

DAFTAR PUSTAKA

- Agung, L., & Wiwaha, L. (2022). Preliminary Study into the Genshin Impact's Aesthetics: The Sustainability of Visual Culture Through the Character Design. *Bandung Creative Movement* (pp. 113-117). Bandung: Routledge.
- Aliexpress. (n.d.). Retrieved from Aliexpress:
<https://id.aliexpress.com/i/32922671830.html>
- Anholt, S. (2007). *Competitive Identity. The New Brand Management for Countries, Cities and Nations*. New York: Palgrave Macmillan.
- Bushey, J. (1991, December 1991). *Qixing Ezi*. Retrieved from UBC Museum of Anthropology: <http://collection-online.moa.ubc.ca/search/item?keywords=cantonese+opera&row=3>
- C., A. (2022, January 18). *Genshin Impact's Divisive Yun Jin Opera Livestream Explained*. Retrieved from GAMERANT: <https://gamerant.com/genshin-impact-yun-jin-opera-livestream-singing-controversy-explained/>
- Cai, H. (2021). '*Genshin Impact*': *Crafting an Anime Style Open World*. Retrieved from GDC Vault: <https://www.gdcvault.com/play/1027539/-Genshin-Impact-Crafting-an>
- Camuñas-García, D., Cáceres-Reche, M., & Cambil-Hernández, M. (2023). Maximizing Engagement with Cultural Heritage through Video Games. *Sustainable*.
- CGTN. (2021, March 03). *Xi Jinping, guardian of China's cultural heritage*. Retrieved from CGTN: <https://news.cgtn.com/news/2021-03-03/Xi-Jinping-guardian-of-China-s-cultural-heritage-YkDVfE1Xgs/index.html>
- Chang, X., Zhen, T., & Wang, Y. (2023). Exploring the Innovative Pathways of Chinese Traditional Culture's Foreign Communication through 'Domestic Games Going Abroad': A Case Study of Genshin Impact. *International Journal of Education and Humanities*, 147-150.
- Chu, H. (1997, May 23). *An Old Art Struggles in New China*. Retrieved from Los Angeles Times: <https://www.latimes.com/archives/la-xpm-1997-05-23-mn-61647-story.html>
- Colville, A. (2021, February 2). *Mei Lanfang, China's greatest stage performer*. Retrieved from The China Project: <https://thechinaproject.com/2021/02/02/mei-lanfang-chinas-greatest-stage-performer/>

- Creswell, J. W. (2013). *Research Design*. California: SAGE Publications.
- Creswell, J. W. (2015). *Penelitian Kualitatif & Desain Riset (Indonesia ed.)*. DI Yogyakarta: Pustaka Pelajar.
- Daxue Consulting. (2021, June 2021). *China's Video Games Market: Mobile and client games take the largest share*. Retrieved from [daxueconsulting.com: https://daxueconsulting.com/video-games-market-in-china/](https://daxueconsulting.com/video-games-market-in-china/)
- d'Hooge, I. (2015). *China's Public Diplomacy*. Leiden: Brill Nijhoff.
- Fitzpatrick, K. R. (2012). "Defining Strategic Publics" in a Networked World: Public Diplomacy's Challenge at Home and Abroad. *The Hague Journal of Diplomacy*, 421-440.
- Fusini, L. (2017, November 5). "A RIVER ALL RED" AND "THE PHOENIX RETURNS HOME" BY THE CHINA NATIONAL PEKING OPERA COMPANY AT LONDON'S SADLER'S WELLS. Retrieved from The Theatre Times: <https://thetheatretimes.com/river-red-phoenix-returns-home-china-national-peking-opera-company-londons-sadlers-wells/>
- Genshin Impact. (2022, January 6). *Story Teaser: The Divine Damsel of Devastation / Genshin Impact*. Retrieved from YouTube: https://www.youtube.com/watch?v=EiAhMr6IJTQ&t=90s&ab_channel=GenshinImpact
- Genshin Impact. (2022, January 14). *The World of Opera: A Behind the Scenes Look at the Creation of Yun Jin | Genshin Impact*. Retrieved from YouTube: <https://youtu.be/thdCksamSog?feature=shared>
- Gienow-Hecht, J. C., & Donfried, M. C. (2010). *Searching for a Cultural Diplomacy*. New York: Berghahn Books.
- Google. (2021, December 15). Retrieved from Google Trend: <https://trends.google.com/trends/explore?date=2021-12-15%202022-01-15&q=chinese%20opera&hl=en>
- Greater China Team. (2021, July 22). *Understanding China's gaming regulations*. Retrieved from myNZTE.: <https://my.nzte.govt.nz/article/understanding-chinas-gaming-regulations>
- greenlawn. (2018, August 16). 宫廷剧《延禧攻略》中的点翠、绒花、刺绣、和缂丝 (转帖). Retrieved from [wenxuecity: https://www.wenxuecity.com/blog/201808/48918/17628.html](https://www.wenxuecity.com/blog/201808/48918/17628.html)

- Gungwu, W. (2013). *Renewal: The Chinese State and the New Global History*. The Chinese University of Hong Kong Press.
- Henrikson, A. K. (2005). Niche Diplomacy in the World Public Arena: the Global ‘Corners’ of Canada and Norway. In A. K. Henrikson, *The New Public Diplomacy* (pp. 67-87). New York: Palgrave Macmillan.
- Hui-qian, Z., Zhi-xiang, S., & Yu-xin, X. (2017). Opera Translation and Globalization of Chinese Local Culture: A Case Study of Wuxi Opera. *Journal of Literature and Art Studies*, 1031-1038.
- Jenkins, H. (2005). Games, the new lively art. In J. Raessens, & J. (. Goldstein, *Handbook of computer game studies*. Cambridge: MIT Press.
- Jian, H. (2011, November 3). *Culture will be powered up*. Retrieved from China Daily: https://www.chinadaily.com.cn/opinion/2011-11/03/content_14027893.htm
- Jiang, C. (2022, March 15). *How Genshin Impact’s Yun Jin Is Saving Chinese Opera*. Retrieved from Chinosity: <https://www.chinosity.com/2022/03/15/how-genshin-impacts-yun-jin-is-saving-chinese-opera/>
- Jora, L. (2013). *Cultural Diplomacy Research*. Retrieved from Academy for Cultural Diplomacy: https://www.culturaldiplomacy.org/academy/pdf/research/articles/cultural_diplomacy/New_Practices_And_Trends_In_Cultural_Diplomacy_-_Lucian_Jora.pdf
- Keane, M. (2010). Keeping Up with the Neighbors: China's Soft Power Ambitions. *Cinema Journal*, 130-135.
- Kellaghan, T. (2010). Evaluation Research. In P. Peterson, E. Baker, & B. McGaw, *International Encyclopedia of Education (Third Edition)* (pp. 150-155).
- Leong, A. (2010, November 12). *Chinese Opera - Daoma Dan*. Retrieved from flickr: https://www.flickr.com/photos/pic_joy/5169198911
- Li, Q., & Li, X. (2023). Debating the “Chineseness” of a mobile game in online communities. *Global Media and China*, 442-461.
- Liu, P. (2021). The Decline of Traditional Chinese Opera. *Proceedings of the 2021 International Conference on Public Art and Human Development (ICPAHD 2021)* (pp. 808-881). Kunming: Atlantis Press.

- Llamas, R. (2022, October 18). *Culture and Soft Power in China: The Case of Theater*. Retrieved from IE Insight:
<https://www.ie.edu/insights/articles/culture-and-soft-power-in-china/>
- Majewski, J. (2015). Cultural heritage in role-playing video games: a map of approaches. *Furnace*.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis : an expanded sourcebook*. California: Sage Publication.
- Mochocki, M. (2021). Heritage Sites and Video Games: Questions of Authenticity and Immersion. *Games and Culture*.
- NIKO. (2020, February 2). *GAME REGULATIONS IN CHINA: EVERYTHING YOU NEED TO KNOW*. Retrieved from NIKO: <https://nikopartners.com/game-regulations-in-china-everything-you-need-to-know/>
- Nye, J. (2004). *Soft Power: The Means to Success in World Politics*. New York: PublicAffairs Books.
- Pant, D. (2005). A place brand strategy for the Republic of Armenia: “Quality of context” and “sustainability” as competitive advantage. *Place Branding*, 273-282.
- Paradise, J. F. (2009). China and International Harmony: The Role of Confucius Institutes in Bolstering Beijing's Soft Power. *Asian Survey*, 647-669.
- Ratcliff, W. E. (1969). Chinese Communist Cultural Diplomacy toward Latin America, 1949–1960. *Hispanic American* , 53-79.
- Rowley, T. J. (1997). Moving Beyond Dyadic Ties: A Network Theory of Stakeholder. *Academy of Management Review*, 887-910.
- Ruru, L. (2019). Jingju. In C. Sin-wai, *The Routledge Encyclopedia of Traditional Chinese Culture*. Routledge.
- S., A. (2023, July 12). *Genshin Impact: A Catalyst for the Diffusion of Chinese Culture*. Retrieved from Chennai Centre for China Studies:
<https://www.c3sindia.org/post/genshin-impact-a-catalyst-for-the-diffusion-of-chinese-culture-by-akshaya-s>
- Seldes, G. (1957). *The seven lively arts*. New York: Sagmore Press.
- Shizhao. (2009, August 17). *Yang wenguang in Beijing opera*. Retrieved from Wikipedia:
https://id.m.wikipedia.org/wiki/Berkas:Yang_wenguang_in_Beijing_opera.JPG

- Silverberg, A. L. (2012). *A Brief Introduction to Beijing Opera*. Retrieved from Association for Asian Studies: <https://www.asianstudies.org/publications/ea/archives/a-brief-introduction-to-beijing-opera/>
- Tang, S. (2021, July 31). *'Produce Camp 2021' and the Chinese Dream*. Retrieved from The Diplomat: <https://thediplomat.com/2021/07/produce-camp-2021-and-the-chinese-dream/>
- Tang, S. (2023, February 25). *Genshin Impact and Chinese Nationalism*. Retrieved from The Diplomat: <https://thediplomat.com/2023/02/genshin-impact-and-chinese-nationalism/>
- Wang, Z. (2013). The Chinese Dream: Concept and Context. *Journal of Chinese Political Science*, 1-13.
- Wu Promotion. (n.d.). *Peking Opera Festival*. Retrieved from Wu Promotion: <http://www.wupromotion.com/en/about-us/wu-production/853-peking-opera-festival>
- Xi, J. (2014). *The Chinese Dream of the Great Rejuvenation of the Chinese Nation*. Beijing: Foreign Languages Press.
- Yung-Wen, Y. (2015). The Void of Chineseness: Contemporary Art and Cultural Diplomacy in China. *International Journal of Social Science and Humanity*, 971-975.
- Zeiler, X., & Thomas, S. (2021). The relevance of researching video games and cultural heritage. *International Journal of Heritage Studies*, 265-267.