

# Analysis of Cultural Translation Strategies for Chinese Culture "Going Global" from the Perspective of Translation and Communication Studies

-- Taking the game Black Myth: Wukong as a case

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**Abstract:** Under the background of deepening globalization and the growing need for Chinese culture "Going Global", Black Myth: Wukong, China's first 3A game, has become a successful type by integrating the innovative narrative of Journey to the West with Chinese excellent traditional culture. Based on the Translation and Communication Studies, this paper takes the game Black Myth: Wukong as a case to explore the practical application of this theory in game text translation. First, it refines three-dimensional core translation strategies: at the receptor level, diversified translation methods are used to break down cross-linguistic cultural barriers; at the effect level, multimodal integration is adopted to promote overseas cultural identity; at the subject level, cultural autonomy is upheld to retain the core of Chinese culture. Second, it verifies the value of the Translation and Communication Studies, provides references for the global spread of Chinese culture, and helps enhance the effectiveness of China's cultural international communication.

**Keywords:** Translation and Communication Studies, Black Myth: Wukong, Chinese Culture "Going Global", Translation Strategies.

## 1. Introduction

Against the backdrop of global changes and the in-depth advancement of globalization, China's discourse power has been continuously enhanced, and Chinese culture has attracted increasing attention from the international community. However, effective and adaptive translation strategies are urgently needed in the process of its "Going Global". As China's first 3A game, *Black Myth: Wukong* takes the innovative narrative of *Journey to the West* as its core and deeply integrates Chinese excellent traditional culture. It has not only broken the long-standing pattern of dominance by European and American games but also stimulated overseas players' enthusiasm for exploring Chinese culture, thus becoming a highly representative carrier of cultural communication.

Based on this, this paper focuses on this game. Given that enhancing China's cultural soft power requires innovative communication approaches, and considering the game's role as a typical case of cultural export, it is of great significance to analyze its cultural translation strategies from the perspective of Translation and Communication Studies. Theoretically, this study can improve cross-cultural communication theories and provide methods for the translation of regional cultures for international dissemination; practically, it can guide the internationalization of cultural products, balance cultural connotations with audience needs, further promote overseas understanding of Chinese culture and cultural mutual learning between China and foreign countries, and provide theoretical and practical support for the international communication of Chinese culture.

A review of relevant domestic and foreign research shows that in the field of international communication studies, Lasswell H.D.<sup>[5]</sup> first proposed the "5W" communication

model in *The Structure and Function of Social Communication*; Nida<sup>[10]</sup> integrated communication and translation studies, pointing out that translation needs to shift from "Form" to "Receptor Response" to achieve emotional resonance; Wilss argued that translation is a form of interlingual communication that connects linguistic behaviors and decisions; while Monica Boria (2019: 2) proposed that traditional translation theories need to be redefined with the popularization of multimodality, and concepts such as "Equivalence" and "Fidelity" are facing challenges.

Domestically, Translation and Communication Studies is an emerging interdisciplinary field integrating translation studies and communication studies. Its theoretical framework has been initially established through the efforts of scholars: Lu Jun<sup>[8]</sup> put forward that the essence of translation is cross-cultural communication; Meng Weigen<sup>[9]</sup> discussed the necessity and model of its construction;

Zhang Shengxiang explored multi-dimensional research approaches<sup>[15]</sup>; and Yin Feizhou<sup>[14]</sup> et al. added "Translator" to the "5W" model to form the "6W" translation communication model. Although some practical studies have been conducted—such as Li Zhijuan<sup>[6]</sup> using biography translation, Lu Chunmin<sup>[7]</sup> proposing translation strategies for Ningxia Yellow River culture, and Xiao Rao<sup>[12]</sup> providing practical references through subtitle translation of *Ne Zha 2*—problems still exist in Chinese cultural export, such as its small scale and weak influence on developed countries<sup>[4]</sup>. Moreover, Gao Ge<sup>[3]</sup> emphasized that translation must adhere to its stance, safeguard traditional culture and national interests, and must not revise content to cater to the audience. In contrast, *Black Myth: Wukong*, released in 2024, has demonstrated the creative transformation of traditional culture<sup>[1]</sup>.

To sum up, this paper intends to, from the perspective of

Translation and Communication Studies and with *Black Myth: Wukong* as a case study, sort out the translation strategies for Chinese cultural export, analyze the effects of its cultural export and the embodiment of these strategies, so as to provide references for international cultural communication.

## 2. Theoretical Framework

### 2.1. Translation and Communication Studies Overview

Translation communication refers to the transmission of information through language (or symbol) conversion in an interlingual context, and Translation and Communication Studies is a specialized discipline under communication studies<sup>[14]</sup>. The publication of *Ten Lectures on Translation Communication Studies*<sup>[13]</sup> in 2021 marked this discipline's entry into the academic horizon; the book systematically summarizes relevant theories and emphasizes the role of global discourse construction.

Theoretically, Lasswell<sup>[5]</sup> proposed the "5W" Model, and Yin Feizhou et al. <sup>[14]</sup> added "Translator" to this model, forming the "6W" translation communication model (including Subject, Translator, Object, Receptor, Medium, and Effect). The core of this model lies in establishing identification and mediating inter-subjective relationships; its functions cover responding to media innovation and serving external translation, while its research themes involve the subject, process, and effect<sup>[11]</sup>-all of which hold great significance for translation theories and national external translation practices.

With the development of this discipline, the integration of translation and communication has become inevitable, and multi-disciplinary perspectives help explore opportunities brought by new media. Current research focuses on national strategies and serves cultural export, which bears practical significance for improving relevant theories and advancing external translation.

### 2.2. The Connotation and Extension of Chinese Culture "Going Global" Strategy

The connotation of China's culture "Going Global" strategy lies in actively showcasing China's rich and diverse cultural heritage as well as its modern cultural achievements to the world through diversified cultural communication and exchange methods. Its core goal is to enhance the international influence of Chinese culture and national soft power, while strengthening the development of international communication capabilities, comprehensively improving the effectiveness of international communication, and ultimately forging an international discourse power that is compatible with China's comprehensive national strength and international status.

The denotation of China's culture "Going Global" strategy, on the other hand, focuses on improving the international community's awareness and acceptance of Chinese culture by strengthening international communication capabilities. This not only includes translating excellent traditional Chinese culture and modern cultural achievements into multiple languages to present a true, three-dimensional and comprehensive image of China to the world, but also encompasses the effective use of various communication tools and platforms-such as new media, film and television works, and cultural exchange activities-to tell Chinese stories and convey the Chinese voice in a compelling manner.

## 3. Translation Strategies from the Translation and Communication Studies

### 3.1. Principle of Cultural Adaptability of Translation and Communication Receptors

The translation communication process comprises four key stages, namely initiation, translation, transmission, and reception. Each of these stages revolves around the message that functions as the object in the process, and this very message also serves as the core node that connects the subject, the translator, the medium, and the receptor (i.e., target readers or audiences) <sup>[14]</sup>.

#### 3.1.1. Reasonable Translation of Culture-Loaded Words

The form of the object varies across different links of translation communication: in the initiation link, it refers to the source-language message conveyed by the initiator; in the translation link, it includes both the source-language and target-language messages; and in the transmission and reception links, it is mainly the target-language message conveyed by the medium<sup>[13]</sup>. Words that embody connotations such as cultural background and historical customs are defined as culture-loaded words, and their translation requires balancing semantic accuracy and cultural adaptability. Translators need to select strategies of free translation, literal translation, or transliteration based on the context to ensure the accurate transmission of cultural elements, thereby facilitating the dissemination of Chinese culture.

Example 1:

- ① 筋斗云 Somersault Cloud
- ② 天命人 Destined One

Free translation demonstrates distinct advantages in handling culture-loaded words: it can accurately convey the functional and symbolic meanings of concepts, facilitating target-language players' understanding of the connotations of Chinese culture. Take "筋斗云" and "天命人" as examples: "Somersault Cloud" not only depicts the form of a cloud but also implies the characteristic of tumbling movement; "Destined One"-interpreting as "A Person Destined by Fate"-accurately conveys the semantic meaning of "Being Chosen by Fate and Entrusted with a Mission," avoiding potential cultural misinterpretations that might result from the literal word-for-word translation of "天" (which referring to "Heaven") and "命" ( which referring to "Destiny"). Such translations not only preserve cultural characteristics but also align with the target context, epitomizing the core essence of the principle of cultural adaptability.

Example 2:

- ① 牛魔王 Bull King
- ② 火焰山 Flaming Mountains

Literal translation fully preserves the semantic meaning and emotional connotations of the original text when dealing with culture-loaded words. Through concise literal expressions and vocabulary combinations familiar to the target language, it helps players from different cultural backgrounds associate with the connotations of Chinese culture. Take "牛魔王" (Bull King) and "火焰山" (Flaming Mountain) as examples: "Bull King" directly corresponds to the meanings of "Bull" and "King"; by drawing on the common "animal name + King" expression in English (e.g.,

The Lion King), it enables foreign players to intuitively comprehend the image of a "Bull-like Ruler." "Flaming Mountain" uses "Flaming" to accurately describe the mountain's characteristics; through this striking visual terminology, it stimulates players' concrete associations with a "Mountain of Flames," thereby enhancing the sense of scene immersion. Such translation methods not only retain the visual tension of the original text but also lower the understanding threshold through collocations commonly used in the target language. This aligns with the requirements of the principle of cultural adaptability for the transmission link and underscores the importance of translating culture-loaded words. When translators appropriately adopt the literal translation strategy, they not only convey meanings accurately but also improve communication effectiveness, providing practical references for the international dissemination of Chinese culture.

Example 3:

①灵虚子 Lingxuzi

②波里个浪 Baw-Li-Guhh-Lang

The transliteration strategy carries unique value in addressing culture-loaded words. For instance, "灵虚子" is transliterated as "Lingxuzi," and "波里个浪" as "Baw-Li-Guhh-Lang"-this approach not only preserves the phonetic characteristics of the original terms but also conveys exotic cultural traits to non-Chinese players. For expressions that lack equivalent terms in the target language or whose cultural connotations resist literal translation, transliteration serves as an effective solution. Serving as a bridge for cultural communication, it narrows the gap in cross-cultural understanding and avoids misinterpretations arising from semantic discrepancies. When translators appropriately employ the transliteration strategy, they not only retain the uniqueness of Chinese culture but also enhance its acceptability, providing a feasible pathway for cultural "Going Global." The integrated application of translation strategies not only aligns with the principle of cultural adaptability but also underscores the value of appropriate translation for culture-loaded words. By flexibly selecting suitable strategies, translators not only accurately convey meanings but also boost cross-cultural communication effectiveness, facilitating the "Going Global" of Chinese culture. Translation communication is not merely a simple linguistic conversion but a bridge for cultural exchange: it requires flexible adjustments tailored to audiences from diverse cultural backgrounds, while remaining faithful to the cultural connotations of the source language, so as to achieve an optimal communication outcome. *Black Myth: Wukong* has leveraged this very strategy to effectively convey its unique narrative and cultural connotations globally. Meanwhile, it ensures the game's fluency and playability, allowing players from different cultural backgrounds to experience the charm of the work.

### 3.1.2. Consideration of the Cultural Psychology of the Audiences

Translators determine the objects of translation communication; they need to accurately interpret the source language, generate the target language (with adjustments based on feedback), and balance faithfulness with the audience's psychology<sup>[13]</sup>. For the foreign translation of culture-loaded words in *Black Myth: Wukong*, translators also need to balance cultural connotations and audience comprehension.

Example 1:

①定风珠 Wind Tamer

②小西天土地 The Keeper of the New West

"定风珠" is freely translated as "Wind Tamer": by means of the anthropomorphic term "Tamer," it highlights the item's core function of controlling wind, avoids the potential ambiguity of the Chinese character "定" (which can mean "Fix," "Calm," or "Determine"), and reduces cultural barriers in a way that aligns with Western linguistic conventions. "土地" is freely translated as "Keeper," conveying its function of guarding and managing a specific region-this corresponds to Western cultural perceptions of a "Guardian Gigure." Notably, "小西天" is neither literally translated nor transliterated, but rendered as "the New West": "West" evokes the concept of the "Wild West" in Western culture, while "New" implies its unorthodox nature. This subtly aligns with the plot logic of Huang Mei Da Wang (a demon character in the game) tampering with the sacred site, providing Western audiences with an accessible cultural entry point. All such translation methods comply with the requirement in translation communication theory that "the Translation Link must Adapt to the Target Audience's cognition," ensuring the effective transmission of cultural messages.

## 3.2. Principle of Effect-Oriented Translation and Communication

All human communication behaviors aim to achieve communication effects, which serve as the fundamental criterion for testing the success of communication activities. Thus, achieving translation communication effects is the ultimate goal of translation communication.<sup>[14]</sup>

### 3.2.1. Cognitive Changes and Identification of the Target Audiences

The ultimate goal of translation communication is to facilitate changes in the audience's cognition. For active translation with Chinese characteristics, it is necessary to focus not only on translation practices but also on the cultural expectations and adaptation cycle of the target language audience<sup>[11]</sup>.

Example 1:

红孩儿

身若涂朱或有才，

暴眼晃亮甚张乖。

炼了真火未炼心，

灵山只在寸心开。

Red Boy

On his red skin, talent may shine,

Eyes glaring bright, a mischievous sign.

Samadhi Fire forged, yet heart unrefined,

The gate to Mount Lingshan lies within the mind.

The literal translation of "红孩儿(Red Boy)" not only preserves the visual attribute of "Red" but also conveys the character's identity as a "child". This combination not only retains Chinese cultural characteristics but also enables Western players to understand and accept it more easily. Leveraging the aesthetic appeal of poetic form, this English description adopts a quatrain structure-featuring rhyme and rhythmic flow that makes it catchy to read. The quatrain form not only adds to the text's artistic value but also makes the description more engaging, enhancing players' reading experience; moreover, as a poetic form familiar to the target audience, it facilitates the understanding of Chinese cultural

connotations. In *Black Myth: Wukong*, the translation of "红孩儿" (Red Boy) and its accompanying English description not only demonstrate fidelity to the original text but also, through poetic language and explanations of cultural context, ease the target audience's acceptance and understanding. This has successfully enhanced the translation communication effect and further promoted Chinese culture "Going Global".

### 3.2.2. Multimodal Integration of Translation and Communication Media

Media studies should be incorporated into the scope of translation communication effect research. The media turn has rendered cross-cultural communication more dynamic and open; amid the accompanying complex uncertainties, how to transform these uncertainties into positive factors and leverage media to enhance communication effectiveness constitutes an urgent direction to explore in translation communication research<sup>[11]</sup>. The development and progress of society and science have facilitated the emergence of multimodal discourse analysis (MDA). Compared with unimodal discourse, multimodal discourse analysis can enrich the meaning conveyed by discourse and thus achieve better communicative purposes<sup>[2]</sup>. Against the backdrop of the digital age, the integration of multimodal media in translation communication has become a key pathway to improving cross-cultural communication effects. *Black Myth: Wukong*, inspired by Chinese classical literature, integrates diverse media forms such as text, images, and videos, and embeds cultural symbols in its action design and spatial layout, thereby achieving in-depth integration of technical presentation and cultural expression. This multimodal model not only enhances the game's playability and immersion but also relies on a composite media matrix to boost the global communication effectiveness of Chinese cultural elements.

Example 1:

定 Immobilize

Linguistically, the Chinese character "定" carries both the meaning of immobilizing enemies and its inherent cultural connotations, while the English term "Immobilize" aligns with the context and enables the conversion of linguistic modalities. When players cast the Immobilization Spell, the golden visual effect of the character "定" is paired with the subtitle "Immobilize"-which helps overseas players link Chinese and English cultural symbols together, realizing integrated translation across linguistic and visual modalities and deepening players' understanding of the skill. This translation retains cultural traits while clarifying the skill's function via the target language, achieving integration of cultural elements across modalities and demonstrating the practical value of multimodal media in translation communication practice.

Example 2:

黑风大王 Black Wind King

During battles against "Black Wind King" in *Black Myth: Wukong*, foreign players are not only exposed to visual elements such as the demon's appearance and skill effects, but also auditory elements including battle sounds and character voices. Notably, Black Wind King's skill of transforming into a black gust of wind allows foreign players to visually perceive the black wind, enabling them to perceive its evil and menacing traits. Furthermore, this experience helps players gain a deeper understanding of the connotation behind the textual translation of "Black Wind" and even associate that

the naming of "Black Wind Mountain" may be related to this demon. Linguistically, the integration of auditory, visual, and other sensory approaches-with various modalities complementing one another-enables players to comprehensively understand the game's content and appreciate the ingenuity of the translation.

## 3.3. Principle of Cultural Autonomy of Translation and Communication Subjects

### 3.3.1. Taking a "Self-Oriented Attitude" and Playing the Role of a "Gatekeeper"

The subject of translation communication determines the communication content and message form, and performs the "Gatekeeper" function<sup>[14]</sup>. As the subject of translation communication, the development team of *Black Myth: Wukong* takes cultural autonomy as the principle, fulfills the "Gatekeeper" role by adhering to the "Self-oriented" approach. It not only ensures the accurate translation of in-game texts, but also disseminates the charm of Chinese culture to the global audience.

Example 1:

《黑神话：悟空》*Black Myth: Wukong*

Example 2:

金箍棒 Jingubang

"悟空" is translated literally as "Wukong" (not "Monkey King"), embodying cultural autonomy-it symbolizes wisdom, courage and the spirit of resistance beyond a monkey-shaped character. Preserving the original name highlights its cultural context and lets overseas players perceive its unique charm, showing respect for this Chinese cultural symbol. "金箍棒" is transliterated as "Jingubang," which is not just phonetic transcription but a carrier of historical, cultural and emotional connotations. The development team uses the original pronunciation to guide players' active interpretation, enhancing interactive immersion and promoting two-way cultural communication. The purposeful translation in *Black Myth: Wukong* embeds cultural elements in digital media and integrates technology with culture, enabling players to form positive perceptions subtly. It reflects the "Self-oriented" principle and "Gatekeeper" role, demonstrating the value of cultural autonomy.

### 3.3.2. Upholding Cultural Confidence and Active Translation out of National Strategy

Mother-tongue outbound translation activities have gradually become a crucial approach for countries to enhance their soft power. At this juncture, strengthening the interactive promotion between translation and communication research, and realizing its significance for the iteration of translation theories and the guidance for outbound translation practice, is not only a practical proposition for relevant scholars, but also an era mission of translation communication studies (Wu Yun, Lin Yi, 2023: 38).

Example 1:

亢金龙 Kang-Jin Loong

Example 2:

妖怪 Yaoguai

In the game's translation, "龙" is uniformly rendered as "Loong" instead of the common "Dragon". Given that "loong" in Chinese culture symbolizes auspiciousness, strength and wisdom-starkly contrasting Western mythology's "Dragon"-this choice avoids cultural misunderstandings and conveys the irreplaceability of the Chinese "Loong" as a unique cultural symbol. It breaks Western stereotypes of "Dragon",

offers a new lens to understand Chinese "loong" culture, enhances the game's appeal, and broadens pathways for Chinese cultural dissemination, balancing cultural uniqueness with Western audience understanding. The term "妖怪" uses the Pinyin "Yaoguai" instead of "Monster." Western "Monster" typically refers to grotesque, aggressive creatures (e.g., evil dragons, goblins), whereas Chinese "Yaoguai" are supernatural beings (from animals/plants that cultivate for spiritual powers) with complex personalities and mixed moral traits—fundamentally distinct from Western "Monster." Using Pinyin for this culturally unique concept authentically preserves the imagination and lore of Chinese yaoguai culture, avoids misinterpretations from cultural differences, and opens an exclusive channel for its global spread. *Black Myth: Wukong*'s foreignizing translation of "Loong" and "Yaoguai" upholds Chinese cultural uniqueness and depth while attracting global audiences appropriately. It embodies the national strategy of "Upholding Cultural Confidence and Proactively exporting Chinese Culture via Translation," highlighting the value of cultural autonomy in translation communication. Its success achieves effective cultural export, sets a model for boosting cultural confidence and influence through translation in globalization, and injects new ideas into international cultural exchange by proactively introducing distinct Chinese cultural symbols.

## 4. Discussion and Reflection

### 4.1. Breaking the Shackles of the Foreign Language Environment

In a heterolingual context, the effectiveness of information transmission constitutes the core challenge of translation communication. *Black Myth: Wukong* overcomes this dilemma through systematic translation strategies: the development team takes into account the cultural psychology of the target audience and adopts a combination of literal translation, free translation, and transliteration to address culture-loaded words. For instance, "火焰山" is literally translated as "Flaming Mountains"—this not only preserves its visual characteristics but also aligns with Western perceptions of mountain forms; "灵虚子" is transliterated as "Lingxuzi," retaining the phonological features of the original name. From a communication perspective, its success stems from the accurate transference of cultural symbols. For example, "筋斗云" is translated as "Somersault Cloud," which retains the original meaning while adapting to Western cognitive logic. This flexible strategy not only enhances the game's international competitiveness but also effectively surmounts linguistic and cultural barriers, enabling the work to gain wide recognition worldwide. Through the aforementioned practices, the game achieves the vivid transmission of the connotations of Chinese culture in a heterolingual context, highlighting the pivotal role of translation communication in cross-cultural exchange.

### 4.2. Building the Bridge of Cultural Exchange

*Black Myth: Wukong* is not merely an entertainment product, but also a bridge connecting Chinese and foreign cultures. Through its well-crafted narratives, characters, and cultural symbols, it conveys traditional Chinese culture to global players. For instance, the translation and introduction of "红孩儿" (Red Boy) incorporates rhyming English poems, which not only preserves cultural characteristics but also

facilitates understanding among Western audiences. Moreover, the integration of translation with multimodal elements—such as visuals, sound effects, and animations—enhances players' sense of immersion. The development team relies on social media and community platforms to dynamically optimize translations based on player feedback, ensuring the accuracy and consistency of information transmission while further expanding the game's influence. Furthermore, players spontaneously spread knowledge of Chinese culture while discussing the game, forming a positive cultural interaction effect. The success of this work demonstrates that high-quality cultural products can enhance communication effectiveness through innovative strategies. By using games as a carrier, it builds an effective bridge for cross-cultural exchange, providing new insights for global cultural interaction.

### 4.3. Highlighting the Value of Translation and Communication

In the tide of global cultural exchange, *Black Myth: Wukong*, as a benchmark case of Chinese culture's "Going Global", fully embodies the mission and characteristics of translation communication theory in the new era. With an innovative approach, the game adapts Journey to the West—a classic literary IP—into a 3A title. It not only faithfully preserves the cultural core of the original work but also integrates a sense of technology and modern aesthetic elements, successfully attracting the attention of global players. Notably, in its translation practice, the development team adhered to the principle of cultural autonomy, guided by the orientation of "taking our own culture as the core": translating "龙" as "Loong" and "妖怪" as "Yaoguai." This practice rejects cultural appropriation and upholds cultural roots. Such a strategy not only highlights the uniqueness and autonomy of Chinese culture but also promotes the proactive "Going Global" of Chinese elements with a stance of cultural confidence, strengthening the global recognition of Chinese culture. Through the cultural adherence in translation, the game has constructed a differentiated international communication path, opening a new window for global audiences to gain in-depth understanding of Chinese culture. The era mission of translation communication theory lies precisely in enhancing national soft power and consolidating the foundation of cultural confidence through cross-cultural communication. The successful practice of *Black Myth: Wukong* has confirmed the key role of translation communication in the process of cultural globalization. Its experience provides a referable path paradigm for subsequent cultural export, helping Chinese culture exert greater influence on the world stage.

## 5. Conclusion

With the deepening of global cultural exchanges and the growing demand for Chinese culture's "Going Global" initiative, this research, based on translation communication studies and taking *Black Myth: Wukong* as a case study, has yielded three core findings: First, it refines a "Three-Dimensional Core Translation Strategy" suitable for cultural outbound communication: the receptor dimension eliminates cross-linguistic cultural barriers through diverse translation methods; the effect dimension promotes overseas cultural identification via multimodal integration; and the subject dimension upholds the cultural core and corrects

communication deviations by adhering to the "Self-oriented" principle. Second, it verifies the value of translation communication theories-Yin Feizhou et al.'s "6W" Model can effectively frame the translation process and maximize communication effects. Third, it clarifies the significance of this strategic paradigm: it helps games break the dominance of Western culture, stimulates overseas exploration of Chinese culture, provides a reference path for the "Going Global" of literature, film, and television, and supports the improvement of Chinese culture's international communication effectiveness.

This research has limitations: the case is confined to *Black Myth: Wukong* (a single game), leading to insufficient coverage that fails to fully reflect the diverse scenarios of cultural outbound communication; additionally, the strategy analysis is mostly at the surface textual level, lacking empirical evidence such as player surveys. Future research can expand to films, animations, and other carriers to compare strategies across different media; it can also strengthen empiricism by collecting audience data through surveys to explore the impact of strategies on cultural cognition, thereby providing precise references for cultural outbound communication.

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