

Mapping the Atlantis in Inazuma: an Hellenistic Diffusion in Pop Gacha RPGs

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INTRODUCTION

Mythological video games foster the collection of mythographical retellings (Vandewalle 2023), while gacha game players often encounter a polyphonic and dialogic (Bakhtin 1981) hypertexts of mythologies during the nonlinear narrative and traversal gameplay. This paper investigates how recent popular mobile gacha role-playing games cultivate a dynamic and experimental space for the multi-mythical otherworld, arguing that such games constitute a digital continuation of the transcultural diffusion that historically shaped the transmission of myths from the ancient Mediterranean to East Asia. This study focuses on *Genshin Impact* (miHoYo 2020)—particularly the Inazuma region and its lost civilisation Enkanomiya—to demonstrate how popular games render an interwoven mythography that mirrors real-world routes of cultural exchange. Through comparative attention to *Monster Strike* (MIXI 2013) and the other Shanghai-developed title *Dislyte* (Lilith Games 2022), this paper proposes that gacha games have emerged as a genre of mythological games characterised by rich multimythical embroidery, fragmented mythographical retelling, othered and or hybridised worldbuilding, and with engaging, devoted, derivative fan culture.

Enkanomiya constitutes one of the most sophisticated and engaging cases of mythological reception in the game world. Modelled as a quasi-Atlantis situated beneath Inazuma's ocean, the Japan-inspired nation in Teyvat, it reimagines ancient sun myths of Greece through a Japanese mythical lens. Its principal game quests—*Hyperion's Dirge* and *Phaethon's Syrtos*—evoke unmistakably Greek resonances, while the narrative of a submerged civilisation rescued from darkness by an artificial sun, the *Dainichi Mikoshi*, recalls Helios and his chariot. Yet these motifs are deliberately entwined with the Japanese myths. The integration of Greek tales into Japanese mythology is first documented in the *Kojiki* (Records of Ancient Matters, 712 AD), representing one divergent adaptation of Hellenistic diffusions. The mythical tale of Uzume dancing to lure Amaterasu (Sungoddess) from her cavern is interpreted by Atsuhiko Yoshida (1974, 1977) as a (trans)cultural mediation similar to Baubo's enticing Demeter. Such parallels illuminate a long history of Hellenistic diffusion—such as the Heracles in the East manifested as guardian warriors in Gandhara Buddhism, as argued by Hsing (2005)—through Scythian and Korean intermediaries, which reached early Japan and produced striking convergences, including the parallels between Orpheus–Eurydice and Izanagi–Izanami. Enkanomiya's narrative thus does not arbitrarily juxtapose Greek and Japanese elements; rather, it imaginatively re-enacts a plausible transcultural memory of

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mythic exchange within a digital otherworld, as an integrated “eternal return” (Eliade 1959) and archetypal recurrence (Campbell 1991).

Classical images persist beyond fidelity to material resources and come to the adaptability to convergent media (Jenkins 2006) and speculative hypertexts. This pattern becomes more apparent when situated within the lineage of popular gacha games, when analysing the digital legacy of classical imagery. *Monster Strike* has possibly established a reservoir for *Dislyte* comparing from the visual design of diverse deities, the mechanics of gacha play, the blending worldview of futurism and post-apocalypticism. These inter-game legacies reveal a shared genre tendency: gacha games increasingly function as playful laboratories for remediating, reorganising, and speculating upon global mythologies.

By examining *Genshin Impact* within this transcultural constellation, the paper argues that gacha games offer a hypertextual landscape where players engage with myths as simultaneously inherited and reinvented. In navigating these mixed mythical terrains, players participate in a contemporary re-enactment and re-enchantment of cultural diffusion, encountering antiquity anew through digital, multi-mythical retellings that extend and complicate the reception of the classical past.

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BIO

Yifan Wang is currently an Assistant Librarian (Digital Humanities) at Hong Kong University of Science and Technology. She read Classics (BA) at Durham University and Art History (MSc) at Glasgow University. She has curatorial experience in textile/fibre/unwearable art and handicraft techniques. She is weaving classical

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