"Black Myth: Wukong" Game Promotes the International Communication of Chinese Traditional Culture to the Enlightenment of the Internationalization of Chinese Gaming Culture Industry

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Abstract—*The domestic game "Black Myth: Wukong" has created a sales myth and promoted the international dissemination of excellent traditional Chinese culture. Black Myth: Wukong "is based on the Chinese classical novel" Journey to the West "and combines traditional culture with modern gaming technology, giving new vitality and expressiveness to traditional culture. This article analyzes the market performance, cultural integration strategy, and international dissemination effect of "Black Myth: Wukong", explores how the game promotes the international dissemination of traditional Chinese culture, and proposes insights for the internationalization of China's gaming culture industry.*

Keywords-*Black Myth: Wukong；Chinese traditional culture；International Communication；Internationalization of the gaming industry*

I.   INTRODUCTION

In the context of globalization, the game industry, as a crucial part of the cultural industry, bears the dual tasks of exporting the country's soft power and promoting economic development. The success of "Black Myth: Wu Kong" has not only achieved great commercial success but also demonstrated the innovation and cultural impact of Chinese games on the international stage, thus providing a unique perspective for this study.

II.   Literature Review
2.1 The market performance of "Black Myth: Wukong" and the integration of culture
2.1.1 Market performance

Since its official release on August 20, 2024, the entire sales volume of "Black Myth" has surpassed 10 million units within three days, and the number of online users across all platforms has exceeded 3 million. In the first month, it sold more than 20 million units on the PC game platform Stem alone, setting a historical record for the number of people online simultaneously for Stem platform stand-alone games, and the total revenue of the game exceeded $1 billion. Such sales "myth" exceeded all public forecasts before the launch, reaching a height that all domestic single-player games have not reached before, even if you look at the world's game history, it is also marvelous and brilliant.[1]

2.1.2 Cultural fusion

The game is based on the "Journey to the West", one of the "Four Great Masterpieces" of Chinese classical novels. Based on the original background, the chief line and branch plot are designed, and it takes the image of "Destiny" Wukong as the protagonist to retrace the road of the Journey to the West. The architectural style, costume design, mythology, and legends in the game are all delightful presentations of traditional Chinese culture.

2.1.2.1 Modern Interpretation of Traditional Culture

The storyline of "Black Myth: Wukong" is deeply rooted in Chinese classical literature "Journey to the West", reinterpreting the adventure journey of typical character Sun Wukong. In the game, players can not only experience exquisite visual effects and smooth game operations, but also explore the profound details of orthodox culture through interactive ways.

2.1.2.2 Global Communication of Oriental Aesthetics

Through the cutting-edge technology of Unreal Engine, the game renders the mythological story of Sun Wukong full of visual shock and narrative tension. It has not only sparked a revival of traditional culture domestically but also succeeded in breaking into the overseas market. The popularity of the game has also prompted a weave of "Journey to the West" overseas. Numerous international players have started to play the game while reading translated versions of "Journey to the West" and watching 1986 TV series with English subtitles on YouTube. They actively discuss the stories of the Journey to the West on social media and even recreate the opening of the 1986 TV series, "Music of the Cloud Palace".[1]

2.2 Analysis of the effect of international communication
2.2.1 Cultural identity and emotional resonance

Black Myth: Wukong creates an immersive gaming experience for players through three dimensions: narrative, embodiment, and game scenes. The fragmented narrative technique of the game encourages players to gradually reveal the truth of the story through exploration and puzzle solving, enhancing the playability and fun of the game. Players can play the role of a "destined person" and, after controlling and experiencing the character, evoke their cultural memory and emotional resonance towards this "ideal incarnation".

Black Myth: Wukong explores the cultural and psychological connotations of the game from a psychoanalytic perspective, analyzing how it builds a bridge of communication between players and culture. The Chinese elements in the game, such as clothing, architecture, landscapes, music, etc., all reveal a profound cultural heritage, stimulate the national emotional identity of domestic players, and enhance the marketing popularity of surrounding co-branded products.

2.2.2 Innovation in cross-cultural communication

Black Myth: Wukong showcases the power of cross-cultural integration, leading traditional culture to sail out to sea. The game cleverly incorporates international elements while retaining the essence of the original story, making the story more appealing to global players. The game science team cleverly integrated the globally renowned Chinese cultural symbol of Journey to the West with modern game technology in the creative process, creating a game world that is both Chinese in character and meets international aesthetic standards. This cross-cultural communication strategy not only reduces cultural barriers, allowing global players to understand and appreciate the game, but also makes "Black Myth: Wukong" a unique cultural output, enhancing the international influence of Chinese culture.

2.3 Inspiration to the internationalization of Chinese game culture industry

The market influence and international dissemination of "Black Myth: Wukong" have provided abundant inspiration for Chinese gaming culture industry, not only bolstering the development of the industry, but also pointing out the direction for other gaming companies. The following specific insights are particularly crucial:

2.3.1 Focus on the absorption and expression of Chinese culture

The game industry should focus on the diversification of game content, give games positive cultural spirit and cultural value while providing leisure and entertainment functions, emphasizing the innovative expression of Chinese culture. At present, Chinese game enterprises have almost exhausted the cultural elements such as the Romance of The Three Kingdoms, Jin Yong's novels, and Gu Long's novels, and the homogenization phenomenon is relatively stern. These cultural symbols are often shredded and collaged into the game, resulting in a high "cultural discount" that is challenging to become the spotlight of players. [2] "Black Myth: Wukong" does not merely replicate the storyline of "Journey to the West," but rather creates an original story where demons run rampant and Buddhism and Taoism are in decline, and incorporates contemporary values, particularly by deconstructing and innovating the cultural symbol of "Sun Wukong," making him an "anti-traditional" hero profile that is contemporary and appealing to young people, who is both rooted in classical and responds to call of the times, providing us with a novel perspective on re-examining classical masterpieces.[3]

2.3.2 The importance of formulating policy support for game development

In the field of gaming publication, the National Press and Publication Department, the Ministry of Culture and Tourism, the Ministry of Industry and Information Technology and other departments and local government cultural departments should seize the opportunity of "Black Myth: Wukong" and actively introduce cultural policies and guidelines to support game growth. The first is to advocate the innovation of the host game industry, encourage boutique creation, research and formulate the medium- and long-term progress planning of

the host game industry as soon as possible, and support the development of 3A games in the game boutique project. The current reform and upgrading of the cultural industry by the Chinese government has simplified the approval process and provided financial support, providing favorable conditions for the rise of China's game industry. In the future, the government should continue to optimize the policy environment, foster enterprises to innovate, protect intellectual property rights, and create better conditions for the sustainable development of the game industry.

2.3.3 Market positioning and new marketing ideas

The precise market positioning and innovative marketing strategies of "Black Myth: Wukong" are pivotal factors in its success. It is a high-quality single-player game for the global market, especially for the gamer community interested in Chinese culture. Its target audience includes not only game enthusiasts, but also cultural consumers interested in the story of "Journey to the West." The game is positioned as a 3A action-adventure game, targeting the core player group worldwide, while actively seeking recognition in the international market. Game companies should more focus on market demand and augment the awareness and recognition of their products in both domestic and international markets through diversified marketing methods.

The game delved thoroughly into orthodox Chinese cultural elements, especially the classic IP of "Journey to the West," and reconstructed the classic stories characters through modern gaming technology, to bring new vigor to the ancient culture.

During the promotion process, the game team paid special attention to social media and cross-border cooperation. It rapidly attracted loads of attention by Posting compelling content, such as live video demos. At the same time, cooperation with overseas influence and exhibition at international game exhibitions have also effectively enhanced the visibility and influence of the game in the global market.

III. Conclusion

The success of "Black Myth: Wu Kong" demonstrates that domestic games can become a global media to reinforce international communication efficiency by going overseas. The triple logic of game rules, cultural elements, and player experience erects the possibility space for cultural export. The Chinese gaming industry should regard games as practical main body rather than a mere cultural carrier and reduce cultural discounts by thinking in terms of cultural interactivity and embodiment, thereby showcasing the essence of excellent Chinese culture more exhaustively to the world. Behind the game's explosive popularity, it is a kind of bloodline stimulation from traditional Chinese culture that makes young people's mission of inheritance 'awakening. [4] The global influence of China's game culture industry originates from its deep excavation of orthodox Chinese culture and the integration of modern technology. In the future, the Chinese game industry should continue to explore local cultural resources and combine them with international aesthetics to create globally alluring game works.

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