
From Translation to Video Game: The Intermediality of World Literature

◎ Chengzhou HE

Nanjing University

Abstract: Translation has so far dominated the discussions of world literature. While some like David Damrosch emphasize the role of translation in the dissemination of a literary work beyond its native context, others are critical about the dominance of English as well as some other European languages in the process of literary translations. In the meantime, the cross-cultural transmission of literature takes place via different media and across media. With the rapid progress of technology and performance art, film, television, animation, and video games have empowered the transmission of literature. Regarding translation, intermedial practices, and world literature, certain questions need to be addressed: What is the relationship between translanguaging and cross-cultural communication mediated by translation, and the intermedial dissemination of literature? Does literary translation facilitate the intermedial transmission of literature? Conversely, how does the intermedial spread of literature impact translation? While world literature remains inseparable from translation, it has now entered a new era of intermedial dissemination. Consequently, the study of world literature must transcend the translation paradigm and integrate both translation and intermedial perspectives to better conceptualize and understand the nature of world literature. Two typical examples are further discussed, namely, the global circulation of Henrik Ibsen's works, with a focus on their reception in China, and the international dissemination of *Journey to the West*, particularly highlighting the role of the recent video game *Black Myth: Wukong* in amplifying the global reach of this literary classic.

Keywords: translation, world literature, intermediality, video games, dissemination

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Introduction

In world literature studies a dominant paradigm delineates world literature as literature

disseminated in different regions and countries through the medium of translation. In *What Is World Literature?*, David Damrosch explicitly bases his theory of world literature on translation, reading, and dissemination. However, controversy has arisen because literary translation is usually carried out with English as the main target language. This conception of world literature is thus Eurocentric, reflecting Western cultural hegemony. In *Against World Literature: On the Politics of Untranslatability*, Emily Apter discusses the so-called “Eurochronology problem” arising from the fact that the Eurocentric paradigm of literary history and criticism has prevailed in literary world-systems approaches. Literary periodization, for example, differs from culture to culture, and is heavily dependent on the politics and histories of different parts of the world. In China, the literature from the founding of People’s Republic of China in 1949 until the beginning of the Cultural Revolution in 1966 is called the “Seventeen Years Literature,” which is an important period of contemporary Chinese literature. “These discrepant temporal measures,” says Apter, “may be defined as Untranslatables of periodicity” (61). Instead of world literature, Apter proposes a plurality of “world literatures.” Rey Chow, too, urges comparatists to consider world literature in light of interculturalism and power. She explains, “[w]hat world literature means or has already meant in other world situations is thus not simply a matter of aesthetic appreciation or of the recognition of cultural differences. Rather, it is a matter of how literature, as a form of cultural production, is implicated in the global circulation of power and knowledge” (109). To reflect on world literature from a Chinese perspective contributes to the on-going discussions of world literature in transnational and cross-cultural contexts.

Chinese intellectuals are frustrated at how little of Chinese literature has been translated and read by people outside of China. Evidence of this extremely unbalanced literary exchange is found not only in the fact that only a few Chinese texts are included in various world literature anthologies in English,¹ but also in that the Western reception and criticism of Chinese literature have been affected by politically determined observations, which are usually negative towards China. With translation as a major paradigm, Chinese literature, as world literature, will always be in a secondary position and in perpetual need to justify itself. As China is growing to be a major power economically and geo-politically, one would expect that there is an increasing interest in and better understanding of Chinese literature. “Ideally, one could redesign the teaching of literature to respond critically and in real time to cartographies of emergent world systems” (Apter 39). However, there does not seem to have taken place any significant change in the accessibility of Chinese literature, for example in the college or university curriculum around the world.

At the same time, an intermedial paradigm is emerging in the study of world literature, emphasizing how literature disseminates through re-creations across diverse media such as drama, film, animation, and video games. The intermedial transmission of literature not only employs varied methods but also achieves rapid dissemination, wide reach, and profound impact. For instance, the ancient Chinese poem *The Ballad of Mulan* was adapted into Disney animated films in 1998 and 2004, captivating countless Western audiences and instantly engraving in their minds the story of Mulan, a legendary Chinese heroine who took her father’s place in the army. Given this context, a pressing question arises: How will the current rise of video games influence the transmission of literature? This issue has already garnered attention, particularly following the monumental success of a 2024 video game developed by the Chinese game company Game Science, *Black Myth: Wukong*, which has sparked widespread curiosity about the relationship between gaming and literary dissemination.

Regarding translation, intermedial practices, and world literature, we are confronted with a series of critical questions: What is the relationship between translingual and cross-cultural communication mediated by translation, and the intermedial dissemination of literature? Does literary translation facilitate the intermedial transmission of literature? Conversely, how does the intermedial spread of literature impact translation? My hypothesis is that while world literature remains inseparable from translation, it has now entered an era dominated by intermedial dissemination. Consequently, the study of world literature must transcend the translation paradigm and integrate both translation and intermedial perspectives to better conceptualize and understand the nature of world literature. To illustrate this, I will analyze two culturally significant case studies. The first examines the global circulation of Henrik Ibsen's works, with a focus on their reception in China. The second explores the international dissemination of *Journey to the West*, particularly highlighting the role of the recent video game *Black Myth: Wukong* in amplifying the global reach of this Chinese literary classic.

Ibsen, Cross-Cultural Adaptation, and Intermedial Transmission

Ibsen is a world-class playwright second only to Shakespeare and is regarded as the father of modern drama. He wrote 26 plays, including 12 modern dramas, which established his status in global theater. His works have been translated into dozens of languages and have been adapted and performed worldwide. To this day, Ibsen's plays feature on stages across the globe, making him one of the most frequently staged dramatists. These performances take diverse forms, not limited to spoken drama but also including dance dramas, musicals, outdoor performances with real-life settings, and more. Beyond the theater, his works have also been recreated through other artistic media. Notably, the Norwegian composer Edvard Grieg created the *Peer Gynt* suite for Ibsen's play of the same name. The renowned Norwegian painter Edvard Munch drew inspiration from Ibsen's dramas, producing numerous paintings. Themes of loneliness from Ibsen's plays recur in Munch's art, and several of Munch's self-portraits depict the likeness of John Gabriel Borkman, a character from Ibsen's work. Munch also designed the stage and sets for Ibsen's play *Ghosts* (1881). Around the same period, Munch created one of his masterpieces, *The Sick Child* (1907), which shares striking compositional similarities and thematic resonance with his earlier set designs for *Ghosts*, reflecting an intermedial innovation of the original drama. The connections between Ibsen, Grieg, and Munch have become a frequent topic in academic circles. Furthermore, numerous film and television adaptations have ensured Ibsen's enduring influence across generations, cultures, and eras. As a figure of world literature, Ibsen's legacy undoubtedly owes much to translation, cross-cultural reinterpretation, and intermedial dissemination.

In China, Ibsen's influence has been profound. During the May 4th Movement, he was introduced to China by renowned writers and scholars such as Lu Xun and Hu Shi, powerfully shaping the country's New Culture Movement. Notably, the women's liberation movement at the time embraced Ibsen as an exemplar, with many Chinese women idolizing Nora from *A Doll's House* and aspiring to become independent individuals capable of realizing their own value. Ibsen's plays were translated into Chinese, though primarily via other languages such as English and Japanese rather than directly from Norwegian. During the 1920s and 1930s, his realist "problem

plays” were translated into Chinese, with *A Doll’s House* even spawning multiple Chinese versions. In the 1980s, the first Chinese edition of *The Collected Works of Ibsen* was published, translating his major plays into Chinese. This comprehensive effort solidified Ibsen’s literary presence in China, bridging cultural gaps and embedding his explorations of individualism, social critique, and gender dynamics into the fabric of modern Chinese intellectual discourse.²

Ibsen’s plays have frequently been staged in China, making him one of the most adapted foreign playwrights in the country. To this day, his works continue to be performed, often in experimental and avant-garde styles. Since the beginning of the 21st century, innovative adaptations of Ibsen’s plays have emerged in China. Particularly noteworthy are the Yue opera play *Aspirations Sky-High* (based on *Hedda Gabler*) and the dance drama *The Lady from the Sea*. The former uses melodic singing and elegant choreography to portray Hedda’s inner turmoil and tragic suicide. When performed in Norway, France, Germany, India, and other countries, this cross-cultural adaptation offered audiences a unique theatrical experience. The dance drama *The Lady from the Sea*, premiered in 2022, employs rich physical language to add a distinctive performance style to Ibsen’s legacy in China. Directed and starred by the renowned Chinese dancer and choreographer Wang Yabin, this dance drama is condensed into a 70-minute performance with seven characters (Ellida, Wangel, Bolette, Hilda, Stranger, the dead wife, and the sea water). Before Wang’s performance, transgender dancer Jin Xing’s performance of Nora added an unexpected dimension to the stage portrayal of Ibsen’s female characters.

Outside China, Ibsen’s plays have been remade through diverse intermedial adaptations. Early examples include an Italian silent film adaptation of *Ghosts*, directed by A. G. Caldiera in 1918 and starring Ermete Zacconi as Oswald, as well as an American film version of *Peer Gynt* produced by the Morosco Company and directed by Oscar Apfel and Raoul Walsh in 1915, which premiered with a grand orchestra of 50 instruments. Film adaptations of *An Enemy of the People* began emerging from the mid-20th century onward. Arthur Miller’s 1950 stage adaptation of *An Enemy of the People* was presented on screen by George Schaefer. The Indian filmmaker Satyajit Ray produced a Bengali cinematic interpretation of Ibsen’s original play in 1990. This intermedial legacy highlights how Ibsen’s works have transcended borders and artistic forms, inspiring reinterpretations across film, theater, and beyond.

It is also worth noting that Ibsen’s works have thrived on new social media platforms since the 21st century. In China, videos related to *A Doll’s House* on the short video platform *Douyin* (Chinese *TikTok*) can be broadly categorized into two types: excerpts from theatrical performances of the play, and introductory or analytical interpretations of its themes. Among performance clips, scenes depicting Nora’s departure appear most frequently. These compelling excerpts incite audiences to revisit the literary roots of the story, further amplifying the play’s influence in contemporary China. Notably, comments on *A Doll’s House* videos on *Douyin* reveal polarized viewpoints: some viewers applaud Nora’s departure as an act of liberation and rebirth, while others argue that her independence would have been perilous in her historical context, reflecting the same ideological divide that emerged among Chinese readers a century ago when the play was first introduced to China. Beyond China, during the COVID-19 pandemic in March 2021, Kyle Cassidy uploaded *A Doll’s House 20/20* on a Zoom platform. In this production, Nora Helmer is presented as a loving wife, but she is terribly worried that her husband might get to know she has a secret debt of 300,000 dollars. During her quarantine at home, Nora has conversations with Helmer on *Bubble* chat. This online performance offers an

afterlife to Ibsen in a unique, intermedial way.

Let us now briefly discuss an avant-garde intermedial stage production related to Ibsen. In 2024, Shanghai witnessed the avant-garde performance *Anna Gabler*, which innovatively integrated filmed footage of Ibsen's iconic play *Hedda Gabler* into live theater. This groundbreaking adaptation holds significant intermedial value. Though Anna Karenina (Tolstoy) and Hedda Gabler (Ibsen) originated in different countries with no real-world connection between their authors, director Huang Fangling highlighted the shared essence of their heroines, Anna and Hedda. Employing a "juxtaposition" technique characteristic of post-dramatic theater, Huang crafted a twinned structure where both narratives unfold simultaneously. On the intimate stage of a small theater, actors performed Anna Karenina live, while the surrounding large screens displayed pre-recorded footage of Huang's team performing *Hedda Gabler* on a conventional grand stage. The edited footage seamlessly shifted between camera angles and theatrical scenes, effectively creating a complete theatrical film. This daring fusion of live action, cinema, and intertextual dialogue redefined spatial and temporal boundaries, offering audiences a multilayered experience that bridges 19th-century literary giants through 21st-century intermedial experimentation.

The incorporation of video into theatrical performances is not an innovation exclusive to *Anna Gabler*. As scholar Ji Min notes, "Early pioneers like Brecht and Meyerhold experimented with film clips in stage productions, using them to create 'alienation effects' or supplement narrative information, thereby serving the overall performance" (35). What makes *Anna Gabler* subversive is its sustained parallel staging of Anna Karenina and Hedda Gabler as two independent yet interconnected narratives—one dominant and the other subordinate, one physical and the other virtual, one intimate and the other distant. Suspended between these dual storylines, the audience continually synthesizes scenes and frames through shifting visual perspectives and narrative juxtapositions, creating an effect akin to cross-montage in cinema. This synthesis transcends individual plots, forging a new cultural entity—Anna Gabler—a hybrid protagonist born from the collision and fusion of two literary worlds. Here, multimedia ceases to be mere technical garnish; it becomes the very mechanism through which meaning is co-authored by the spectator's cognitive engagement.

Within the interplay of the live stage's tangible reality and the screen's virtual temporality, the director crafts evocative contextual linkages, using intermedial techniques to reveal thematic intertextuality embedded in the texts. This compels audiences to recognize the profound parallels between Anna and Hedda, prompting philosophical reflection. At the conclusion of the performance, as Anna lies on cold railroad tracks, the screen behind shows Hedda slowly raising a pistol—both women's fates converging in a shared tragic climax. The emergent feminine entity, Anna Gabler, transcends singular identity: she is both Anna and Gabler, inheriting their tragic destinies while embodying their resolve and courage. This hybrid protagonist illuminates the allure and complexity of modern femininity.

Finally, we might ask: Has Ibsen been adapted into video games? To date, *Peer Gynt the Game* stands as a notable example. Developed by Peer Gynt AS (the organizer of Norway's annual Peer Gynt Festival in Gudbrandsdalen), this educational game encourages players to discuss the characters' dilemmas and motivations, prompting reflection on their own life choices. In his article "*Peer Gynt: From Play to Game*," Magnus Henrik Sandberg examines the game's adaptation of script, intermedial storytelling, player agency, and meaning-making processes. Sandberg and Kenneth Silseth analyze how student players collaboratively construct Peer Gynt's identity

through interactive role-playing in paired groups (Sandberg and Silseth 581–598).

The International Dissemination of the Video Game *Black Myth: Wukong*

What is the relationship between the literary classic *Journey to the West* and the game *Black Myth: Wukong*? First and foremost, the game leverages the international recognition of *Journey to the West*, arguably the most globally influential work of Chinese literature. The figure of the Monkey King (Sun Wukong) is widely known or familiar to audiences in many countries. Secondly, *Journey to the West* has inspired numerous adaptations across various media forms, which laid the groundwork for the game's development and provided a wealth of cultural resources to draw upon. However, *Black Myth: Wukong* distinguishes itself from previous adaptations, particularly in its unprecedented commercial success. From its release on 20th August 2024 to the end of the year, the game generated over eight billion yuan in revenue in just four months. More remarkably, it boasts a massive global user base, with overseas players contributing significantly to its market earnings. This has propelled the literary classic to unprecedented popularity among young audiences worldwide. The international reach of *Journey to the West* offers vital lessons for cross-cultural exchange, and foremost among them to examine is its translation.

Spanning over 170 years in the West since its first translation in 1854, *Journey to the West* has evolved into a cultural hallmark of China through its numerous successful translated versions. To this day, translators continue to reinterpret this literary masterpiece, with its translation history serving as a mirror to the historical trajectory of cultural encounters, exchanges, and integration between China and the West. For instance, early translations of *Journey to the West* documented the collision, dialogue, and fusion of Eastern and Western religious ideologies. The Ball family's 1906 translation sought to present "a belief system distinct from our own" (195), while George Taylor's version framed Chinese religious practices as repositories of "prejudice and superstition." In contrast, missionary Richard Timothy perceived the novel as a bridge for reconciling Eastern and Western faiths. Through his interpretive translation, he promoted the concept of a "universal religion" to Western audiences, aiming to resolve the tensions between Christianity and indigenous Chinese beliefs—a vision that, despite its overtones of cultural assimilation, pioneered interfaith dialogue and offered a tentative blueprint for mitigating religious conflicts.

Another notable example is Arthur Waley's translation during World War II. Amidst the pervasive fear and anxiety of wartime Britain, Waley refashioned the Monkey King into a heroic symbol of resilience and justice. His rendition instilled hope in British readers, emphasizing the triumph of wisdom and perseverance over adversity, thereby bolstering public morale during a period of existential threat. As Waley's translation was subsequently adapted into German, Italian, and French, the Monkey King's heroic persona transcended cultural and geographic boundaries, resonating profoundly across the Western world.

As a cornerstone of world literature, the international reach of *Journey to the West* has been propelled not only through translation but also by its myriad adaptations in film, television, and animation. In an era dominated by visual culture, the transformative power of cinematic media has proven unparalleled. Screen adaptations of *Journey to the West* have reified Chinese cultural symbols through visual language and audio-visual storytelling, translating abstract cultural motifs

into tangible, innovative expressions that resonate with global audiences. From silent films to talkies, live-action spectacles to animated masterpieces, the cinematic history of *Journey to the West* not only mirrors the evolution of global filmmaking but also amplifies the work's artistic and cultural influence.

In 1927, director Dan Duyu pioneered this legacy with *The Cave of the Silken Web* (盘丝洞), a 100-minute silent film based on Chapters 72 and 73 of the novel. Premiered at Shanghai Central Theater, the film became the first Chinese motion picture imported to Norway while also screening in Singapore, Thailand, and other European nations. Beyond its technical ambition, the film subverted gender norms through its innovative portrayal of the seven spider spirits, employing dynamic cinematography and narrative techniques to celebrate female agency and bodily autonomy—a bold articulation of themes of female liberation for its time. The baton of adaptation passed to animation in 1941 with *Princess Iron Fan* (铁扇公主), China's first full-length animated talkie, crafted by the Wan brothers (Wan Laiming, Wan Guchan, Wan Chaochen, and Wan Dihuan). This milestone marked the novel's transition into a vehicle for nationalist revolutionary ideals. The collaborative efforts of Tang Sanzang and his disciples allegorized the spirit of unity central to China's resistance against Japanese aggression, blending folklore with contemporary political urgency. The Wan brothers' 1961 masterpiece, *Havoc in Heaven* (大闹天宫), further revolutionized Chinese animation, propelling it from experimental infancy to artistic maturity. By fusing traditional ink-wash painting aesthetics with vibrant folk arts motifs, the film recasts Sun Wukong as an iconic cultural hero. His expressive movements and rebellious charisma, rendered through meticulous animation, cemented the Monkey King's status as a timeless symbol of Chinese identity.

To date, nearly 40 *Journey-to-the-West*-inspired films have been produced worldwide, spanning live-action blockbusters such as Stephen Chow's *A Chinese Odyssey Part One—Pandora's Box*, *A Chinese Odyssey Part Two—Cinderella*, *Journey to the West: Conquering the Demons*, and *Journey to the West: The Demons Strike Back*—as well as animated features like *Monkey King: Hero Is Back*. These adaptations retell the classic tale through diverse artistic styles and innovative techniques, balancing reverence for tradition with bold reinterpretations. Through intermedia storytelling, *Journey to the West* has continually revitalized Chinese cultural heritage for new generations while fostering global appreciation for classical Chinese narratives.

While cinematic adaptations have propelled the novel's international visibility, television adaptations have cemented its cultural ubiquity, embedding *Journey to the West* into the global psyche. The televisual journey began in the 1960s and 1970s, coinciding with the worldwide proliferation of television technology. Japan's Nippon TV pioneered this frontier with a 26-episode *Journey to the West* series, later adapted by the BBC and broadcast in the UK and Australia in 1979. This international success directly inspired China Central Television (CCTV) to produce its own landmark adaptation: the 1986 television series *Journey to the West*, a beacon of excellence in Chinese cultural storytelling, redefining the landscape of televised literature for generations. Faithful to the novel's spirit yet groundbreaking in its artistic vision, the series disseminated the essence of *Journey to the West* worldwide, transforming it into a transcultural and transgenerational literary phenomenon. Following this milestone, the UK, US, Japan, South Korea, and other nations have produced approximately 27 television adaptations, each reinterpreting the story through localized lenses. This televisual renaissance has not only amplified the work's global fame but also solidified its status as a cornerstone of world literature.

The rise of video games in the 1970s and 1980s catalyzed a new chapter for *Journey to the West*, as its literary and cultural DNA began permeating digital design, offering game developers a treasure trove of creative inspiration. This era marked the novel's metamorphosis into interactive storytelling, with Japanese studios leading the change. In 1984, Capcom's arcade game *Son Son* reimagined the Monkey King's quest to rescue Tang Sanzang, distilling the narrative into pixelated action. Subsequent titles like *Ganso Saiyuuki: Super Monkey Daibouken*, *Monkey King: Master of the Clouds*, and *China Gate* extracted fragmented episodes from the novel, transforming them into gameplay innovations. These pioneers not only experimented with adapting the text's episodic structure but also codified *Journey to the West*'s archetypal journey as foundational blueprints for the adventure genre.

As gaming technology advanced, the medium underwent a narrative renaissance—transforming from rudimentary, gameplay-centric interactions into richly layered storytelling platforms teeming with intricate plots, multidimensional characters, and immersive mythologies. Titles like *Wukong Chronicles*, *Demon Monkey*, and *Saiyuki: Journey West* exemplified this shift, recontextualizing the novel's literary essence through cutscenes, codex entries, and environmental storytelling. These adaptations harnessed the novel's archetypal conflicts and spiritual allegories, weaving them into interactive tapestries that blurred the lines between play and parable.

The meteoric success of *Black Myth: Wukong* in 2024 underscores the ascendancy of games as a transformative medium for literary and cultural transmission. This groundbreaking title employs a "literature-oriented narrative architecture," weaving multilayered allegorical frameworks through cinematic cutscenes, mythopoeic world-building (for instance, "影神图" [Shadow God Album]), and in-game dialogues. Unlike fleeting sensory thrills typical of gameplay, it delivers cognitive engagement akin to classical literature—inviting players to decode symbolic narratives that echo the intellectual richness of timeless literary traditions. Furthermore, the game's psychologically nuanced character design transcends archetypal hero tropes, plunging players into a tragic cosmos where moral ambiguities and existential dilemmas reign. Through this deliberate literalization of interactivity, *Black Myth: Wukong* activates a cathartic emotional resonance—akin to Aristotelian katharsis—transforming gameplay into a conduit for profound emotional and philosophical reckoning.

Translation is equally vital for games. *Black Myth: Wukong* poses unique challenges: terms like *wushu* (Chinese martial arts), TCM (Traditional Chinese Medicine), and traditional architecture lack direct equivalents in English, demanding creative solutions and adaptive strategies from translators. This mirrors *Journey to the West*'s broader intermedial evolution. Whether adapted as novels, films, or games, translation has driven its transition from a Chinese classic to a global literary work. In this process, translation itself has shifted from strict fidelity to creative reinterpretation, from linguistic conversion to cultural reinvention. Symbols, quotes, and philosophies in *Journey to the West* must be reimagined to bridge cultural gaps, allowing the story to thrive anew in global contexts.

The game *Black Myth: Wukong* has become a catalyst for the global dissemination of traditional Chinese culture. Iconic ancient architectural designs featured in the game have become must-visit landmarks for domestic and international tourists. Elements such as TCM, martial arts, and intangible cultural heritage showcased in the game have sparked widespread interest among global users. More importantly, the game sets a good example for telling Chinese stories well. It emphasizes not only entertainment but also conveys Chinese philosophical and humanistic values

through its profound narrative and character development. Within the entire narrative system of the game, Wukong is no longer portrayed as a hero fighting alone with his own strength. He attempts to uphold the spirit of collectivism through personal sacrifice, addressing moral crises and challenges by deeply identifying with collective responsibility, thereby becoming a Chinese-style hero characterized by a sense of collective consciousness and moral responsibility.

Moving from the individual to the collective represents a re-examination and reinterpretation of the concept of heroism and cultural values. *Black Myth: Wukong* delves into the values of Chinese heroism by emphasizing collectivism, moral cultivation, and a sense of patriotism and familial duty, thereby expressing a unique cultural confidence and value recognition. (He and Liu 42)

The game thus challenges the prevalent individualistic hero archetypes characterized by concern for independence and free will in the context of globalization.

Conclusion

Compared with traditional literary translation, intermedial dissemination of literature proves far more rapid and accessible, reaching a significantly broader audience. However, as adaptations like films and television prioritize creative reinterpretation over fidelity to source texts, they do not always guide audiences toward a deeper understanding and appreciation of the original works. In this sense, traditional translation remains irreplaceable. While *Black Myth: Wukong* leaves a striking impression of Sun Wukong in Chinese mythology and broader cultural elements, its engagement often remains superficial rather than fostering nuanced comprehension of these traditions.

However, the dissemination of literature through video games can propel literary works to global virality overnight, sparking renewed demand for translations. The success of *Black Myth: Wukong* has ignited a surge in readership for language-specific translations of *Journey to the West* among international players captivated by its mythos. This phenomenon raises critical questions: Will the game's cross-cultural appeal revitalize scholarly and popular interest in translating this classic? Could the novel's renewed global popularity drive a measurable increase in translations of Chinese literature abroad? Furthermore, might this synergy between gaming and literature emerge as a pivotal force to advance Chinese culture globally? The answers—and their cultural ramifications—remain to be seen.

Notes

1. In all the major anthologies of world literature in English, only a very limited number of Chinese texts are included, although in the most recent ones there has been a relatively larger representation of Chinese authors and their texts. See *The Longman Anthology of World Literature*, edited by David Damrosch, et al., 2008; *The Norton Anthology of World Literature*, edited by Martin Puchner, et al., 2015.
2. For discussions on Ibsen's translations and theatrical adaptations in 20th-century China, see my English monograph *Henrik Ibsen and Modern Chinese Drama*, Oslo Academic Press, 2004.

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Foreign Studies College, Hunan Normal University
Changsha, Hunan, China, 410081
E-mail: enjflc@hunnu.edu.cn
Tel: +86 0731-88873041