

## Thoughts on Cross-cultural Communication of Digital Games in the Context of Globalization

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### Abstract

**In international cross-cultural dissemination, the cultural image of the country has developed with the comprehensive strength of the country, and the international status changes have a close relationship. Today, the world is in the era of economic and cultural development and major changes in major changes and conflicts, and the cultural diversity process is further deepened. In this context, all countries are observing the form, seize opportunities, and strive to explore their own development paths, so that they will defend their cultural sovereignty, adhere to the national cultural tradition, maintain and promote their national and national unique cultural and ideas. The global new crown epidemic has hindered the footsteps of cultural physical exchanges to some extent, but the global culture will continue to strengthen the link through the Internet. From the huge advantages of digital games, this paper explores the trends and directions that promote cross-cultural dissemination in the world. Further, in the country, national cultural image, the national cultural image, to provide the theoretical basis of new media fields in countries and national cultural images.**

### Keywords

**Cross culture communication; Digital game; Globalization.**

### 1. Introduction

The trend of cultural diversification is noted in the 1980s, people realized a fact: After the cold war, people discovered the biggest difference between the people not ideology, politics or economy, but the difference between culture[1]. Two World Wars and the Cold War of the Cold War Let people around the world almost forgotten the biggest difference between each other is actually not political interests or ideology, but culture. It is worth noting that because modernization is dominated by Western civilization, many non-Western world thinks that modernization is equivalent to Westernization at the beginning. Therefore, many non-Western countries have intentionally or unintentionally neglected the development of indigenous cultures in the process of modernization. This is not difficult to understand why relying on modern development of the national strength, the diversified trend of the group's revival is started by the long-term secondary culture. It can also be considered that cultural diversification is the basis of the establishment of political and economic rise after non-Western civilization. It is inevitable after non-Western civilization politics and economic rise, and also marks the gradual end of the world in the world in the Western single cultural world in the past 200 years. The modernization process is still continuing and enters a new era of mobile Internet. The importance of local culture and valuable is increasingly valued.

Culture has a natural transmission attribute. Edward Hall once clearly pointed out that culture is transmission, and they coexist together [2]. Culture has a pivotal position in human history and society. It is a large environment in human interaction behavior, and the system affecting

human spreading behavior is cultural itself [3]. Samova pointed out that cultural and communication is working together, both are inseparable [4]. It can be said that cultural and communication itself is inseparable. Since cultural is always accompanied by communication, the awakening of multicultural politics has led to the rise of strong multicultural cross-cultural dissemination, it will become an inevitable result. Nowadays, countries and regions should attach more importance to and demand for the external dissemination of their own culture than any other period in history. On the other hand, cross-cultural communication and communication often reflect the demands and purposes of politics. Considered one of the earliest works of cross-cultural communication, *The Chrysanthemum and the Knife*, was commissioned by the United States government during World War II. Joseph Nye, former Assistant Secretary of Defense of the United States, also believes that a country's comprehensive national power should include both "hard power" embodied in economic, technological and military strength, and "soft power" embodied in cultural and ceremonial attractiveness. "Soft power" is everything, a media culture in which images, sound and spectacle dominate leisure time, shape political ideas and social behavior...It promotes the structure of daily life [5]. It can be seen that cross-cultural communication is not a purely academic issue from the beginning, and it has a strong practical need [6]. This will be understood that the governments and folks in the world have promoted their own cultural industry global strategies and cross-cultural dissemination. In today's world, in addition to the continued strong cultural output of Western civilizations as the core, there have been a strategy, such as China's "cultural walking" strategy, South Korea's "cultural landing" strategy [7], Russia's national cultural strategy [8], and so on A series of strategic initiatives and policies of non-Western cultural countries and regions of our own culture.

The combination of cross-cultural communication with various fields and disciplines has just begun. Especially in the era of mobile Internet, the rise of new interactive media represented by digital games has brought new challenges to the traditional research on cross-cultural communication. In order to adapt to the current and future situation of mass explosion of cultural diversity, cross-cultural communication should be more in line with The Times and carry out corresponding research and exploration.

## 2. Theoretical Review

According to Herder, culture also has broad and narrow concepts. The broad sense of culture includes material, system, spiritual psychology and other areas, while the narrow sense of culture refers to the creation and results of spiritual culture. This narrow sense of culture is the general term of human spiritual activities and their products [9]. Since culture is born in the process of socialization and takes the nation as the carrier, it must have regional characteristics. Throughout history, we can see that nations would then form states, which in turn would form larger cultural circles. This expansion mainly depends on the spread of culture across borders. From the point of view of human essence motivation, communication and culture are parallel, they are necessary for human development. Michael points out: Just like culture, communication is a must for people.... Communication and culture are inextricably linked, and both are crucial [10]. In fact, the formation, investment and development of cultural itself benefits from spread. Gordon believes that in every nation, there is a lot of ingredients from spread, and this proportion can be as high as 90% [11]. Therefore, there is no traditional or technical communication channel and medium, and cultural dialogue is not possible [10].

When different cultural circles are communicating with each other, the earliest "cross-cultural" concept has also been produced. The so-called "cross-cultural" generally believes that the interactive relationship between all people and people who have experienced cultural belongings through the system boundaries [10]. Cross-cultural communication is the

relationship between research and use of cultural and information communication, in summarizing various intercultural communication phenomena, exploring the structure and mechanism of information communication, understanding and significance construction between different cultures [12]. Prosser is a clear division of intercultural communication and detailed field research block, he believes that intercultural communication research studies should include the Principle of Similarities and Differences, Principle of Conflict in Communication and Culture, Principle of Communicative and Cultural Control, Control Within A Culture, Cultural Stability and Cultural Change and Cultural Imperialism And Cultural Dependency Several Basic Topics [10]. Kramer et al. Pointed out that Communication, consciousness is combined, constitutes Intercultural Perspective, which is facing different cultures, and also constitutes the core of cross-cultural communication research [13]. Since the structure, when a member of a culture issues Message to receive consumption for a member of another culture, cross-cultural dissemination is generated. There is a thorough understanding of this Wiener: "When communicating with others, give someone a message, and when he gives me a letter, he sends a related news. This message contains the first thing that he understands, not what I understand. Information [10]".

All in all, cross-cultural communication is the interaction between people from different cultural concepts and symbolic systems, which differ in this cultural concept and symbolic system to lead to changes in the entire communication activity[14].The cross-cultural communication referred to in this paper is the method and process of concentrating the culture of a nation or region in the broad and narrow sense on the media that can be perceived and exporting it to other cultures in the form of symbols.

Although the term cross-cultural communication is a relatively new one, it has been around since the early days of human civilization, when people came into contact with other groups. For a long time, the communication and collision between different cultures and ideas caused by war and trade have become the main way of cultural transmission, and the cultural conflicts and cultural exchanges caused by them have been regarded as the important driving force of human civilization and the symbol of the continuous development of civilization [15]. Striking examples of this are the Alexander Empire in the West and the Han Empire in the East. The former united throughout Greece, which swept across the Middle East, the occupation of Egypt, the Persian empire, and eventually reached the Indus valley [16], will be in the process of its war on Greek culture spread to the empire, though some history scholars believe that the limitations of the Macedonian itself is insufficient to represent the entire Greek culture and development:" After Alexander, not only did political freedom and independent action in Greece begin to die out, but also the productive genius of Greece began to wither [17]." But his contribution to the cultural exchange between the East and the West was enormous. On the one hand, the eastern peoples and tribes in the Hellenized world absorbed the excellent achievements of classical Greek civilization; On the other hand, eastern culture also spread rapidly to the West. The combination of Greek cultural elements with cultural traditions of different places, mainly the East, created a new culture with its own new quality that was different from the classical Greek culture [18]. The latter opened the passage from China to Central Asia and West Asia about 120 years after the death of Alexander, and began the cultural exchange between the East and the West with China's unique commodities such as silk and porcelain. In 1877, The German geographer Richthofen named the "Silk Road" in his book China, "the western region transportation road between China and Central Asia, and Between China and India through silk trade from 114 BC to 127 AD [21]". This is also the origin of the name of the "Belt and Road" economic and cultural communication strategy of the Chinese government today.

War, trade and other behaviors that accompany the growth and development of human society are of great significance to human development as the earliest media and carrier of

communication between different cultures. Today, computers and smart phones are popular in the Internet era. The old ones are still playing their role, but new ones such as TV, movies, the Internet and games are also emerging. Technological progress enables carriers to get rid of the old restrictions, but also brings an unprecedented climax of cultural transmission. The large-scale cultural dissemination of various countries has become the mainstream trend in today's world.

Since the 1980s, the different cultures of the world have become closer than ever under the influence of multiple media. In his book *Mainstream -- Who will Win the Global Culture War*, French scholar Martel reached the same conclusion as the first chapter of this paper through five years of field investigation and interviews with more than 1,250 industrial leaders and cultural elites: The world culture War has broken out. The war caused by soft power is mainly a war between the dominant countries to secure their position. It is a war of conquest between the dominant countries and the emerging countries. Nowadays, culture wars, culture wars and soft power have become a hot topic in the world. The history of mankind has gradually begun to rise from the competition between nations and between nations to the ultimate cultural competition. As mentioned before, globalization is a huge trend that begins with the economy but does not stop there. It is in this era of cultural debate that the cultural communication function of media is inevitably valued and further amplified. In fact, the function of communication culture is the common attribute of all media derived from all human cultures since ancient times. It can even be said that it is cross-cultural communication behavior that maintains the dynamic balance of various social structures and social systems and promotes the integration, coordination and development of global society [22].

According to Tompkinson, "globalization is the complex connectedness of the modern world, a characteristic of modern social life of interconnectedness and interdependence, especially the rapidly developing and increasingly dense network system of interconnectedness and interdependence [23]." In particular, he uses the term "muhi-dimensionality" to describe the dimension of globalisation. It can be seen that globalization is actually a trend that emphasizes the exchanges, contacts and influences in various fields such as politics, economy and culture on a global scale and promotes the world to be connected as a whole. In this trend, the importance of communication and communication between cultures is self-evident. With the development and transformation of society under the background of globalization and networking, the survival, development and inheritance of the regional cultures of various countries, ethnic groups and regions, which were originally relatively closed and unique, have jumped out of the concept of "local" and integrated into the tide of global cultural integration and coexistence under the trend of global integration. On the one hand, it provides an opportunity for various civilizations to show their cultures to the world and to communicate and integrate with other cultures. On the other hand, under the competition of globalization, the strong culture gradually dominates the world, and the relatively weak culture in the past only relying on the strength of regional culture itself has been far from meeting its needs in the competition of world culture.

Zhou Xian once raised concerns about multiculture-diversity: the relative cultural autonomy and original simplicity of traditional societies are threatened, and more and more foreign cultures' travel 'in the local context [24]. Of course, there is a completely opposite opinion. Claude Levi-Strauss argues that there is no complete cross-cultural communication, and he introduces a theory called "Stimulus Diffusion" proposed by Alfred Louis Kroeber [25]. According to this theory, foreign customs (culture) will not be assimilated by the local culture, but act as a catalyst to stimulate the content potentially similar to the local culture and society. What is certain, however, is that from the 1950s to the present, various theories about cross-cultural communication have been produced. For example, The Constructivist Theory of Communication and Culture put forward by James Applegate believes that Communication is

an interactive process of mutual recognition through sharing and exchanging information, which is driven by goals. Individuals accomplish goals based on their own thoughts and desires [26]. Therefore, it can be understood that the differences in transmission between individuals are caused by the differences in individual thinking, and the differences in individual thinking come from the cultural background of individuals. Barnett Pearce proposed the Coordinated Management of Meaning theory, which also clarified how people carry out interpretation and activity diagram based on rules. In other words, "Individuals under certain social conditions first want to understand what has happened. They understand and act within certain rules [27]." The rules here can also be seen as the corresponding cultural context. Stella Ting-Toomey proposes the face-negotiation theory, which focuses on the communication differences between individualistic and collectivist cultures, and argues that values influence how members of different cultures deal with face and conflict situations. After that, he proposed the identity negotiation theory focusing on cross-cultural communication ability. Based on this theory, he believed that the essence of cross-cultural communication ability is the effectiveness of identity negotiation conducted by the interacting parties in communication [26]. Through interaction, communicators try to exchange for the recognition they expect, and at the same time challenge or support the recognition of others [28]. On this basis, William Cupach and others proposed three stages in the continuous cycle of intercultural interpersonal communication: In the first stage, trial and error, trial and error are repeated to find similar parts of the dissemination of the two parties' identity. In the second stage of Mixing up, based on the similarities, the identities of both parties are integrated into a mutually acceptable and convergent relationship identity. Stage three uses the identities created in stage two to renegotiate cultural identities accepted by both parties. Anyone in cross-cultural communication is repeatedly experiencing and cycling through these three stages [29]. Based on the research of Identity, Michael Hecht proposed the Communication Theory of Identity, Its core claim is that identity is a Communicative Process, which is constructed, maintained and adjusted in the process of communication; identity is realized and exchanged in communication, in this sense communication is the externalization of identity [30].

Of course, cross-cultural communication itself is not based on the communication behavior of individuals, but is more influenced by the dynamic state such as the connection between individuals and the environment they are in. Therefore, the Network and Outgroup Communication Competence Theory, represented by Young Yun Kim, which aims to use the concept of Personal Network to explain the communication ability of outgroup network relations, and the intra-cultural network and cross-cultural network proposed by June Oce Yum to analyze individuals The similarities and differences of intracultural versus intercultural networks theory, etc [26].

### 3. Reflections on Cross-cultural Communication and Digital Game Media

The dissemination and communication of culture must rely on the carrier. The carriers of culture are diverse and ever-changing. They form a dissemination network, linking the cultures of different regions of the world together. However, no matter how the form of communication changes, the concrete and abstract carriers of these cultures communicate the essential function of culture by transmitting information. It can be considered that the exchange process of culture and values among nations and countries is the development process of human beings to spread culture and information through media. From the perspective of media, some scholars have sorted out the development stages of human information transmission modes: language and writing stage - electric stage - electronic information stage [31]. Similarly, cultural communication has gone through a progressive and superimposed process of language communication, text communication, printing communication, electronic communication and

network communication [32]. According to these stages, the cultural and communication development of mankind can be roughly defined by the invention of the telegraph by Morse in 1837. Before that, media such as language, books, literature, trade and commodities assumed the function of cultural transmission. Since then, the birth of new media, such as radio, telephone, electronic information and Internet, has enriched the ways and forms in which human beings communicate culture and ideas.

Similarly, outside academia, the media world itself has been quick to feel the changing trends in the media. At first, the media industry felt that the speed and speed of media change is very not optimistic. Back in the 1980s, Neil Postman screamed that the television age would radically alter the way humans transmitted, and he didn't think the changes seemed promising. He found that television media has made entertainment the superideology of all the words on TV, no matter what the content is and no matter what the perspective, everything on TV just provides entertainment[33]. Neil Postman had good reason to be worried when he was not aware that the advent of the Internet, gaming and other new media in the 21st century had turned television into a "traditional media" like the print he admired. However, the evolution and development of communication and media are still going on. As time goes on, people gradually turn from pessimism to calm acceptance and begin to think about how to adapt to and make use of the ever-changing technology and era. Frederick Martel, a journalist mentioned above, also found the huge influence of media technology on the world culture war. Under the new technology and media, the culture war gradually evolved into a war for information control waged by various countries through the media. He pointed out that on TV...Markets like movies and books have become battlegrounds that will eventually spread to the Internet[34]. This article is not going to discuss whether new interactive media, such as digital games, have replaced traditional media or continued the advantages and disadvantages of traditional media. In fact, traditional media did not die with the new media. On the contrary, the progress of technology makes the media get rid of the old restrictions, and the traditional media becomes richer with the improvement of technology. As Michael sees it: with the aid of the most advanced technology the medium has almost unlimited transmission capability[10]. In the vast network of human cultural communication woven by traditional media, the new media only makes this network more perfect but does not subvert it.

Digital game media, as an integration of old and new media, is also promoting the development of cross-cultural communication in the era of globalization. Compared with books, newspapers, pictures and even movies, digital games have a very young history. However, this rising star is now growing faster than traditional media and showing the world the strength and vitality of this new media and the cultural industry behind it. Meanwhile, a large number of researchers are fascinated by the communication mode and charm behind the power of games: Over 500 years, from 1609 to the present, newspapers conquered the world; From 1906 to the present, radio conquered the world with more than 100 years of time and a sound that newspapers did not have; From 1939 to the present, it took television 80 years to conquer the world by combining the strengths of newspapers and radio; And it only took more than 50 years from the emergence of digital games to spread all over the world. In addition to the unique interactivity, the game integrates all previous traditional media to varying degrees, making itself a rapidly growing "ultimate media".

As a young media born less than a hundred years ago, digital games have developed rapidly, and they were discovered very early to have powerful functions beyond entertainment. At first, games were mostly regarded as an offense to traditional media. A large number of observations and studies regarded games as scourges. They believed that games caused serious psychological dependence and addiction, which led to negativity, behavior withdrawal, and social maladjustment. And other physical and mental issues. Negative comments on games make people ignore the entertainment, fun and potential strong functionality of games that may

have a positive impact on people. With the development of time and the progress of game industry and technology, the views on games are becoming more and more diversified and objective. Ludology, which focuses on game itself, studies game definition, game culture, game design, and some game laws and phenomena involved, emerges as The Times require. In 1999, Uruguayan gamologist Gonzalo Frasca first proposed the term gamology [35]. Since then, the concept of gamology has been widely spread and gradually accepted by people in the fields of literature, art, design and so on. Gamification was first mentioned at DICE in 2010. Gamification is the idea of injecting game ideas and game mechanics into something that is not a game in the first place, in order to increase user engagement and solve related problems [36]. It can be education, it can be marketing, it can be business management, etc. Gamification has opened up a new idea and concept for various industries and fields. Since the birth of the concept of gamification, concepts such as gamified learning, gamified training, and gamified management have emerged rapidly. Games have revolutionized conventional wisdom. From games to gamification, the impact of games on today's world can no longer be described as simple and profound, and it also brings new opportunities for exploration in the field of cross-cultural communication.

One of the characteristics of digital games embedded with cultural symbols is that they have the function of cultural transmission, so cultural value is their fundamental value. A successful game work itself is not only a collection of symbols, but also has a certain national, local regional cultural imprint. After all, the author of the game is a person, and people have their corresponding cultural attributes, which cannot be erased in the game. For the nation and culture itself, there are many kinds of traditional cultural symbols, which are the symbols of aesthetic meaning extracted from the natural world and social life by countless generations of aestheticians and artists since the development of human civilization. In the design and shaping of cultural symbols, they are typified, modeled, regular and abstract, and combined with lines, block surface contour, structure and color. In terms of functionality, all cultural symbols have their own value functions: the function of inheriting the corresponding cultural information, the symbolic meaning of the corresponding cultural information, the decoration function and the use function. However, in today's globalization, traditional culture has been continuously impacted in the tide of globalization, and all nations are immersed in the danger of losing their traditional culture to different degrees. As an opportunity to save culture, digital games not only provide cultural communication and communication, but also provide important functions and values to preserve the cultural symbols of various nations.

Deeply understand the connotation and spirit of the cultural symbols of various nationalities, and transform the inherent traditional cultural symbols into corresponding aesthetic elements of the game. Expressed in the game to make it continue to be based in today's multicultural world, so that the international community can share and promote human intelligence. crystallization. This has slowly become an increasingly important mission and task for game designers. In this way, the preservation, development and dissemination of multiculturalism by digital games themselves has become one of the greatest values of digital games. In terms of form and method, the main form of digital games promoting cross-cultural communication is the "perception" of cultural symbols, that is, the visual, auditory and tactile sensation of specific cultural symbols in the virtual space of the game. At the same time, the abstraction, metaphors, symbols, and decorations of cultural symbols can also enrich the cultural connotation of the digital game itself.

From the first <Dungeons & Dragons> TRPG board game launched by David Yarnison and Gary Gygax in 1974 to the first CRPG with the same name, the development of video games born in the United States led to the first golden age of cross-cultural transmission of digital games. Due to the limitation of graphics and graphics technology at that time, the traditional European and American RPGS, which were derived from board games, were famous for their huge game text

narration, which also regulated the first era's text-based game cross-cultural communication mode. Cultural symbols such as Behemoth in the Bible, Medusa in Greek mythology, Genie in Islamic mythology, and Naga in Indian mythology began to be known as simple graphics. However, it is inevitable that due to the lack of aesthetic performance of games, the functional limitations of cross-cultural communication of games in the first era are very obvious. Later Japanese RPGS, modeled after American and European RPGS, had the same problem. The necessity of relying on literary texts makes it possible for games to spread only on a small scale within a particular literary culture, a phenomenon exacerbated by the absence of graphic technology.

With the progress of game graphics and graphics technology and the diversified development of game types, the cross-cultural communication of games entering the second era in the 1990s ushered in a full range of vigorous development. Games can give the player a comprehensive experience in visual, auditory and tactile aspects. The construction of game cultural environment has become more and more perfect, and the exploration of the function of cross-cultural communication has become more and more profound. Today, games such as <Heroes> and <Elder Scrolls> still have a strong influence on players through their rich and multicultural symbols. As a culturally diverse country, the United States also tends to diversify the cultural elements of games to cater to the market.

Digital games can also be an excellent medium for cultural communication strategies in more monocultural countries and regions. East Asia one of the earliest developed countries on the Japanese cultural strategy in digital games started earlier, relying on the powerful platform game consoles and industrial power Japan earlier in the western world culture, but with the passage of time and PC, the popularity of mobile devices, the influence of the Japanese culture dissemination core countries in east Asia seems to have a tendency to is gradually replaced by South Korea. But Japan's strong cross-cultural influence is still alive and well in games. In recent years, games such as <Ghost of Tsushima> and <Sekiro: Shadow Die Twice> have shown that eastern cultural symbols are still stable and vigorous in the international console game market dominated by Japan for a long time. Of course, there are more up-and-comers in East Asia who are trying to combine their unique national cultures with games and succeed in the world market. For example, a Korean game <Black Desert> launched in 2014, has entered more than 100 countries and regions, including Japan, Russia, North America, Europe, Taiwan, and South America. By July 2017, more than 7.65 million people had entered the network[37]. China's digital game Genshin Impact has been released in more than 150 countries and regions, and is available in 13 languages, including Chinese, English, Japanese, Korean, French, German, and Russian. Genshin Impact has won numerous industry awards worldwide [38]. Outside Of Asia, Saudi Based NA3M Games is actively promoting Arab culture with Middle Eastern titles such as Run Camel Run, Nitro Punch, NA3M Words and Caravan Master Adventures [39]. For another example, cultural industries such as games and literature, film and television can also develop cross-border and combination of different cultural industries. The game of the same name adapted from the Polish novel "The Witcher" has been spread all over the world, and the series of novels have quickly become popular around the world and have been translated into languages. In the first quarter of 2016, the total sales volume of the "The Witcher" series has exceeded 20 million sets [40] and an Eastern European fantasy work has been spread globally. This is also the powerful cross-cultural communication power of the game.

If analyze the various specific cultural themes that are widely appearing in digital games, you can find that the origins of their cultural symbols can be found in a specific country or cultural group in a specific period. Today, although history has labeled these specific cultures as times, they have again become an important branch of current fashion. Game designers add some design elements related to the game works, and over time, a specific subculture is formed,



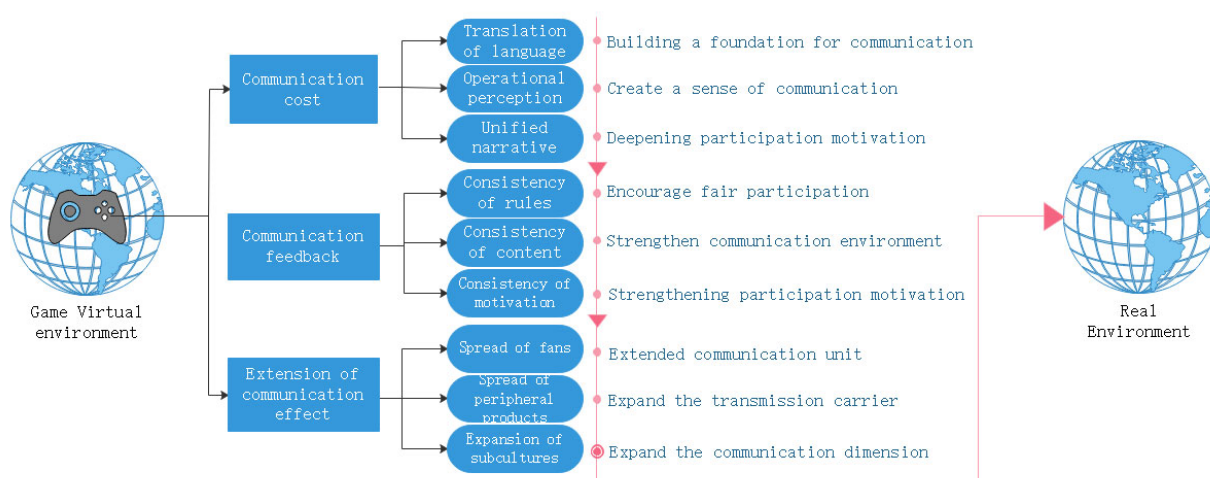
which can continue and develop in the virtual space of digital games, and is understood and recognized by all game players in the world.

Another example is the common cases in digital games where the cultural symbols of a certain country are clearly used as design elements. While the game itself is marketed globally, the corresponding cultural symbols are also spread all over the world. When gamers from all over the world interact in the game At the same time, a large-scale cross-cultural communication based on the virtual space of digital games is also going on.

The digital game draws on the concept of specific cultural symbols under a certain civilization in a certain era that existed or existed in human society. At the same time, it also deconstructed and reorganized the meaning, function, and structural style of these cultural symbols, enriching the semantics of modern design. Use modern aesthetic concepts and design principles to transform, refine and play some of the modeling elements in these cultural symbols to make them rich in the characteristics of the times; or to apply the modeling methods and expression forms of traditional cultural symbols to modern design. Express the design concept and visual design interest, and reflect the intention and cultural value of the corresponding national culture in the integration of tradition and modernity.

From a structural point of view, digital games provide players all over the world with a virtual space based on network and interaction costs. The game arranges cultural symbols in the game content, and interacts and feedbacks through two ways: player-to-game and player-to-player. Compared with traditional cultural communication media, digital games have the characteristics of low cost of interaction, consistency of communication and feedback, and extension of cultural communication. After players conduct cross-cultural communication and communication through digital games, the corresponding influence is taken out of the virtual environment into reality and continues to exert effects, forming a unique two-dimensional communication structure. In this structure, digital games strengthen the cross-cultural communication effects of game participants in three aspects: cost, feedback and extension.

In terms of communication costs, digital games have built a foundation for cross-cultural communication through language translation, operational perception, and a unified narrative of the story, creating a communication environment that adapts to all participants, and in this environment, they continue to deepen the motivation of participants to participate.



**Figure 1.** The two-dimension communication structure of digital game cross-cultural communication

In terms of feedback, digital games continue to encourage and strengthen participants' motivation and participation in communication behavior through consistency rules and game content, and under the action of a fair incentive mechanism. Furthermore, in terms of extending through the game fan base and surrounding the extension of industrial product, make full use of the Internet to develop based on cross-cultural communication culture and both sides game content and subculture, and digital games through the spread of sub-culture in cross-cultural communication behavior and introduce the real environment.

#### 4. Conclusion

With the linkage between games and other industries, the cultural attributes of digital games have corresponding social values. This is not only reflected in cross-cultural communication, but also in the preservation and inheritance of regional culture. At the same time, a successfully designed game IP exists in the form of art in addition to the cultural symbols implanted by itself. Designers integrate moral, cultural and even value concepts into game products through artistic creation to form the unique aesthetic characteristics and game characteristics of each game. The aesthetic value of the game itself will also become the concept and inspiration source of other product design. In addition, a successful game IP hides a huge industrial chain, and the industrial linkage between games and movies, television, books, toys and other surrounding industries hides great commercial value. The popular game characters, props, scenes and stories have become the image of the company. For example, the image of Sonic the Hedgehog brings to mind SONY, and the image of Mario brings to mind Nintendo. These game characters have successfully created huge commercial fortunes for their game companies. All the industrial chains with these game characters as the core are also making continuous and divergent wider dissemination of the cultural symbols implanted in the characters. As the chain expands, a good game IP can successfully spread certain cultures, values and ideologies that are correct or perceived to be guiding to the audience. This is the highest value of game characters, the social value of game culture transmission. Therefore, the game has a certain direction for each natural person's world outlook, values, and attitude toward each different culture. By extension, the positive information symbols in the game guide players to learn and respect, and the negative information, characters and other symbols lead players to hate and hate, These emotions also play a role in the corresponding cultural symbols implanted in the characters. Therefore, it can be conceived that the interactive aesthetic performance of games and the implantation of cultural symbols seem to directly influence and guide society's attitudes towards a certain culture, thereby further affecting the role and effects of games' cross-cultural communication. Functionality deserves further exploration. It is true that how to seize development opportunities and stand at the forefront of emerging interactive media in the era of mobile Internet is a great challenge to every country and region in the post-epidemic era, and it is also a rare opportunity in a century. Facing up to the potential of digital games and taking advantage of the changes of The Times brought by the game industry will become the common topic of attention of every cultural community.

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