

Chinese Games and Cultural Dissemination: A Case Study of “Genshin Impact”

Xingwei Wang^{1,a,*}

¹Department of Art and Design, Beijing University of Chemical Technology, Beijing, 100000, China

a. 2021080048@mail.buct.edu.cn

*corresponding author

Abstract: As a mainstream form of artistic expression in the digital age, games have a broad audience. Compared with books and films with aesthetic thresholds, games have higher acceptance and broader dissemination. It has the characteristics of widespread and high audience acceptance. It is an important way for a country to spread its culture to the world. By analyzing the development status of China’s game industry, this paper takes “Genshin Impact,” the most successful overseas cultural communication game in China, as the research object and discusses how “Genshin Impact” integrates Chinese culture into the game. And how “Genshin Impact” has successfully spread abroad, become popular with players worldwide, and promoted the spread of Chinese culture. Finally, the paper summarizes the full text and looks forward to the development of the Chinese game industry.

Keywords: Chinese games, Chinese culture, external communication, Genshin Impact

1. Introduction

As a mainstream form of artistic expression in the digital age, games have a broad audience. Compared with books and films with aesthetic thresholds. Games have higher acceptance and wider dissemination. Its immersive experience can quickly bring players into a flow state. Such an environment has unique advantages for transmitting ideas and culture, and people of all ages in all countries can enjoy the same game. In today’s society, we are increasingly unable to look at games from the perspective of pure entertainment [1]. A game created with a heart fully deserves the title of ninth art, and a game successfully promoted overseas can also shoulder the burden of cultural communication. For years, the development of the Chinese game industry lagged behind that of foreign countries. In the past, most of the Chinese gaming market has been dominated by foreign titles, from “League of Legends” to “Assassin’s Creed,” with American and Japanese-focused titles popular among Chinese gamers. With the introduction of games as commodities, the local customs and cultural concepts of Japan and the United States have also been introduced into the hearts of Chinese players. In the field of games, there are few works of Chinese culture exported from China. While there are games like “Arena of Valor” and “PUBG Mobile” that have gone global in recent years, the Chinese element in these games is not apparent. In September 2020, Genshin Impact was released and has since become a cultural export phenomenon in China.

On July 27, 2021, the Service Trade Department of the Ministry of Commerce of China issued a notice on the list of key enterprises and key projects of national cultural export in 2021-2022. One is

Genshin Impact, a game made by the Shanghai-based miHoYo Company. Being selected as a national cultural export priority is a symbol of Genshin Impact's recognition at the national level. It is an essential reflection of the improvement of China's cultural soft power that domestic games go to sea. The study of domestic games is of great significance to the inheritance and innovation of traditional culture and the enhancement of the influence of Chinese culture. However, there is not much literature and researches on how to convey the national cultural connotation through games better and then carry out localized publicity.

Therefore, this paper will analyze the popularity of Chinese games overseas by studying "Genshin Impact," a landmark game in domestic cultural communication and popular at home and abroad. Influence and promote the spread of Chinese culture. At the same time, it will provide ideas for the production and sailing of other Chinese games in the future.

2. Current Situation of China's Game Industry

With the popularity of virtual space, artistic works based on the network have weakened the distance between time and play in communication. Games are one of the representatives of virtual cultural works. Compared with books, films, music, and other works, games, as a form of entertainment, have more universal audiences and extensive communication. In the current era, the game can be translated into other languages after landing in countries worldwide, just like the Tower of Babel in the new generation [2]. These players, who grew up in different countries, social environments, cultures, and values, are placed in the same imaginary space, experiencing the same story through the characters' experiences. At the same time, games are also characterized by an immersive experience that is easier to enter into a state of flow. Such an experience environment is very favorable for cultural export. As we can see, the "Grand Theft Auto" series players have become significantly more interested in the culture of gangs from America's West Coast past. Players will experience the values of the American West in a first-person immersive way. Players of "Ghost Wire: Tokyo" will also be attracted by the urban quirks and cultural atmosphere of Japan in the game, thus arousing their interest and affection for Japan.

As early as the 20th century, Japan realized the vital role of the game industry in promoting economic development and cultural transmission. The Japanese government put forward the Plan for "Establishing a Nation in the 21st Century Culture" in 1996. It promulgated the "Content Industry Promotion Law" in 2004, which provided strong support for the vigorous development of the game industry in Japan [3]. We can also clearly see that Japanese entertainment works are very successful in quality and a wide range of promotions. Domestic animation, games, and other entertainment works have just started, the Japanese entertainment products have developed very maturely. Japanese culture was carried in these entertainment works, deeply rooted in the hearts of a generation of Chinese people [1].

And one of the pioneers of American cultural exports is games. In 2000, the video game industry in the United States surpassed the century-old Hollywood film industry to become the leader of the entire entertainment industry. As a new sector supported by high technology, the game industry has gradually shown a strong momentum of development and market potential. According to the Entertainment Software Association (ESA), U.S. video game industry revenue reached \$43.4 billion in 2018, up 18% from a year earlier and six times faster than U.S. GDP growth over the same period [1].

American games have always played an essential role in the growth of the global games industry. In today's global gaming market, North America is the largest and most influential regional market. At present, most 3A games in the game industry have a very distinct brand of American culture, and the European beautification of the game style is also the mainstream aesthetic of the game industry. There are many world-renowned game development companies in the United States, such as

Electronic Arts, Activision Blizzard, and Microsoft, the world's largest game company. The only competitor to Japan's Nintendo and SONY in the game console market is Microsoft. "DOTA," "StarCraft," "League of Legends," and "Overwatch" are all products of Activision Blizzard. In addition, Rockstar Games' phenomenally successful games, "GTA" and "GTA 5", had sold over 90 million units and generated \$6 billion in revenue by 2018, making them the world's most profitable entertainment product ever. In addition, "GTA5" is the second most-listed game in the past 12 years, according to the 2009 Steam 2020 Weekly Sales Chart, which shows that "GTA5" has a lasting and widespread global influence. The game picture of "GTA" draws heavily on the architectural features of Los Angeles and southern California in the United States. Every detail of the game is full of solid American flavor. It is known as the epitomizing of modern American culture in the game, becoming a classic representative in the history of games in the United States and even the world. American values and ways of life spread far and wide, thanks to the enduring influence of American games worldwide.

However, the spread of the entertainment industry needs a developed economy as the foundation support. In recent years, along with our country's comprehensive national strength enhancement. Our cultural entertainment industry has also developed significantly. The domination of the domestic game market by foreign titles has been broken. Games from various vendors began to emerge. The Gamma-data report shows that in 2011, China's game market sales revenue was about 44.6 billion yuan, and by 2021, the market size has reached 296.5 billion RMB. Around 2015, China's game industry ushered in a period of rapid development [4].

From "Swordsman love fate network versions" and other end games, and then "Arena of Valor" as the representative of many mobile games. The Chinese game industry has broken away from its past dominance by overseas game companies, and domestic games are becoming mainstream. With the sector's development, it has gradually formed a situation that large factories led by NetEase and Tencent occupy more than half of the game industry. At the same time, the rest of the profits are shared by small and medium-sized factories. Later, due to the limited market and the limited number of domestic game publishing, the increasingly mature game industry shifted its attention to the overseas market. Unfortunately, the Chinese game industry is seriously commercialized at present. Most games are positioned as commercial products that provide suitable social needs and emotional value to players. However, its content is not profound, and there are very few works of art that try to convey culture and ideas. As a commodity, the development of our game industry is flourishing and mature, but as the artistic works that have "the ninth art" say, most products of our game are not qualified. If a game does not have a profound cultural connotation, how can it export culture to the outside world? However, in many AAA games with high development cost, high volume, and high quality overseas, such as "The Witcher 3: Wild Hunt", "Grand Theft Auto," and other works, their exquisite degree and cultural connotation can be entirely invisible for export their artistic charm [5]. It is difficult for players who have played an immersive role in such games and experienced the cultural concepts from other countries not to have a strong interest in the environment, concepts, and cultures of other countries in such a process.

As early as around 2000, when the main carrier of online games was computers, many of China's self-developed games tried to go overseas. However, due to the relatively backward technology and hardware conditions of Chinese games at that time, these products could only serve as selling points for the game story and design style. Their audiences were concentrated in Southeast Asia and other places close to Chinese culture, among which the most representative is the online version of "The Swordsman love fate network versions." It takes the Southern Song Dynasty as the background. It integrates poetry, song and dance, silk, guqin, drinking culture, tea art, music, and other elements with the characteristics of Chinese traditional culture into the game. In 2006, "Swordsman love fate network versions" gained more than 200,000 users in Vietnam and became the "national online game"

in Vietnam at that time, occupying 70% of the local game market [6]. Now, Mobile is the carrier of games, and mobile games produced by Tencent, such as “Arena Of Valor” and “PUBG Mobile,” have gone overseas and landed successfully. Unfortunately, the entire environment and mechanics of these games are still rooted in American classics like “League of Legends” and “PUBG.” In addition, there are few opportunities to express Chinese cultural elements and few parts to experience the charm of Chinese culture. So even though it flows overseas, it has not played much influence and role in our cultural communication.

Of course, all this is related to the late start of the Chinese game industry, the short time, and the difficulty of getting the plate number. Many games have been in development for years, only to be released in China, or changed, because there is no way to get license numbers. Because the game industry in our country just emerged a short time ago, the producers are good, some are bad, and some still need to be managed orderly. However, nowadays, large game factories have made most of the money in the industry. Small game factories have difficulties in survival and few development opportunities. It is not easy to make money, and there is no reason to do good work. And Dachang’s games can’t eliminate their fundamental purpose of making money. Only when the material foundation of the industry is abundant enough will the producers turn their attention to its spiritual and cultural construction. But it will take time and opportunity to evolve. Fortunately, the miHoYo company produced “Genshin Impact” for our country game to go to sea to communicate culturally, making the milestone example.

3. Introduction of Genshin Impact and MiHoYo

“Genshin Impact,” a 3D open-world adventure game produced and published by miHoYo, was released on September 28, 2020, on iOS, Android, PC, and PS4, April 28, 2021, on PS5, and June 9, 2021, on Epic. Genshin Impact takes place in a fantasy world called Tivat, where players play the role of a mysterious character named Traveler. They encounter companions with different personalities and unique abilities while traveling freely. Together, they defeat strong enemies, retrieve lost relatives, and gradually discover the story’s truth.

Adhering to the mission of “tech geeks save the world,” miHoYo Company has always been committed to technology research and development, exploring cutting-edge technology. It has accumulated leading technical capabilities in cartoon rendering, artificial intelligence, cloud game technology, and other fields. Liu Wei, the founder of miHoYo, once said in an interview, “miHoYo has a slogan: Fight for all the good in the world [7]. Practitioners want to convey positive things in every expression. In the future, Mihayou will think more about cultural attributes so that the game as a product touches people, and it has the same strong cultural attributes as movies, literature, music, and so on.” Compared with other companies, miHoYo is inevitably a little romantic. Still, driven by such idealism, miHoYo has achieved the ultimate pursuit of game art, copywriting, and modeling and finally entered the list of top Chinese game production companies with its exquisite Genshin Impact.

Unlike other sea-based turn-based fighting games, “Genshin Impact” is an open-world game with a storyline that ties together the entire story. Its free and immersive experience environment creates unique advantages for the cultural transmission contained in it. It is worth mentioning that, as “Arena Of Valor” and “PUBG Mobile” simultaneously, it has been ranked among the top three Chinese games overseas. “Genshin Impact” has a very distinct Chinese cultural feature. Here are three parts to explain how “Genshin Impact” has taken steps to spread Chinese culture overseas.

4. Chinese Culture in Genshin Impact

4.1. Maps

In Genshin Impact, each country represents an element, and the history of the rock element Liyue matches that of the Chinese civilization in the real world. The southeast part of Liyue is a port known for commercial trade, which corresponds to marketing on the southeast coast of ancient China, while the rest of Liyue is an agricultural production mode. Under the ancient legend of “Work at sunrise and return at sunset.” the law of life. Liyue is a city with a rich cultural atmosphere, strong examples of Chinese color, and unique natural scenery that complement each other. The sandstone-based landform is teyvat seven gods in the “God of rock” leadership of the spirit.

At the same time, the topography of the Liyue area is also a perfect restoration of the topography of parts of China. According to the landscape of Zhangjiajie, the production team designed “Jueyun Karst,” based on barren mountains, platforms, peak walls, peak forests, and residual forests, as the prototype of Zhangjiajie. The continuous stone peaks and forests in the Yangshuo are decorated with light, shadow, water, and vegetation to create a different atmosphere, forming a “Dihua Mash” (as shown in Figure 1). In Liyue, plants are mainly located in the altitude area. Sophora pine is found in the high-altitude area. Plants and animals like plum blossom and ginkgo grow in the plain and river bank. “A lonely wild duck flies with the sunset clouds; the autumn river mirrors the color of the sky.” is the most accurate portrayal of the Chinese natural scenery of the moon. Meanwhile, Liyue also has a “Luhua Pool” shaped like Jiuzhaigou (as shown in Figure 2) and Liyue Harbor with red brick and white tile [3].



Figure 1: Dihua Mash.



Figure 2: Luhua Pool.

A good humanistic atmosphere is significant in carrying on the whole worldview. Liyue's humanistic landscape and the human beings living in it all reveal an appropriate Chinese humanistic sense (as shown in Figure 3). And the game map scene will change with the activities. Lantern event is from the Spring Festival and Lantern Festival. In the game, NPC does business and celebrates festivals. Players can not only experience the magnificent natural scenery of China and appreciate the strange mountains and rivers but also feel the peace, calm, and friendly in the open world game. On Twitter, a social media site, many players said they wanted to travel to Guilin and Zhangjiajie in China, learn how to use chopsticks, and taste Chinese food [3].



Figure 3: Liyue city.

4.2. Character

Genshin Impact's character design combines Chinese and Western elements, which is the key for the game to be successfully marketed abroad. "Zhongli" was created by Morax, the god of Liyue, to disguise himself as an adult male figure named Zhong Li. The outermost layer of his main outfit is a suit tuxedo, except underneath this coat is a hem resembling an ancient Chinese robe (as shown in Figure 4). His jacket also has dragon scales and phoenix feathers, and his body is covered with traditional Chinese patterns, such as the fang sheng pattern, key patterns, and silvery Chinese knots on his back. These elements have the artistic conception of auspiciousness in Chinese culture, and these patterns represent the Chinese culture, which is subtly displayed to players from other countries in the game.

It is worth mentioning that Zhongli's presentation video has a line, "This is an age of gods and monsters. I wish not for dominion, yet I cannot watch the common folk suffer". In a word, it is called "benevolence." It is a simple line, but it contains the political thought of the perfect sage king of the Chinese style. Knowing the people's sufferings and acting for them is the chivalry of the national type. Help after not seeking fame alone to hide. This is the Chinese style regardless of gain and loss. Thousands of years of experience did not let him appear arrogant. This is the Chinese style of modesty and tolerance [8]. Keep the contract, hold power but not love the right, and have very military but not indiscriminate; this is the gentlemanly wind of the Chinese style. He keeps the contract, has the power but not the jealous ability, and has extreme force but does not abuse energy. This is the Chinese style of a gentleman. Zhongli reflects the idea of "benevolence" in the Chinese style. He believes in the people, returns the imperium to the people, and has been watching the people with gentle eyes, protecting them people. Such an image is almost the perfect image of an older man with a history in the mind of Chinese people.



Figure 4: Zhongli.

Unlike Zhong Li, Xiao is infused with Chinese folklore and religious stories (as shown in Figure 5). In “Mighty and Illuminated Adapters,” Xiao takes the guardian attribute from the magic novels of the Ming and Qing dynasties. Because of Xiao’s quick and light fighting movements, he has applied the “night spear” image, which originated from Buddhist stories and has been incorporated into Chinese folklore, to his character design [9]. The completed structure of Xiao integrates images of ghost mandrill, Taoist priest, night spear, golden wing bird, and so on. The culture of the role is worth thinking about repeatedly [2].

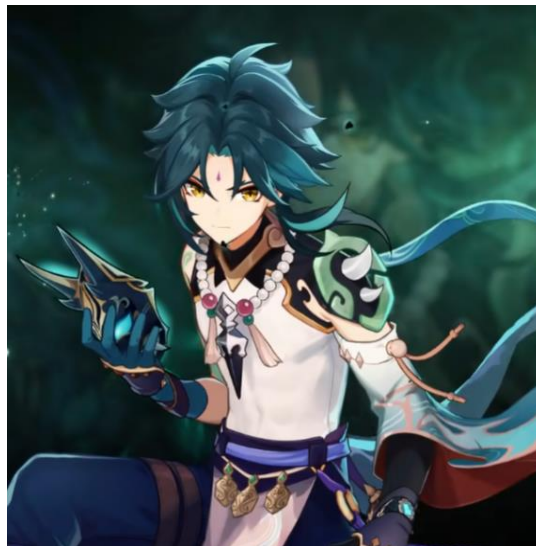


Figure 5: Xiao.

There is also the character Yun Jin (as shown in Figure 6). In the game, Yun Jin is an opera performing artist. She can write plays that combine the characteristics of opera stunts and traditional martial arts and can dance the shotgun. Yun Jin’s character image is inspired by Wu Dan in the Peking Opera Dao Ma Dan. She not only uses a large number of “female role elements” in her design but also integrates them with European clothing. Yun Jin’s helmet is a simplified version of the seven-

star forehead worn by female generals in the Sinian horn of Beijing Opera. The design of the seven-star forehead from outside to inside refers to the creation of the large brim of the classical European women's hat. Yun Jin's battle dress is made of narrow sleeves and a waist scarf tied around the waist. It is accompanied by embroidered underplate, a typical design in traditional Beijing Opera. The dress, with its fluffy hem, borrows from classical European designs. And the official character of Yun Jin is "not only a rich girl but also a heroine, has always been dignified and elegant image. There is listening to rock, "this unknown hobby" Multiple cultures coexist in Yun Jin, both the traditional and modern female image, showing the inclusive character of "and different, and then pass" [4]. On YouTube, in Yun Jin's promotional video for her character, we can see comments from overseas players saying, "Yunjin's look gave me shivers. She feels like a piece of art."

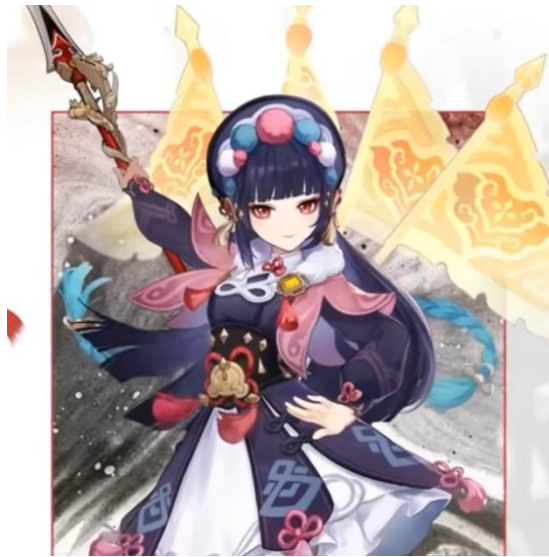


Figure 6: Yun Jin.

Generally, the character design in "Genshin Impact" is derived from but not limited to, Chinese culture. The design team has done an excellent job of blending Chinese elements with elements from other countries. For example, Zhongli's traditional Chinese pattern with a tuxedo or Yun Jin's battle dress, these auxiliary Western elements can be quickly adopted by players from other countries without affecting the dominance of Chinese characteristics. Then, with the deepening of the player's love for the character, they slowly understand the traditional Chinese culture behind the character.

5. Promote the Game Overseas Properly

"Genshin Impact" hit the top of the download charts in several countries and regions on its launch and then entered the top five grossing charts in several markets, including the U.S., Germany, France, Japan, and Korea. In 2021, "Genshin Impact" won the TGA 2021 Best Mobile Game Award and the SONY PlayStation Partner Awards. "Genshin Impact" has grossed more than \$4 billion to date. What makes it sell well in the world is not only the excellent production of its intentions but also its proper localization and promotion.

5.1. Translation of Game

Each Genshin Impact PV and character demo is available in four different languages: Chinese, English, Japanese, and Korean. In addition to CV differences, the characters' lines and introductions differ in the four language versions. Still, they all have one thing in common: they are not translated verbatim in Chinese. But on the premise of Chinese as the basis of processing, so that the level of

foreign language localization is very high, sounds very smooth and comfortable, the meaning of the expression is more acceptable to foreign players. Rabindranath Tagore once said that poetry is what is lost in translation. No matter how hard you try, you won't get the "English-speaking world" To understand "enjoy a grander sight, climb to a greater height"-- because it doesn't mean going upstairs. They must use the way they are used to create the expression so that readers are used to the English way of thinking to understand what you want to talk about the core. It's not a literal translation, it's a re-creation, and that's how the original God localized the game's content.

For example, a sentence in the campaign publicity, "one chopstick two rounds of cooking three meals all over the world, five kinds of fame, six emotions pass seven immortals he eight fragrance nine heaven smell very perfect." In Genshin Impact, it translated to "one for the foodies, two for the show, three to get ready, and here we go." "One for the foodies, two for the show, three to get ready, and here we go" is actually a famous phrase in English; its original sentence is "one for the money, two for the show, three to make ready, and four to go." The expression probably first came from children in the 19th century. Children use a rhyming phrase to count down during games or competitions. Many foreign singers have also quoted this sentence in their lyrics. This localized translation is readily accepted by local players [10].

Then there's the Mondstadt area in "Genshin Impact," where Mondstadt means moon city in German and Windblume means "windflower" in German. Weinlesefest means "wine harvest festival" because the English translation is a direct reference to the real Das Deutsche Weinlesefest, which takes place every September to October. However, it has to be said that to achieve better localization, many translations of the game have chosen ways of expression that are more acceptable to foreigners. However, we are glad to see that on the forum of "Genshin Impact" Overseas players, many foreigners are struggling to find the original Chinese dubbing and translation. They feel that the improved version has "lost the taste of China." For example, in the voice of Zhongli, the character says, "Heaven moves everything" when he releases his skills. In the English translation, it becomes "I will have an order." The direct translation here cannot make foreigners feel the thoughts of Chinese Taoism in a short sentence. Still, at the same time, it should reflect the sense of control and dominance of skills for the scene, so it is changed into a more down-to-earth English localization translation. Such translation is appropriate, but at the same time, it has aroused the curiosity of many foreign players about Chinese culture, and their love for the characters makes them willing to learn more about the original Chinese culture.

On Genshin Impact's YouTube account, for example, there are calls for a more direct Chinese translation. The character Kokomi has a line, "Prepare for a hardship so that you can stay out of hardship," while the English part is translated as "To survive hardship, you must prepare for hardship." Although the meaning is retained in the translation process, the length of the character's line is lengthened. It reduces the sense of intelligence of the characters. At the bottom of the video's comments section, a player voluntarily looked up the original Chinese version of the line and explained the meaning of "prepare for a rainy day" in Chinese. Under his comments, one player said he prefers direct translations since it makes the character more unique and localized to their region. Just like he knows exactly what osmanthus wine is.

5.2. Advertising

"Genshin Impact," which was released globally at the very beginning of its release, has participated in major international game shows such as TGS (Tokyo Game Show) and G-STAR (Busan Game Show) and reached agreements with SONY and Nintendo to launch PS4 and Switch. Get international gaming platforms to endorse the quality of "Genshin Impact." On the other hand, "Genshin Impact" chooses the "localization" strategy for promotion in different countries and regions, develops multiple languages, and launches the game's official website in other countries and territories to create a three-

dimensional and multi-dimensional promotion model to meet the different needs of target users everywhere.

Take Japan as an example. Japanese game users prefer console games, so they are more accustomed to the “combination of online and offline” marketing model commonly used in console games. Online, “Genshin Impact” has partnered with LINE, Japan’s most powerful social software, and published serials in Famithon, a video game magazine published by Enterbrain (a professional video game magazine considered by gamers to be the most respected video game news magazine), and conducted sweepstakes on Twitter. Offline, “Genshin Impact” participated in game exhibitions, put up posters in subway stations and shopping malls, inter-inserted “Genshin Impact” game music and joy in Akihabara subway station, rented electronic screens to show game character demonstrations, and placed the original God character tachi (standing picture of the character) on the road.

Genshin Impact’s “local” launch has led many mainstream Japanese gamers to consider “Genshin Impact” a “big hit,” which is quite different from the majority of Chinese games released in Japan. In the past, the overseas promotion of Chinese games was often achieved through massive advertising on the Internet. Still, this approach would be regarded as an exaggerated promotion by mainstream Japanese players and thus reduce the recognition of the quality of the game. In other countries, “Genshin Impact” was launched on the official Twitter account of PlayStation France, one of France’s most popular gaming platforms. In the Pan-Asia Pacific region, “Genshin Impact” has partnered with well-known game anchors for frequent live game promotion. In a word, Genshin Impact’s overseas publicity model considers different countries, different user groups, and different acceptance habits. Through the targeted communication strategy of “one country, one policy,” it achieves the final implementation of digital cultural products overseas [4].

6. The Influence of Genshin Impact

Today, “Genshin Impact” can be seen everywhere, from college classrooms to Apple product launches in March. “Genshin Impact” is, without a doubt, already famous worldwide. “Genshin Impact” also conveys Chinese opera, culture, and landscape through the game. On July 27, 2021, the Service Trade Department of the Ministry of Commerce of China issued a notice on the list of key enterprises and key projects of national cultural export in 2021-2022. One is “Genshin Impact,” a game made by the Shanghai-based miHoYo Company. Being selected as a national cultural export priority is a symbol of Genshin Impact’s recognition at the national level. “Genshin Impact” produces branded content that spreads around cultural themes. PV, the role of Zhongli, which uses traditional Musical Instruments and Eastern cultural intentions, has been viewed more than 30 million times on Youtube. “Genshin Impact” has over 6.5 million YouTube subscriptions and 10 million viral videos. Thanks to Yun Jin, the “following” of Peking Opera by many overseas game players is warm and sustained. On YouTube, Genshin Impact’s official account has more than 3 million views of a demo of a Cloud Corydalis character. On Twitch, an overseas live-streaming platform, Yun Jin’s preview program attracted 538,000 viewers, with 30% of the platform’s audience watching the “Genshin Impact” channel. At the same time, many overseas players went to learn a Peking Opera video released by CGTN two years ago. The influx directly increased the video’s views by more than 100,000.

By the end of 2020, the number of followers of the official account of the B website of the “Genshin Impact” exceeded 4 million. Some foreign netizens had heated discussions on the counting method of “4 million”, from whether the counting method in East Asia originated from China to ancient Chinese books such as the “Changes,” the “Calculation,” and the “Three-character Scripture.” Some netizens said that they wanted to learn the history [2]. We can see it in Elon Musk’s tweet, “Can’t wait to be in Genshin Impact.”

At the same time, unlike other film and television works, games can quickly create an emotional connection between players and the results. Players' love for the games will make them more likely to accept the culture they convey. At the same time, their curiosity about the characters in the game gives them an intrinsic motivation to study the culture behind the game. Foreigners can quickly discover the cultural content of the "Genshin Impact" game. In addition to the wide spread of the game itself, another important reason is that some overseas wanderers or foreign players who study Chinese culture carry out science popularization in different degrees behind the game. In the forums of "Genshin Impact" and the comments section of YouTube, we can see many domestic and foreign players voluntarily studying the Chinese culture in the game. The such strong emotion is difficult to motivate other entertainment games to the same level.

On Twitter, for example, a Japanese gamer named "Genshin Impact_kanji" is a good example. What the "Genshin Impact_kanji" does on Twitter is to find some Kanji with deep meaning in the "Genshin Impact." Then he translates the meaning of these Kanji and idioms into Japanese by looking up ancient books and his understanding to explain the meaning to more Japanese players. In Genshin Impact, the character Shen He used the Chinese character printed on the seal script, which attracted the attention of the "Genshin Impact_kanji." After some research, he found that the symbol printed on the seal script should be the "emperor" character in the ancient Chinese character seal script. In addition, he explained the source of the research. The portrait of Fuzhuan comes from the "usurper of Qin" in the Spring and Autumn Period of ancient China, and the reference material is Professor Ji Xuyi's "Shuo Wen Xin Zheng" [5].

It's nice to see that miHoYo, a quality-driven, and even romantic company, is thriving on its ideals. Today miHoYo has a black hole in hiring. According to several head hunters and human resources, miHoYo's offers for top talent are at the industry's top. In Dachang, for example, a significant portion of the salary for Tencent employees at level 12 or above will come from stock, with the ceiling depending on the project. On the other hand, miHoYo's offers are usually pure cash, and due to a smaller number of products and a higher percentage of successful projects, the final number is often better.

There is also much to be said for its corporate culture. A miHoYo employee who has worked at other companies says he values the company's idealism most: "It's scarce in China." In their employee handbook, for example, they spent a lot of time explaining their vision of "tech geeks saving the world" and discussing whether the future of humanity would be technological or virtual. The company's history of gambling several times, as well as the corporate culture of "pursuit of perfection," has also created a unique temperament that attaches great importance to research and development. As a result, miHoYo has become a new generation of talent black holes: most job seekers will give it a shot at their resume, whether they get the chance or not. "If miHoYo is in options, then choose miHoYo" is not an empty promise. One head hunting said that as long as the salary gap is less than 20%, candidates who are offered a job will have little doubt about their decision.

So, it's nice to see that game companies that are serious about what they want to do are not going to be frustrated by their ambitions but are going to come out on top. If Chinese games wish to expand the market or improve user retention, they should learn from miHoYo and increase their requirements for game quality. However, if Chinese game workers want to export culture to the world, they do not need to have an overly clear purpose but only make them carefully and integrate the images they want to convey into the game. Players will appreciate excellent game works, and incredible culture will be spread.

7. Conclusion

This paper aims to study how Chinese culture spreads and influences the process of games going to other countries. Taking "Genshin Impact," the most successful domestic game for cultural export

overseas, as an example, this work discusses how excellent game works the land in other countries and spread Chinese culture to the world. This paper mainly analyzes three aspects: the cultural elements contained in the game itself, how the game has a foothold in other countries, and how much influence it will have on other countries. We discuss the game itself, contains the cultural content, and how to carry on the localization in other countries. It is concluded that to carry out cultural communication through games in China. The relevant department should first attach importance to the communication influence brought by games, support the development of game manufacturers with heart, and encourage the game industry to pursue the “artistic” rather than the “commercial value” of games. Games from Chinese culture, as long as the heart of the production team, those rooted in the Chinese culture, national spirit, and Chinese elements, will naturally be carried into the game. When players in other countries enjoy the gameplay, content, story, and characters made in China, they will naturally become curious about the culture behind it.

Reference

- [1] <https://new.qq.com/rain/a/20210129A08HQS00>
- [2] <https://new.qq.com/rain/a/20210720A04V4X00>
- [3] Huang Xiangchu. *Exploration of cultural innovation models of domestic games: taking “Genshin Impact” as an example*. 2021 Popul. Standard. 22, 156-159.
- [4] Guo Xuan、 Xu Xinyi. *The opportunities and paths of China’s mobile games going overseas*. 2022, Future Comm. 29(5), 91-99.
- [5] Wang Yi. *Culture is hidden in the game and slowly tells the world*. 2022, Liberation Daily, 07-11 (007).
- [6] Zheng Tianyi, Qu Ru. *Game goes overseas and Chinese Culture Spread to the Outside World: Taking the Domestic game character “Yun Jin” as an example*. 2022, Inter. Comm. 04, 33-36.
- [7] Akbar F Kusumasari B. *Making public policy fun: How political aspects and policy issues are found in video games*. 2022, Pol. Fut. Edu., 1-10.
- [8] Lynn, Yu. *Mobile Games to Become a New Growth Drive for China’s Games Industry*. 2014, China Foreign Trade, Z1:36-37.
- [9] Krogstie J, Zang Z, Gao S. *The Effect of Flow Experience and Social Norms on the Adoption of Mobile Games in China*. 2016, Inter. J. Mob. Human Comput. Interact., 20-26.
- [10] Lei L I, Jiayi Wu, Liu J, et al. *A Research on the Current Situation and Countermeasures of Mobile Game Industry in China*. 2017 J. Nor. China Univ.49, 87-94.