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Spatial Transition of Media from the Perspective of Spatial Production: The Digital Reconstruction of Mythic Aesthetics in Jiu Ge by Honor of Kings

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Abstract. As a carrier of Chu witch culture, *Jiu Ge* constructs a sacrificial space for interaction between humans and gods. In the context of modern consumer culture, the digital game *Honor of Kings* reconstructs the virtual field of Yunmengze by extracting divine prototypes such as Yunzhongjun from *Jiu Ge*, realizing the media transition of Chu Ci myths toward digital media. Based on Henri Lefebvre's theory of "spatial production", this paper takes the character shaping of Yunzhongjun as the entry point to analyze the in-depth logic of this cross-media transformation. This study argues that while the game realizes the digital preservation of mythic aesthetics, it essentially replaces the power relations embedded in traditional sacrificial spaces. Specifically, the overlooking manipulation of players substitutes the upward worship of ancient ancestors. Such spatial reproduction of divine beliefs extends the modern vitality of classical texts while inevitably dissolving the mystery and sublimity of primitive deities.

Keywords: spatial production, media transition, *Honor of Kings*, *Jiu Ge*, Yunzhongjun

1. Introduction

In modern contexts, the sacred aura of deity worship embedded in classical mythic texts has gradually faded. Through digital adaptation and design, traditional myths are transformed into interactive data codes for players, completing the transition from sacred sacrificial space to digital consumption space, which constitutes a vital research topic in contemporary media and cultural studies. Taking *Jiu Ge*—a representative work of early Chu witch culture—and the phenomenal digital game *Honor of Kings* as research subjects, this paper explores the underlying media transition logic in the transformation from classical texts to digital games.

Academic studies commonly examine the transformation from classical texts to digital spaces from the perspectives of "media transformation" and transmedia storytelling [1, 2]. As Lars Elleström proposes, media transformation is essentially "the process of transferring information and media characteristics across different media" [3]. Traditional transmedia storytelling theory is regarded as a kind of "transcendental thinking" in literary aesthetics, which breaks the barriers of single media and absorbs aesthetic characteristics of other literary and artistic forms [4]. Nevertheless, interpreting the derivation from *Jiu Ge* to *Honor of Kings* merely as information

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transfer or narrative imitation is insufficient. This process involves not only the replacement of narrative carriers, but also fundamental changes in field attributes, power relations and interactive modes, representing an in-depth "media transition".

Existing scholars have explored the connection between spatial theory and game spaces. Xia Hongkun and Yan Kexu pioneered relevant research in this field [5]. In recent years, scholars including Chen Bo [6] and Bao Yuanyuan [7] have introduced Lefebvre's spatial theory into studies on digital games and myth reconstruction [8]. However, most existing research focuses on the macro shift from grand narratives to entertainment consumption while neglecting the micro transformation mechanism of specific deity personalities and aesthetic features in cross-media conversion. He Shuai points out that in the process of myth adaptation and reshaping, game fields replace sacred shrines, and humanistic entertainment culture overrides the grand narratives of traditional myths [9]. Overall, current studies tend to prioritize macro cultural criticism and lack in-depth discussion on the micro mechanism of aesthetic and deity feature transformation in media iteration [10-15].

Based on the spatial production theory, this paper demonstrates how the interactive mechanism of digital games rewrites the power relations between humans and deities. The ancient sacrificial space features human admiration and reverence for gods, while the modern game space enables human manipulation of deities and dimensional reduction of divine worship into numerical parameters. This study defines such substitution as the media transition of ritual space. On this basis, it explores how deity worship is gradually disassembled and reconstructed through player interaction in virtual environments.

Taking the shaping of Yunzhongjun in *Jiu Ge* and *Honor of Kings* as a typical case, this paper adopts Lefebvre's theory of *The Production of Space* to bridge the media gap between ancient sacrificial rituals and modern virtual games. It reveals the power operation logic behind spatial production, the shaping mechanism of divine aesthetic images, and the regeneration path of mythic stories, and further discusses the inheritance, abandonment and innovation of *Jiu Ge*'s traditional aesthetics in the process of digital media transition.

2. Cross-media transformation of narrative space in *Jiu Ge*

2.1. Ritual spatial narrative in *Jiu Ge*

Lefebvre argues that the production of space consists of three dialectically interrelated dimensions. From a phenomenological perspective, they form a triad of social practice, representations of space and representational space. From a linguistic perspective, they manifest as the perceived, the conceived and the lived space [16].

In the original context of *Jiu Ge*, spatial practice refers to the physical sites and bodily behaviours of Chu witch sacrificial rituals. Altars, song and dance performances, musical instruments, as well as the costumes and dances of Chu witches, together constitute a perceivable ritual space. Guo Chenglei notes that people of Chu "believed in ghosts and favoured sacrifices", and sacrificial ceremonies occupied a pivotal position in state political affairs and daily life of Chu residents [17]. The Chu custom of worshipping ghosts and witches inherited the witchcraft tradition of the Sanmiao tribes. *Jiu Ge* carries strong local ethnic characteristics, and scholars generally regard it as the cultural product of interactions between Chu civilisation and descendants of the Sanmiao, namely the Miao, Yao and other ethnic groups [18-23]. The Sanmiao civilisation was mainly distributed across the Jianghan Plain in the middle reaches of the Yangtze River and the vast area between Dongting Lake and Poyang Lake. *Strategies of the Warring States · Wei Chapter* records the territory of Sanmiao: "To the left lie the waves of Pengli, to the right the waters of

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Dongting" [24]. Subsequent academic research verifies that this territory covers present-day Hunan, Hubei and Jiangxi provinces, the location of the ancient Yunmeng Marsh [25, 26]. Therefore, the sacrificial scenes depicted in *Jiu Ge* correspond geographically to ancient Yunmeng. The dance movement "Dragon-drawn chariot, imperial robes; I roam far and wide" [27], accompanied by drum music and prayers, constitutes a ritual of summoning the Cloud God upon the altar. Such spatial practice is collective and periodic. It generates spatial relations between humans and gods through bodily acts, forming a bottom-up spatial gaze: humans stand on the earth looking upward to the deity, while the deity overlooks humans from the cloud.

Representations of space in *Jiu Ge* are the space conceived in poetic text, namely a vertical spatial narrative stretching from the ground to the sky. The line "Bright spirits have descended; they soar afar into the clouds" [27] vividly embodies this vertical spatial shift. Yunzhongjun dances amid clouds in magnificent robes; "He surveys Jizhou and beyond, crosses the four seas without end" [27] presents a spatial perspective overlooking the land from high altitude. Besides, "Calmly dwelling in the longevity palace, shining equally with sun and moon" [27] describes the longevity palace as Yunzhongjun's abode, an ideal sacred space separated from the mortal world. These abstract spaces are constructed by language, imagery and imagination. They carry Chu people's prayers for rainfall and harvest, and reflect the discursive power of the shamanic elite. Mortals could only access the divine space through designated sacrificial rituals and chanting of poems.

For Chu participants in divine worship, beyond physical and conceived space, the narrative space of Yunzhongjun is also a projection of collective emotion and faith, forming representational space. When Chu people danced before the altar and chanted in chorus "I sigh for my lord; my heart is worn with longing" [27], they expressed anticipation for the deity's arrival and yearning for a bumper harvest. Charged with psychological tension of mystery and awe, this space is alive and saturated with emotion. The emotional sustenance of Chu folk and Qu Yuan endows this representational space with both religious and political connotations.

2.2. Spatial narrative of *Jiu Ge* in *Honor of Kings*

In *Honor of Kings*, the spatial practice of Yunzhongjun is embodied in players' in-game operations on the map, including horizontal and vertical movement and skill casting. During gameplay, players control the character via keyboard or touchscreen inputs. Yunzhongjun walks and is bounded by terrain in the early game, yet gains permanent flight at level four and becomes unconstrained by terrain, enabling vertical spatial transformation within the digital space. When the character casts skills, codes trigger corresponding behaviours and generate feedback against enemy units; these actions produce real-time changes in spatial coordinates within the game. From the operational perspective, players control Yunzhongjun from a top-down view. This perspective serves competitive spatial narrative and stands in fundamental contrast to the upward gaze of divine worship in *Jiu Ge*. Accordingly, all activities undertaken by the game character in digital space produce dynamic, repeatable spatial practice.

The cross-media transition of the *Jiu Ge* text by digital games is intuitively reflected in the reconstruction of the spatial representation "Yunmeng Marsh". The virtual world conceived and coded by the game development team fuses Chu witch sacrificial symbols with the aesthetics of modern visual industry. Taking the giant single tree forest as the core setting, it builds a virtual world backdrop and an extensible cultural framework for character activities. For instance, the character showcase screen for the updated version of Yunzhongjun places him within a bright woodland scene with flowing water and surrounding living creatures. This visual spatial arrangement firmly anchors the intrinsic connection between character and setting. Environmental

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elements are no longer mere backdrops but participate in narration, naturally establishing Yunzhongjun's identity as "Guardian of Yunmeng Marsh" and "Shaman Deity". This elaborately designed representation of space breaks away from simple geographical reference and becomes a digital cultural landscape crafted by developers to enrich character depth and advance commercial storytelling.

For players, the narrative space where Yunzhongjun resides is the arena for competitive gameplay, namely the representational space within the game. This representational space emerges through player-game interaction, jointly shaped by individual competitive demands and cultural memory, with functions of entertainment, social connection and cultural communication. Meanwhile, this space carries aesthetic tension, interactive pleasure and cultural reflection; it is a digital space experienced firsthand by players. In each match, Yunzhongjun's aesthetic design, spatial interactions and voice lines with other characters leave concrete impressions on players. Although players' primary goal is competition, repeated exposure to Yunzhongjun's image, skill names and aesthetic elements allows players to internalise cultural symbols including "Yunzhongjun", "Yunmeng Marsh" and "Chu witch customs". Fragmented as these cultural memories are, their high frequency and repetition grant them powerful cultural dissemination effects.

2.3. Shifts in spatial narrative of *Jiu Ge* from text to game

Lefebvre states that bodily positioning within spatial production determines power relations; the dominant party holds more active discursive power [16]. In the primitive sacrificial space, divine worship dominated Chu people's ideology, so their gaze toward Yunzhongjun was bottom-up, filled with mystery and transcendence. In modern contexts, divine worship has largely faded. With the dimensional reduction from deity to playable game character, players gain control over the divine figure and become the dominant subject within the digital space. The mystery and inviolability of the deity in traditional sacrificial space dissolve accordingly. He also notes that every space serves as a carrier of relations of production. Chu divine worship originated from the underdeveloped production relations of primitive society, manifested in class stratification and sacred reverence for nature. The production of sacrificial space reflected such social relations; this space produced collective faith and awe of nature. By contrast, digital game space is a product of digital capitalism and consumer culture in the post-industrial era. It no longer centres on class or nature, but pursues efficient production and commercial gains. Thus digital space generates players' entertainment experience and commercial value. Here, "Yunzhongjun" is no longer an object of divine worship in primitive sacrificial rituals, but an operable playable unit with fixed behaviours under player control. Human perspective shifts from upward reverence in sacrificial space to top-down oversight. The dimensional downgrade of the deity and player manipulation of the character embody human substitution of divine functions. More profoundly, this transformation constitutes a power swap. While players seemingly obtain dominion over the "god", they are actually disciplined by digital capital and the game's "rules". Wang Fuzhi annotated: "The title 'lord' denotes reverence" [28]. In *Jiu Ge*, the line "He surveys Jizhou and beyond" [27] signifies the Cloud God's omniscience and overlooking dominion over all living beings. In the digital game, players possess an omniscient god's-eye view, yet the Cloud God is designed as blind and deprived of vision. This "blind-eye setting" forms a potent metaphor of spatial power: the god loses sight, stripped of omniscience and divinity, while players seize the power of gazing.

To sum up, Yunmeng Marsh in *Honor of Kings* is not merely a reproduction of geographical space, but a media transition marked by transformed power relations and evolved production

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relations. It shifts from the sacrificial space of primitive myth to an interactive space generated by digital technology. Although spatial practice and representations of space have changed, its representational space retains anchors of cultural memory. Chu people's longing and yearning for Yunzhongjun are transformed into players' fondness and preference for selecting the Yunzhongjun character. In this process, the mystery of divine worship dissipates, yet its cultural symbols sustain vitality through digital interaction.

3. Digital preservation of divine aesthetic images

3.1. The image of Yunzhongjun in *Jiu Ge*

Jiu Ge depicts the sacrificial dancer embodying Yunzhongjun with the line "I roam far and wide in graceful flight" [27], showing that the people of Chu imagined Yunzhongjun as a deity of light and graceful bearing, drifting like flowing clouds. The poem further imagines the god: "He soars afar up into the clouds" and "Shines equally with the sun and moon" [27], wandering freely amid the clouds. Accordingly, Yunzhongjun's divine office is inseparable from imagery of cloud and rain, sun and moon. Successive generations of scholars have proposed competing interpretations, identifying him variously as the God of Clouds or God of Thunder.

Most ancient and modern scholars hold that Yunzhongjun is the God of Clouds. Wang Yi of the Eastern Han Dynasty annotated in *Chu Ci Zhang Ju* that Yunzhongjun was "the God of Clouds, also known as Fenglong, or Pingyi" [29]. *Annotations on Chu Ci* by Ma Maoyuan and other scholars notes that "Fenglong" and "Pingyi" are alternative names for one single deity [30]. Yan Shigu of the Tang Dynasty commented on *The History of the Han Dynasty*: "Yunzhongjun refers to the God of Clouds" [31]. Wu Cheng of the Yuan Dynasty wrote in *Collected Works of Master Wu Wenzheng of Caolu*: "Yunzhongjun is the deity of cloud marshes" [32]. Wang Fuzhi of the Qing Dynasty also stated in *Comprehensive Explanation of Chu Ci*: "Yunzhongjun is the god of clouds" [28]. The theory of the God of Clouds is widely accepted as closest to the original image of Yunzhongjun in *Jiu Ge*. A group of scholars represented by Zhang Zhengming and Zhou Xunchu argue instead that Yunzhongjun should be the God of Thunder [33-35]. In his essay *Yunzhongjun as the God of Thunder*, Zhang Zhengming elaborates two main arguments: first, ancient mythological systems rarely featured an independent God of Clouds, while gods of thunder and rain were common; second, descriptions in the original text resemble depictions of thunder and lightning more than clouds [33]. In addition, some researchers propose that the recipient of sacrifice in *Jiu Ge · Yunzhongjun* are actually two deities, the God of Thunder and the God of Cloud, and the core of the poem narrates the emotional entanglement between the two [36].

Scholars also hold divergent views on Yunzhongjun's gender. In the Chu cultural context, the honorific "jun" in "Yunzhongjun" usually refers to a male deity. Although Wang Yi did not explicitly specify the gender in *Chu Ci Zhang Ju · Yunzhongjun* [29], later commentators including Zhu Xi, Hu Wenying, Jiang Ji and Lu Kanru inferred his masculinity based on divine function and title [37-41]. Guo Moruo, by contrast, regarded Yunzhongjun as female. In *Modern Translation of Qu Yuan's Fu Poems*, he interpreted Yunzhongjun as a goddess and proposed that she was the lover of Dasiming [42]. Faced with such polysemy in the deity's identity and gender within the text, digital media must make definite choices when adapting classical texts of this kind.

Honor of Kings ultimately adopts the God of Clouds reading and the male gender setting. Beyond drawing on mainstream academic opinions, this choice follows the inherent operational logic of the medium itself: to seek maximum compatibility and integration among visual presentation, interactive experience and the cultural positioning of the character. The market

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orientation of media transition is not merely catering to commercial consumption; it is driven by multiple factors including cultural cognition, media characteristics and player psychology, forming a reasoned cultural selection.

3.2. Characterization of Yunzhongjun in the game

When shaping the playable character Yunzhongjun, *Honor of Kings* adopts the widely accepted setting of "God of Clouds + male deity", which naturally fits the identity of "guardian" and "savior". Within the game, the spirit deer Yao maintains a close bond with Yunzhongjun, forming a binary pairing of "guardian and guarded". This design carries contemporary aesthetic preferences. It embeds character storytelling into emotional interactions between male and female divinities to enrich narrative content and boost commercial value. Moreover, the game's narrative logic serves character recognition. A clear decision on gender lowers the barrier of identification and cognition. Such trade-offs are made in the media transition of classical texts to fulfil commercial goals.

In terms of outward appearance, Yunzhongjun wears magnificent robes whose sleeves can transform into wings. Rooted in his backstory as "reincarnation of a lone bird", both the old and updated character models retain bird talons on his feet as a core visual feature. His hairstyle most vividly embodies his attribute as the God of Clouds: shaped like billowing clouds, it drifts upward rather than hanging down in a physically realistic manner, producing an ethereal, otherworldly impression. The base hair colour is pale, with blue-purple gradients at the ends, further reinforcing the visual metaphor of cloud vapour. According to the character lore, Yunzhongjun lost his eyes; he is depicted with permanently closed, sightless eyes. When he descended from the heavens to the mortal world, humans dressed him in mortal robes, tied red threads and adorned him with ornaments to exploit his power. These stylistic details imply the discipline and bondage imposed by mortal shamanic rituals upon the divine image.

Per Yunzhongjun's hero backstory on the *King's Camp* platform, he rides the wind and favours the firmament, high flight, silence and lakes. He detests confinement, filth and warfare. This echoes the divine bearing described in lines from *Jiu Ge*: "I roam far and wide in graceful flight. Bright spirits have descended; they soar afar up into the clouds. He surveys Jizhou and beyond, crosses the four seas without end" [27]. It constitutes a three-dimensional cross-media restoration of divine mythology. Meanwhile, his pursuit of freedom and peace responds to the prayers of the original sacrificial rite. The resulting figure is a reclusive, unrestrained peace-seeking deity. To a certain extent, the game restores the divine characterization from *Jiu Ge* in three dimensions while innovatively supplementing the divine image with more intuitive, modern aesthetics.

3.3. Trade-offs and innovation in the digital transformation of aesthetics

Lefebvre argues that the production of any space is accompanied by the operation of power relations. Within the Yunmeng Marsh space of *Honor of Kings*, this logic manifests in the reconstruction of aesthetic power relations. The iterative redesign of Yunzhongjun's character is precisely a product of this reconstruction [16].

The old version of Yunzhongjun featured a robust physique, realistic raptor talons on his feet, power-emphasising metal bracers and arms that could turn into wings. It constructed a representation of space charged with the primordial aesthetic tension of Chu shamanic culture. This visual imagery evoked the opulence, wildness and untamed divine power of the deity in the sacrificial space of *Jiu Ge*. It was an early concrete visual rendering of Yunzhongjun as the divine bird archetype. In this iteration, traditional Chu shamanic aesthetics occupied the dominant position.

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The updated version abstracts bird talons into claw-shaped shoe tips, changes wing transformation from arms to robe sleeves, streamlines the body silhouette, removes redundant metal accessories and replaces trim borders with feather patterns. This series of visual revisions essentially signals that modern industrialised, fast-consumer aesthetic logic has gradually supplanted traditional sacrificial shamanic aesthetics.

This aesthetic shift reflects a turn in the productive logic of game space. In light of Lefebvre's spatial triad, this revision represents not merely a visual upgrade of representations of space, but an active reshaping of representational space. The old design retained abundant visual anchors linking back to the original sacrificial space, pointing toward collective faith and divine worship, reproducing the mythic archetype. The new version revises bodily form, costume details and colour palette, replacing the mysterious, even sorcery-tinged primitive aesthetics of shamanic culture with modern mass-culture aesthetics that are easy to recognise, disseminate and consume. It caters to the aesthetic expectation of "elegant and handsome bearing" and responds to players' tastes. In this process, the Yunzhongjun perceived by players within game space is no longer the deity gazed up at from the altar, but a controllable figure disciplined jointly by game mechanics, commercial logic and player aesthetic preference.

This is the spatial reproduction of classical mythic divine imagery by digital media under the dual drives of capital and aesthetics. The trade-off lies in sacrificing the mystery and wild tension of primitive aesthetics in exchange for broader player acceptance and higher commercial communication efficiency. Within the virtually constructed Yunmeng Marsh, a new, postmodern form of divine aesthetics is produced and continuously activated through player interaction.

4. Preservation and remoulding of divine characters' narratives

4.1. Divine relationships within the narrative context of *Jiu Ge*

Jiu Ge · Yunzhongjun does not explicitly describe any relationships between Yunzhongjun and other deities. Such independent divine narratives are not uncommon. For instance, *Donghuang Taiyi* merely depicts the grand sacrificial ceremony without mentioning other gods; while *Xiang Jun* and *Xiang Fu Ren* touch upon the ambiguous emotional bond between the two gods, they do not construct a systematic divine kinship network [27]. By comparison, *Yunzhongjun* is more concise. The whole poem centres on Chu people's welcome, adoration and devotion to the Cloud God during sacrifices, forming a narrative structure anchored in vertical human-god interaction. The core purpose of Chu shamanic rituals was to connect heaven and earth and pray for favourable weather through shamans as intermediaries. Therefore, although the text lacks accounts of god-to-god relations, it highlights the emotional tension between humans and divinity, expressing human worship and devotion toward the god.

The closing line reads "I sigh for my lord; my heart is worn with longing" [27]. Wang Yi simply annotated: "The lord refers to the Cloud God" [29], without specifying any extra connotation of the term "my lord". He also suggested that Qu Yuan might use this line to "lament King Huai's blindness and muddle". Scholars mostly interpret this line as Chu people's heartfelt yearning for the Cloud God, symbolising prayers for rain, cloud and abundant harvests [43-45]. From the perspective of religious rituals, folklorists argue that it reflects the collective psychology of Chu shamans invoking the deity to secure timely rainfall [46, 47]. Chu Ci scholars such as Jiang Ji and Wang Fuzhi hold that this line carries Qu Yuan's political aspiration: by depicting mortals longing for the god's return, he expresses his hope that the King of Chu may change his mind [28, 40]. It is clear that the original narrative space of *Yunzhongjun* is vague and open. Human-god interaction

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takes the form of one-way lyrical expression upon the altar, permeated by the unique mystery of shamanic culture. Precisely because divine relations remain implicit and undefined in the text, this textual ambiguity and narrative opacity create room for the continuation of sacredness, rendering Yunzhongjun's figure more remote and unfathomable.

4.2. Narrative remoulding and character relationships of Yunzhongjun in the game

Lefebvre's theory of the production of space states that space is not merely a product of social practice but also a dynamic force that shapes social relations, endowed with use value, consumption functions and politico-ideological attributes [16]. Within the narrative space of Yunmeng Marsh in *Honor of Kings*, Yunzhongjun and the character Yao, adapted from *Jiu Ge · Mountain Spirit*, are framed as mutual lovers. According to the character lore, Yunzhongjun sacrificed his eyes, wings and memories to protect the deer spirit, the predecessor of Yao. Later he was rescued by Guiguzi and reincarnated; Donghuang Taiyi reshaped his wings, making Yunzhongjun a subordinate follower of Donghuang Taiyi. Meanwhile, Yunzhongjun is set as an enemy of Dasiming. In *Modern Translation of Qu Yuan's Fu Poems*, Guo Moruo interpreted Yunzhongjun and Dasiming as lovers, taking Yunzhongjun as a goddess and Dasiming as a male deity [42]. The game setting completely reverses this reading and establishes the pairing between Yunzhongjun and Yao instead. Such narrative trade-offs demonstrate that game storytelling prioritises easy emotional projection and players' empathy for characters, serving faction narratives within the game.

Unlike the vague separation between independent gods and human beings in the original *Jiu Ge*, the game builds a narrative space featuring frequent interactions and clear emotional entanglements among deities. The pairing of Yao (adapted from *Mountain Spirit*) and Yunzhongjun is chosen because the "wilderness and forest" motif in *Mountain Spirit* bears natural complementary relations with Yunzhongjun's imagery of "solitary bird and fierce wind" in ecological and semiotic terms. It also conforms to the popular pure-love narrative formula in contemporary ACG culture: "deer spirit maiden and broken-winged solitary bird". This cross-textual recombination is driven jointly by commercial logic and market demand. This narrative weakens the mystery of the original text and establishes players' recognition and emotional investment in characters inside the competitive space.

4.3. Cross-media intertextuality from poetic text to digital abilities

As the core language of digital games, the skill system translates abstract divine attributes into concrete, rule-based interactive operations.

In terms of skills and mechanics, Yunzhongjun is designed with dual forms: flight and ground movement. Flight ignores terrain constraints and serves both combat and narrative functions. In combat, terrain immunity makes Yunzhongjun one of the few jungle heroes unbound by geography, granting players faster support and assault options. This generates unique spatial practice in matches, echoing the elusive mystery of the Cloud God described in *Jiu Ge*. Narratively, the contrast between the two forms metaphorically traces the character's growth from mortal confinement to regaining divine power, aligning with the plot beat where Donghuang Taiyi grants him new wings and enriching his activities within narrative space.

Moreover, Yunzhongjun's attacks include kicks and wing slashes, with active skills invoking wind, cloud and feather motifs. *Jiu Ge* writes: "I roam far and wide in graceful flight" and "He soars afar up into the clouds" [27]. In the major visual and gameplay rework of *Honor of Kings*, Yunzhongjun's first skill is directly named *I Roam Far and Wide in Graceful Flight*, and his ultimate skill *He Soars Afar up into the Clouds*. The skill *I Roam Far and Wide in Graceful Flight* grants

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acceleration and a diving knockback. *He Soars Afar up into the Clouds* lifts the target high into the air, making Yunzhongjun untargetable before slamming the enemy down. The unfathomable and sublime quality of the god depicted by Chu writers is quantified in the game into spatial privileges: terrain traversal and untargetability.

The laceration and bleeding effect of his passive skill logically extends his identity as the "reincarnation of a solitary bird". The physical lethality of bird talons is abstracted into a sustained damage mechanic, embodying the primitive archetype of the divine bird: sharp, swift and ferocious within nature worship. While retaining shamanic cultural imagery of Yunzhongjun as a carrier of wind, cloud and feather symbolism, these designs amplify dynamism and visual impact. Tailored for fast-paced competitive battles, this represents both a creative adaptation of *Jiu Ge* aesthetics and a necessary condition for the classical myth to gain renewed vitality in contemporary popular culture.

5. Conclusion

The shift of narrative space from *Jiu Ge* to *Honor of Kings* represents a transformation from imaginative space to game-designed space. In this process of media transition, the game constructs the fictional world setting and digitally interactive space of Yunmeng Marsh through coding and artistic design. Within this space, the original ambiguous human-god interactions are embedded into competitive game mechanics, turning the ancient sacrificial narrative space into a competitive one. Consequently, the mystery inherent in the original shamanic sacrificial space is partially dissolved, while players unconsciously strengthen their cultural memory amid this resource-driven competition [48].

In the original *Jiu Ge*, Yunzhongjun is bound up with the Chu people's poetic imagination of cloud and rain as well as their worship of nature. In the game, such imagination is reworked into the strategic form of "resource contention". Players' repeated interactive behaviours in Yunmeng Marsh seem unrelated to Chu shamanic rituals. Nevertheless, every encounter with Yunzhongjun's character model, the aesthetic motifs of clouds, wind and feathers, and his voice lines interacting with other characters, reinforces players' cultural memory of symbols from *Jiu Ge* on a subconscious level. Though fragmented and gamified, such memory implants images once confined to ancient texts — including "Yunzhongjun" and "Yunmeng Marsh" — into the consciousness of young contemporary players through millions of repeated competitive matches.

The remoulding of Yunzhongjun in *Honor of Kings* is essentially a spatial reproduction of shamanic culture and the text of *Jiu Ge* within digital media. Through defined character imagery, skill mechanics and competitive spatial arrangements, the game transforms the mysterious, ambiguous shamanic sacrificial space centred on one-way human reverence for gods into an open, rule-bound competitive space marked by character interactions and resource struggles. While it contributes significantly to disseminating the text of *Jiu Ge* and Chu shamanic culture, this mode of transmission substantially erodes the profundity of Chu shamanic beliefs. It strips the myths of their original sublimity and reduces them to spectatorial symbols for modern entertainment. These issues constitute the core concerns of this paper.

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