the judge to inflict violence on the criminal. Thus, the power device (chains)-affect (shame)-power (punitive violence) became a mutually reinforcing cycle. Affect not only appeared in 18th century France, but Foucault found that in different historical periods, human affect was subject to different modes of power configuration. In the ancient Roman period, affect was seen as a pleasure and desire to be controlled and used appropriately. In the Christian period, however, affect became taboo to be excluded under the subject's self-examination and self-repentance. In order to receive God's revelation, the Christian must first repent of his or her affects so that the agitated initially and desirable affects are condensed into a rigid moral law (Chisholm, A., 2020). In the modern era, human affect became linked to the science of sexuality, and the discourse on affect was discussed through pathology (Foucault,1990).

In short, for Foucault, the driving of power penetrates inside the body of the governed. In different historical periods, through different modes of management and configuration, the affect of the governed is condensed into different emotions such as

pleasure, desire, and guilt, making the soldier impassioned, the student eager, and the prisoner docile. In this way, affect can be the object of power's treatment, and for power to produce social order, it has to arrange the potential, living affect into tame emotions. We can see how Foucault differs from Massumi and Bergson in his treatment of affect. Foucault no longer asks by what means we can obtain a more primitive affect. Instead, Foucault began to look at how different mechanisms of power distribute, configure, and finally translate affect into concrete emotions, how the produced emotions work with the security mode to stabilize the social order.

Among game studies, procedurality is also concerned with studying player emotions. They tend not to pay attention to the distinction between affect and emotion. Procedurality tend to analyze the importance of emotion in video game practice from the perspective of game design. Procedurality imagine video games as something like movie scripts, where game designers, like movie directors, can engage players by setting up NPCs with emotional dialogue and touching game plots (Freeman, D., 2004). This view fails to see that the player's emotions result from power. The potential affect is solidified as some emotion by the power mechanism. This study significantly differs from the procedurality paradigm of research on affect. This study is more concerned with the correlation between affect and game order; instead of examining a static emotion, this study examines a fluid affect. Power contributes to a particular game order by driving players' affect. Likewise, players tend to break away from the original game order due to some unexpected affect.

Bao Weihong(2015) introduces the concept of "affect media." According to Bao, people are in a media field composed of multiple media, and the media field stimulates the flow of affect. We treat the game space as a media space configured with affect, and we can also consider the "Honer of Kings" studied in this paper as an "affect medium."Therefore, the process of players interacting with the game space through power strategies is also the process of Affect being translated. Bareither, C. (2020) noticed the correlation between emotion and power, treating the violence of

video games as a kind of affect that can stimulate players to get pleasure and form various game orders. Under the guidance of violence, players form a variety of game orders such as competition, solidarity, drama, and transgression. However, Bareither mistakenly takes affect action as the source of order. According to Foucault's power theory, we see affect as objects configured in different order modes. In this paper, we see the change from affect to emotion due to the translocation of actor networks in different order patterns. This philosophical question is beyond the scope of this paper, which is not intended to explore what kind of intuitive affect the player has at a given moment in the game. We want to explore the power mechanisms through which players distribute, arrange, and arrange their affects through networks of actors.

Research Questions

In our literature review, we analyzed one perspective in game studies that examines the order of games, namely procedurality. Procedurality views the rules of the game as the core of the game order. Procedurality assumes players will experience game playability from the game order if they strictly follow the rules. Procedurality assumes an idealized state of affairs: the game rules and mechanics are meant to bring the whole game world into a systematic balance. The game designer maintains this balance by constantly improving the game mechanics and updating the game versions. Procedurality emphasizes objective game rules and mechanics, ignoring the "value norms" held by the player as a game subject. This paper selects Foucault's power perspective to reinterpret the game order. This paper uses Foucault's "distribution strategies of power" to reinterpret the subjectivity perspective that procedurality neglects. Under Foucault's power perspective, players can interact with virtual actors in the game space according to different power distribution strategies. Game order is precisely formed through the interaction between subjective "strategies" and objective "things."

This paper analyzes the problem of game order through the perspective of Foucault's

power. Foucault breaks with the procedurality assumption of a "stable system." Foucault's conception of power holds that the game order is not an idealized final form. There is no unified steady state of the game, and the game world has many different modes of order.

Although procedurality takes a "procedurality determinist" approach to the game order, its focus on the virtual object still inspires us. This paper complements Foucault's perspective on power through actor-network theory. The "translation" of things allows us to see better how the game order is formed from the interaction between people and virtual objects. The game order is related to objects and the translation of the "affect" of objects to people. This paper also analyzes the affect factor in the game order by analyzing how the affect is translated into a specific emotion by the power. In other words, in addition to things, affect is also the object of manipulating power distribution strategies.

Foucault's power perspective, actor-network theory, and affect theory are not simply patchworked but interrelated organisms. As analyzed in the literature review, in Foucault's original text, there are signs of using objects and affect as objects of analysis. We amplify the "object" and "affect" factors in Foucault's perspective of power through actor network theory and affect theory. From this perspective, Foucault's conception of power is a general research perspective for this study, which sets the sociological assumptions different from procedurality . In Foucault's perspective, "order" is no longer a "good thing" in the eyes of proceduralists but a product of power. The logic of power can be seen at the bottom of the media space of video games. Actor-network theory and affect theory are the theoretical tools used to analyze the operation of power, and they allow Foucault's power to emerge through objects and affect.

Given the above summary, this study poses the following three research questions:

What are the order patterns in Honor of Kings?

How does each order pattern in Honor of Kings consist of a network of actors?

How do the different power strategies in Honor of Kings configure the affect as different emotions?

Research Method

In this chapter, It will give an introduction to the research method of this study. This chapter is divided into four parts. The first part is a methodology introduction; the second part presents the specific research methods. The third part presents the results of the coding. The fourth part is a reflection on the research process.

Methodology

Methodology implies philosophical assumptions of research methods (Cordeiro, L., Soares, C.B. and Rittenmeyer, L., 2017). In this study, we use Foucault's power perspective to critique procedurality. This requires a research approach that captures the objects that Foucault's micro theory of power wants to analyze. At this level, the methodology of this paper also continues the methodology of Foucault in his power analysis.

This study continues Foucault's methodology to critique the functionalist methodology. In Foucault's History of Sexuality, there is a clear introduction to the method of analyzing power. Foucault proposes three rules to outline his methodology (Foucault, 1990:95-98). The first rule is the rule of immanence. The principle of immanence argues that scientific methodology does not achieve an ideal state of neutrality. Science is sometimes an instrument of power at work. In studies on MOBA games, scholars have used mathematical models to provide a matchmaking strategy with a higher win rate (Yang, P., Harrison, B.E. and Roberts, D.L., 2014). This is a power technique, i.e., configuring a matchmaking model through an equation model.

None of these methodologies are "neutral"; they are not value-free tools in their own right but are themselves the object of power analysis. Second, Foucault proposes the rule of continuous variation. This rule asserts that there is no "social structure" in society. The "social order" is only a short fragment of power. The elements that make up the social order are subject to change at the whim of power. Sex, for example, changed from a medieval issue of pleasure to a modern state issue of procreation under the configuration of power mechanisms in the 18th century. The former involves morality, and the latter involves the governance of the state (ibid, 1990). The third is the rule of double conditioning. In this rule, Foucault divides the concept of "power" into two levels, where power can operate at the macro level in a "strategy" manner and a "sequence "at the micro level. As previously explained, "power strategies" refer to both a set of value norms (such as sexual morality) and a type of knowledge (such as physiological knowledge of sex). They are inherent within the player's subjectivity. Players, within the game, organize interactions between the subject and external elements according to power strategies, guiding the alliance of actor networks. On a micro level, "power sequences" refer to the state of actor networks after being distributed by power strategies, representing the realization of power strategies. In this study, the various actors and affects are considered as the executors of specific sequences to analyze how these specific sequences lead to a macro power strategy.

Based on the three methodological principles proposed by Foucault, the following guidelines can be provided for the research methodology of this paper: the first is to abandon a "scientific" mathematical model to understand the order of the war but to observe the war itself through the observation method. The first is to abandon a "scientific" mathematical model for understand the order of battle but to observe the battle itself through observation. We go deeper into a specific event to analyze the power strategies behind these cases of warfare.

Second, instead of simply measuring whether elements such as game music, hero

profession, and player gender are related to the game order by controlling variables, I analyze how these elements play a role in a specific power strategy. That is, the influence of these elements on the game order is not an abstract "correlation ." Instead, it is the concrete production of meaning through translation and affect in the concrete combat practice. Third, the interaction of power strategies and power sequences implies how actor networks are distributed under the guidance of power strategies. Therefore it is essential to uncover how the actor networks formed in a specific dyad reflect the power strategies embedded behind them.

Research Method

Guided by the methodology, this paper collects empirical materials by keeping a video game diary and participant observation. The diary method aims to document the lives of the subjects by having them write a diary. Compared to traditional interview methods, the diary method reduces retrospective bias in interviewees (Bolger, N., Davis, A. and Rafaeli, E., 2003). Video game diaries apply the "diary method" in qualitative research to video game research (Fox, J., Gilbert, M. and Tang, W.Y., 2018). Video game diaries allow gamers to record their vivid gaming experiences anytime and anywhere. Thus, it largely avoids bias and overgeneralization in retrospection (ibid, 2018). Since this paper views game order as a temporary conglomeration of power strategies, it is crucial for researchers to grasp real-time data in data collection rather than just generalizing our own game experiences. In the diary method, the data is collected from the subject. The writer writes the diary according to the researcher's requirements (e.g., recording frequency, when to record). In this paper, however, the diary writer is myself. The reason for this method adjustment is that recording the translations and affect of objects in the game through a micro-power perspective requires the ability of the writer to detect the phenomenon. A gamer who has not reviewed the relevant theory will likely misinterpret it in the writing. Although the diary approach suggests that diarists can be trained to improve their recording skills (Bolger, N., Davis, A. and Rafaeli, E., 2003), this study does not follow this

suggestion. This is because most of the core concepts in this study are complex philosophical concepts. In contrast, Bolger et al. conducted a psychological study through a diary method, which is more concrete, routine, and less time-consuming to train writers.

In this regard, this study integrates the game diary approach with autoethnography. The strength of the autoethnography approach is that it sees me as having a keen theoretical perspective in collecting and organizing the material so that the "story" is more representative of peers and more capable of evoking empathy from those who experience it (Ellis, C., Adams, T.E. and Bochner, A.P., 2011). However, autoethnography favors a long-term autobiographical narrative approach in collecting and recording data. This approach is often expressed in video games as a gamer's experience playing the game over several years. This is a different research interest than the one in this paper. This paper examines specific virtual world game orders that are distributed over a 10- to 20-minute game match. Therefore, we cannot expect to achieve this goal by describing the life history of the players playing the game. The diary method is a good way to mitigate the recall bias and the inappropriateness of long narratives that come with retrospective autobiographical writing in autoethnography. Overall, I drew on the strengths of autoethnography in selecting the subjects for the diaries and followed the diary approach in the specific writing method.

The game diary was started on February 3, and I first participated in a 15-20 minute game. The game was then reviewed through the "Match Playback" function in "King's Glory ."The "match recap" in Honor of Kings is equivalent to a recording of past matches on the game platform, allowing for a complete recreation of past matches. This is very helpful in evoking the experience of a match that has just ended. I rewind, repeat, and fast-forwards during the playback process to see how a specific "group order" occurred. Then the battle is recorded by pausing the playback. Each diary consists of two 15-20 minute games against each other, approximately 1200 words.

Although self-directed video game diaries can capture vivid experiences from a theoretical perspective, it has several limitations. The limitations are often related to me. First, as described in the introduction, five hero professions are in the game Honor of Kings. I am only relatively proficient in archer, making it difficult to understand how players manipulating other hero professions engage in an ordered game practice with self-diaries. The second is that my level is limited, and the diary method alone would ignore the game practices of novices who are more advanced or less experienced in the game than the researcher. Therefore, the second method of this study is the participant observation method. The participant observation method is a mainstream method in qualitative research. By playing with others, I can better understand how players who are good at different hero professions and players with different proficiency levels construct matchmaking orders in the game.

The participant observation method was not conducted simultaneously with the game diary method. The researcher first accumulates some data through the game diary method, then reflects on the game diary method's limitations in data collection by writing reflective notes, and then conceives of the data additions that the participant observation method brings. This ensures that I know which data are represented in the game diary and which are not available solely through my individual experience during the observation. These are the new phenomena brought about by the participant observation method.

The participant observation is based on the Chinese website Douban. Douban is an interesting group site with 200,000 members in the "Honor of Kings" discussion group. I identified subjects by sending out "invitations to observe ."After I find a research subject, I will play a game of ranking with the subject and then review the match with the subject through the "match replay ."I will record our conversations through the ZOOM platform during the replay process. Because I conducted one-on-one video observation with the players via ZOOM, I needed to obtain the

relevant authorizations from the interviewees (Lobe, B., Morgan, D., & Hoffman, K. A., 2020). Before the observation, I issued the players an "informed consent" form (Appendix 5). This also ensured the privacy of the data. This will become my data as a participant observation. The participant observation started on March 25 and ended on April 17. One observation was made of 25 gamers playing against each other (see Appendix 6).

The participatory observation process was divided into two forms. The first form occurred when I observed players with a similar skill level to mine (based on in-game ranking). First, I played a match with the player. After the game, we opened the "Share Screen" function on Zoom and record the screen to saved audio-visual materials. In this case, the player reopened the game, and the match replay can be viewed together through Zoom's screen sharing. During the viewing process, when I noticed exciting phenomena, I continuously asked the player questions (Appendix 4). While asking questions, the player could pause the replay. This way, a 15-minute game was typically watched together for about 40 minutes. After viewing the replay, we closed Zoom, and the observation ends. I then rewatched the Zoom recording of the "observation process" and documented it as an observation diary(Appendix 3).

The second situation was observing players with different skill levels. The method I adopt was selecting a match replay from the player's recent two days and similarly using Zoom's screen sharing for "joint viewing" while recording the screen. The difference from the previous situation was that this was a solo match the player participated in without me. Since our skill levels differ, I assumed that the "power strategies" we adopted might also differ. To better understand how players of different skill levels construct game order, I asked them to share their thoughts actively. The process involves asking them to comment on their various in-game actions, similar to an eSports game commentator. When I noticed that they have overlooked certain phenomena, I followed up with questions. I also asked questions when I encountered interesting phenomena to encourage them to share more, ensuring the depth of

observation. After the observation ends, I similarly document the process in an observation diary.

Sampling and Coding Process

This study follows a maximum variation sampling method based on official ranking tiers. Maximum variation sampling is divided into two steps. The first step is to identify the critical dimensions of variation. The second step is to document the uniqueness of each varied case (Suri, H., 2011). Since I aimed to explore different patterns of "game order," maximum variation sampling is highly suitable for my research. In my self-game diary, I found that players of varying skill levels often construct different patterns of game order. Thus, I confirmed that the critical dimension of variation is "player skill level." The ranking tiers in "Honor of Kings" are, from lowest to highest: Bronze, Silver, Gold, Platinum, Diamond, Star, Supreme King, Peerless King, Glorious King, and Legendary King. According to official data (2021), players in the Diamond tier and above constitute 30% of the total player base. Based on official data, players in the Diamond tier and above can be considered "high-end players." However, according to the researchers' years of gaming experience and player observations, players generally regard those in the Glorious King tier and above as high-end players. This group accounts for 0.1% of the official data. As there are up to 200 million registered Chinese accounts for "Honor of Kings," even in the Glorious King tier, there are still hundreds of thousands of players. Within the communities sampled by the researchers, matches below the Supreme King tier are commonly referred to as low-end matches. Those in the Peerless King tier and above are considered high-end matches. The study omits observations with players in the Bronze to Gold tiers. I observed 25 players who played heroes across all professions in the game. The ranking levels of the subjects also covered all levels from Platinum to Legendary King.

This study specifically observed a minority of high-end player groups. "Honor of Kings" also evaluates players' hero proficiency through Combat Power ratings. When

a player's Combat Power ranks among the top 100 in the country, they are referred to as national server players. Within the gaming community, national server players are generally regarded as the pinnacle of non-professional players. Therefore, this study narrowed down the scope of players. This study's ranking tiers of players range from Platinum to Glorious King. The low-level players defined in this study are already familiar with the game rules and have strong stickiness to the game (since players in the Platinum tier and above will drop a tier if they do not advance during a season, (they must keep playing to maintain their tier at Platinum or higher).

In this study, thematic coding is used to analyze the data. Thematic coding refers to the researcher's classification of the collected qualitative materials, distinguishing different patterns and themes. Thematic coding consists of three parts. The first part is called "open coding." Open coding requires attaching labels to data segments (Seale, Clive ed., 2018: 882). During the open coding process, I read the qualitative data line by line, applying open coding to the qualitative materials based on the players' specific actions, emotions, and actor translation methods in their game practices. Inductive thinking in open coding requires that we extract terms directly from the data when coding. Therefore, when labeling, I use game terms commonly used by players to ensure that the coding can interpret its content to the maximum extent.

The second step in thematic coding is categorical coding, which means grouping similar open codes. In the process of categorical coding, I continuously compare the established categories with the uncategorized codes (ibid, 2018), ensuring the applicability of the constructed categories. I also provide conceptual explanations for each category. This thesis sorted 12 categories for the battles in "Honor of Kings."

Finally, I summarized six thematic codes: vision, spatial translation, position, tempo, pre-judgment, and habit. They are six separate ways of distributing the actor-network (i.e., power sequences).

Method Reflection

The critical reflection on the concepts of "outsiders" and "insiders" serves as the focal point of this section. Boellstorff, T. (2006) argues that when proceduralists assume that players' gaming practices are simply practicing the game rules, they are actually abstracting players' complex gaming behaviors from an "outsider" perspective. Therefore, Boellstorff, T. (ibid., 2006) advocates employing participatory observation methods from cultural anthropology to break the boundaries between researchers and subjects and to describe the "game order" that cannot be generalized by "game rules" through observing the details of battles.

The methodology adopted in this study is consistent with Boellstorff, T. I have been playing the "Honor of Kings" since 2017, making me an "insider." Jorgensen, D.L. (1989) posits that insiders have numerous advantages in participatory observation, such as a better understanding of the language used by the observed subjects. I have experienced similar benefits. For instance, when playing the game, I can naturally converse with my observation subjects using "MOBA game terminology." I am also familiar with the connotations of some internet slang within the circle. Therefore, when the observed subjects use these terms to describe their gaming experiences, I can understand their implications more clearly than an "outsider."

However, I am also an "outsider" in some respects, a fact that I did not initially recognize but only noticed while recording my "game diary." For example, sometimes I encounter many "troublesome" teammates in the game. Often, I feel frustrated, thinking that my gaming skills are decent, but my teammates hamper my victory. At this point, I begin to reflect on whether the teammates who appear "foolish" and display "deviant" behavior in my eyes are indeed "irrational" or whether they simply do not understand how to abide by the order. Accompanying this question, I realize that my understanding of the game order is related to my gaming skills. I may appear "foolish" in the eyes of experts. However, in reality, I have my strategies and order to

follow. The same may be true for the "novice players," I perceive.

This reflection has expanded my observation scope. I no longer limit myself to observing players at the same level as me but deliberately observe players with much higher or lower skill levels. At this point, the once-familiar world suddenly becomes unfamiliar: I find that high-end players' approaches to "creep waves," "defense towers," and "vision" are entirely different from mine, and the same is true for low-end matches. At this moment, I become an outsider, observing their every move and the differences between them with curiosity. As a result, I also reap the benefits of being an "outsider," namely, the frequent discovery of new phenomena.

How to conduct participatory observation is another problem to be solved. Initially, I rented accounts to compete with players from other tiers. However, I discovered that my unmatched skill level in the matches could affect the behavior of my observation subjects. Jorgensen (ibid., 1989) emphasizes that it is essential to avoid the influence of observation on the daily life of the observed subjects in participatory observation. Therefore, I adjusted my observation strategy. Using the "replay" feature in the game, I watched the battles that the players had participated in not long before with them. I completed this observation through ZOOM software's "screen sharing" function. To prevent overlooking many details, I asked the players to explain their game strategies and experiences at the time. When I heard something that puzzled.

Analysis

In this chapter, I have divided the thematic codes into two categories for the convenience of writing. One category is spatiality, which includes vision, location, and spatial translation. I will explain the power sequence of this category in the first part of this chapter. One category is temporal, which includes tempo, Pre-judgment,

and habit. I will explain the power sequences in this category in the second part of this chapter. This classification is for expository convenience. In the process of discussing each specific power sequence, I will compare the distribution of the sequence in two different strategies. This allows for a better distinction between how the two power strategies produce different power sequences. In analyzing power sequences, I will use actor-network and affect theory as analytical tools. We analyze how players allow different actors to be admitted, ordered, and excluded from the network under the guidance of two power strategies and how players' affective actions are configured as emotions in different modes of order during the actor network-building process. The concepts of "low-level game match" and "high-level game match" used in this study are already relatively common within the gaming community. In this study, however, the two strategies are not superior or inferior, but simply represent different processes of game order pattern. This point will be explained in detail in the subsequent analysis.

Section 1: Spatial Power Sequences

In this section, this research will analyze the spatial power sequences. As we know, "Honor of Kings" has created a virtual world called "King's Canyon" for its players. Spatial power sequences refer to the process through which players distribute, arrange, ally, and exclude actors within the game space according to their power strategies. For example, players allying with the in-game bushes to conceal themselves establish a simple actor-network. The space within "King's Canyon" is utilized by players to execute their power strategies and create their ideal game order.

This type of power sequence includes vision, spatial translation, and position. During the analysis of each power sequence, I will explain how the distribution state of the sequence is guided by both "individualized strategies" and "holistic strategies," and how the former becomes the realization of the latter within the game space.

Vision

In MOBA games, vision is a key game setting. In the King’s canyon,two sides heroes must meet somewhere in the canyon if they want to play against each other. The vision helps them. When one side's hero is close to another side's hero, that hero will be displayed in the opponent's player's mini-map(Appendix 8-1). When the hero is far from the opponent's hero, the hero disappears from the opponent's player's mini-map screen. In addition, when the hero is close to the opponents creep lane and defense tower, it will also reveal its vision. And when the opponent's hero hides in the bush, it hides its own vision. When the opponents sees the player's field of vision, he or she may suffer an opponents chase or ambush. Teammates can also rescue in time according to the vision.

Occupy the Vision.

Occupying a vision is similar to scouting on the battlefield. The player exposes the opponents player's vision by penetrating deep into the opponent's jungle and the bush on the side streets.

Battle example 1: （Appendix 8-1）

The hero played by the observed player: Guigu Zi (support hero)

Regarded player ranking level: King of Glory (the highest ranking in the ranking)

Observation date: 4.17

At the 7:30 mark of the match, the player's heroes successfully destroyed the opponents' defense tower in the upper lane and entered the opponents' jungle. At this time, all the monsters in the jungle have been killed, which means the player cannot get gold and experience from the monsters in the jungle. But the player is still in a bush in the opponent's jungle. The bush hides the player's vision so the opponents cannot see the player when they pass by — hidden together with the player's teammates. This teammate chose a warrior hero called "Wild Iron," and he chose to hide in the bush where the opponents' jungle meets the middle lane. A few seconds

later, the opponent's tank hero passed by Gui Guzi, and the opponents's vision instantly appeared on the mini-map, known to the other players on his team. The teammates can tell from the player's scouted vision that the opponents' five heroes are going to "make a group" in the jungle. After seeing this information, the rest of the team quickly rushes from other parts of the canyon to prepare for a group battle with the opponents. The result is that the opponent's heroes are surrounded by their heroes through a quick rally.

Battle example 2: （Appendix 8-2）
Hero chosen by the observed player: Xiao Qiao (Mage Hero)
Observed player's rank: Strongest King(belong to low -level)
I also participated in this matchup, and my hero of choice is Xiahou Dun (tank hero)
Observation date: 4.13,2023
At the 5:30 mark of that match, the opponents invaded the lower lane. Players want to go to the rescue but do not dare to go. Because the player felt that she could easily be killed as a mage, she was unsure if an opponent's warrior was hiding in the bush. The mage can only put her skills into the bush to scout if an opponent is in the bush. The tank (myself), who should be playing the occupy vision role, is killing creep in the upper lane and farming alone. The end result is that our side is not able to kill the opposite hero because it is difficult for the mage to support the teammate.

As we can see, in the high-level game, occupying the vision probably requires the following steps: First, players need to know their role positioning. For example, when the player is playing as a support hero, the player should occupy vision. When the player is playing as a Mage, it is not appropriate to play this role. Because mages move very slowly and have a low blood cap, they can easily be killed when scouting the opponents. Second, the player must find a pivotal position to occupy the field of vision. In this case, the two players chose two specific locations: the first was in the bush in the jungle, and the other was at the junction leading from the jungle to the middle lane. The former can detect the vision of the jungle and the middle tower of

the upper road, while the latter can detect the middle road. This way, the two can detect the bush to half of the opponents' vision. In the third step, other players can interpret the realistic vision information of the mini-map. For example, when the opponent's tank's vision is exposed, it signals that he is following the opponent's mage and archer. In this way, players complete the collection of group battles.

The role of actively occupying vision in the low-grade game disappears, becoming the mage scouting the bush with skills. The process of vision detection in the low-grade game is that the mage suspects the presence of an opponent's assassin in his side's bush. With his skills, the mage slows down the pace of support and actively scouts the surrounding bush one by one. The third step is that no opponents are found after the skill is released in the bush, so it is decided that the opponents are not crouching.

We can see that visions are a distributed sequence of power. This power sequence is formed through actor networks and affect translations. In the high-level game, the support hero- hero equipment-bush and mini-map are aligned, translating the space in Kings Canyon in this way: the support hero spends a lot of gold on shoes that increase movement speed so that this hero can reach the location that occupies the vision at a breakneck speed. The other teammates determine whether their side is safe by whether the opponent's vision is visible on the mini-map. In this way, the unknown space becomes deterministic. At the same time, the actor network also excludes some actors, such as creep lines. As supporters who specialize in detecting vision do not need to kill creep lanes, they do not need to increase their gold by killing opposing units. As presented by the player of Gui Guzi: I do not need to farm myself. All I can do is act as the eyes of the team (players number: 24). In the low-grade game, on the other hand, the allies in the vision sequence appear to be distributed in a completely different way: the creep line that was initially excluded from the high-level game enters the low-level’s actor network. In battle 2, the tank that should have been scouting for vision is killing the creep line. The players reject the bush that was a part of the actor network: the surrounding bush is left unattended and becomes an

uncertain space that the opposing opponents can occupy at any time, and every piece of bush looks suspicious. The mage wanting to traverse safely must be on edge and do a scout-by-scout. In that example, the player playing the mage had been assassinated once a minute ago by an opponents player crouching in the bush, so she was even more careful now. In this way, the unknown bush becomes the opponents' ally.

The actor network distributes players' sentiments and virtual objects such as equipment and bush. The actor network in First Battle translates the players' affect actions in this way: the view ahead has been identified by the aid, and the players just need to go ahead and gather according to the ratio. In Battle 2, the actor network distributes the affect and rationality differently: players must be highly nervous and suspicious of the surrounding bushes, and rationality must improvise on the foundation of emotions.

In this way, we can summarize the distribution of the same sequence in different strategies. In a holistic strategy, what the player does is carried out for the team as a whole. The realization of this strategic must rely on other actors to accomplish it. As mentioned above, players translate the meaning of space by aligning themselves with other non-human actors in equipment and bush. In an individualized strategy, on the other hand, the player's actions are centered on the individual. For example, the tank (myself) who is not responsible for occupying the view in Battle 2 does not consider himself to be in a state of disorder; the tank has his reasoning: I am not actively occupying the view because I first want to farm myself well and improve my strength as much as possible, so I want to incorporate the line of soldiers into the network of actors and exclude the bush out of the way. So it can't simply assume that there is no order in the low-grade game regarding vision, but rather that players in the low-grade and high-level games follow two completely different strategies. Players in the high-level game end up with a tacit "occupy vision-group-kill opponents" order because their strategy is more efficient than that of the low-grade game.

Hide Vision

On the one hand, players discover the opponents' vision in order to avoid a sudden attack on themselves and be passive. On the other hand, players also need to control their vision so that their vision is as little exposed as possible. By hiding their vision, players can swoop unguarded by the opponents and win the initiative in the battle.

Battle Example 1: （Appendix 8-3）

The hero chosen by the observed player: Yixing (mage hero)

Observed player's ranking level: King of Glory (belongs to the high-end game)

Observation date: 4.7,2023

Two and a half minutes into the match, the opponents' support and archer on the lower lane have suppressed our archer down to the tower. As a mage, the player follows the jungler to the lower lane for support. As a mage, the player followed the jungler to assist in the bottom lane. On the way to provide support, the player did not choose to go through the river, as there were no bushes. Instead, the player tried to move through the bushes in our jungle as much as possible to avoid revealing vision(Appendix). Upon reaching the bottom lane, the player continued to hide in the bush instead of rushing to engage the enemies with the jungler. Seeing that the enemies were utterly unaware of my presence, the player suddenly leaped out of the bush using a blink skill, controlled the enemies with skills (limiting opponents' actions), and then cooperated with teammates to complete the kill.

Battle Example 2:

Hero chosen by the player under observation: Ankira (mage)

Observed player ranking level: Diamond (belongs to the low level)

Observation date: 3.22

At three and a half minutes into the match, the mage controlled by the player had already killed the creeps in the middle lane, and there was still some time before the

next wave of creeps would arrive at the battlefield. Therefore, the player decided to go to the side lane to kill the creeps. As a Diamond-level player, she tends to focus all their attention on their hero's farm and rarely looks at the mini-map. According to the player's own words, they naturally went to the bottom lane to farm without paying much attention to the mini-map. As the player's hero moved along the river, they encountered the opponent's jungler and were instantly killed. The player later told me that this encounter was a coincidence, as they happened to meet the opponents while heading to farm creeps.

In both examples, the player is doing a "lane switch," i.e., arriving from the middle to the lower lane. However, the network of actors woven into each is different. The shortest route from the middle lane to the bottom lane is through the river (See Appendix). So the diamond player in Example 2 takes the time-saving actor network. As the actor in this network, the river translates the space in this way: if you want to kill the creep in the lower lane as quickly as possible, you have to pass by me.

Nevertheless, the diamond player rejects the map; the map is an actor that shows the meaning of space: the river is the junction of the two junglees, and it is very easy to run into the opponents' heroes. The Diamond player has not mastered the "habit" of looking at the mini-map, which is too cumbersome for her, as she has to achieve a dual purpose. Therefore aligning with a concise network of actors is her best bet. This way, the player has this space distribution and kill risk in this power sequence: I can blend the risk into the space as long as I can get to the lower lane as quickly as possible. Thus, when the player encounters the opponent's field at the river in a sudden "attack," The player suddenly feels a surge of affect intensity, translated by the actor network as tension and anxiety in the event of an attack., and in less than a second the opponents' field kills the player's character with a combo of moves (understandable, since mages generally have defense and blood is extremely low). When the player "dies," the affect quickly decays from the intensity of the tension, just like a roller coaster.

In contrast to the Diamond player in Example 2, the Honor of Kings level player in Example 1 showed a different actor network. The player first incorporated the mini-map into his actor-network, through which the player could understand the spatial translation of the mini-map for the river. This way, the player rejects the river and aligns himself with the bush: I'd rather spend more time hiding my vision. Thus the player redistributes the risk of encountering the opponents: I exclude the risk of encounter, and I need the actors in the network to translate deterministic information for me. Everything went as the player expected. The opponent did not detect him or herself. The player completed the kill. With the separation of certainty and risk, the player's actions seem to be in order, as if "everything is under control ."Thus, a sudden, roller-coaster intensity of emotions disappears. Emotions are controlled by the player in Example 1: the player legitimizes some of them, such as the excitement of appropriate intensity and urgency, and includes them in the sequence of his vision. The player excludes from the sequence of vision some affect motions, such as the sudden entry of intense affect motions and risk.

Similar to the analysis in "Occupying the Vision," the players in the two scenarios have different "vision control" approaches because they adopt different macro power strategies. In Battle 2, the player adopts an individualized strategy, which is based on promoting the individual player's development and the strength of his team through his own strength. Thus players consider the alignment of actor networks with self-development at the core. In the case of warfare, the player adopts a holistic strategy, which is based on the idea that his actions are intertwined with the strategy of the whole team and that he is a member of the team's division of labor.

Using "occupying visions" and "controlling vision," we can roughly see how the vision sequence works as a micro-power distribution. The "sequential distribution" of micro-power is explained by actor network as including some actors and excluding others. This sequence of distribution translated the players' affect. When the player is

amid an individualized strategy, the player's affect is translated into intense emotions such as fear, tension, and fright. Emotions are unpredictable and cannot be mastered by the player. In a holistic strategy, the player's affect is combined with rationality. The player has to control the intensity of his emotions and ensure they serve the player's battle through "moderate tension ."The micro-power distribution is determined by the macro-power strategy to which it belongs. When the player belongs to an individualized strategy, the ego is at the top of the sequence, and the translations of all actors are at the service of the "I," which is excluded when the "I" cannot understand or master some actors. When the player is part of a holistic strategy, the ego is in the same position as the other actors. The logic of the ego's action is: first read the translations of the other actors to the best of its ability, and then act.

Spatial Translation

When players move through the canyon, they make an understanding of the space ahead: is it safe? Is there an opponent hiding? Or how to find a "correct" escape route when the player encounters an opponent's chase? This all involves an understanding of the meaning of space. The meaning of a space is often translated by the combination of the many actors in that space, who demonstrate the meaning of a given space through a translation mechanism. Players need to read the translations of the actors and then incorporate the translational information of the actors into their own action decisions. I will use two examples to illustrate the translation of spatial meaning.

Battle example 1:

From the game diary:

I used the hero: Galo (archer)

My ranking level at that time: Strongest King (belonging to the low level)

Diary record date: 3.9, 2023

In the 12 minutes of the match, we have broken the opponent's last defense tower, and

the opponents' Crystal is right in front of us. We just need to destroy the Crystal, and we will win the match. At this time, the opponents' heroes were still doing resistance. My teammate Magnus (a warrior hero’s name) went against the Crystal to kill the opposite archer, but the Crystal killed him before he could get close to the archer. With the loss of one of our teammates, we were passive and were killed one by one by the opponents, and our hopes of "destroying the crystal" were dashed.

Battle example 2: （Appendix 8-8）
Observed players use hero: Gui Guzi (support)
Player ranking level: Glory King (belongs to high level)
Record date: 4.17,2023

Guiguzi and his teammates are chasing the opponents, and at this time, the opponents have fled into the defense tower. The Gui Guzi son quickly enters the opponent's defense tower with Han Xin(the opponent’s hero name) to maintain a closer distance to prevent the disappearance of the opponent's vision and then quickly leaves the defense tower. Teammates rely on the vision of the Gui Guzi to enter the tower and kill Han Xin.

In the first battle example, my teammate Magnus (Hero’s name) must face a double translation of such and the defense tower behind him when acting. The opponent's archer hero translates space into reward space, showing that you can get the last thrill by killing me in just a few seconds. At this point, the defensive tower, as an actor, translates affect into "intense pleasure." The so-called reward space does not mean players can obtain gold by killing opponents' heroes. Since the battle has reached its end, acquiring gold is no longer meaningful. The reward here refers to the player's harvest of "intense pleasure." Unlike the holistic strategy that views affect as an object of control, in the individualized strategy, affects such as "intense pleasure" can be considered rewards pursued by players. Pleasure comes with a thrilling adventure, just as the Crystal translates it: If you can now take my attack while still finishing the kill

of the opponents, you are far beyond the opponents. The opponents are also under Crystal's protection in the robbery, which means humiliation. These two translations together pose Magnus's sentiment: Magnus feels that he can get infinite pleasure from killing the opponent's Dee at this time.

In gaming circles, this action is generally called the "go to sb's head." This concept was originally a network word in mainland China. Initially, it refers to feeling emotion and palpitation when a couple is in love. In this case, the player uses the term to denote an emotion: the intensity of the affect is increased by the other actors, and in order for the potential "go to sb's head" to be realized, the player must follow his emotion and continue to hunt the opponents. After being killed by the Crystal, the player regretted it so much that he sent an in-game apology message, admitting that he was "too go head" and had made a "mistake ."What Magnus did was not a mistake, nor was he in an irrational situation. In fact, Magnus acted rationally in accordance with the information translated by other actors in the network. It appears to be "reckless" and "missing the big picture" because it is adjusting the micro-sequence according to individualized strategy. As with the previously described Ankira, the low-grade player again puts his ego at the top of the sequence. The player excludes the translation of teammates. The player undergoes a translational process of space using the Crystal, wherein they pursue the psychological rewards derived from eliminating enemies within the realm of reward space. This phenomenon exemplifies the sought-after "individualized strategies," which aspire towards individualistic and heroic triumph. The player's acts of "irrationality" and "mistakes" are, in fact, the outcomes stemming from their strict adherence to the translational information provided by the "actor network" within the framework of individualized strategies.

In the second example, players follow a holistic strategy in which teammates are placed at the core of the actor network of defense towers - opponents - teammates - self. The teammates translate first: you only need to do the duties that your chosen role (support) should play, and we can do the rest. Only then do the other actors

translate. The defense tower's translation is: If you trust your teammate, then you only need to resist a few of my attacks. Moreover, the opponents' translation is: I am not the one you want to kill, but the one your teammates kill. In this case, the original individualized affect is translated into a holistic one. The original reckless feeling of being on top is translated into a sense of "trust" and "trustworthiness."Trust needs to be co-produced among player subjects. Therefore, "trust" is not individual like "intense pleasure" but belongs to the whole. Players within the holistic strategy control the individualized "pursuit of thrill" by incorporating the teammate as an actor in translation.

Through the above analysis, we can see that under different power strategies, the meaning of space is translated differently. In the individualized strategy, space is considered a space for individual players to engage in combat and obtain pleasure. In contrast, in the holistic strategy, the meaning of space must be generated through mutual translation among teammates. Space in the holistic strategy no longer belongs to a single player but is shared among teammates. We can also summarize the translation patterns of the two types of affect. In the individualized strategy, affect serves as a "reward" fed to the individual player. In the holistic strategy, affect is translated by the "collective presence" of players. Trust does not belong to an individual but flows among players.

Location

The spatial category has three power sequences: Vision, spatial translation, and Location. The position sequence is the last of the spatial sequences. It refers to the idea that players must stand in the right place to serve the team at a certain point. For example, the tank should rush in front to defend the rear archer from opponents' attacks. This is a sequence of positions on the player’s space stand distribution. But the actual situation is more complicated than this. I will illustrate this with two examples.

Battle Example 1: （Appendix 8-4）

Hero played by the observed player: Marco Polo (archer).

Player ranking level: Legendary King (belongs to high level)

Observation date: 4.13

At the 8.5-minute mark, the players began to destroy the opponents' second defense tower in the bottom lane. Utilizing the in-game voice chat, the players instructed their support, Zhang Fei(hero name), to block the path between the high ground and the bottom lane, preventing the opponents from providing rapid reinforcements. This tactic proved to be highly successful. With no opponents' interference, the player controlling Marco Polo managed to destroy the opponent's tower.

Battle Example 2: （Appendix 8-5）

Player: Mi Yue, Wild, Strongest King, 10 Stars

Hero played by the observed player: Mi Yue (jungler)

Player ranking level: the strongest King (belongs to the low level)

Observed date: 4.2,2023

At the 15-minute mark, Mi Yue attacked the Dragon (the strongest neutral monster in the jungle, which takes a long time to defeat but grants team-wide attribute bonuses upon its defeat) instead of pushing the lane. Mi Yue claimed the intention was to lure out the opponents, but the teammate Su Lie(tank hero name) foolishly charged in. Mi Yue did not want to save Su Lie, believing that Su Lie was playing poorly and incompetently. However, the player also realized that winning would only be possible by rescuing Su Lie, leading to an internal conflict and an inconsistent attempt at taking down the Dragon.

In battle example one, the player aligns the voice function, teammates, and channels. In this actor-network, the voice function is translated as follows: To enhance teamwork and synergy within a team, it is beneficial for everyone to collectively enable voice communication. Moreover, when the teammate as a support hero agrees to the open voice function, he translates himself as: I am now a support at the team core's disposal. With these two translations, the path from the highlands to the lower

lane is far away from the player's Marco Polo, but it is already under Marco Polo's control: you cannot get here yourself, but you can arrange your teammates. This position sequence follows the holistic strategy to redeploy the spatial position, the auxiliary becomes an extension of Marco Polo's body, and the distribution of heroes of different professions in the space of King's Canyon is realized through the cooperation of voice.

In practice, turning on voice calls is a challenging task. In the matchups, the author observed, there were only three instances of voice communication opening up between sparring teammates. The player (observed in 4.15) said to me: the more high-level the game is, the more you need to open your voice, and everyone needs to cooperate. As discussed in the previous section of this chapter, in holistic strategies, space is not personal but shared between subjects. Therefore, the more high-end players need to use timely voice communication to ensure consistent inter-subjective understanding of the meaning translated in a given space. In Battle Example 2, the player under observation then shouted to his teammates via voice, but they turned off their listeners and did not obey the sheep's command. This is quite understandable; in a kind of individualized strategy, the individual player consciously becomes the core of leading the team to victory and naturally does not need to follow the command of others.

Furthermore, the space belongs only to the individual player, not the group. Mi Yue's communication fails, as the tank on Mi Yue's side rushes to the front of the opponents alone and endures the opponents' siege. However, his teammates have not yet reacted, resulting in the tank being killed by the opponents by the time his teammates arrive. From the tank's point of view, there was nothing wrong with what he did, but the individualized strategy excluded the outside voice. Losing the translation of the voice function, his translation of himself is: I, as a tank, need to rush to the front, so my teammates should follow in my charging footsteps, not I need to guard the vulnerable teammates.

Affect is reconfigured under the two strategies. In Battle Example 2, the player actively positioned themselves in front of their teammates, with the occupation of this position allowing the affect to be translated into an unwavering personal heroic valor. However, as the player excluded the voice chat function from the actor network, they could not hear the information, and their teammates could not keep up with their pace. Consequently, this valor was a lonely heroism that excluded everyone else.

In Battle Example 1, the affect underwent redistribution by other actors within the Actor-Network. The original strength was allocated to each element. Under the command of the team's core, the support could only increase the effect intensity when reaching a specific location under the enemy's siege. In this case, the players' emotional dynamics were also translated into heroism. However, this heroism was generated by listening to their teammates' transposed information. As a result, the players' heroism was not the "unfettered" nature found in the individualized strategy but rather a component of the teammates' coordinated assault plan, blending with their rational schemes.

Summary: In this section, we have summarized three sequences of spatial classes. The so-called power sequence is a distributive order that places some actors at the core and others at the edges. When we use actor network to depict this sequence, we can find that the process of sequencing the actors and actions is forming an actor network. The power sequence shows the position of the actors in the actor network. In addition, we explore the correlation between the micropower sequence and the macro power strategy, i.e., the macro strategy is the strategic guidance of the sequence in the distribution of actors.

In his 1978 lecture, Foucault(2007:16) depicted a city from the 18th century Due to national population growth and thriving trade in the eighteenth century, it was necessary to redesign the urban layout. Foucault referred to this layout as a

"circulation space". This space represents a distribution pattern, which is the result of translations by various actors. Firstly, the city transformed rivers into channels for goods through docks. Secondly, ventilation technology was employed to translate air, ensuring the health and safety of the large urban population. Lastly, the city excluded actors such as walls, thereby enabling law enforcement to implement surveillance and maintain market order(ibid:16-18). Under the guidance of the mercantilist strategy, the distribution pattern in the city was created by urban planners through the arrangement of material actors, leading to market prosperity and stability. Two hundred years later, people have moved from real cities to virtual media spaces, but the interaction between power strategies and power sequences remains. Two hundred years ago, the air, water flow, and walls in the "Circulating City" have become the bushes, jungle, and river in the King's Canyon. Players incorporate different actors into spatial sequences based on various strategies, allowing them to translate the space.

Section 2: Temporal Power Sequence

The temporal sequences consist of pre-judgment, tempo, and habit sequences. We can imagine that when players are in the middle of a game, they have to move in space and make a reasonable development plan at different periods. These sequences illustrate how players can facilitate their development by configuring their time.

Pre-judgment

Pre-judgment means that the player anticipates the opponent's movements. The player adjusts his action strategy under this Pre-judgment.

Battle 1: Appendix 8-6

The hero played by the observed player: Kai (jungler)

Observed player ranking level: King of Glory (belongs to high level)

Observation date: 4.7,2023

After seizing an opportunity, Kai infiltrated the enemy's jungle, usurping their neutral monster resources and hindering the enemy's development through jungling. The player believes that the key to playing a jungler hero is knowing what they should do and anticipating what the opposing jungler will attempt. For instance, they can ask their support to check if the enemy starts with the Red or Blue buff(One type of jungle monster in the jungle area is the most crucial resource for developing the jungler. As a result, junglers prioritize killing these monsters early in the game to maximize their farm)., allowing them to estimate the enemy's jungle route based on the timing. With this information, they can signal their teammates to exercise caution.

Battle Example 2: (Appendix 8-7)
Hero used by the observed player: Luban (archer)
Observed player level: platinum (a low level)
I also rented a platinum account to participate in the match, and I used the hero is, Zhuang Zhou (support)
Observe date:4.4,2023

When player came back and hid himself in the bush instead of going to clear the line, he reasoned that he saw me hiding in the bush, so she followed suit. She seems unable to judge the threat of the opposing hero to him.

In Battle Example 1, the player demonstrated a keen sense of timing, using the passage of time to pre-judge the actions of the enemy jungler. The key to achieving this is knowing whether the enemy starts with the Red buff or the Blue buff neutral monster. Since these two monsters are located in the left and right jungle areas (see Appendix 1), the player can calculate whether the enemy jungler will target the developmental or confrontation lane when reaching level 4. However, to see whether the enemy is targeting the Red buff, the player must include their support hero within the Actor-Network. At the beginning of the game, the support must scout the enemy's

jungle to determine whether the enemy enters the Red or Blue buff area. Consequently, the support's translation is that you can establish your predictions through my vision.

Players should also incorporate pings and the mini-map into their prediction sequences. Pings are the most common communication tool in MOBA games, with players signaling a specific location on the mini-map by clicking it, resulting in an exclamation mark symbol. At this point, the most crucial actors are teammates about to be attacked by the enemy. Teammates must constantly watch the mini-map and abandon chasing enemies or killing creeps when they see the exclamation mark, seeking refuge within their defensive tower instead.

In this context, the ping and mini-map act as actors translating the following message to teammates in the side lanes: trust the jungler's pre-judgment and act accordingly. Simultaneously, the player, as an actor, must be able to read and understand the signals' implications. Consequently, the teammates' affect is reconfigured by the jungler's predictions: teammates must curb their desires to farm, maintaining a calm instead. Essentially, the teammates' "calm" is not solely self-generated but co-produced inter-subjectively. The player utilizes the mini-maps warning markers, introducing this actor into their teammates' Actor-Network. This collective Actor-Network forms an integrated "prediction sequence," with players incorporating each other into their respective Actor-Networks through a division of labor and collaboration. This process also tests the players' ability to read non-human actors, such as signals and the mini-map. If players fail to interpret these actors' translations successfully, they may refuse to ally with the player.

However, in Example 2, the player first excludes the translated information on the mini-map. As noted in the Vision Sequence, players at the Platinum level cannot usually manipulate the game interface and view the mini-map information at the same time. Therefore, players must take care of themselves. When I was talking to this player, the player mistook me for a "high-level game match" player and followed me

around during the match. At this point, my hero Zhuang Zhou becomes the most critical actor in the player's prediction sequence, and my every move translates to him: you do not have to think about your other teammates, just me, and I can carry you to victory with my personal strength. Thus for the player, the attachment to me in the match exceeds the collaboration with the teammates. Thus, when Luban sees me hiding in the bushes, he follows suit, not knowing the significance of what he is doing. In this way, the player develops a sense of "attachment." The emotion of attachment results from the player's individualized strategy to guide the distribution of the prediction sequence.

The two sequences described above can still reflect different strategic thinking. In one kind of warfare example, the player's Pre-judgment must be put into the position of teammates in the actor network: relying on teammates to provide vision, make a pre-judgment, and then alert them. The player must understand that he or she is a node in the overall collaborative process rather than an independent dominant player. Players(Observation date: 4.4) told me after playing the game: A good jungler player cannot just get himself more gold, which is common in low-grade games. It should be known that the fielder's task should do more. He regulates the whole battlefield dynamics. On the surface, the player in Example 2 includes "I," who is playing the game in the actor network, but in fact, "I" translates in his actor network as it is possible to win only by relying on my acquaintances. In this way, he excludes other teammates.

Habit

If pre-judgment is a prediction players make about the near future in a specific game, then players always carry the accumulated experience of thousands of past games during a battle. This thesis borrows Bourdieu's concept of "habitus" to express this connotation. Bourdieu believes that people's actions in the present are both subjective creations and carry an already structured system of dispositions. Bourdieu (1990:52-55) used the concept of "habitus" to explain that human actions are not

entirely free but always carry a structured "disposition." However, the concept of "habitus" in this thesis differs from Bourdieu's. Bourdieu's "habitus" is often related to a person's social class. In the virtual world, however, the "tendencies" revealed in the habitus of players during battles are traces left by past power strategy patterns. I analyze "habitus" through two battle examples.

Example 1:

From my game diary

Heroes I play: Gallo (archer)

My ranking: the strongest king (belongs to the low level)

Record date: 3.4,2023

After I respawned, I participated in a team fight. Initially, it went well as we killed the enemy's support. However, the enemy jungler entered the fray and successfully wiped out our team. Logically speaking, we should have focused on developing our characters while at a disadvantage and engaging in team fights. But when I saw my teammates battling, I couldn't help but join them. I believe this is a form of affect, a sense of camaraderie, and a habit. Overcoming such habitual affect with rationality can be quite difficult.

Game example 2: Player:

The hero played by the observed player: Han Xin (jungler)

Player ranking level: Peerless King (belongs to high level)

Observation date: 3.28,2023

After clearing the jungle, the player proceeds to engage in lane combat, assisting their teammate (a tank hero on their team). It can be observed that the player skillfully evades the enemy's crowd control abilities using their skills, maneuvering around the enemies. The teammate follows the player closely, utilizing teleportation abilities to continually chip away at the enemy. By the time the enemies realize something is amiss and attempt to retreat, it is already too late.

The two examples above are both cases of team support. On the surface, the players in both cases are trying to follow the order that when a teammate is in danger, they should rush to support him. However, if we get into the subtleties of the cases, we can distinguish the different logics behind the apparently similar actions by the different actor networks.

In the first battle example, my decision to provide support was a subconscious habit. This habit is a disposition left by the "individualized strategy" in my past thousands of battles. As discussed in the "pre-judgment" sequence earlier, players tend to play the role of a personal heroic savior in an individualized strategy. Therefore, when I saw teammates encountering enemies on the mini-map while carrying this disposition, the translation of teammates on the map was: We are in imminent danger and need your help. When I felt that my teammates were being besieged, my affect translated into a sense of urgency and anxiety. At the same time, I made a prediction: if I do not provide support, they will die. The connection between memories and anticipated expectations forms a temporal sequence within which I engage in the practice of gaming. The habit sequence shows that the "individualized strategy" of past battles has not dissipated over time.

On the contrary, the past "individualized strategy" will be rekindled as a habitual "disposition system" in the new game. In this habitus sequence, I excluded the economic panels of both sides from the actor network. This means that when I went to "support," I did not carefully analyze whether I could defeat the opponent but followed the emotions translated by this habitus sequence to fight.

Unlike a low-grade player like "me," turning on and off the attribute panels of both players is a regular practice for high-level players. When observing the gameplay of the player in battle 2, a behavior puzzled the low-ranking player "me," as it was difficult to comprehend. The player opened economic panels right from the beginning of the match. At that moment, even before heading to the "frontline," the two teams

had no difference in economic status. However, based on the player's frequent opening of the economic panel later, I realized it was his habit. The player felt the need to constantly be aware of the economic differences among each individual in both teams, such as who had the most gold or was making the fastest progress in purchasing items. This information is translated on the economy panel: before starting a group battle, you should see if you can beat the opponents. In the second battle example, the player's habit is a structured disposition of the holistic strategy. Each time the player opens the economic panel, it is not intentional but a manifestation of the holistic strategy disposition in the player's actions. The player naturally incorporates the information translated from the economic panel into the actor network, allowing rational, numerical data to replace individualistic emotions as the driving force for providing support.

Habits do not mean a player's gaming process is linear and repetitive. We are curious about how, since there are two different power strategies between high-level players and low-level players, the power strategy is disrupted and rebuilt when a low-level player seeks to transform into a high-level player. According to high-level players themselves, this is often a process of "enlightenment." However, the process of enlightenment varies. For example, the player（observation date:3,27） said that when he was in low-level games, he was constantly ambushed and assassinated by enemies. He began to question why the opponents had such predictive abilities and started to watch game replays and online tutorials to reflect. One day, he suddenly had an epiphany. Another example is the player who plays Yi Xing(observation date:4.4) believes his enlightenment process is due to playing with skilled friends. During the battle, the friend would constantly remind him where he should stand and what predictions he should make. In this process, he realizes that he must improve his battle strategy.

I call the process of players trying to change their habits "self-governance." In Foucault’s idea, people face various order patterns and are governed by others; conversely, people also govern themselves (Luxon, N., 2008). In the process of

self-governance, players also rely on a set of actor networks, such as translating their gaming experiences through the game platform's "replay technology." Replay technology tells the player: through me, all your mistakes and highlights in the battle will be reproduced exactly as they were before your eyes. Alternatively, by incorporating educational videos on Bilibili into the habit actor network, the online video translates as: now, you can regard me as a "template" for gaming skills, and you can rely on this template to transform your habits. In general, players' habits are not entirely structured but can be transformed by other actors. When a player seeks to adopt a holistic strategy, they must become aware of the division of labor within the team and clearly define the responsibilities of their chosen role. Through self-governance, players reflect upon the roles they embody in the game. They recognize that the virtual lives within the game are meant to serve the entire team rather than mere tools for personal emotional pleasure.

Tempo

A MOBA game is generally divided into early, mid, and late stages according to time. Because players gain money and experience by killing opponents' units in the game, the heroes manipulated by the players are enhanced as the matchmaking time passes. Tempo is a action that allows the player to get more gold (and thus more equipment) than the opponent simultaneously. The word tempo implies that time is not evenly spaced in game practice but rather has priorities and that the player conducts the symphony like a symphony, allowing the affect and time to surge to a crescendo at the right time. Below I will analyze this sequence through two battle examples.

Battle example 1:

Hero played by the observed player: Ming Shi Yin (support)

Observed player ranking level: Peerless King (belongs to high level)

I also participated in the game. The hero I played: Galo (Archer)

My ranking level: the strongest king (belongs to the low level)

Observation date: 4.17,2023

After clearing the creep wave, the player wanted me to accompany her to the mid-lane. Their plan was for me to assist Xiao Qiao in clearing the creeps and then bring her back to the bottom lane to engage in a fight against the opponents, thus “opening up” the game. However, I was unaware of this plan and decided to stay in the bottom lane. The player believed it was a waste of time since pushing the enemy's defense tower by the three and a half minute mark was impossible. However, as she was my support, the player had no choice but to follow my lead. I did not choose to move to the mid lane, so the player had no option but to stay with me in the bottom lane and patiently wait for the next wave of creeps to arrive.

From this scenario, we can observe the contrast between the two strategies. One is the perspective of "me," the low-level player, and the other is the observed player, who serves as my support. During the match, there is always a waiting period after clearing a creep wave before the next enemy wave arrives. After clearing the creep wave, I chose to stay under the defense tower and wait for the next wave to arrive. At this moment, I included the defense tower within the actor network, with the tower conveying the following translation: "You only need to stay within this safe space, and you will not be vulnerable to the enemy jungler's ambush."So I listened to the tower's translation and chose to stay in the lower lane. Why didn't I move to the middle? Because I believed everyone should focus on their creep wave management, I did not need to go to the mid-lane and kill the creeps that belonged to the mage player. I thought it would hinder her development. Under this individualized strategy, I naturally followed the "suggestion" of the defense tower. However, the support player arranged a different sequence of power. They reinterpreted our relationship with teammates and conveyed the following translation: "Teammates do not necessarily have to stick to their designated lanes; she can follow us to the bottom lane and assist in ganking the enemy archer." While we would be killing the creeps that initially belonged to the mage in the mid-lane, she could compensate for her loss by getting kills in the bottom lane. In the observed player's interpretation, the relationship between teammates is not limited to fixed "outposts" guarding specific lanes but is

somewhat interconnected, allowing for optimal benefits through lane rotations and fluid dynamics.

Notably, tempo, as a temporal sequence, often intertwines with the aforementioned predictive and habitual sequences. Rhythm is not a fixed "routine" but requires constant adjustment of one's predictions and habits based on the current situation. Similarly, the rhythm sequence also configures the player's emotions. In Scenario 1, an individualized rhythm distributes emotions in the following manner: "You only need to protect yourself; there is no need to be concerned about others' development." In this case, emotions are confined to the individual realm and are translated within the actor network as a sense of "security." Conversely, a holistic tempo configures emotions: "You need to synchronize with the team's tempo, integrating teammates into the actor network, enhancing your emotions through collaboration and resonance among teammates."

Summary

In the context of temporal sequences, the pre-judgment sequence represents the future, the habit sequence represents the past, and the tempo sequence represents the flow of time. Analyzing temporal sequences reveals that time for players in the video game is not quantified by a clock. Similar to space, time is also governed by two different power strategies. Players strive to exist within the same temporal domain in a holistic power strategy. They translate their pre-judgment (perceptions of the future) to teammates through signals and other actions. The holistic strategy transforms into structured memories engraved in players' gameplay actions by cultivating habits. Regarding the speed of time's flow, players in a holistic strategy must ensure the coordinated pace of team development.

On the other hand, in an individualized strategy, players exist in different temporal domains. Each player has a different grasp of the future, with limited communication

among them. They each operate within different time speeds, with players making their utmost effort to enhance their development efficiency, attempting to compensate for the losses caused by teammates' slower pace.

Conclusion

Research Findings

In the analysis of Chapter 4, this paper delineates the concept of "game order" at both macro and micro levels. At the macro level, the game order refers to a power strategy. Players follow this power strategy to guide the weaving of actor networks and the translation of affect into specific emotions. It is important to note that the power strategy (or the game order at the macro level) is not merely a "value norm"; instead, it is a combination of "value norms" and "knowledge-based"s. Players adhering to a power strategy" are required to learn the "game knowledge while also acknowledging the "value norms" within it.

Thus, the first research question of this study, "What are the order patterns in 'Honor of Kings'?" can be rephrased as: What are the power strategies in 'Honor of Kings'? This paper identifies two types of power strategies. The first is an individualized power strategy, often adopted by players in lower-level matches. The individualized order pattern prioritizes personal development. The player believes that only by maintaining a lead in personal development can they ensure the team's overall success in confronting the enemy. In the 'Honor of Kings' community, players have actually come to understand this strategy. They use the game term "carry" to refer to the individualized strategy: leading weaker teammates to victory through rapid individual growth.

Individualized order does not mean that players do not connect with their teammates

at all in Kings Canyon. However, their logic is more inclined: opening group battles with teammates are to promote their strength, or only when they are strong can teammates rely on their support to save the day when they are vulnerable in group battles when all five players in the team implement individualized strategies. They want to make sure that their farm resources are not encroached upon by other teammates. They thus want to ensure that their development resources are adequate and not infested by the opponents and, more importantly, by their teammates. In this way, players stay entrenched in their creep lane.

The second type of strategy is the holistic one, and this power strategy is mostly used by players at high-level game match. In this order pattern, the player is not an independent and free individual but a member of the team division of labor. When players are in the preparation phase of the game, they start thinking about the tasks they need to undertake in the matchup by choosing heroes on both sides. Players are no longer independent and free to develop, but ensure the flow of resources by switching lanes and contributing lanes. For each specific sequence in the game (e.g., cross the tower to kill, siege, look at the vision, fight a group battle), they have a clear division of labor, and they only need to play the task they should undertake in that event, instead of undertaking all the tasks. In this way, the player is no longer the individualistic hero of the individualized order but always the collaborator who needs to work with his teammates.

Players in this strategy also focus on their development and strength, but the logic of holistic strategy makes the logic of their development and strength more complex than individualized strategy. They have to take the following steps: first, to determine which teammate in that matchup is more conducive to the team's overall strength by growing up first. The second step is to assist that teammate in becoming strong, such as assisting the teammate in making kills, giving the teammate a lane of creeps that initially belonged to them, and taking up the vision for the teammate. The last step is: because of the teammate's strength, the team has gained more advantages in

matchmaking and vision, and thus they can develop better.

If we consider "power strategy" as representing an "order pattern," then "power sequence" represents a dynamic actor network within a particular strategy. Analyzing the "power sequence" is used to address this study's second and third research questions.

In Chapter 4, we analyzed two types of sequences, the first of which is spatial. They include three sequence states: vision, spatial translation, and location. The spatial sequences allow us to analyze how actors are distributed in space. Under the guidance of an individualized strategy, they translate space into a realm that serves the individual player's development. In the vision sequence, the creep waves and river are designed to facilitate the individual player's efficiency in development. In the spatial translation sequence, defense towers showcase the player's strength. In the positional sequence, the player highlights their central role within the team by excluding voice communication functionality. Under the guidance of a holistic strategy, space is transformed by the actors to facilitate the flow of team members. In the vision sequence, bushes are included in the alliance as "watchful eyes" to ensure safe movement among players. In the spatial translation sequence, the attack range of defense towers is divided among different teammates, ensuring that other teammates can eliminate enemies from a safe position. In the positional sequence, voice communication functionality is reintroduced into the actor network, with the player becoming the guardian of the team's state rather than its core in team fights. Within the video game space, the actors realize macro power strategies through the distribution of alliances, translations, and exclusions, thus creating different actor networks.

Similarly, we have analyzed three temporal sequences: pre-judgment, habit, and tempo. The distribution of actors enables these sequences, such as the mini-map, ping signals, teammates, economic panels, creep waves, and replay functions. In the

pre-judgment sequence, we discussed how a brief "future" is produced within the actor network. In an individualized strategy, players rely on familiar teammates due to their inability to interpret the vision signals on the mini-map, which excludes unfamiliar teammates. In the habit sequence, we observed that the "past" is inseparable from the player's present moment. Individualized habits make the mini-map the core of the actor network, and players directly respond to the translated "help" signals from the mini-map. In the tempo sequence, we noticed the concept of "time flow" in electronic games. Players establish their independent development tempo by dividing their "development territory" from their teammates. These personalized temporal distribution states enable players to improve their individual strength in a shorter amount of time.

In a holistic strategy, the actor network formed by the pre-judgment sequence must incorporate teammates. Players rely on the translated information from teammates' vision signals for prediction. Players cultivate a "holistic" habit in the habit sequence where economic data takes priority over help signals. Before taking action, players must read the translated information from the economic panel. In the tempo sequence, players operate within the same time flow and synergize through mutual support.

In this study, affect is emphasized as a distinct actor. This actor does not exist within the virtual game space but rather within the player's subjectivity. This study is not intended to pursue a primitive "affect" of differentiation and diversity intuitively, as the affect philosophers such as Bergson and Deleuze have done. Rather, this study examines how affect coalesces in these micro sequences into specific emotions. We can see that in individualized strategies, the player's emotions are often in a state of ebb and flow. In our analysis, The terms "go to the head," "restlessness," "dependence," and "valor" is used to refer to this condensation of affect. By translating the emotions into concrete emotions, the actor network becomes the internal motivation for players to take action. This internal emotion allows the player

to enjoy the thrill of hunting, hunting, and saving the day in a solitary struggle. Likewise, in the holistic strategy, we see "calmness," "thoroughness," "trust," and "vigilance. " These translated emotions serve a holistic strategy. If, in an individual strategy, emotions are the internal motivation for individual heroism, in a holistic strategy, they become the object to be managed and controlled by the player. Affect condensed into specific emotions in holistic strategies are often translated by relevant actors such as the data in the economic panel. They distribute emotions symmetrically with rationality, i.e., every emotion is legitimate only under the watchful eye of rationality.

Additionally, Foucault's theory of power can help us analyze the blind spots of "procedurality" in our understanding of "Arena of Valor."

Firstly, procedurality tends to view static objective elements such as "hero attributes," "skill effects," and the "functionality of virtual objects" as the core components that shape the game's order. Game designers determine how these elements are presented through programming (Freeman, D., 2004). Players are expected to abide by the designers' settings. However, this study, employing Foucault's theory of power, reveals no static objective elements. Heroes, stones, skills, and defense towers can form different actor networks under the guidance of various power strategies. These actor networks involve distribution measures such as "alliances, adjusting the sequence of actors' translations, and exclusions." These dynamic distribution processes render the meaning of actors fluid rather than predetermined by game designers. The "programs" set by game designers are not the key to forming the game's order. Instead, the crucial factor lies in the dynamic interaction between the power strategies, emotions within the player's subjectivity, and virtual actors.

Secondly, procedurality establishes a binary opposition between "transgression" and "order." Only those who comply with and master the mechanisms set by the designers

are considered "skilled players." This reflects the elitist notion of game order criticized by Paul (2018). Foucault's theory of power allows us to reconsider the concept of elitist game order. This study found that both novice and experienced players have self-recognized power strategies. Players familiarize themselves with the "knowledge" embedded in different power strategies and identify with the "normative values" within these strategies. Thus, the binary opposition between "transgression" and "order" is resolved into different "order patterns." Adhering to a well-established game order is no longer seen as a positive behavior based on an elitist value system in Foucault's theory but rather as a manifestation of power dynamics.

Finally, there is a difference in the depth of theoretical inquiry. Foucault's theory of power allows us to see the "biopolitics" reflected in the "game order.". Foucault (2003) once used the concept of "biopolitics" to discuss the governance techniques of the modern state. The state can control how people die (by torture or imprisonment). However, it can also control how people "live." The modern state transforms its subjects into a population through statistical techniques. It ensures the population's fertility through modern health techniques to make people live. From Foucault's perspective, a human's "being in the world" relies on the translation, regulation, and distribution of various technological means, forming political strategies. A similar phenomenon can be observed in the video gaming world, but the governing entity is no longer the state but the players themselves. Players govern their virtual lives in the gaming world through different power strategies. I refer to this governing skill as "biopolitics of media space." Unlike Foucault's notion of biopolitics, where the governing authority is the sovereign state, the "biopolitics of media space" is the outcome of dynamic interactions between players and virtual entities. Players form alliances with different actors through the adoption of various power strategies, thus better preserving their virtual lives in the virtual world. The "media space" in games is not a utopia where players escape real-life hardships. Players consciously create, acknowledge, and exercise power within this space. The power in the media space does not come from external sources but is a product of dynamic interactions between

players and virtual entities.

Research Contribution

This study contributes to the field of media research in terms of theoretical contributions, methodological contributions, and research perspectives.

Firstly, in terms of theoretical contributions, we supplement the content that Foucault has not yet articulated through Actor-Network Theory (ANT) and Affect Theory. Although Foucault's examination of various security modes (surveillance mode, punishment mode, agrarianism, mercantilism, neoliberalism) also emphasizes actors such as panoptic prisons, execution platforms, and statistical techniques, as Latour (1993) suggests, Foucault does not adequately explain how the translation language of these actors coordinates with macro-level power strategies. By applying ANT, we can more clearly demonstrate the shortcomings of Foucault's descriptions of these actors in "micro-sequences." This paper also employs Affect Theory to illustrate how the translation of power sequences influences players' inner states, providing an internal, affective perspective for understanding game order. The combination of actors, power, and affect allows researchers to investigate the operation of virtual life in media spaces from a dynamic perspective.

Secondly, in terms of methodological contributions, this study advocates a "return to the game itself" approach. Who plays the video game, with whom they play, or the psychological impact of playing the game are not the focus of this paper. Instead, this research concerns the dynamic process of "playing the game." Using ANT and Affect Theory, this study explores how the virtual lives controlled by players "dance" with the actors in the virtual world and examines the rhythm and melody of this "dance." It is through the analysis of these rhythms and melodies that we discover the power dynamics underlying virtual life. In this view, players as subjects and virtual objects are not binary opposites but rather part of a fluid network construction process. This

research emphasizes the "materiality" of virtual objects composed of code in the media world(Goddard, M., 2015). By employing Affect Theory and ANT, this study depicts the vitality of virtual objects, which are no longer merely objective objects manipulated by game designers. Instead, they actively play the roles of translators and allies in the media world, influencing the distribution patterns of power sequences and players' emotional circulation.

Thirdly, this paper re-examines a deeply mediatized way of living. Past mediatization studies have often only focused on how media construct the order of real society, while this research investigates how the internal order of the media world is constructed. Electronic games, as a medium, are not merely intermediaries or tools for players' entertainment; they also represent the "life-world" (Crick, T., 2011) where players' virtual lives reside. The findings of this study reveal that when players transition from real space to media space, they still rely on the operation of power to establish a "game order." In order to survive in the game world, the lives within electronic games (i.e., the heroes controlled by players) must create a power mode to support the operation of virtual life. This is the "biopolitics of media space" proposed at the end of this study.

Research Limitations and Implications for Future Research

First, this paper uses a comparative approach to illustrate the two power strategies when discussing them. In fact, low-end players do not adopt only individualistic strategies, and high-end players do not adopt only holistic strategies. Although in the minority, they sometimes adopt the other's form of strategy inadvertently. For such cases, this paper has not yet had the time to discuss. Second, since there are more than 100 heroes in Honor of Kings, each has its style and can be aligned with actors through their special skills. For example, the hero "Fay" can climb the walls of the game. The "Cloud King" can fly in the air. Thus, the network of actors will be very diverse. Each hero may belong to two professions at the same time. For example,

Zhuangzi is both a tank and a support hero. Also, players can adjust the hero role by buying different equipment. For example, the player can make Zhuangzi a fighter by buying more attack equipment. This way, in a holistic strategy, players change their role positioning as the battlefield situation flows, so that the division of labor among players is no longer fixed. Such an extensive network of actors may foreshadow other power sequences and power strategies to be studied by subsequent players.

Finally, this paper is an inspiration for subsequent researchers, who can analyze the " biopolitics of media space" mentioned in the conclusion of this paper through different perspectives. For example, we can analyze the death of players in the game through Heidegger's existentialism. We can also analyze whether " pain " exists when electronic life is attacked through Henry's phenomenology of life. The ethical phenomenology of Levinas can be used to analyze the bioethical relationship between the player and the opponents. All these will bring a richer dimension to the concept of "electronic life politics."

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Appendix

Appendix 1

Introduction about Honor of Kings

In order to better explain how the game order in "Honor of Kings" is generated, this thesis needs to provide a detailed explanation of the game.

Hero system: In "Honor of Kings", 10 players from two teams (red and blue) compete against each other by controlling their chosen heroes. According to the official definition, heroes are divided into five categories: tank, mage, Archer, jungler, and support. Tanks have high defense and health, allowing them to withstand more damage. However, tanks often have low attack power and are mostly melee heroes. In contrast, mages and archer have low health and defense but high attack power. The difference between archer and mages is that mages also have crowd control abilities (e.g., disabling enemy movement). Mages and archer often have a longer attack range, which means they can hide behind tanks and attack enemies from a distance. junglers can deal massive damage in a short time and often have high mobility, playing the role of "junglers." Their primary targets are enemy mages and archer, as these heroes have lower health and defense. junglers can instantly kill them with high-intensity damage. The last category is support heroes, who provide team attribute bonuses, heal teammates, or control enemies. Players control their heroes' actions through a virtual control panel in the user interface. Generally, each hero is equipped with three skills, but the complexity of skill usage varies among heroes. Each hero can gain experience and gold by killing monsters and minions in the game. Experience is used for self-upgrading, and when players level up, they can enhance their attributes and skill levels. The highest level for each hero is 15. Gold is used to buy equipment. When a hero is killed, there is a respawn time, during which the player cannot control the hero.

Reward mechanism: The reward mechanism in "Honor of Kings" is divided into two types. One is the in-game reward, where players can earn gold by controlling their heroes to kill enemies or minions. With this gold, players can purchase equipment during the battle to enhance their attributes. The other reward mechanism is the

post-game reward, where players will receive battle ratings and gold rewards after winning a match. Battle ratings are calculated using an algorithm that quantifies a player's in-game performance. Post-game gold can be used to purchase heroes.

Map description: "Honor of Kings" offers a virtual game map called "King's Canyon" where 10 players compete against each other. The map is symmetrical with a central river. There are three battle lanes in King's Canyon, each with three defensive towers. When a friendly hero is attacked within the range of a defensive tower, the tower will automatically attack the enemy. Heroes can attack defensive towers to destroy them. Between the three battle lanes is the "jungle area" where monsters are distributed. Killing these monsters rewards gold and experience. In the jungle, there are special monsters such as red and blue buffs and the river's dragon. Killing these monsters grants attribute bonuses. Both teams have the same monsters in their jungle areas, distributed symmetrically. Players advance towards the enemy's crystal by destroying their defensive towers. The team that destroys the other team's crystal wins.

Competition mechanism: "Honor of Kings" has multiple competition mechanisms, including match games, casual games, ranked games, and peak games. Ranked games divide players into tiers: Bronze, Silver, Gold, Platinum, Diamond, Star, Strongest King,Peerless King, Glory King, Legendary King. Each player earns a tier star after winning a match and loses a star after losing a match. Accumulating a certain number of stars will lead to promotion to a higher tier. Generally, the higher the tier, the more proficient teammates and opponents are in controlling heroes.

Regarding the battle videos of "Honor of Kings" (also known as "Arena of Valor"), they serve as excellent demonstrations of the gameplay and combat mechanics of this game:

https://www.youtube.com/watch?v=kUQT-j5VK9U

https://www.youtube.com/watch?v=7n97WmrH9DM

A list of common MOBA game terms

Lane: A path connecting the two bases, with defense tower along the way.

Jungle: The area between the lanes, filled with neutral monsters that provide gold and experience when killed.

Creeps: AI-controlled units that spawn periodically and follow the lanes, attacking enemy structures and units.

Tower: Defensive structures located along the lanes, which automatically attack enemy units that come within range.

Buff: A temporary boost to a hero's attributes or abilities, often provided by killing specific jungle monsters or securing objectives.

Teamfight: A large-scale battle between multiple heroes from both teams.

Vision: abilities that provide vision of an area, revealing enemy movements and providing map control.

Carry: A hero that becomes more powerful as the game progresses, usually dealing significant damage in the late game.

Appendix 2

Example about game diary

At the beginning, I noticed that the opposing team had Di Renjie and Cai Wenji (these are the names of the heroes). However, I didn't have a support. I huddled under the tower. At this moment, the translation of the defense tower was: it would prevent the game from ending quickly and would attack you if you tried to forcefully rush the tower. This created an order where I cautiously huddled under the tower while the opponents could take advantage of my position to attack the river monster nearby. At this time, the river monster underwent a translation: although you can huddle and not come out, your development will be affected. The river monster's role is twofold: it intends to break the just-formed combat balance and lure me to fight the enemy and kill the river monster. But doing so would take me outside the defense tower. Then, a team fight broke out in the middle lane. Di Renjie wanted to assist. I took this opportunity to attack him. He was about to escape from my range. At this point, I had two choices: first, use Flash to instantly close the distance between us, but Flash has a cooldown time. Or I could not use Flash and let him escape, which would make me feel regretful. Obviously, I hesitated for a moment before using Flash. At this time, there was a kind of tangled emotional movement, and then the emotional movement turned into a chase feeling. I had to chase and kill him to gain an advantage. At this time, skills, hero attributes, my subjective decision, and the opponent's actions formed a network. My current mood and action order were created by this network. But my Flash was a step too slow. I didn't kill him. However, at this time, the opponent's Cai Wenji came to assist. I could only run away. For the opposing team, this created an order: a full-health support should assist the shooter in time, and the shooter should take the opportunity to escape. This is an escape mechanism and a safety mechanism. But the opponent's Di Renjie didn't run away immediately, instead, he wanted to turn around and kill me. Why? Because at that time, I had very little health left. So my health constituted a temptation for him, making it seem like he could kill me. But his health was also very low. He could only take a gamble. I had a second skill that

allowed me to kill him when I was about to be killed. At this time, my health broke the original escape order and triggered an off-track situation.

After I respawned, I quickly returned to farming minions. At this time, there was a spatial translation, also related to the defense tower. The defense tower conveyed that you couldn't hide in the base, and you needed to actively come out and fight. If you didn't, it would automatically attack the minions under the tower, depriving you of gold. So, I had to immediately head to the frontline after respawning. I couldn't fall behind economically. Only at the "frontline" could I grow, as the minions wouldn't come to me. Going to the frontline meant engaging in new battles. Thus, rushing to the frontline nonstop itself was a kind of game order. When I arrived at the frontline, the enemy mage and jungler had come to our bottom lane. My support could have hidden under the tower, but he chose to leave the protection of the tower to attract opponents to attack him, allowing me to counterattack from behind. He was also close to the tower and could return to its range at any time. This formed a protection mechanism where tank supports willingly took damage to protect the shooter. The shooter took advantage of this opportunity to deal more damage to the enemy. This created a "guard-output" order. During this process, we didn't communicate through language but relied entirely on cooperation. After the enemy's support left, we launched a counterattack. Why did their support leave? Because they realized that they couldn't kill us in the short term. If they stayed for a long time, the minion wave in their assigned lane would suffer losses. This formed an order: I can support you, but I can't support you for too long. This order was derived from the minion wave, defense towers, and interactions between both sides. For example, some highly skilled players would dive towers for kills, which tested their skill and strategy. In the subsequent confrontations between us and the enemy, both sides suffered damage. The support consciously stood in front of me, helping me take damage.

In the following period, I roamed around to kill minions and develop. I had to shuttle between the three lanes. Then, at the 9-minute mark, a team fight broke out. I first

shot the enemy Guan Yu and then began shooting the enemy Diao Chan who came to support. At this time, Guan Yu retreated to the back and killed me using his charge. After I respawned, another team fight broke out. In the team fight, we maintained the tank-in-front and me-in-the-back order for dealing damage. However, the enemy Guan Yu could quickly use his skill to reach me, and after I was killed and lost my damage output, our teammates were also killed by the enemy.

In the subsequent team fight, our mage placed a big spell, freezing the enemy team in the middle of their formation, effectively cutting them off. The enemy tank tried to control me, but their shooter didn't catch up. I used Flash to escape the tank's control and killed the enemy tank and jungler. At that time, I felt excited. There was the thrill of escaping with Flash, and then I quickly shifted to killing the tank. Since the tank had a lot of health, I had to quickly press the attack key. I was very excited, and every time I killed someone, there would be announcements of a double kill or triple kill, as if recounting my achievements. I felt very relieved, as I finally didn't let the enemy jungler cut in. In our team, my support conscientiously took damage for me.

In the final team fight, terrain played a crucial role. Early on, Di Renjie lured me into attacking. I moved to a slightly forward position, but the enemy path was very narrow (see image),and our side was quite spacious. As a result, the enemy Diao Chan could only take a curved path to provide support. However, Guan Yu had already engaged. At this time, hero attributes and geographical factors disrupted their order.

Reflection: How is the tacit cooperation without verbal communication formed? Is it a habit? Do all supports behave like this? Is this a form of self-governance?

Why do some people enjoy playing Cai Wenji, who offers healing and support to others? It might be due to the sense of satisfaction in helping teammates. Some players may be more drawn to playing supportive roles, as they find fulfillment in contributing to their team's success by keeping their allies alive and well. This could

be a personal preference or playstyle that resonates with certain individuals.

Appendix 3

Example about participant observation record

At the beginning, the player quickly analyzed the characteristics of the heroes on both sides (hero's laning strength, early and late game advantages) and decided on their support strategy. For example, they believed that their team's warrior hero was strong in the early game, but the Archer did not have an advantage in the early game. Therefore, the player planned to help the warrior build an advantage first, and then help the Archer. Guiguzi believed that Haimoon in the middle lane inherently had lane dominance, so he didn't interfere. The player helped the jungler kill small monsters to improve the development speed of their teammates and share some gold income. Then they went to the opposing lane. When entering the opposing lane from the jungle, the player activated their stealth skill, attempting to control the enemy heroes through stealth. However, the enemy retreated under the defensive tower, causing the player's control plan to fail. The player decisively chose not to chase and retreated. At this time, the player noticed that a jungle monster in the enemy's jungle was still alive, so they judged that the enemy's jungler would come to kill the monster soon. The player then used voice chat to remind their teammates to gather at this location, preparing to ambush the enemy's jungler.

In the peak match, the player turned on voice chat and took command. Four heroes on their team went to the bushes next to the jungle monster to ambush. Their team's Kuang Tie (the name of the warrior hero) tried to approach the enemy's jungler. At this point, the enemy's jungler mistakenly thought that only the warrior was present (because the other teammates were hiding in the bushes). So the enemy's jungler

started fighting with Kuang Tie. This way, the plan to lure the enemy succeeded. Then, Guiguzi went to pull and control the enemies, eventually finishing off two enemy heroes, Han Xin and another. After the fight, they continued to hide in the bushes, ambushing Ma Chao. The player predicted that Ma Chao hadn't reached level four yet, so he would come to farm. The player believed that Ma Chao players in this rank especially like to farm, so they took advantage of Ma Chao's mindset. When Ma Chao appeared, the player prepared to dive under the enemy's tower and kill him. Since the four of them ambushed Ma Chao together, they were confident they could kill him instantly. In the end, the plan was successful, and Ma Chao was killed instantly. After ambushing Ma Chao, the player believed they should continue to support Kuang Tie, so they hid in the bushes between the opposing lane and the river, pulling and finishing off the incoming enemies with their teammates' help. After that, the player believed that the enemy's Di Renjie in the bottom lane had gained an advantage, so they wanted to target Di Renjie.

The player believed that finding the rhythm was the main thought of Guiguzi. They needed to manage the minion waves, hit breakpoints, control both their own and the enemy's jungle, expand their advantages, and gain an economic difference. Guiguzi has a skill that speeds up movement, allowing teammates to switch lanes faster and clear waves more quickly. One small detail is that Guiguzi should try to hide and not expose their vision, entering team fights from the bushes. The player believed that many "unskilled" Guiguzi players would enter the team fights directly, so they couldn't get out after entering. Skilled Guiguzi players should not let the enemy know their vision. The player believed that blocking vision was a crucial awareness, and they should create a situation where the enemy was in the open, and theywere hidden. The player was very clear on when to retreat in a team fight. As they said, their role was to use their skills, and once the skills were used, they should exit the team fight. They managed not to linger in fights and rationally controlled their team fight rhythm. The player also paid great attention to blocking vision. They believed that Guiguzi didn't need to farm, only needed to use their skills well, and leave the rest to their

teammates; even if they died, it didn't matter. Sometimes being a "ward" was more valuable than clearing waves. The player had a clear understanding of their role. However, many low-ranked players didn't play their roles well. For example, the player encountered a Zhang Fei, who should have played a supportive role but instead chased after enemies to fight.

The player believed that using Guiguzi in a 5v5 match was an excellent hero for climbing ranks, as Guiguzi relied heavily on teammates. If the teammates cooperated, it would be easier to rank up. Guiguzi was very restrained; when the player realized that they didn't need to engage in a team fight, they would hide in the bushes and act as the eyes for their team. At 4 minutes and 30 seconds into the match, the player went to the mid lane, paying great attention to securing vision for their mage teammate to prevent them from being surrounded by enemies. Guiguzi highly valued "controlling their own vision." Every time after helping the mage clear a minion wave, the player would hide in the nearby bushes, not letting the enemy discover them. The player was very clear about who was responsible for dealing damage and who was responsible for blocking enemy attacks in the team. After using their skills, the player would promptly exit the team fight, knowing their role well. The player then went to the top lane, hiding in the bushes next to the enemy's defensive tower. When the enemy was clearing the minion wave under the tower, their vision would be exposed. This was Guiguzi "blocking vision." At the 8-minute mark, Guiguzi completed a tower dive kill. All the player did was enter the tower, mark Han Xin's position, and leave the rest to their teammates. Guiguzi knew what they could handle when diving and didn't die from overextending. The player highly valued vision control; when they noticed that their bottom lane wasn't securing vision, they actively helped their teammates control the area. The player then re-entered the enemy jungle, waiting silently in the bushes, acting as the "eyes" for their team. At this time, their teammates were clearing the top lane minion wave. The player believed that if the enemy wanted to kill their teammates, they would definitely pass by their location, exposing their vision. This would alert their teammates to escape in advance.

However, the player couldn't always fully control their emotions. For example, at the 11-minute mark, when their team already had a significant advantage, the player wanted to quickly control the enemy using Flash, but it was unsuccessful. The player believed that low-ranked players focused too much on killing. In high-ranked matches, kills were not as strongly correlated with winning or losing. The key to winning was to weaken or disrupt the enemy, making it difficult for them to act, then invading the enemy jungle and gradually expanding the advantage. Finally, at the 13-minute mark, the player successfully broke through the enemy's high ground and destroyed their defensive tower, securing victory.

Appendix 4

Participatory observation is different from structured or semi-structured interviews, where you can prepare a list of questions in advance. I cannot predict what will happen in a game, as each match is different. Therefore, I cannot arrange a unified and orderly list of questions. However, I have compiled a list of 50 questions that I often ask during my observations based on watching game recordings. It is difficult for me to categorize these questions according to thematic coding, as some questions may span different themes.

Could you please tell me your age?

First, let me ask you to explain things as if you were an esports commentator, and I will ask you questions if I have any doubts.

Why did you choose to buy this set of equipment first?

Why did you choose this time to go to the bottom lane and kill the enemy's Archer?

Aren't you afraid of encountering enemies here? Why not?

You were just ambushed by the enemy, what do you think went wrong that you didn't anticipate?

How do you determine if someone is hiding in the brush?

Did you check the minimap just now? Why did you ignore the information on the minimap?

Why don't you choose to communicate with your teammates through voice chat?

When you find out who your lane opponent is, how do you plan to fight against them?

How come you understand your opponent so well, as if you two were friends?

When you see your teammates fighting the enemy, why do you choose to continue killing minions instead of supporting them?

Why do you think your teammate's development is more important than your own?

How do you usually practice your gaming skills?

Is ranked play important to you?

Do you think you were ambushed because your teammates didn't provide vision, or is there another reason?

Why do you think your teammates didn't understand your intentions?

How can you instantly understand your teammate's intentions when you haven't communicated at all?

How were you able to predict that the enemy would pass through here?

Why did you give your minion wave to your teammate?

Did the intense battle just now make you nervous?

How do you control your emotions and prevent them from affecting your judgment?

Why did you choose to stand in this position during the team fight?

Why do you frequently open and close the economy panel?

How do you determine the "greatest threat" among your enemies?

You just completed a tower dive kill, weren't you afraid of being killed by the turret before killing the enemy? How did you evaluate the situation?

What did you feel when you saw the enemy chasing you at that moment?

Why didn't you choose to tower dive and kill the enemy when they retreated under their turret?

Where do you think are the best places to gain vision control in the Summoner's Rift?

Why do you think your teammate made the wrong choice at this time?

What do you think would have been the right choice for your teammate at this time?

Why do you think the enemy made a mistake at this time?

What do you think would have been the right move for the enemy at this time?

Why didn't you provide immediate support?

Your health was very low just now, why did you still chase the enemy?

Why do you think you could defeat the enemy at this time?

Why didn't you choose to run away at that time and instead decided to confront the enemy?

Why do you think you didn't develop fast enough in this game?

How did you suppress the enemy's development?

You mentioned "controlling the tempo" earlier, what does that mean?

What qualities do you think are necessary to play the hero you chose well?

Is this a habit, and how did you acquire this habit?

Did you know about warding and ganking when you first started playing League

What do you do when you encounter a less skilled teammate?

Does playing the game cause you bad emotions that affect your work?

Have you ever quit a game midway because of a certain situation? What about during a ranked match? Why did that happen?

Why do you like playing this particular hero?

Do you care about your in-game statistics? Are these stats a symbol of your skill level?

When you achieve a triple kill or a quadra kill and it's announced, how do you feel inside?

How did you develop your warding awareness?

Appendix 5

Participatory Observation Consent

Master's Thesis

Graduate Student of Media and Communication Studies Department

Lund University, Lund, Sweden

ReseArcher: Zhang Shuaijun

The purpose of this study is to analyze the "game order" in the game "Honor of Kings." I will observe the details of your gaming practices. This will take approximately 30-40 minutes of your time. All materials I collect will be used solely for my master's thesis research.

This observation will be conducted through a video conference using ZOOM software. With your permission, I will also record your voice. If there are any questions you do not wish to answer, you may stop at any time. I will ensure your privacy. If you do not want your name to appear in the thesis, I will use a pseudonym.

If you agree to this consent form, please sign below

Age: _____

Signature: _____

Date: _____

Appendix 6

Participant observation list

Date	Participant No.	Gender	Age	Level	Role	Observation Duration (min)
3.9	1	female	21	Star	Mage	36
3.11	2	male	23	Strongest King	Jungler	38
3.12	3	female	18	Platinum	Mage	46
3.15	4	female	18	Strongest King	Mage	42
3.27	5	male	24	Peerless King	Jungler	50
3.28	6	female	40	Diamond	Mage	41
3.29	7	female	20	Strongest King	Mage	38
4.1	8	female	21	Strongest King	Support	46
4.2	9	female	18	Peerless King	Support	35
4.2	10	male	29	Strongest King	Jungler	30
4.3	11	male	21	Glorious King	Sideline	47
4.4	12	female	20	Platinum	Archer	39
4.6	13	male	23	Strongest King	Warrior-Sideline	28
4.7	14	male	22	Glorious King	Mid-lane (Top 50 in City)	48
4.7	15	male	24	78 Stars, Glorious King	Jungler	35
4.8	16	male	21	Peerless King	Sideline (Top 50 in Province)	34
4.9	17	male	22	Glorous King	Warrior	32
4.10	18	male	21	Glorious King	Warrior	37

Date	Participant No.	Gender	Age	Level	Role	Observation Duration (min)
4.11	19	male	28	Peerless King	Warrior	35
4.12	20	female	20	Strongest King	Mage	38
4.13	21	male	24	Glorious King	Archer	37
4.14	22	female	25	Glorious King	Mage	36
4.15	23	male	26	Glorious King	Jungler	24
4.16	24	male	26	Glorious King	Support	35
4.17	25	female	18	Peerless	Support	34

Appendix 7

Example about coding

Theme	Category	Open coding	Example
Habit	individualized habit	Growth Habit	"After reviving, Anqila kills minions in the mid lane and then goes to the bottom lane to kill more minions. The player rarely looks at the mini-map, only checking it after clearing minions to see where else to farm. (3.2)"
		Opening Habit	"I hide in the bush from the beginning. After playing for a long time, I know that hiding in the bush can give the enemy a preemptive strike, and they will be suppressed by me."(3.1)
		Mini-map Awareness	"At 4 minutes 45 seconds, the mage checks the bush. The player sees few people on the map, so he uses his skill to check the bush."(3.15)
		Team Fight Habit	"At 1 minute 20 seconds, a fight breaks out in the mid lane. Initially, our mage fights with the enemy Arthur, then the warrior rushes in. The mage follows the monkey for assistance. Based on past experience, the mage knows that the monkey is there to 'steal the kill,' so the mage boldly follows

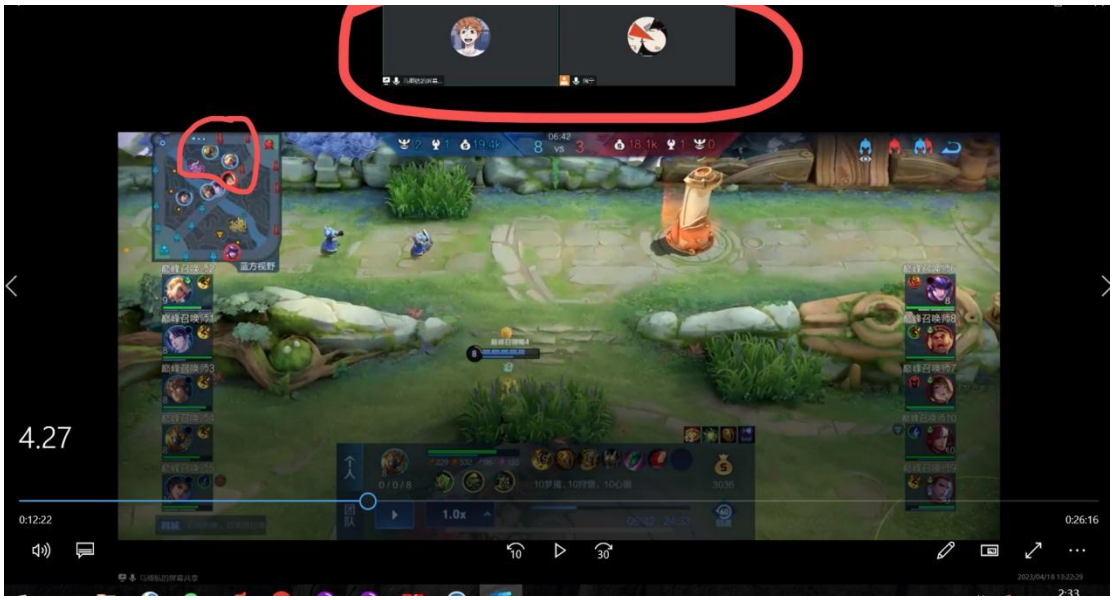
	the monkey."(3.9)
Unspoken Coordination	"After killing me, our teammates quickly came to the bottom lane to counter her. They were the mage and the assassin. The mage, Zhen Ji, controlled the enemy's movement, and the assassin completed the kill with a burst of damage. In this process, we didn't communicate at all. We fought together in perfect harmony."(3.1)
Regret	"During the battle, both sides' junglers died. I tried to chase the enemy Archer and even used my Flash. However, the enemy escaped, and I felt a sense of regret."(3.4)
Anticipation Habit	"In the 13th minute, a team fight broke out. Our Kai and Sun Ce didn't immediately join our team but chose to slowly farm the jungle. When Kai came over, he didn't choose to enter the jungle but went straight down the lane. It seemed he didn't look at the mini-map (3.7)."
Supportive Feeling	"After reviving, I killed a jungle monster and then participated in a team fight. Initially, it went well, and we killed the enemy support Liu Chan. Then the enemy jungler entered and wiped us out. Logically, we should have developed cautiously and then fought as a team. However, when I saw my teammates fighting, I couldn't help but join them. I think this is an emotional impulse, a sense of support, and a habit. This habitual emotional impulse is difficult to overcome rationally (3.4)."
Supporting Habit	"At the 6th and a half minute, Zhuge Liang encountered an enemy in the enemy's jungle. However, his movement speed was so fast that my attacks couldn't keep up. Combined with the enemy being two tanks, this resulted in a triple kill for the enemy. This death was still due to improper 'rescue' (3.7)."
Supporting Order	"At that time, I had a confrontation with Gongsun Li, and my vision was exposed during the confrontation. This drew the enemy jungler to the bottom lane to assassinate me. I quickly entered under the defensive tower, making it impossible for the enemy to kill me. Then the support Mo Zi and the mage quickly came to support. They could see the confrontation on the mini-map (

holistic habit	Integrated Habit	"At the beginning, Li Xin analyzed the opponent and believed that Yuan Ge wouldn't dare to compete for the lane. When Yuan Ge reached level 3, Li Xin was more cautious because the player knew that Yuan Ge was stronger at level 3 (4.11)."
	Flexible Gameplay	"At the 13th minute, there was a team fight. Shiranui Mai thought about how to enter and exit the fight before engaging, so even if the enemy had vision, she could still escape. Shiranui Mai waited for a while before entering the fight, waiting for the enemy to use up their skills (4.15)."
	Self-Practice	When the player first started playing, their awareness wasn't enough, often getting caught by enemies and not feeling much about it. Suddenly one day, the player wondered why they couldn't predict the enemy's movement while the enemy could predict theirs. They started to practice by watching replays (4.15)."

Appendix 8

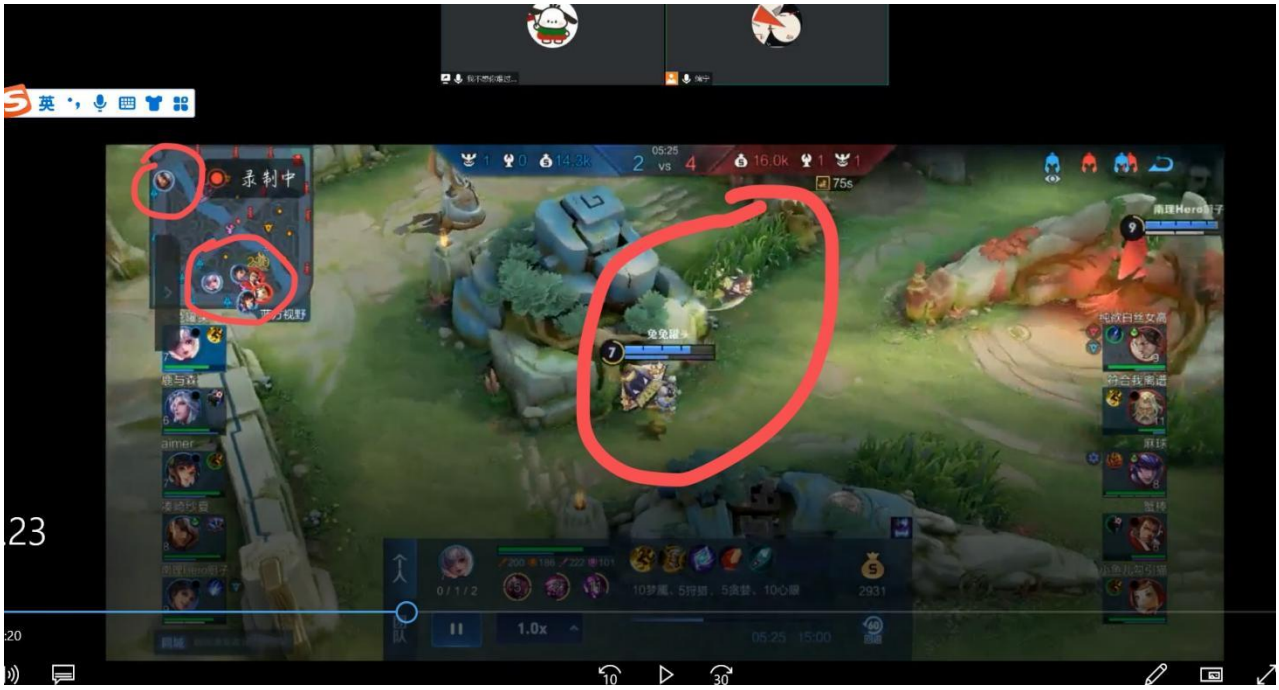
Here are some battle screenshots for the analysis section. Due to the season update in April, I couldn't find the match records in my game diary section. Therefore, I have selected some screenshots from my participatory observations to better illustrate various scenarios.

8-1



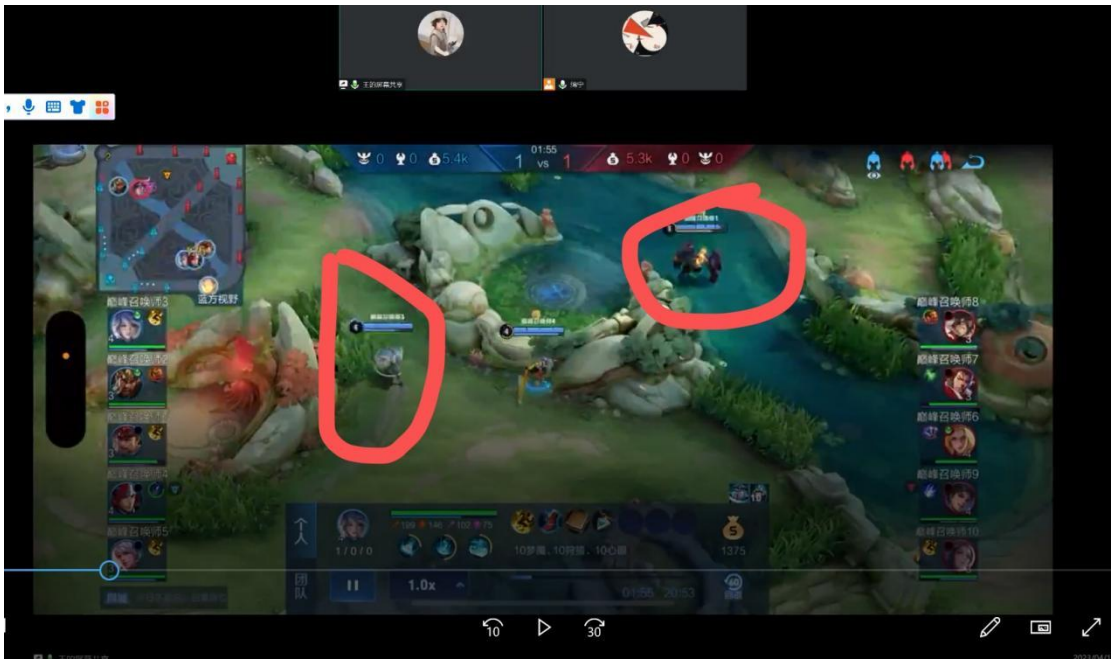
This screenshot showcases a player hiding in the bushes to gain vision control. The top-left corner shows the game's minimap, with the red icons representing the enemy's revealed vision. As you can see, there is an enemy within the red circle near the player's teammate, causing the enemy's icon to appear on the minimap. The red circle at the top indicates that I was reviewing this match with the player through screen sharing.

8-2



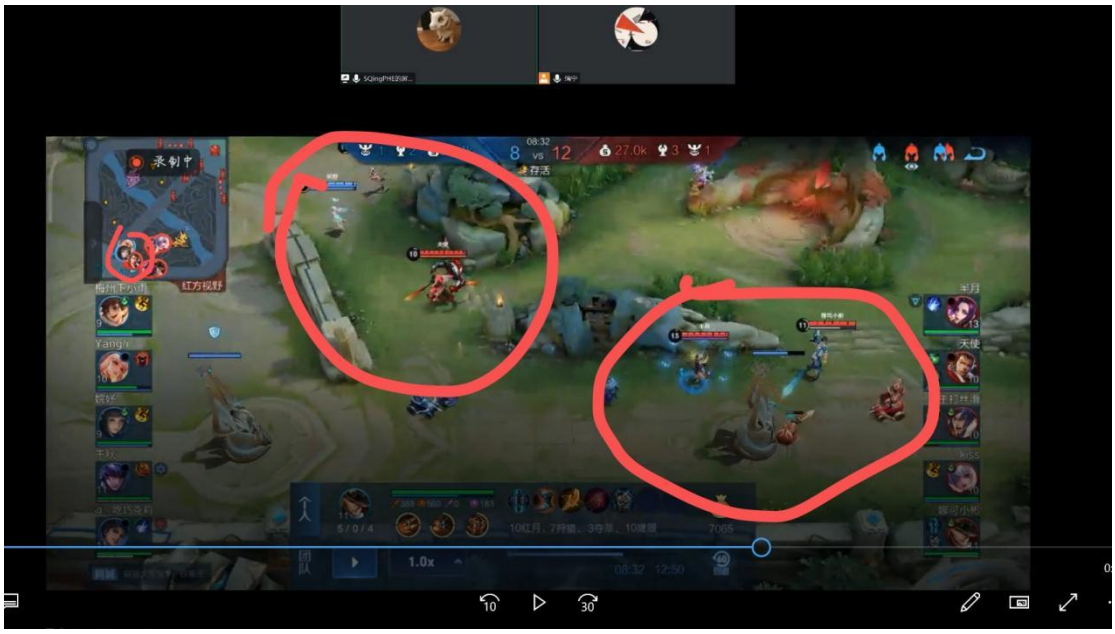
It can be observed that a team fight is taking place in the bottom-right section of the minimap, while one teammate is isolated in the top-left corner, focusing on farming and not participating in the team fight. The player in the screenshot is using a skill to scout the bushes, checking for the presence of enemies.

8-3



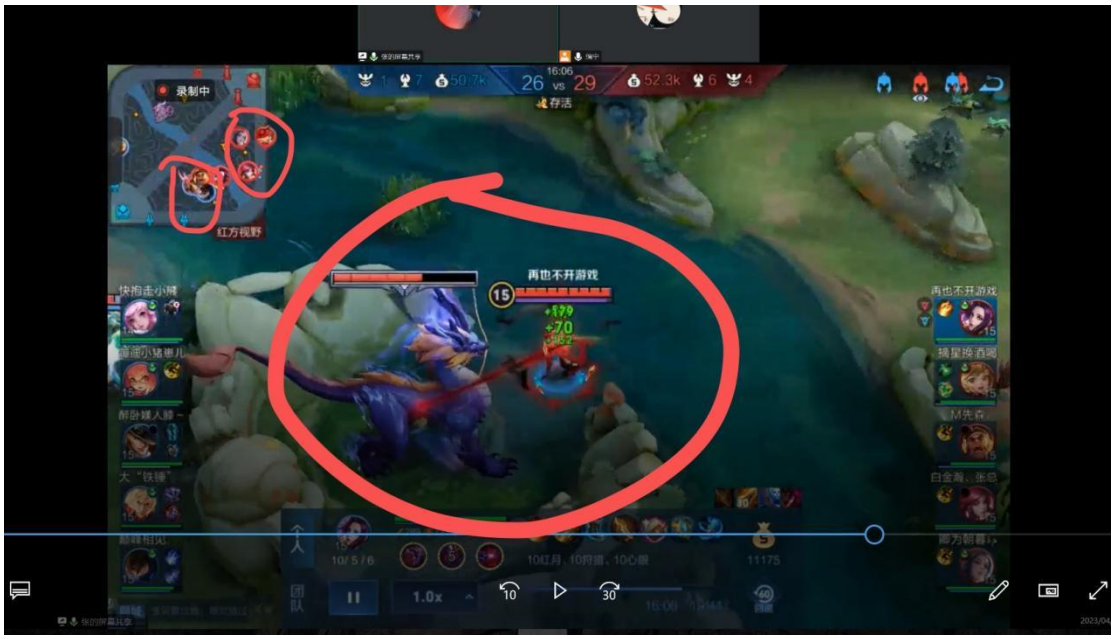
It can be seen that the player is trying to control their vision by passing through the bushes while heading towards the bottom lane for support. Meanwhile, the teammate, being a tank, can take the river route. Tanks have higher health and are less vulnerable to enemy attacks.

8-4



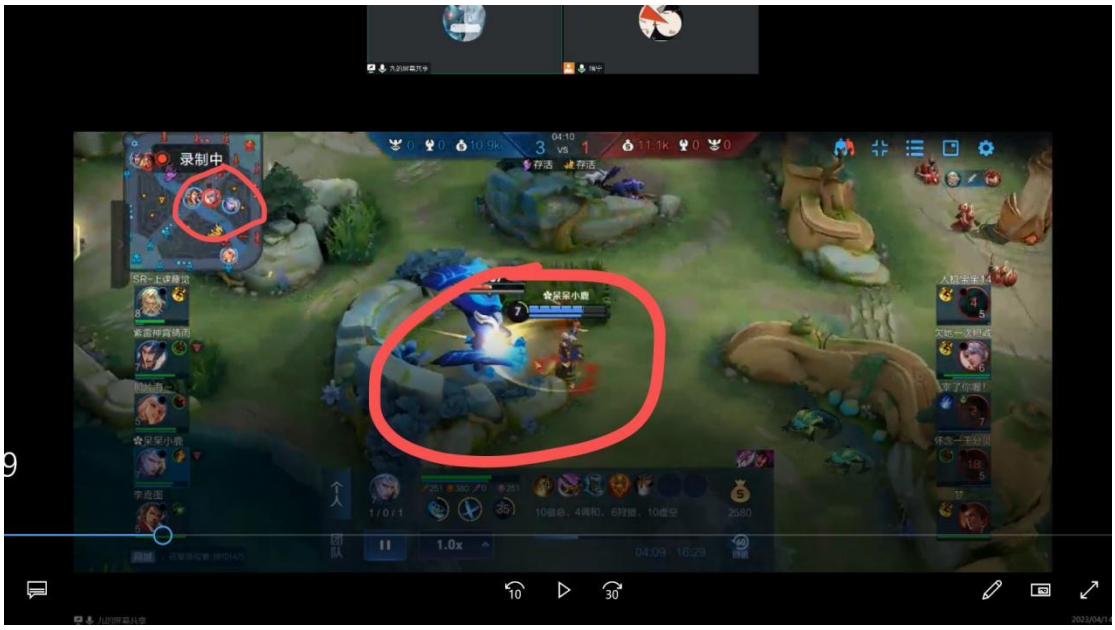
It can be seen that the player and their teammate, within the red circle on the right, are attacking the enemy's defense tower. On the left, the red circle shows the player's support, who is heading towards the enemy's high ground to intercept any incoming enemy reinforcements.

8-5



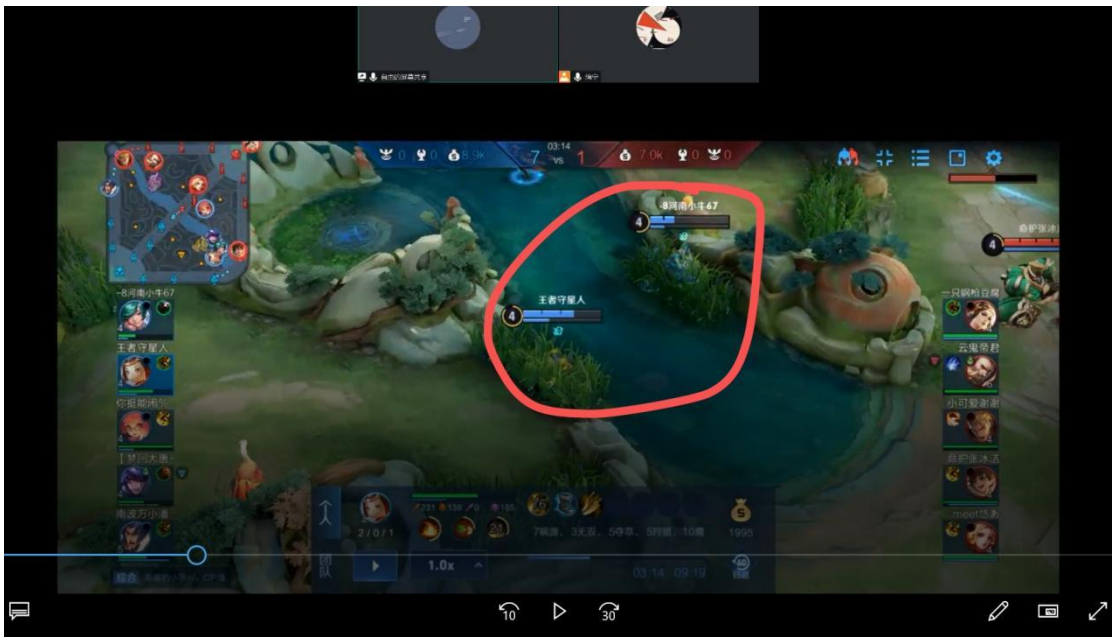
It can be seen that the player is attacking the Dragon. However, their tank has already engaged in a fight with the enemy. The rest of the teammates are still on the far right side of the map and have not arrived yet.

8-6



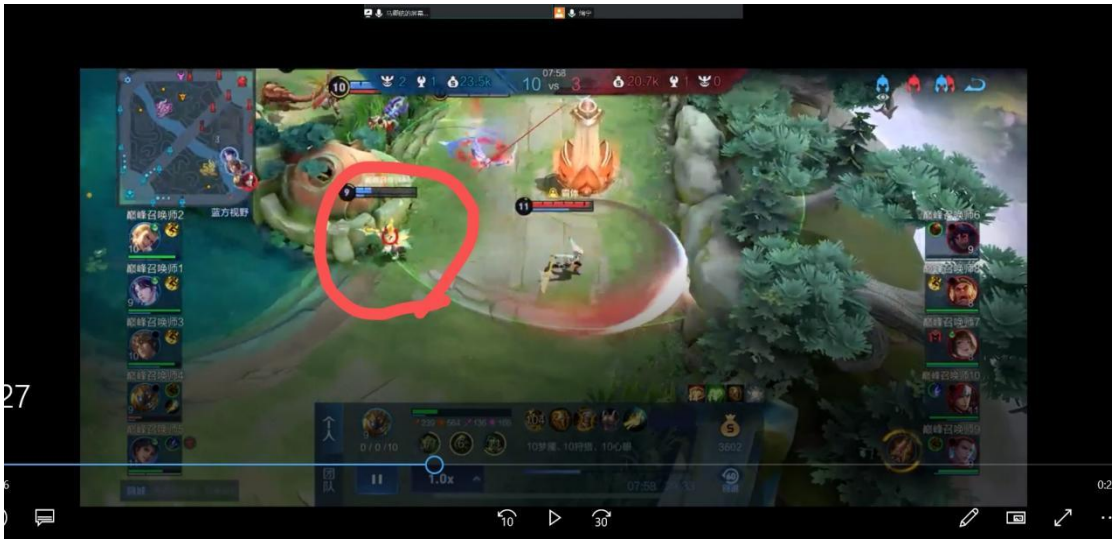
It can be seen that at this moment, the player is aggressively taking control of the enemy's jungle monsters.

8-7



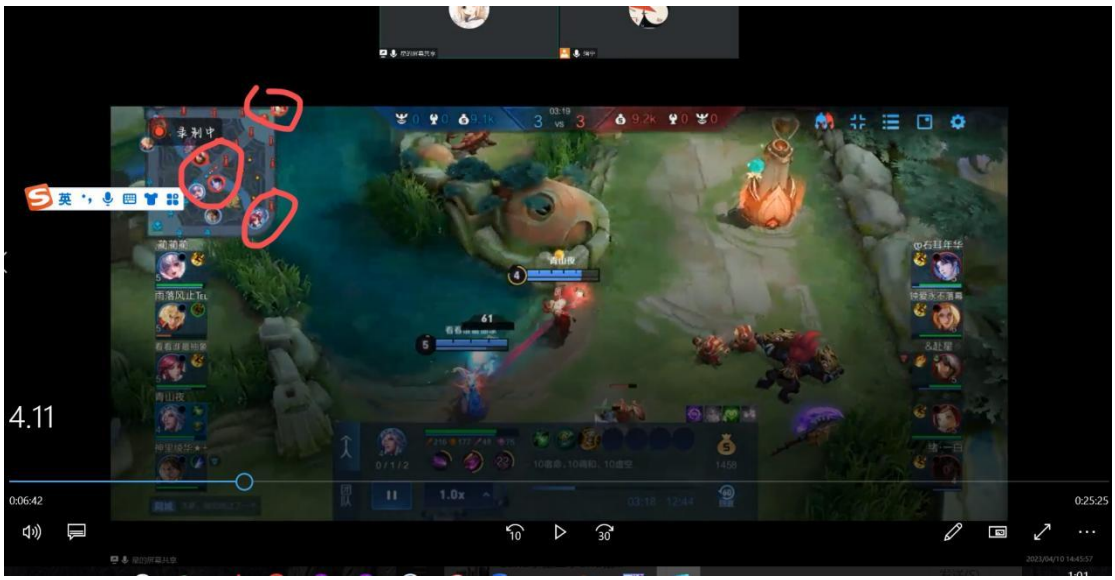
The player noticed that I was hiding in the bush, so they also decided to hide in the bush as well.

8-8



It can be seen that the hero Guiguzi (highlighted in the red circle) did not choose to attack the enemy but instead promptly escaped from the range of the enemy's defense tower, allowing their teammate to eliminate the enemy. The player's role was to scout and reveal the enemy's vision, rather than engaging in direct combat.

8-9



It can be seen that at this moment, our team has cleared the minion wave on the lane, while the opposing team's champions have not arrived yet. The support suggests that I should go to the mid lane to assist the mage.