

The Complex Character from the Perspective of Digital Game and Literature: Using Phainon in the Honkai: Star Rail as an Example

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Abstract. The essay using the Phainon in the Chinese ACGN game: Honkai: Star Rail as an example, analyzes the diversity of these characters, dividing into aspects of inner text and outer text, showing the diverse symptoms including hope and love, Messiah complex, infinite narrative, dramatic conflict, round character design, and the beautiful, strength, but tragic tropes. Then, the PV and other promotional videos, along with strategies for photographic methods, will be analyzed. Through it, readers can discover that the dates outside the text itself demonstrate that the diverse ideas mentioned above can be certified by them. After that, a wide analysis about the recreation and the acceptance will be shown, involving a brief dates search about the creation. The dates show that the recreation and acceptance greatly improve the construction of characters. Over the analysis above, readers can draw the conclusion that the character of Phainon has a high level of artistry.

Keywords: Phainon, Digital Game, Characters.

1. Introduction

With the great development of modern electronic game industries, the character in games and literature has already become an extremely essential element of modern social life, basic government cultural management, Internet literature study, and social culture analysis. Now, analyzing the character in diverse games is one of the most important processes of exploring the identity of the character, analyzing the hot points of the character, formulating diverse theories, and analyzing the social acceptance, especially the readers' acceptance and the readers' recreation. However, the studies nowadays, which are about this aspect, are really rare. And next will try to do some supplements to this research through the character identity analysis and acceptance analysis.

Firstly, what's most important is why the character, Phainon, in Honkai: Star Rail, is meaningful. In the data supplied by Qi Mai data, his Banner got the top of the iPhone Best seller list. In China, the highest income data before the 2025, September the 5th, was formed after the third day of the banner opening. The data above reflects the global influence and players' loyalty deeply [1].

Additionally, researchers have to focus on why this research is quite essential. Take the Chinese District as an example, according to the 2024 China Game Industry Data White Paper released by China Electronic Audio and Video Publishing House, in 2024, the real income of the dominant game market is 325.783 billion RMB, which increased by 7.53% year-on-year. The number of game users reached 674 million, which shows a year-on-year increase of 0.94% [2]. The data above shows that game research, especially the research about mobile phones, has become an extremely important field.

And this study will be arranged according to the order of: Plot design and interpretation, role image ontology analysis, role image announcement analysis, role image acceptance, and re-creation. After the deep research above, the conclusion is that this character has a high degree of artistry.

2. Plot Text Analysis and Elemental Analysis

This role is entangled with strong contradictory character characteristics, including the aspects of ideals and non-ideals. The contradiction between the two, and finally from god to man, is characterized by its high literary and aesthetic significance, which can produce enough attractive elements.

2.1. Love and Hope

A strong sense of love and hope developed among Phainon. What he is suffering is an unacceptable disaster—For the duty of saving the world, he has to kill all those whom he loved millions of times. He has to take into countable flame into his own body to burn himself. Although in such a difficult situation, he is still trying his best to take care of all the people around him, with sincere warmth. He is always trying to get a coreflame by communicating. (Though always unacceptable.) He restarted the new world after destroying the old world. At that time, he used his gentle eyes to protect the players around him, using wings to block falling stones. Although fate always leads him to be a god, he is often wrapped in glories that belong to people alone.

2.2. Rounded Character Design

A rounded character means a certain character should have both advantages and disadvantages [3]. The disadvantages of this character will lead to a strong sense of reality, not a rigid image. To the character talking about, he sometimes gets emotional and competes with his friends in the steam room, stunning a large group of people. He also likes to fabricate unofficial history, and his aesthetic ability is even worse. But these defects are often defects in life, not causing huge defects. On the one hand, defects make the image based on authenticity, as the nature of people themselves is not perfect. On the other hand, these defects make his image more lovely. This can be especially reflected in the following data analysis about fan creation in the biggest recreation platform, LOFTER, in the third paragraph [4].

2.3. The Strong Drama Conflict

Strong dramatic conflict and contrast form an important feature of his role characteristics, and that is especially inherent conflict. He is called the only hero without any defects by others. Compared with the death successors who can't touch others, and the weakness of blindness of the romance successors, he is indeed perfect. Nevertheless, because of this, he has to become the person with the greatest defect. His infinite ability leads to infinite responsibility, which makes him unable to take care of himself while loving others.

But despite his sincere love for others, he still has to kill those he loved ones again and again under all kinds of dramatic conflicts—In order to shoulder the responsibility of the world and save the world. At the same time, the author deliberately created various detailed conflicts in the design, for example, what he likes best and loses first is his own arm. These small designs make the role creation more vivid on the one hand, and the painful feeling more vivid on the other.

2.4. Messiah Complex and Role Transportation

The so-called messiah complex can be explained in two parts: On the one hand, this "Messiah" comes from the transliteration of Hebrew. It generally refers to Jesus Christ [5]. At the same time, the word "complex" represents a collection of subconscious minds, which comes from Jungian Psychology. The image of Phainon as a savior has been repeatedly emphasized in the game texts and announcements, and he is often called a savior by his close friends. Even when talking about the character whose CV is the same on the same IP, the Kevin Kaslana in the game Honkai Third, is a saver as well. The complex of the saver in his character is being strengthened repeatedly. Additionally, a more important plot is his death and his choice to give the title of savior to players. This means the repetition of characters for most of the players. This action can recall the fantasy of savor in players' childhood, noticing what's called the outer callousness can give players' safety and sense of need [6].

This phenomenon is extremely widespread in East Asia and Southeast Asia, as it is the Confucian culture district. The extreme emphasis on social needs in the Confucian cultural system makes the image of savior— Especially the image of Yao Shun or Yu-- and the image of “the responsibility of an ordinary man”, become extremely important. The emphasis on the responsibility of the ordinary individual embodies the spiritual essence of the idea that even the humblest person bears a duty to safeguard the world. This concept highlights the moral consciousness and sense of responsibility

within the middle class and intellectual elites. Moreover, the enduring influence of Confucianism in modern East Asia continues to deepen and reinforce this phenomenon.

2.5. An Interesting Strategy of Plot: The Infinity Stream

The basis of the infinity stream is founded on the fiction of Zhang Heng, the infinity horror [7]. According to her opinion of her, the object of this study conforms to the characteristics of triple infinite flow and the above-mentioned institutions. First of all, there should be a high-latitude existence in the novel that can shuttle between different times and spaces. He is responsible for making rules and publishing the system of tasks. In this game, it reflects as Lygus. Additionally, the release of a task is often connected with a change of situation. In a certain game, it's called the world recreation. Apart from that, the failure or the success of an assignment is often involved with the punishments or the rewards given by the system. In this game, it reflects the end of the black sides or the death of players themselves.

In conclusion, this study held the belief that this game conforms to the creative principles of Infinite Flow's novels.

On the basis of this conclusion, how does Infinite Flow's novel creation make the phainon's image vivid and attractive? As for the real players, the role image of the "Trailblazer" in this game is the relationship between real people and people in dates, while the trailblazers outside the Amphoreus and those who enter Amphoreus to explore are also the relationship between real people in the game and data people in the game—This is an atypical structure of picture-in-picture or play-in-play, which blurs the narrative boundary in and out of the play, making the time and space of both players and trailblazer change dramatically. Especially in the game, the plot design of Lygus, who takes charge of the internal time in the Amphoreus, deepens this point. This makes readers ask themselves whether I live in a play. After that, all the above will be shattered in a publicity—the official platform of the game on bilibili, released the announcement video and interactive animation Hark! There's Revery Atop the Divine Mountain [8]. The Messiah complex exploded at this point. On the one side, music with red and black color rendering and strong modern rock. Nodes ignited the enthusiasm of players. On the other hand, as the fourth wall in amphoreus was broken and the Phainon saw the god (Aeon), the fourth wall as a part of the plot design in the game was broken. Under such narrative logic, as Messiah and Savior, players may also be able to see characters above self-dimension like Phainon—Such a story makes a narrative for the future of mankind, just like what Santi did, enlarging perspective to a more grand perspective of God, bringing more fierce passion.

2.6. The beauty, strength, tragedy trope. (called as BSTT after).

The concept of BSTT has not yet formed a consistent definition in academic circles. Here, the essay makes a simple empirical explanation: The so-called beauty refers to the beauty of appearance and the beauty of spiritual personality. The so-called strong refers to the strength. The so-called tragedy refers to the disastrous plot and its consequences in plot design. Obviously, after the previous discussion, the research object conforms to this definition, so we will not discuss it again.

And this role can attract the attention of audience players from many angles. This can be explained by the interactive interpretation of multiple disciplines.

From the perspective of drama, as Chinese writer Lu Xun said, tragedy is to destroy something valuable in life for others to see [9]. The image of beauty being strong and miserable can especially reflect this. Because something is beautiful in appearance, players can have affection for it. Because of its strong screen psychology and attachment psychology, players can generate dependency on it. But all the above-mentioned states will be destroyed by the tragic character experience and plot design, and then a strong breakout will occur. Thus, a very strong sense of shock to readers happens.

From the perspective of the cultural origin of comparative literature, the beautiful and tragic role images can be verified in heroic epics and fairy tales all over the world. In China, the story of Guan Yu and his tragic death can reflect this. In Greek mythology, the beauty, the superior force of Achilles, and the process of being killed by Hector can also fit this point. In religious mythology, the crucifixion

of Jesus, the suicide of Shiva's wife, and the three marriages of Lotus-colored bhikshuni can also fit this point.

The examples above show that almost the world can find the origin of such a model. The archetypes of history or myth, which are the collective unconsciousness of the nation, always make the audience echo when observing. It can always produce resonance and appreciation based on the collective unconscious. It is precisely because of the interaction of the above elements that the image of chalk can resonate strongly with readers.

3. Extensible Role Cognition: Above the Original Text

Compared to the traditional drama script, the study observes that the game drama text itself is not single: The game is not only the content contained in the local APP, but also the information uploaded to the cloud.

There are many reasons for this. The most important point is that non-local materials, such as publicity materials, contain a large number of materials used to shape the role image. They pave the way before the release of the role and do so after its release. They created more players' income and formed players' resonance. They have played an irreplaceable role in the ecological shaping of one character's role, so it is extremely necessary to analyze it. However, because its text form is often highly independent of the traditional language, containing more audio-visual language, this study will focus more on the photographic method of using audio-visual language analysis.

In the creation of cutscenes, the producer had many characteristics in production. First of all, Phainon is often placed directly at the vanishing point of perspective, such as the action when defeating the Kite Titan. This strategy directs the player's gaze toward him, concentrating the viewer's attention and allowing the weight of the entire scene to fall upon him, thereby emphasizing his role as the one who bears the burden of saving the world. This strategy makes the player focus on him when observing, which makes the players focus and makes the gravity of the whole picture directly press on him, then it highlights that he is the pressure to save and shouldering. In the cutscene of fighting Aquila, the Sky Titan, accompanied by the exciting battle song DawnBreak, the overall picture forms a strong contrast between despair and hope, darkness and light, which makes the characteristics of hope and saving the world in Phainon's characters stand out to a great extent.

The more intense drama conflict is directly revealed in Phainon's discovery that the person who has been preventing himself from chasing fire is actually his own future. At the moment when the blood flow together, the camera immediately shifts from the first perspective to the third perspective, and the past memories will burst into a traumatic flashback similar to PTSD. The next clip is a scene in which Phainon dries its tears and turns into a golden shape. Then the perspective is switched to the player, and players can see the image of the whole world from those fragmented mirrors, which reflect countless memories that belong to us. When the world collapses and moves toward reconstruction, the future phainon touches his face with all its strength and says, "Don't bow to Him." What follows is a meaningful smile from Phainon and a gesture of protection beneath his wings. The visual language here forms a striking contrast through the interplay of black, gold, and white tones, while the numerous subtle narrative details further enhance the portrayal of his gentle yet resilient character.

In the final production team, a short-cut animation was released.—Hark! There's Revery Atop the Divine Mountain [10]. This is the last battle of Phainon before his death. He fought with an almost crazy carnival, achieving almost unseen damage to the gods. but burning his own life. The production team used strong color contrast, a strong sense of rhythm and music, as well as unfamiliar language, self-destructive plot fighting design, and the element design of continuous, interspersed flame cycle countdown. The Dionysian spirit element that makes the character's image heroic and passionate—Enthusiastic, never ending, never giving up, always tenacious and tenacious with vitality—Gradually magnified in the almost crazy battle.

Talking about the publicity materials, they mainly include two categories. One is the numerous PV and EP published on official channels. The second is the second creation work published on the

derivative account. As the official publicity platform, they also have a vital impact on the overall image formation, and they play the perfect role. An important platform for process shaping.

The first is the crucial role of PV Corona. The role of PV (promotion video) is one of the most important materials for the production team to show the role characteristics and carry out the role publicity, and it is the integration of the role characteristics. First of all, the producer used a strong flashback to trigger the memory trauma of the sad plot repeatedly in this form to trigger the emotional memory of the player. After that, the style of painting changed, and the camera showed his sad expression in the fire from the perspective of. Then the scene of a dead companion continued.

At 1 minute and 20 seconds, the camera suddenly turned from the battlefield to his hometown. "What is your dream?" Phainon's teacher, who had died, asked in the morning wind in the wheat field, with other peaceful elements, such as morning sun and hometown, constantly stimulating the audience. After that, the camera repeatedly turns back and jumps between the dream war memorial ceremony and the real battlefield. With the flashback of memory and the cold and hot contrast of the plot, the players constantly create emotional savings. Finally, with his death, a lot of abstract transformation scenes are shown. The player's accumulated emotions are ultimately released through the final promise of "never giving up", which significantly deepens the emotional portrayal of the protagonist. Subsequently, the player's emotional accumulation is washed out, with the final promise of never giving up, and numerous images of the protagonist have been greatly enhanced.

After that, please shift the perspective to a new focus pv "Xu Yi Zhi Gou: Phainon invited you to have grilled fish, and we lay in the wheat field, enjoying the evening breeze." [11]. He was dubbed by some netizens as "the memoir of my dead wife", which is a monologue video of Phainon to the players. This announcement completes the player's detailed description of the warm and humanized part of his image, which constitutes an important aspect of his belonging to people.

4. The Second Aesthetic Creation and Reception

4.1. From the Perspective of Reception Aesthetics.: Gender-Based Game Acceptance

From the perspective of reception aesthetics, different groups of players of different sexes show different acceptance psychology.

For women in the traditional sense, this game has a huge advantage over other games: It has the shaping characteristics of non-male gaze. This word comes from Laura Mulvey [12]. In the traditional narrative mode, women are always the projection carrier of the male narrative. Women become men in the eyes of men, not the women in their own eyes. But for the Honkai, this feature was erased in the game: Because of the leading role in the first person, he is common to both men and women: And no matter what gender the protagonist chooses, his personality is almost the same, and the plot is highly similar. Because of the gender differences that were almost completely erased here, there is no definition of gender, even. Therefore, women will not be produced here as a projection of men, which leads to a rejection phenomenon.

For men in the traditional sense, the characteristics of the savior may be an extremely attractive and important feature. According to a study by Southwest University, in childhood cartoons, the protagonists, especially the positive characters, are obviously portrayed with more male roles [13]. Just as it is said, this also constitutes a collective unconscious state biased towards men. Phainon itself has the characteristics of being an extremely powerful savior, which can constitute a strong memory echo of the collective unconscious formed by childhood. This can combine the transposition colors mentioned above, thus creating a strong attraction.

For the LGBT+ group, in a sense, the image of the Phainon has achieved a breakthrough in traditional masculinity or femininity. Traditional gender and temperament have always been influenced by the dominant position of the Western world in recent centuries, which formed the stereotype of white, middle-class class and heterosexuality. But the Phainon has made many breakthroughs in this regard: As a productive role of China, he broke through the limitations of white people. A large number of homosexual-oriented secondary creations have broken through the single

narrative of heterosexuality. At the same time, as a poor boy from a village, he also made a breakthrough in class. The combination of these three points realized his concern for minority groups.

4.2. The Great Quantification of the Second Creation

It is noteworthy that, compared with other works in the field of literature, and even film and television works, the amount of game re-creation of ACGN games, which is the research object of this study, is extremely huge [14]. On the one hand, it comes from its huge player base. On the other hand, it comes from a huge group of authors of secondary creation. In this study, the data of lofter, bilibili, and YouTube platforms are used, which have the following features in game derivative works, a vital position [15].

In this study, the top 10 works of white tag were selected in lofter China, Bili Bili China, and YouTube USA, and the official works were excluded, as were works with obviously low relevance. And the purpose sampling method is used to collect the data of the features with high characteristics, and the following results are obtained (Table 1).

Table 1. Diverse symptoms.

animalization	1 + 1 + 1	humor	4 + 5 + 2
infinite narrative	3 + 5 + 7	savior	3 + 4 + 5
foolish cuteness	6 + 5 + 2	homosexual	2 + 2 + 1
cool	4 + 4 + 6	peace	1 + 3 + 0

In the research, researchers summed up Phainon's characteristics in two directions: On the one hand, it is a positive direction. He is humorous and approachable. On the one hand, it is a negative direction, which is full of anger and becoming extremely cold because of the disaster.

These data can be analyzed in many ways.

From the perspective of literary shaping skills, there is a strong contrast between the conflicts of these two characteristics. Whether negative or positive, these can constitute the positive and negative poles of his role image, thus making the image full of truth and integrity. Moreover, due to the particularity of the second creation, this creation is not a simple one-off emphasis on integrity; it happens in the whole process from reading to readers' acceptance, and then to readers' re-creation. It is a repetitive cycle of in-out; this continuous cycle can be given to readers from two levels: text construction and ecological construction. Deepen the influence on the construction of the white image.

From the perspective of psychology, the different explanations of different schools are quite reliable. From the perspective of humanism, according to Maslow's hierarchy of needs theory, a series of complex needs of human beings, Phainon are often satisfied: The derivative economy of the second creation and its demand and market have met the low-level demand [16]. High-level spiritual needs, such as respect and self-realization or self-sharing, can be realized in the process of repeated image reconstruction and secondary creation. From the perspective of behaviorism, being different from the creation of animation and literature, due to the existence of game creation incentives and the natural existence of community management and public platform speech censorship, compared with other images, this image can get much stronger and more direct positive feedback, and reduce the occurrence of negative feedback. From the perspective of cognitive psychology, the image of Phainon is a breakthrough to the traditional icon. As a brand-new role integrating two different aspects, he is a role different from the traditional two-dimensional image paradigm and has a high degree of freshness.

Based on the above data analysis, it can be concluded that the image of Phainon is not just a simple single image, but the mutual communication and close cooperation among readers, players, developers, and creators

5. Conclusion

This study demonstrates from various angles through various comprehensive materials and perspectives to show the characters, Phainon's artistry and popularity, including perspectives of acceptance, recreation, and promotion, leading to certain symptoms like roundedize characters and messiah complex. Apart from that, the analysis of a huge amount of second-generation leads to other characters. It also shows a lot of information about the process of acceptance of players, especially for a certain kind of game players. The process and conclusion of this study can be provided for the majority of the game industry and enterprises to analyze in the actual business movement. And it can provide some expansion for modern game research.

For the time after, a deeper and wider research can be done in a certain field. Plenty of questions are waiting for further exploration, including the detailed process of how it works, or further research on the other characters in other essential games.

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