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## HYPERREALITY OF THE CHARACTER ARLECCHINO IN GENSHIN IMPACT PROMOTION VIDEOS

### Abstrak

Genshin Impact, berdasarkan pendapatan, merupakan salah satu video game yang cukup sukses. Salah satu kesuksesannya dapat dilihat dari mekanisme gacha yang harus digunakan pemain untuk mendapatkan karakter di dalam video game tersebut. Penelitian ini menggunakan teori hiperrealitas yang dikembangkan oleh Jean Baudrillard dan Umberto Eco untuk melihat bagaimana media promosi Genshin Impact di platform Youtube digunakan untuk membuat karakter terlihat dan terasa nyata. Penelitian kualitatif ini menggunakan metode multimodalitas untuk menganalisis enam video promosi di kanal Youtube resmi Genshin Impact tentang karakter terbaru pada bulan Mei 2024 yang bernama Arlecchino. Hasil penelitian menunjukkan bahwa terdapat unsur-unsur hiperrealitas yang sesuai dengan pandangan Baudrillard dan Eco. Genshin Impact memanfaatkan elemen-elemen tersebut untuk menciptakan emosi dan kepribadian dari karakter Arlecchino, yang kemudian digunakan untuk menarik minat para pemain dalam melakukan gacha. Dengan demikian, penelitian ini mengungkap bagaimana hiperrealitas berkontribusi pada strategi pemasaran dan keuntungan ekonomi melalui keterikatan emosional pemain terhadap karakter dalam video game.

**Kata Kunci:** Genshin Impact, Hiperrealitas, Video game, Video promosi.

### Abstract

Genshin Impact, based on revenue, is one of the video games with considerable success. One of the successes can be seen in the gacha mechanism that players must use to get characters in the video game. This research uses the theory of hyperreality developed by Jean Baudrillard and Umberto Eco to see how Genshin Impact's promotional media on the Youtube platform is used to make characters look and feel real. This qualitative research uses a multimodality method to analyze six promotional videos on Genshin Impact's official YouTube channel about the newest character in May 2024 named Arlecchino. The results showed that there are elements of hyperreality that are in accordance with the views of Baudrillard and Eco. Genshin Impact utilizes these elements to create the emotions and personality of the character Arlecchino, which are then used to attract players' interest in doing gacha. Thus, this research reveals how hyperreality contributes to marketing strategies and economic benefits through players' emotional attachment to characters in video games.

**Keywords:** Genshin Impact, Hyperreality, Video game, Promotional video.

### INTRODUCTION

Since the start of video game industry in 1970s (Shinde & Quinny, 2023), the industry can be seen to always developing. From Arcade Machine video games like *Pong* (Gao et al., 2022), into *console* based video games (Ali, 2021) and finally with the existence of *smartphone*, video games can also be seen take a form that made it possible to be played via *mobile phone* in the form of *mobile games* (Syvertsen et al., 2022). In 2020 the video games industry itself manage to reach value of \$159,3 and it is estimated to reach \$268,8 US Dollars in 2025 (Peri, 2024), and in 2020 itself the *mobile games* industry itself manage to reach value of \$77,2 US Dollar which represented the 49% of the video games industry value globally on that year

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(Syvertsen et al., 2022) which showed the potential profitability of the *mobile games* industry among the wider video games industry. Together with the evolution of the technology, the strategy for creating profits inside that industry can also be seen to evolving. Started with the usage of coins on *Arcade* games (Haris et al., 2022) to the *Freemium* video games strategy that can be seen implemented inside *mobile games* (Syvertsen et al., 2022) where the purchase didn't happen when players installing the video games, rather it happened when players want to acquire *items* or other things that available inside the said video games which are known as *in-app purchase* practice (Syvertsen et al., 2022).

Some of the video games with *Freemium* characteristics can be seen implementing a certain model called *loot-box* in their development. The *loot-box* itself is a system where the player must purchase a container first before getting the prizes inside it randomly and the container itself can be purchased using real money (Denoo et al., 2023) while the mechanism can be seen to have similarity with gambling (Karlsen, 2022). Among the *Freemium* video games, there is another mechanism that shares similarities with the *loot-box* mechanism called *Gacha* which originated from the *Gachapon vending machine* produced by the *Bandai* company from Japan (Lakić et al., 2023) which later introduced into the Japanese *mobile games* industry in 2011 (Lakić et al., 2023) and after *Gacha* can be seen to also spread to another country video games industry like in China (Li & Li, 2023) which in general the *Gacha* mechanism work by the usage of *in-game currency* inside the video game, where said currency can be use to start the *Gacha* process where then the player can randomly get items or characters from that video game (Lakić et al., 2023). Based on the study held in Indonesia, it can be seen that players can spend up to Rp. 1,000,000 trying to get the character that they want inside that *Gacha* video game (Khaled & Iskandar, 2022) which shows that the *Gacha* model implemented inside a video game can be a profitable thing for the video game industry, especially with the existence of *pity system* where player must do several repeated *pull* before finally guaranteed to get the character that they want (Brimbuela & Mabulay, 2023).

Proof of the profitability of *Gacha* video game for the video game industry can be seen in one of the *Gacha* video game produced by *Hoyoverse* company from China named *Genshin Impact* that manage to reach third place for the highest-grossing mobile game globally based on the revenue from *Play Store* and *App Store* where *Genshin Impact* manages to accumulated \$3,7 Billion (Wilson et al., 2023), and on January 2023 *Genshin Impact* manages to reach a total revenue of \$4,1 Billion US Dollar (Yao, 2024), *Genshin Impact* successful story also then can be seen from the number of daily players that reach 9 million players per day and 63 million per month on August 2022 (Nathania & Aprilianty, 2023) and the number can be seen to increase since on November 2022, the number of players per month can be seen to reach 65 million players per month (Prilian et al., 2023), then *Genshin Impact* can also be seen managed to win several awards like *Golden Joystick Award* in 2020 (Ren, 2023) and *The Best Mobile Game Award* in *The Game Awards* in 2021 (Yao, 2024). One of the reasons of *Genshin Impact* popularity is the Character inside their video game, since based on a research conducted by Ran Ren in 2023, *Genshin Impact* can be seen integrating their character design with Chinese cultural elements, make the characters design variable, and manage to create rich personalities for the characters inside *Genshin Impact* which then contribute to their popularity (Ren, 2023).

Even if characters is one of the main source of popularity for *Gacha* video game (Lakić et al., 2023) including their design, character design is not only focusing on the visual design aspect of characters, but also focused on the design of personalities of the characters (Ren, 2023) (Prasetya & Anggapuspa, 2022) and the suitability of those two things (Ge & Chen, 2023), which *Hoyoverse* as the producer of *Genshin Impact* can be seen to put attention on (Ge & Chen, 2023). This action is not really surprising since *Genshin Impact* characters can also be seen to be used for profit maker by using another method like used as advertisement during collaboration events with another brand (Liu & Tan, 2024) or as motivation that makes players do *Gacha pull* for the items related to the said character (Woods, 2022a). Outside of the *Hoyoverse* control players can also be seen to involved with the character live like what can be seen from the emerged of the romantic projection between character *Beidou* and *Ningguang*

(Adams, 2022). Research done by Orlando Woods in 2022 shows that for *Genshin Impact* players, character can be seen to become more than a character, and instead seen as a person (Woods, 2022a). This view resulted in players investing their money, times, and emotion for the said character (Woods, 2022a). Based on this information, author then argue that *Hoyoverse* using their promotion media for *Genshin Impact* inside *Youtube* platform to make the character to not only be seen as a character, but instead as a human like what showed inside Woods research (Woods, 2022a). This research will use Hyperreality Theory developed by Jean Baudrillard and Umberto Eco to see how the *Genshin Impact* promotion media inside *Youtube* platform being used to made the character looks and feel real, and for the purpose of this research the author will use the promotion media that promote the character *Arlecchino* from *Genshin Impact*, as the newest released character on May 2024 when author conducted this research.

This research uses the theory of hyperreality developed by Jean Baudrillard and Umberto Eco. In “*Simulacra and Simulation*” (Baudrillard, 1994), Baudrillard explains the concept of hyperreality through the analogy of The Borges Fable, where a perfect map replaces the actual reality of the kingdom. This reflects the four stages of hyperreality: the sign as the basic reality, simulation, simulacra, and finally, reality itself. Baudrillard also gives examples of simulated disease and robbery that show how simulation can influence people’s response to reality. At the simulacra stage, the image is no longer dependent on reality, as in the example of the iconography of God that exists without the existence of God itself.

Meanwhile, Eco (1986), in his writing titled “*Travel in Hyperreality*” observes various imitations in the United States, such as Disneyland and Disney World, which he says not only create illusions but also present simulations that fulfill desires and dreams that are difficult to achieve in reality. Eco argues that imitations that closely resemble reality-such as the robots in the Caribbean Pirates ride-can create fantasies that feel more real than reality itself. In the context of this research, this hyperreality theory will be used to analyze how the promotion of *Arlecchino*’s character in *Genshin Impact* creates a fictional world that is so immersive that it attracts players to engage more deeply until the boundaries between reality and simulation become blurred.

Several journals can be seen use hyperreality in their research topics, one of them is a journal that did research on hyperreality in video games written by Diah Meitikasari titled “*Hyperreality Game Online Menjerumuskan Gamer Menjadi Hyper-Life?*” uses Baudrillard’s view of hyperreality to describe how gamers experience “hyper-life” through sensory and virtual experiences in video games. Technologies such as augmented reality and virtual items provide comfort and adrenaline, making players prefer the virtual world over the real world. At the stage of addiction, players can neglect their physical and social needs, showing how the world of video games can replace reality (Meitikasari, 2022).

Another research about hyperreality can be found in Wardhana research titled “*Hiperrealitas dalam Permainan Video Daring: Simulasi, Simulakra, dan Hiperrealitas Garena Free Fire*” which identified elements of hyperreality in the Garena Free Fire video game, including war simulation through characters, weapons, and arenas that resemble the real world. However, elements such as character resurrection show significant differences from reality. Players caught up in this hyperreality will be driven to pursue symbolic value, such as buying rare skins or costumes, even though they can only be used in the virtual world (Wardhana, 2022).

Pramesthi, on her research titled “*Parasocial Relationships and the Formation of Hyperreality in the BTS World Game*” looks at how the BTS World video game creates the illusion of artificial reality through the parasocial relationship between the player and the BTS member characters in the game. Pramesthi points out that players experience pseudo-social interactions and have control over the characters’ lives in the game’s simulation rather than in actual reality, reflecting how hyperreality allows players to accept the illusion as reality (Pramesthi, 2021).

Saribas's research titled "*Hyperreality in Gaming from the Perspective Baudrillard*" explores Baudrillard's view of hyperreality in video games, particularly through the use of virtual reality. In video games such as World of Warcraft, Second Life, and The Sims, players can create avatars and alternate realities within the virtual world. Saribas highlights how this immersive experience in virtual worlds can lead to confusion between reality and hyperreality, where the multidimensionality of virtual reality affects people's perception of the concept of reality itself (Saribas & Kmü, 2021).

Research conducted by Saeed, Batool, and Ayaz titled "*Hyperreal Simulation and Identity Distortion in Roth's Divergent (2011)*" extends the study of hyperreality to the novel *Divergent* by Veronica Roth. This research uses the views of Baudrillard and Eco to explain how the simulation in the story creates hyperreality. If Baudrillard sees hyperreality as a model of reality without reality itself, Eco sees it as a fabrication of reality that becomes more real than the original reality. In the novel, the simulation experienced by the main character, Tris, shapes her identity and causes confusion between actual reality and false reality, distorting identity in hyperreality (Saeed et al., 2022).

The previous researchs can be seen focus on how the world and items inside the game perceived as real by the players. Meanwhile with the exception of the research conducted by Pramesthi, the research conducted by the researcher will put emphasize more on the character inside the video game. This approach beside acting as a differentiate with other research, also be more suitable for this research since the video game in which this research focus on have character Playing important role inside the game. For the research conducted by Pramesthi, the main difference with this research is located on the fact that the character inside the video game which Pramesthi researching on is based on real life person, meanwhile the character inside this research is purely fictional and did not based on real person.

## METHOD

In this research, the author will be conducting the research qualitatively using the Multimodality method to analyze 6 promotional videos on the *Genshin Impact* official *YouTube* channel about the newest character on May 2024 named *Arlecchino*, the Multimodality method itself is used to analyze image, video, sound, and text to understand a phenomenon (Jamilah et al., 2023) and this analyzation is not only limited to interaction in the form of conversation but also included body language (Flewitt et al., 2019) and this method will be use in this research to see the Hyperreality that exist on each promotional videos, that included: "*Teyvat Chapter Interlude Teaser: A Winter Night's Lazzo | Genshin Impact*", "*Overture Teaser: The Final Feast | Genshin Impact*", "*Character Teaser - 'Arlecchino: Sleep in Peace' | Genshin Impact #CharacterTeaser #Arlecchino*", "*Character Demo - 'Arlecchino: Lullaby' | Genshin Impact #CharacterDemo #Arlecchino #Lullaby*", "*Collected Miscellany - 'Arlecchino: Afterglow of Calamity' | Genshin Impact #Arlecchino*", and Promotional video "*'The Song Burning in the Embers' Full Animated Short | Genshin Impact #GenshinImpact*" on the *Genshin Impact* English language *Youtube* channel.

## RESULT AND DISCUSSION

### "*Teyvat Chapter Interlude Teaser: A Winter Night's Lazzo | Genshin Impact*"

On *A Winter Night's Lazzo* trailer, Author can only found one scene that show Hyperreality of the character *Arlecchino*, the reason is because *Arlecchino* itself is not the main focus in this trailer. The Hyperreality elements of *Arlecchino* in this trailer can be seen happened from minute 1:23 to 1:41 where *Arlecchino* appear for the first time in *Genshin Impact* promotional video where she showed to create a verbal symbol as she critized another characters as a form of sympathy to the deceased character named *Rosalynne* as she say: (1:23) "*Rosalynne died in a foreign land...*" (1:27) "*But you heartless businessmen and dignitaries* (1:29) *Always with a convenient excuse to remain in the comfort of your homeland...*" (1:34) "*You couldn't hope to understand*" (1:36) "*So why don't you keep your mouths shut!*" (1:38) "*We don't want to make the children cry...*".

The dialogue show that even though *Arlecchino* is a video game character in the style of Japanese *Anime* (Li & Li, 2023), *Arlecchino* can be seen showing personality and emotions, despite the fact that those are artificial things created by the video game developer (Ge & Chen, 2023). Even with the fact that fact, comment that can be found in the comment section of the said trailer like: *"We don't want to make the children cry..." Almost 2 years later, this sentence is even sadder now that we know that Arlecchino said this because she knew that Rosalyne loved children."* (Genshin Impact, 2022)) can be seen shows that some players still see the emotions and sympathy that *Arlecchino* show to *Rosalyne* in the trailer as reality created by *Arlecchino*. The player view then act as a proof of how Hyperreality when people see *Arlecchino* act as real, already happened in this trailer.

#### ***"Overture Teaser: The Final Feast | Genshin Impact"***

During the duration of the scene from 2:13-2:54 on this teaser when *Arlecchino* can be seen to appear, and seen to show both verbal and non-verbal acts when she talks to another character: (2:17) *"Very fun. But it's not enough"* (2:24) *"Let me make something clear. You think of yourselves as 'magicians'"* (2:29) *"But when you're on the stage, you're first and foremost actors"* (2:33) *"Good actors hone their craft to mesmerize the whole crowd"*) and continue with her non-verbal act when she pushes the other characters. The scene showed an artificial aspect of *Arlecchino* in the form of her personality, similar to what Eco saw on the *Disneyland* robots that are capable of appearing like humans (Eco, 1986). Based on the comment in the video like *"From the Wanderer's voiceline about her along with Childe's, Arlechinno seems like a very unpredictable person. From her speech about acting, I feel like a big part of her character will be about switching between 'characters' or putting on different faces depending on the 'crowd'"* (Genshin Impact, 2023), it can be seen that *Arlecchino* is already seen as a 'person' that has personality. Even if *Arlecchino* is an artificial character, based on research by Woods (2022), it can be seen that it will not stop players from seeing the characters not as characters, but instead as people (Woods, 2022a) which can be seen happened to the character *Arlecchino*..

#### ***"Character Teaser - "Arlecchino: Sleep in Peace" | Genshin Impact #CharacterTeaser #Arlecchino"***

*Arlecchino* character teaser is the first video in this research which fully dedicated to the character *Arlecchino*, and from this video, several Hyperreality elements can be found, like on the scene that spanned from 0:07 to 0:10 where *Arlecchino* can be seen to sit on the side of a wounded character named *Snezhevna* who can be seen apologizing to *Arlecchino* (*"I'm sorry"* (00:08) *"Father"* (00:10)) while *Arlecchino* without expression can be seen to remain silent. The scene, combined with the setting of the video like the lighting that has the ability to show the mood and atmosphere in the video (Hanmakyugh, 2020), and with the help of the lighting that can be seen dimly lit the room and gave a somber tone to the scene, a personality can be seen to be given to the character *Arlecchino*, even without the said character said anything verbally, where based on the setting in this scene, *Arlecchino* can be seen as a character that has emotion and sympathetic personality that cared to other characters despite her cold looks. In another scene that happened in minutes 02:03-02:27, *Arlecchino* can be seen standing in front of a grave that is explained to be *Snezhevna*'s grave before she did a monolog with an expressionless face, but despite the lack of expression, the setting once again telling the audience about *Arlecchino* emotion and feeling by using rain that in the movie world is associated with depression (Forceville & Paling, 2021) and showing that *Arlecchino* is sad on that scene, which then strengthened by a scene where the raindrop flowing on her face and made her to looks like crying.

The raining scene that happened in this trailer can already be seen as an example of a *Simulacra*, since in normal *movie shooting* the crews can simulate the rain using their equipment, but on this trailer the rain is no longer only a simulation, instead, it becomes a *simulacra* of rain that happened inside a virtual world, and for *Arlecchino* emotions and personality that emerged with the help of the setting in the trailer, these things can already be seen as Hyperreality from the base reality in the form of human itself. The existence of

Hyperreality that made *Arlecchino* to be looked as a human and not just a group of pixels, can be seen from one of the comments inside the trailer “*It's nice to see Arlecchino has a soft side for her children*” (Genshin Impact, 2024b), which then show how the player sees *Arlecchino* as a person that has emotion and have ability to see her ‘*soft side*’ that she have on that trailer.

**“Character Demo - “Arlecchino: Lullaby” | Genshin Impact #CharacterDemo #Arlecchino #Lullaby”**

Different from the previous videos about *Arlecchino* in this research, the Demo trailer can be seen to be more focused on *Arlecchino's* gameplay inside *Genshin impact*, but some scenes can still be seen showing her personality and background. One of the scenes that showed *Arlecchino's* personality and background can be seen to happen on minutes 01:22-01:50 when *Arlecchino* can be seen to be in a some kind of void setting with cloudy blue sky and children running around her before they perform a choir in front of *Arlecchino*, this symbolization which is related to *Arlecchino* background can be seen to be explained clearer with the scene that happened on the minutes 02:24-02:39 when three other characters: *Lyney*, *Lynette*, and *Fremineet* can also be seen with *Arlecchino* become the narrator on that scene with monolog that said: (2:24) “*I hear that the children love to play by the fireplace*” (2:28) “*So let us continue to use the name, “House of the Hearth”*” (2:32) “*Still...*” (2:33) “*Its flame is no longer needed*” (2:36) “*For you have the strength to defend yourselves*”. The setting during the monolog can be seen to be created with dimly lit lighting before transitioning into a visualization of *Arlecchino* under dark shadow, and the scene itself gives background information that *Arlecchino* is having some connection with children via the *House of the Hearth*, which is the name of an orphanage inside *Genshin Impact* virtual world.

The existence of a background for *Arlecchino* shows that she is not just an entity made from pixels, but as a person that has a background and life with the children at the *House of the Hearth* which can be seen as a *Simulacra* without reality, since all the background like the children and the *House of the Hearth* are not real things. Even though *Arlecchino* background is an artificial thing, Hyperreality can be seen happened when player sees it more than artificial thing like what can be seen from the comment on the video “*Did anyone also feel a hint of sadness at the end when Father said the flame is no longer needed? I feel like giving her a hug that she is well deserved. She needs to be protected!!!*” (Genshin Impact, 2024a) which referencing *Arlecchino* monolog on minute 02:36 and show that the player sees *Arlecchino* as a person that has emotion and not just as a fictional 3-dimensional model inside a video game.

**Collected Miscellany - “Arlecchino: Afterglow of Calamity” | Genshin Impact #Arlecchino**

Having similarities with the *character demo*, *Collected Miscellany* can also be seen focusing on the *gameplay* aspect of the character *Arlecchino* inside *Genshin Impact*, but there is a scene that shows Hyperreality that happened inside the miscellany with the existence of a narration about *Arlecchino* from another character named *Dainsleif*, where in the scene that occurred on minutes 00:03-00:26, *Dainsleif* can be heard saying: (0:03) “*The Fourth of the Fatui Harbingers*” (0:05) “*A formidable Snezhnayan diplomat*” (0:08) “*And a ruthless assassin...*” (0:11) “*This is the most you can hope to glean about Arlecchino*” (0:14) “*If you know the right people to ask*” (0:17) “*But if you go one step further and gain the acceptance of a certain group of children*” (0:22) “*You'll learn about her most important identity of all: a “Father”*”. The narration shows how inside the video, *Arlecchino's* background can be seen explained in more detail as if she lived through that fictional background where she have a jobs and maintain relationships with others. The existance of this background itself can be seen as an attempt to show her to be more than a fictional character, as she she have life like what a normal human would have.

**“The Song Burning in the Embers” Full Animated Short | Genshin Impact #GenshinImpact”**

The video “*The Song Burning in the Embers*” focused more on *Arlecchino's* background from childhood to becoming an executive officer or *Harbinger* in *Genshin Impact* world (Pabriga et al., 2022), the utilization of the environment to show *Arlecchino* emotion can be seen happened with the use of rain to show the depression on the scene when her friend died

(Forceville & Paling, 2021). The depression and the anger that can be seen in minutes 03:27, 04:12, and 04:16, made as if *Arlecchino* is not only growing from childhood to adulthood, but she also have emotions and can feel sad and anger like a real person, despite being a fictional 2-dimensional moving image. This short animated promotional video manage to show *Arlecchino* as a *Simulacra* of a person that stand alone without the existence of reality, and the existence of comments in that video like “*Arlecchino became the opposite of her "mother" who appeared to be a loving and caring mother but instead was cruel and psychotic. Meanwhile Arlecchino appears to be strict and unfeeling but I'm sure she actually cares deep down*” (Genshin Impact, 2024c) strengthened the argument that *Arlecchino* is not only seen as a character by players, but as a person.

### **Hyperreality in *Arlecchino* Character Promotional Videos**

The results from the analysis of the 6 *Genshin Impact* promotional videos for the character *Arlecchino* in this research show the existence of Hyperreality elements inside the said videos, which similar to the Borges fable map analogy that Baudrillard uses where the reflection image of reality still exists even when the base reality disappear (Baudrillard, 1994), the character *Arlecchino* that have human as the base reality, can still be seen exist without the existence of the said base reality, where *Arlecchino* can be seen still able to simulated the human natures. The human natures that *Arlecchino* show, are not natural since *Arlecchino* as an image created by pixels, is not capable of producing them naturally like what humans as the base reality capable of, but like what the author mentioned before, *Arlecchino* in the videos can be seen as if she manages to simulated those natures and even made it like it created naturally from her backgrounds, which also fakes. The case when *Arlecchino* was shown as a person in the videos, despite the non-existence of humans themselves, can be seen as similar with Baudrillard's view about the god iconography, where the icons can be found inside sacred places. Still, the reality is nowhere to be found there, and thus made it to become a *Simulacra* (Baudrillard, 1994), in *Arlecchino* case it can be seen when the emotion and personality seem to appear on the character *Arlecchino*, where in the videos *Arlecchino* is not called as 2 or 3-dimensional character that have black and white hair, X-shaped red pupils, and wearing white and black clothes. Still, instead she is called as a diplomat, a *Harbinger*, or even a ‘father’ for the children in the *House of the Hearth*.

*Arlecchino's* development from an image into a *Simulacra* is not her last development, since the presentation of *Arlecchino* as a person that has emotion, personality, and background which are parts of human nature, some players in almost all of the 6 videos can be found writing comments on the said videos which show they not only see *Arlecchino* as a character that simulated human nature, but they see *Arlecchino* and the human nature that she show as reality itself. *Arlecchino* is seen as a person who can show and hide her emotions and personality, and it is seen as the result of *Arlecchino's* past and background, that despite the fakeness, the players see it as real things that shaped *Arlecchino* that appear without the existence of human as the base of the reality, and thus made *Arlecchino* become a reality. The emergence of views that see *Arlecchino* as a Hyperreality can be seen as something unsurprising that happened with video games, since based on previous research like one conducted by Meitikasari, video games can be seen to make players see video game world as a reality that indicated Hyperreality (Meitikasari, 2022), and on another research conducted Woods, it also can be seen to include the personalities of characters inside the video games (Woods, 2022a) and with the Hyperreality that happened to the said characters, especially related to the emotions and personalities of the characters, it is possible for the character to be seen as a real person (Woods, 2022a).

Based on the results, it can be seen that the video game industry which created the character, has the potential to create profit, especially for the *Gacha* video game industry like *Genshin Impact* (Yao, 2024), since for the players to be able to get the character, the players are needed to spend their times or money to the video games (Woods, 2022b). The spending that the players did in the video games, besides giving profits to the video game industry, is similar to the robotic animals in *Adventureland* that manage to show animals that are hard to see in their real habitat like in the Mississippi River (Eco, 1986), character as the imitation manage to fulfill

the things that humans want, that reality failed to achieve. *Arlecchino* herself can be seen as an attempt by the video game industry to fulfill what humans or players want, where *Arlecchino* is seen not as imitation, but as a real person like the robots in *Disneyland* (Eco, 1986). *Genshin Impact* as a part of the video game industry can be seen utilizing the emotions and personalities that *Arlecchino* showed to have in the promotion video that managed to create fantasies that were more real than the reality itself, in the form of a character who capable to create attachment feeling to the players like a real person (Woods, 2022a), which then similar with the *Disneyland* can be achieved after sacrificing something like times and money to get character like *Arlecchino*.

## CONCLUSION

The research showed how Hyperreality can be found on the 6 *Genshin Impact* promotional video for the character *Arlecchino*, where the combination of verbal, non-verbal, and setting inside the videos, and the emotions, personality, and the background of the character *Arlecchino*, succeeds to made *Arlecchino* to looks like a human, and then based on the comments inside the video, the character *Arlecchino* is developed from an imitation of a human, to be something that seen as a real person by the players. This then proving that a fictional character without basis in real person can still be possible to be seen as a reality, as a person. The player views and feeling toward *Arlecchino* itself then can be seen are utilized by *Genshin Impact* who created the character and the promotion videos and made it profitable for the video game industry in which *Genshin Impact* is part of it.

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