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REAL AND VIRTUAL WORLDS - THE GAME LOVE NIKKI DRESS UP QUEEN ANALYZED FROM THE POETICS OF AGENCY

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ABSTRACT

The object of this study the mobile game Love Nikki Dress up Queen, a collecting game, was analysed from the perspective of the agency's poetics, relating the agency in this game with the predisposition of players in spending real money to purchase items present only within the game. The close reading method was used to carry out this research - the game was played for 30 consecutive days and all the information obtained was grouped in a scheme for further analysis. It was noticed that the player's motivation to spend real money within this game is stimulated by what was called the Love Nikki agency cycle. First, completing a level and collecting the rewards brings satisfaction, awakening the feeling of agency. However, there are clothing sets that the player will not be able to complete without spend money, so the feeling of satisfaction is transformed into frustration, the agency is broken.

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INTRODUCTION

The digital technologies of information and communication (DTIC) have brought deep changes for today's society and in different areas of knowledge. One of the greatest exponents of this technology is the media. Currently media is present in people's daily lives and are so rooted in it that it became part of their lives, being even difficult to live without media. Our contact, therefore, is very large with what Manovich (2001) came to call new media - all types of media composed of digital codes, both computer technology and those converted into digital from analog media sources. Digital games are an important example of them, they can be played in cell phones, computers, or video games. The games are present on multiple platforms and are played by many people, even becoming an addiction. And although they are so popular, they are still few explored in the academic sphere, just only in recent years the studies on the subject have increased. Games are also responsible for large amounts of money spent by their players. And often, it is not enough for a person to just buy a game, the players also buy items, skins, amongst others, however this kind of items are available only within that game. There can be several motivations that lead a person to spend real money on in-game items. Therefore, in this paper I analyze whether the poetic of new media called agency has some relationship with the motivation to purchase in-game items.

A cell phone game called Love Nikki Dress Up Queen was chosen to be the artifact of the analysis of this research. To facilitate the writing and reading throughout this article I am going to refer to my object of analysis - Love Nikki Dress Up Queen game just as Love Nikki. In this paper, the relationship between the feeling of agency experienced when completing sets of clothes in the LoveNikki game and the use of real money to purchase game items - virtual and immaterial items present only in the game - will be analyzed. With this study it will be able to gain an understanding of this game dynamics and with this have a deeper understanding about motivations that lead players to spend real money on the LoveNikki game. The research starts from the careful examination of the very idea of the agency within the game. The knowledge and understanding generated can help building strategies to create enjoyable and relevant gaming experiences.

Games, interactivity and new Medias: According to Zimmerman (2004) game is a voluntary activity with explicit participation of the player (interactive activity) in which one or more players follow rules and there is an artificial conflict that ends in a quantifiable result. The conflict can take several forms, such as a contest between players, a clash between the player and luck as in a dice game, a team competing against a clock in a television game show, among others. The rules serve to restrict the behavior of players, thus limiting what is possible to do inside the game and the quantifiable result can appear in different ways, from a simple win or lose to receiving a certain score of points (Zimmerman, 2004). There are different types

of games - computer games, board games, card games, children's games - as well as different ways to play them and all of these games refer to different objects. The poetics used in the analysis of this artifact will be mainly agency as first and interactivity in second. Agency is the poetic that appears most strongly in games. In this paper agency is worked mainly from the perspective of Murray (1998) where it occurs when the player performs actions, and the game system responds to these actions creating thus a meaning for the player. The player sees the result of his actions and they are significant to him, offering therefore a certain pleasure to him, so, that's why the agency goes beyond just participation and activity. The agency is related to how the user is inserted in the media space; it has to do with his strength in the media space where his actions are significant within that media. Interactivity is present in all games in a greater or lesser degree. Regarding narrative in games, Zimmerman (2004) defines interactivity as something reciprocal, a two-way path of information between the device and the user, where the device gives an answer to user commands. Interactivity can be presented in four ways: a) cognitive interactivity – each time the user comes into contact with that media again, he feels and perceives different things; b) Functional interactivity – about the usability of the media; c) Explicit interactivity - is the most explicit form of interactivity, whenever the user does something the media immediately reacts; d) Meta-interactivity - interactivity of an object without using the object, extrapolates the object's limits, goes beyond the object (Zimmerman, 2004). In the LoveNikki game, the strongest interactivity perceived in the game analysis was the Meta-interactivity – the one that comes out of the media, goes beyond the media, users appropriate the media, they deconstruct and rebuild it (Zimmerman, 2004).

METHODOLOGY

OBJECT OF ANALYSIS

Reading or the act of reading always corresponds to a dismemberment of parts in search of a hidden meaning. The word close when used in the expression close reading, becomes "attentive", so Close Reading can be translated as something close to attentive reading. In this type of reading, nothing escapes from the reader's attention, the text is never reliable, but is torn into pieces and reconstituted by a reader who is always both a breaker and a builder (Van Looy & Baetens, 2003). Close Reading is a qualitative and subjective methodology and was the method used to analyze the LoveNikki game. When applied rigorously and systematically this method can significantly contribute to the analysis of new media (Bizzocchi *et al.*, 2011). As shown in the definition of Close Reading expression, the researcher must carefully observe and evaluate his object of analysis in order to reach conclusions from his analyses. The game Love Nikki was studied under the main aspect of the agency that takes place in the navigation through the game when the player is advancing and getting the clothes pieces to conquer the varied and exquisite sets of clothes available in the game. The acquisition of the pieces and with them the conquest of clothing sets is the key element to be analyzed from the agency's perspective. Interaction, although not seen as a main aspect in this approach, is also analyzed.

Object of analysis: In this research, a game for cellphones and smartphones called Love Nikki Dress Up Queen was chosen as the object of analysis. This game was released in 2017 and is produced by the Chinese company Elex Technology, one of the largest online game developers in the world (XBOXPLUS, 2019). In 2018, it competed for the Google Play Best of 2018 Awards in the game category (it is an award for the best Google Play apps of the year). To elect the winners, in addition to expert evaluations, there is common people votes (Google, 2019). LoveNikki is a game focused on clothing collection and assembling of clothes sets with the pieces acquired through the gameplay. The game's objective is to collect the pieces to complete the game clothes sets. It is geared towards the female gender – a lady's game, as it says in its own description on its facebook website (Facebook, 2019). The game design is made with colorful and well-detailed illustrations in japanese illustration style,

the details of the clothes such as laces, fabrics, textures, among others are very well worked in the illustrations. In this game, the player has his wardrobe and as he progresses through the stages and modes, he receives pieces of clothing. The pieces of clothing are used to assemble several sets of clothes in the game, these sets are arranged in a gallery and when the player completes the set (acquiring all the necessary parts) earns a reward: it can be either items to buy parts or other parts or both, and the clothes gallery will be colored according to the purchased sets. As shown in Figure 1, unpurchased sets are in black and white and purchased ones remain colored (Figure 1).



Figure 1. Purchased and unpurchased clothes sets

The pieces of clothing are divided into the following types: hair, dress, coat, top (included here blouses, shirts, tops, etc.), bottom (included here pants, skirts, shorts, shorts, etc.), socks, shoes, makeup and accessories (included here are: earrings, scarves, necklaces, bracelets, bags, belts, hair items, hand items, gloves, and some special items such as animal ears, wings and tails, amongst others). Inside the game the player can access the following game modes as shown in Figure 2.

Start Journey – is the story mode, where in each stage the player can see and advance towards the game's history, by doing this, clothes parts are won at the end of each stage; b) Stylist's Arena – where the player sets up his look with the pieces in his own wardrobe following a theme given by the game, facing thus other players looks; c) Stylist Association – the player joins and participates in a players association, there are several associations available with a maximum of 38 members in each one and the management of each one is done by the association president (the president is also a player in the game). The association members have access to specific stages inside this mode and are able to collect items to exchange for pieces of clothing that are only achieved through membership in the association; d) Competition - the game gives a new theme every week and players build their look to fit that theme and the look is displayed for a while, other players can vote for their favourite looks. The most voted looks receive items used to buy newclothes pieces; e) Event – are seasonal, usually two to three new events each month. Some events return, but most are new.

In these events players have specific tasks to complete which will award them items that will be used to exchange clothes pieces from the exclusive sets for that particular event. And it is only by participating in the event that it will be possible for the player to get these exclusive sets. All game modes stages (except competition mode) are composed by a battle where the player has a theme given by the game and must assemble a set of clothes based on it. Then the player competes with another player's clothes set or against a clothes set from a game's Non-player-character- NPC. In order for the player to win the battle, he must choose pieces of clothing that fit the proposed theme and that have high attribute values. Once in this game each piece of clothing has one or more styles and an attribute value that varies between SS, S, A, B, and C (SS being the highest value and C the lowest value). Possible styles are gorgeous, simple, elegance, lively, mature, cute, sexy, pure, warm, and cool; the themes proposed in the battle usually ask for clothes pieces that feature two or three styles mentioned above.

battles, win three Stylist Arena battles, Play 16 story mode stages, give hearts to friends ingame, create a clothing piece from a recipe, decompose three pieces of clothing, like 10 times the sets put on display by other players, buy two items in the store and participate four times in the Room of Mystery. During this 30-day period, the game was logged every day, playing the regular phases, completing all daily tasks, and participating in three game events: The Deepsea Secret (ran from 05/11 to 11/11), Fate Echo (ran from 15/11 to 21/11) and the Butterfly Mystery (occurred from 25/11 to 01/12). The diagram below, shown in Figure 5 shows how each one of those events worked. During the game, it was not possible to acquire any clothes set in the first event (Deep Sea Secret) due to lack of diamonds, however it was possible to obtain the Set 1 of the second event - Fate Echo by completing the missing clothes with diamonds. In the third event - Butterfly Mystery, Set 2 was obtained, also being necessary to use diamonds to buy extra chances to play in the stages to obtain the set.

Deepsea Secret
De 05/11 até 11/11

É possível ganhar 2 sets específicos do evento:

SET 1
São necessárias 280 deepsea gems para conseguir esse set.

SET 2
São necessárias 525 deepsea gems para conseguir esse set.

Jogador pode fazer 5 batalhas;
Se ganhar recebe 5 deepsea gems;
Se perder recebe 3 deepsea gems.

Podem ser compradas tentativas extras ilimitadas durante o evento. Cada tentativa extra custa 24 (diamantes).

As peças dos sets são obtidas na ordem, a cada x deepsea gems o jogador ganha x peça.

A cada dia tem um tema e o jogador batalha até 5 vezes por dia com outros jogadores com um set de roupa que ele escolhe a partir das peças que ele tem que se encaixam no tema dado.

A cada dia o jogador pode jogar 3 vezes em cada uma das 5 fases específicas do evento.

Fate Echo
De 15/11 até 21/11

É possível ganhar 2 sets específicos do evento:

SET 1
São necessárias 1039 faith runes para se trocar por todo esse set.

SET 2
São necessárias 1015 faith runes para se trocar por todo esse set.

Jogador pode jogar 3 vezes em cada uma das 5 fases do evento.
Se passar recebe 5 faith runes por tentativa, como pode jogar 3 vezes em cada fase, é possível ganhar 15 faith runes por fase.
Se perder recebe 3 faith runes por tentativa, podendo chegar a 9 faith runes por fase em caso de perda.

Podem ser compradas tentativas extras ilimitadas durante o evento. Cada 3 tentativas extras por fase custam 30 (diamantes).

Se troca faith runes para se obter cada uma das peças dos sets, em qualquer ordem.

A cada dia o jogador pode jogar 3 vezes em cada uma das 5 fases específicas do evento.

Butterfly Mystery
De 15/11 até 21/11

É possível ganhar 2 sets específicos do evento:

SET 1
São necessárias 938 butterfly wings para se trocar por todo esse set.

SET 2
São necessárias 812 butterfly wings para se trocar por todo esse set.

Jogador pode jogar 3 vezes em cada uma das 5 fases do evento.
Se passar recebe 5 butterfly wings por tentativa, como pode jogar 3 vezes em cada fase, é possível ganhar 15 faith runes por fase.
Se perder recebe 3 butterfly wings por tentativa, podendo chegar a 9 faith runes por fase em caso de perda.

Podem ser compradas tentativas extras ilimitadas durante o evento. Cada 3 tentativas extras por fase custam 30 (diamantes).

Se troca butterfly wings para se obter cada uma das peças dos sets, em qualquer ordem.

A cada dia o jogador pode jogar 3 vezes em cada uma das 5 fases específicas do evento.

Figure 5. Game eventplayed

In the first event, with free plays chances received per day to play in the event stages and considering the duration of the event (7 days), it was possible to win 169 of the 175 possible deepsea free gems (I won 32 attempts: 32×5 (gems) = 160 gems and I lost 3 tries: 3×3 (gems) = 9 gems, totaling 169 deepseas gems), with this value it was not possible to acquire even the Set 1, which required 280 deepseas gems. The amount of diamonds acquired before this event was too low, since the event took place at the beginning of the 30 days played, therefore it was not possible to obtain any set in that event. To get the two sets from the first event it was necessary to get 525 deepsea gems; Taking into account the daily plays and considering the 7 day event time the maximum deepsea gems you could get without spending diamonds was: 175 (35 tries x 5 deep sea gems, if you win). So, there would still be left 350 deepsea gems (525 - 175) to complete both sets. That is, the player would have to spend diamonds to get the two sets of the event, the number of diamonds spent would have to be 1680 diamonds. Since winning every turn gives 5 deepseas as a reward, it would be necessary to play 70 extra times (70 tries x 5 deepsea gems = 350) to get the required number of deepseas gems to be able to exchange for Sets 1 and 2. To play 70 extra times you would need to spend 1680 diamonds, as each extra chance costs 24 diamonds (70 rolls x 24 diamonds each roll = 1680 diamonds). In the second event, all phases of the event were played and getting S score on them every day. S is the highest achievable score for each stage and it is the score that yields the best stage rewards.

It was then possible to get 75 rune faiths per day (5 stages x 3 tries = 15 turns), each turn with S received 5 rune faith as reward, so 15 turns x 5 rune faiths = 75 rune faiths/day. Considering the duration of the event of 7 days, it was possible to acquire 525 rune faiths (75 rune faiths x 7 days = 525). Sets could be picked up separately - to get Set 1 of this event was required 1059 rune faiths, and to get Set 2 was needed 1015 rune faiths. So, considering the maximum number of 525 rune faiths possible to win without spending diamonds, the player would necessarily need to spend diamonds to get one of the two sets or both sets. A) Set 1 - cost 1059 rune faiths, 1059 - 525 purchased for free = 534 rune faiths missing. For every 30 diamonds spent on extra attempts you get 15 rune faiths; to get the 534 rune faiths needed you would have to play 36 extra times (36 extra plays x 15 rune faiths reward = 540 rune faiths); therefore, to acquire this set, the player would necessarily need to spend 1080 diamonds (36 extra moves x 30 diamonds cost for each move = 1080). B) Set 2 - cost 1015 rune faiths, 1015 - 525 purchased for free = 490 rune faiths missing. For every 30 diamonds spent on extra attempts you get 15 rune faiths; to get the 490 rune faiths you would need to play 33 extra times (33 extra plays x 15 rune faiths reward = 495 rune faiths); therefore, to acquire this set, the player would necessarily need to spend 990 diamonds (33 extra moves x 30 diamonds cost for each move = 990). If the player wanted both sets, he would have to spend a total of 2070 diamonds in that event (1080 from set 1 + 990 from set 2 = 2070). In this event, with the daily diamonds acquired over the days played, it was possible to acquire Set 1, using them to buy extra chances to get the missing rune faiths.

In the third event, Butterfly Mystery, all stages of the event were played and S rank was obtained on all of them every day. It was possible to win 75 butterfly wings per day by achieving the highest score possible (5 stages x 3 tries/plays = 15 turns), for each turn achieving score S, it was received 5 butterfly wings as rewards, so 15 turns x 5 butterfly wings = 75 butterfly wings / day. Considering the duration of the event: 7 days, a total amount of 525 butterfly wings (75 butterfly wings x 7 days = 525) was acquired without spending anything on extra play. The sets in this event could also be picked up separately - to get Set 1 for this event, it was needed 938 butterfly wings, and to get Set 2, 812 butterfly wings. So, considering the maximum 525 Butterfly Wings possible to win without spending diamonds, the player would necessarily have to spend diamonds to get either of the two sets or both sets.

- Set 1 - cost 938 butterfly wings, 938 - 525 (free acquired in this event) = 413 missing butterfly wings. Every 30 diamonds spent in extra attempts gave 15 butterfly wings. So, to be able to get the 413 missing butterfly wings, the player would have to play 28 extra times (28 extra plays x 15 butterfly wings as reward = 420 butterfly wings); therefore, to acquire this set, the player would necessarily need to spend 840 diamonds (28 extra moves x 30 diamonds cost for each move = 840).
- Set 2 - cost 812 butterfly wings, 812 - 525 purchased for free = 287 missing butterfly wings. Every 30 diamonds spent in extra attempts gave 15 butterfly wings; to get the 287 butterfly wings you would need to play an extra 20 times (20 extra moves x 15 butterfly wings reward = 300 butterfly wings, if playing 19 times it would only give 285 butterfly wings, there would be 2 left for getting the amount of 287 butterfly wings needed for the Set 2). Therefore, to acquire this set, the player would necessarily have to spend 600 diamonds (20 extra moves x 30 diamonds cost for each move = 600). If the player wanted both sets, he would have to spend a total of 1440 diamonds in that event (840 from set 1 + 600 from set 2 = 1440).

In this event, with the diamonds acquired over the days played, using them to get the missing Butterfly Wings, it was possible to acquire only Set 2. Also, during the time period of each of these 3 events, the game made available one extra new clothes set per event, in addition to the sets cited above, and these sets could only be purchased if player bought diamonds during the event period. Then, since there were 3 events during the period, there were also 3 more sets that could only be won using real money. I didn't use any real money

during that period playing the game. In addition to the event sets completed, during these 30 days played, it was also possible to complete three regular story mode sets that only needed the items from the story mode stages and the items that could be exchanged for coins from the Stylist arena. These sets were – Pastoral Pearl (which for completion it gave reward 30 diamonds), Heavy Machinery (which reward was 35 diamonds for completing it) and Topsy as Snow (which completion reward was 30 diamonds). The Figure 6 illustrates the overview of these thirty days of playing LoveNikki, showing all the diamond rewards received, the diamonds spent during that time, the events attended and the purchased sets (both event sets and regular sets that are obtained from phase pieces and clothing recipes) and what could not be acquired. From these days playing the game, and from the things done in it during that period as illustrated by the diagram, it was possible to weave results and final considerations.

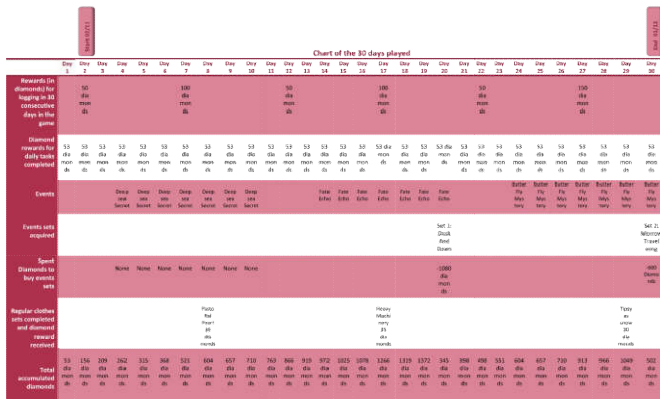


Figure 6. Overview of 30 days played

DISCUSSION

LoveNikki is a game whose navigation is all structured in the form of a maze (Murray, 1998). At the moment the player starts the game (Figure 2) he can choose several modes (different paths) to play – the player can go to Mystery house, Stylist's arena, the House, the story mode stages, Competition, Starry corridor or to the Recipe workshop. In each of them he will be able to do different things and face different challenges. When going in story mode – Start Journey – the player can choose between any of the 16 chapters and within each chapter there are 12 stages that can be played. In the story mode it is possible to see a little bit of the game's history, and the first time played it is necessary to follow the order of the chapters from the 1st to the 16th, also in each one it is needed to do the stages in order, from stage 1 to stage 12. But after completing all the stages of the chapters and all the chapters themselves for the first time, the player can choose any of them, in any order, to play again. Each stage has a reward - some in-game clothing item. In order to make recipes or get game sets, the player will need several different pieces, so based on the set or recipe he wants to complete, he will choose the order and number of times he wants to play the stages to acquire the desired pieces. Murray (1998, p. 123) claims “when the things we do bring tangible results, we experience these second characteristic delight of electronic environments—the sense of agency”. And agency, according to Murray (1998, 123) is “the satisfying power to take meaningful action and see the results of our decisions and choices (...) Within the world of the computer, however, when the right file opens, when our spread-sheet formulas function correctly, or when the simulated frogs flourish in the model pond, it can feel as if the entire dance hall is at our command. When things are going right on the computer, we can be both the dancer and the caller of the dance. This is the feeling of agency”. Choosing the level and completing it, has a meaning, it brings to the player the feeling of agency as he will complete the level to get the necessary piece of clothing at that moment. It is also a form of in-game reward. When the player completes a set from the pieces received in the stages, he feels the satisfaction of completing a whole set, and each complete set causes

the player to increase his collection of sets picked up, more and more; this shows that the agency is an aesthetic pleasure and therefore an environmentally induced psychological and emotional state of the player (Eichner, 2014). For Eichner (2014) the agency is conceptualized as a psychological and emotional process, facilitated by several structures and inside LoveNikki game this satisfaction is generated by the agency and provided to the player when he completes sets from the pieces of clothing acquired in the phases, the structure of the game of clothes to assemble sets as a reward for the complexion is the facilitator of this process. As explained in item 3.1, on LoveNikki game there are diamonds - a kind of second exchange currency in addition to the game's money (called gold). Diamonds can be acquired in different ways in the game, but they are rare and difficult to obtain. To purchase larger quantities of diamonds, it is necessary to make the purchase with real money. However, the game offers clothing sets that can only be purchased with diamonds - the pieces of these sets are purchased with diamonds in the store (the game's clothing store) or are created using clothing items that can only be acquired with diamonds. There are event-specific sets that can also only be acquired through diamonds.

The game in your gallery shows all the existing sets, even those that the player does not have yet and when the player does not have enough diamonds to acquire these sets the feeling of satisfaction is transformed into frustration, the agency is broken. But in every event, as shown by the experience of 30 consecutive days playing presented by figure 10, it is always possible to get a set without using diamonds, just participating every day in the event, and with each update the game always brings sets that can be acquired without the use of diamonds, returning to the player the satisfaction of being able to complete new sets in his collection, thus returning to the agency in LoveNikki. As the events are seasonal, this becomes a cycle – first the player savors the satisfaction of the agency and then the frustration with the agency breaking down when he realizes that he cannot acquire certain sets. And then satisfaction again, repeating the same cycle again. And to get out of this cycle of satisfaction and frustration, the game offers the option of purchase: the player has the power to buy his satisfaction in the figure of diamonds. And he ends up using his real money to buy something digital and not material but that returns to him the satisfaction experienced with the agency. However, this cycle will never end, as events are seasonal and since the game was released, they have always occurred within one to two months and will continue to occur. The cycle will continue and the player will never be able to complete his collection, as he would complete a sticker album for example, since sets are added to each event which makes the collection to be acquired bigger and bigger. Since its launch, more than 90 events have taken place in the game LoveNikki, among them (Lovenikki, 2018): Deepsea Secret, Colorfull Halloween, Pirate, Ghost Candle, Honeymoon Holyland, Art of war, Yokai world, Fairy Tale Bottle, Intern Miko, Dawn Front, Let's Hanami, Night os Starfall, Mind Code, Star Secret I, II and III, Fox Bride Pavilion, Koinobori Festival, The Smile Circus, Christmas event, etc. Also, as shown in Figure 6, by playing every day, it is only possible to get one set of each event with the free diamonds acquired in the game (if the player plays all the events), however each event has at least two sets, the player will never be able to get all the event sets without spending real money to buy diamonds. Continuing in this cycle of the agency when he gets an event set and the agency breaking when he can't get the second set of the event only with the free resources offered by the game. The strength of satisfaction with the agency and disappointment with the breakage of the agency is strengthened in the game through the use of collections. The sets are presented in the form of collections that are in the player's gallery similar to a digital sticker album. The collection is something that has high appeal, because the act of collecting can occupy a place of great importance in a person's life (Fleck, 2008), Nordsletten y Mataix-cols (2012) also states that collecting is an art. It is the art of perpetuating things, of prolonging and giving a greater sense of spiritual life to everything that, at times, has no value to others. When collecting, the constant acquisition of new pieces promotes a feeling of power and progress. Thus, collections, even involuntarily, can end up becoming addictive and compulsive (Engel *et al.*, 2000).

CONCLUSION

This work approached the game LoveNikki from the perspective of the poetics of agency, relating the use of this poetics, from the analysis of this game's structure, with the predisposition of players to spend real money to acquire virtual items present only within the game. The close reading method made it possible to collect relevant information to this study over 30 consecutive days of play. It was noticed that the player's motivation to spend real money within this game is stimulated by what I called LoveNikki's agency cycle. First, playing in a stage and completing it will bring rewards to the player - he will get the clothing piece needed at that moment to be able to complete sets from his gallery (clothes collection). This action has a meaning, a satisfaction, awakening the feeling of agency to the player. However, the game itself shows to the player that there are sets of clothes which he will not be able to complete if he does not use diamonds to acquire them. Then at the moment the player does not have enough diamonds to acquire these sets the feeling of satisfaction is transformed into frustration, the agency is broken - it is the second part of the cycle. And according to the data obtained, this cycle is always repeated within LoveNikki, because at each event new sets are introduced and some of them the player will be able to catch while others not. And this cycle tends to be infinite, because as previously explained, the game is always putting new events for the players. And the only way to break this cycle of satisfaction and frustration is buying diamonds with real money. The player then ends up using his real money to buy something digital and not material but that returns to her the satisfaction experienced with the agency in the first phase of the cycle together with the feeling of power and control within the game. The agency in this game is a poetics that is strongly related to the desire to use real money in the purchase of virtual items. And the format of this game: collection format, further strengthens this relationship. It is possible to say that LoveNikki is a digital and virtual sticker album, plus a modern and technology approach of the old children's game which paper dolls could be dressed with different paper clothes. It is also pertinent to point out that this is a very beautiful game, its art is very well done and detailed - the images are well designed, many clothes are based on myths and legends and on well-known characters from different stories and fairy tales; All this beauty and whimsy in the clothing sets illustrations and of the own game itself, strengthens its visual appeal. It also contributes to strengthen the game's agency and thus the agency circle.

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