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Intangible Cultural Heritage in Micro-Short Dramas: Digital Storytelling, Cultural Transmission, and Creative Transformation
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Translating Living Heritage for Platform Circulation: Intersemiotic Reconfiguration, Multilingual Paratexts and Visible Reception in *The Datong Code*



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Abstract: This article examines intangible cultural heritage (ICH) micro-short drama as a translation problem. Focusing on *The Datong Code*, a five-episode AI-assisted series produced for international circulation in 2026, it asks how living heritage is reconfigured into a platform-ready audiovisual quest and how English-French paratexts frame that quest for overseas publics. The study combines intersemiotic translation, audiovisual translation, paratext theory, and platformization studies. Its corpus consists of five official episode synopses, the English and French Episode 1 pages, institutional production materials, and dated aggregate circulation data. The analysis shows that craft knowledge is not merely shortened. It is redistributed across objects, gesture, setting, sound, sensory encounter, and plot. English and French paratexts retain key heritage terminology while using game vocabulary and institutional labels to lower the threshold of entry. Reported overseas circulation reached 8.67 million views and 188,000 likes by 21 March 2026. These figures demonstrate visibility rather than cultural comprehension. The article proposes platformed heritage translation as a framework for studying the transformation of living heritage across semiotic, linguistic, and platform environments.

Keywords: intangible cultural heritage, intersemiotic translation, audiovisual translation, paratext, micro-short drama

1. Introduction

Micro-short dramas have pushed serial storytelling into a mobile, fast-circulating environment. Their short duration is only the most visible feature. Episode segmentation, cliff-hanger rhythm, vertical or mobile-first viewing, rapid reposting, and platform recommendation all influence what can be narrated and how quickly it must become intelligible. This article starts from a simple premise: when heritage enters such a form, it does not only become shorter. It is reorganized by the conditions under which it will be discovered, watched, and shared. Nieborg and Poell define platformization as the penetration of platform infrastructures and economic logics into the production and circulation of cultural commodities (Nieborg & Poell, 2018). Micro-short drama gives that process a narrative shape.

Intangible cultural heritage has a different logic. The 2003 UNESCO Convention links ICH to practices,

representations, knowledge, skills, communities, transmission, and continual recreation (UNESCO, 2003). A craft may be visible in a finished vessel, a paper-cut figure, a carved stone, or a knot. Yet the heritage does not reside in the object alone. It also depends on embodied know-how, apprenticeship, materials, memory, use, and the social recognition that keeps the practice alive. When a living practice is turned into a four-minute episode, the change is therefore neither neutral nor merely decorative. Selection, condensation, dramatization, visual emphasis, and translation intervene before the overseas viewer reaches the work.

The article treats those interventions as translation in a broad but disciplined sense. Jakobson's well-known model includes intersemiotic translation, which he defines as the interpretation of verbal signs by means of nonverbal sign systems (Jakobson, 1959). The present case moves in a more complex direction because a

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heritage practice is not a purely verbal source. Still, Jakobson's category remains valuable. It allows translation studies to ask how meaning changes when it migrates among language, image, gesture, sound, object, and platform text. Earlier work on constrained translation made a similar point by showing that translation can be conditioned by channels outside language itself (Mayoral et al., 1988).

Audiovisual translation research brings the problem closer to the present corpus. Chaume argues that audiovisual texts are composed of interacting signifying codes, and that the verbal channel cannot be analysed in isolation (Chaume, 2004). Pérez-González places multimodality at the centre of audiovisual translation, noting that meaning is distributed across co-present semiotic resources (Pérez-González, 2014). Taylor makes the point succinctly in the Handbook of Translation Studies: multimodality is not an ornament added to translation analysis but a condition for understanding how audiovisual texts mean (Taylor, 2013). These claims are especially useful for heritage micro-drama. A close-up of hammered copper, the sound of tools, the movement of a hand, or the steam rising from vinegar jars can carry cultural information that no short subtitle could hold alone.

The case examined here is *The Datong Code*, a five-episode micro-short drama jointly produced by Peking University and Datong cultural and tourism authorities and released in March 2026. It combines a Moroccan student protagonist, the game intertext of Black Myth: Wukong, AI-assisted visual effects, Datong craft traditions, and multilingual overseas dissemination. The series later received a second-prize distinction in the literary and artistic category of the 16th Beijing International Film Festival short-video unit. Peking University reported that the overseas social-media matrix had accumulated 8.67 million views and 188,000 likes by 21 March 2026. These figures make the series a useful case of high-visibility heritage communication, but they do not prove what viewers understood.

Three research questions guide the paper. First, how are named heritage practices translated into the narrative and semiotic economy of a micro-short drama? Second, how do English and French platform paratexts mediate cultural specificity for non-Chinese publics? Third, what can publicly available circulation indicators show about reception, and where do they stop? The argument is that *The Datong Code* performs two linked forms of translation: an intersemiotic reconfiguration of living heritage inside the audiovisual work, followed by interlingual and paratextual mediation at the point of international circulation.

2. Literature Review and Theoretical Framework

2.1. Audiovisual translation and distributed

meaning

For a conventional subtitle study, the unit of analysis might be a source utterance and its target-language line. That approach is not enough here. The object under discussion is a heritage practice that has already been transformed before a subtitle or platform description appears. Subtitling theory nonetheless remains essential. Díaz Cintas and Remael emphasize that subtitles operate under time, space, reading-speed, and synchronization constraints (Díaz Cintas & Remael, 2021). These constraints help explain why culture-specific information is often distributed across several channels rather than placed in a single translated line.

In *The Datong Code*, Datong copperware is not introduced only by naming it. It is made legible through hammering, metal surfaces, the scene of encounter, and the function of the object inside the quest. Guangling paper-cutting works differently. Its two-dimensional fragility becomes a tactile puzzle. Mature vinegar is known through aroma, taste, steam, and the arrangement of jars. Such examples make translation less a transfer between two linguistic strings than a redistribution of cultural load across modes. The verbal part remains important, but it is no longer sovereign.

This does not mean that translation becomes a metaphor with no analytical limits. The study uses translation only where a change of signifying system, linguistic threshold, or receiving environment alters access to cultural meaning. In that sense, intersemiotic translation and audiovisual translation offer a precise way to discuss heritage representation without reducing the series to either documentary communication or promotional storytelling.

2.2. Paratextual translation and platform thresholds

The second theoretical layer concerns paratexts. Genette describes the paratext as a threshold through which a reader enters the text (Genette, 1997). Batchelor adapts this concept for translation studies and defines paratexts as consciously produced thresholds that can influence how translated texts are received (Batchelor, 2018). In a platform environment, that threshold expands. A viewer may meet a title, thumbnail, description, hashtag, institutional label, or repost before watching the episode. These items guide interpretation even when they contain few words.

The English and French pages of *The Datong Code* make this problem visible. The English page uses the term micro-drama, which keeps a label associated with Chinese short-form serial production. The

French page prefers micro-série, a more familiar media category for francophone readers. Both versions retain intangible cultural heritage and UNESCO-related institutional terminology, but they also rely on game vocabulary such as portal, mysterious game, guide, clue, and five elements. Translation here is not only lexical. It is an arrangement of interpretive entry points.

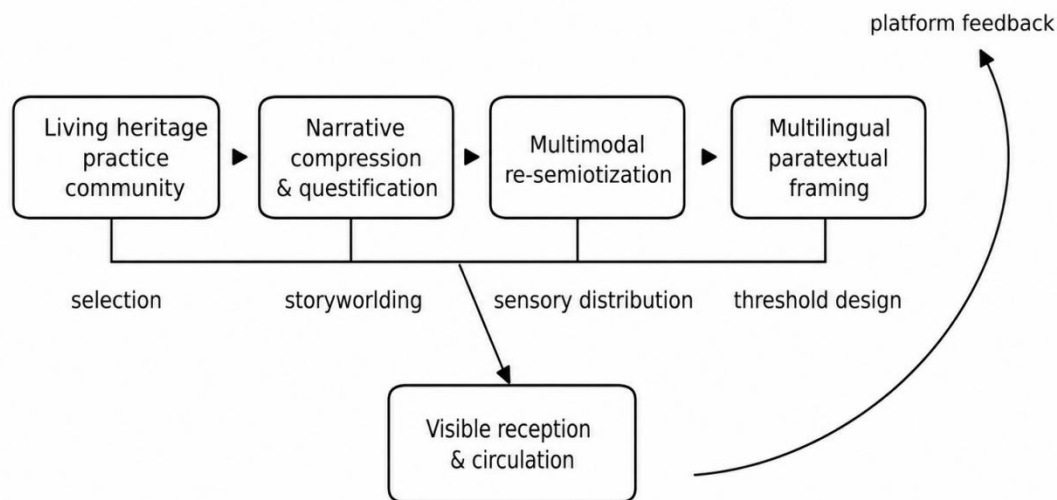
2.3. Heritage under platform conditions

Heritage studies adds a necessary caution. Smith criticizes an authorized heritage discourse that tends to privilege institutional authority, expert recognition, monumentality, and consensual value (Smith, 2006). The problem does not disappear when heritage becomes intangible. Practices can still be turned into polished symbols that obscure labour, community, and everyday use. Kress and van Leeuwen's visual grammar is relevant for the same reason: information value, salience, and framing affect what a viewer notices and how relationships are organized on screen (Kress & van Leeuwen, 2006).

The platform form can intensify these

tendencies. A series designed for quick circulation benefits from strong hooks, visual recognizability, and modular episodes. Yet it can also offer new forms of contact. Smith and Akagawa remind us that intangible heritage is not frozen preservation but a field of transmission, negotiation, and renewal (Smith & Akagawa, 2009). The question, then, is not whether digital storytelling contaminates heritage. The more useful question is what kinds of cultural knowledge survive the platform transition, what moves into other modes, and what is lost because it cannot be made quickly legible.

The framework used below is therefore called platformed heritage translation. It refers to a linked process in which living heritage is selected for narrative use, redistributed across audiovisual modes, linguistically reframed for overseas publics, and circulated through platform-specific thresholds. The term does not claim that every adaptation is translation. It identifies a translation problem where cultural meaning must remain recognizable while its semiotic resources, linguistic packaging, and conditions of reception change.



Analytical chain used in the article: practice → compression → multimodal redesign → translation → circulation

Figure 1. Analytical model of platformed heritage translation.

Source: Author's synthesis based on translation studies, heritage studies, paratext theory, and platformization research (Nieborg & Poell, 2018; Smith & Akagawa, 2009).

3. Materials and Methods

The study uses an explanatory single-case design. *The Datong Code* was selected because it is complete, explicitly organized around ICH, designed for international dissemination, and documented through multilingual institutional media. The case is not statistically representative. It is analytically dense. It allows the same heritage material to be followed from episode construction to translated platform framing and then to reported circulation.

The primary corpus contains five official English episode synopses distributed by Peking University and China Daily, the English and French Episode 1 pages released by CGTN, and institutional material describing the production, participating inheritors, overseas distribution, and later film-festival recognition. The five episodes foreground Datong copperware, Guangling paper-cutting, volcanic-stone carving, mature vinegar brewing, and traditional knotting. Yungang Grottoes, the Hanging Temple, and the ancient city also function as spatial anchors. The series does not present these materials in documentary sequence. It embeds them in a five-elements quest triggered by Black Myth: Wukong.

Four analytical operations were carried out. Episode mapping identified the heritage practice, named practitioner, principal setting, clue, sensory channel, and narrative function. Sentence-level coding was then applied to the official English synopses. Twenty-three finite sentence units were assigned one dominant function: quest or suspense, heritage knowledge, embodied encounter, place or atmosphere, or reflective closure. The categories were kept mutually exclusive at the coding stage so that the numerical distribution could be reconstructed from the published synopses.

A second coding layer was used for the

episode-profile figure. Narrative propulsion, heritage specificity, and sensory density were scored on five-point scales. Narrative propulsion refers to the degree to which heritage participates in a causal problem or quest. Heritage specificity measures the presence of named practices, practitioners, materials, or historically anchored locations. Sensory density records the number and prominence of sensory channels through which the practice is made meaningful. These scores are interpretive author coding. They are not platform metrics.

The English-French paratext comparison focused on eight dimensions: format label, threshold metaphor, protagonist accessibility, game-world immersion, place branding, UNESCO authority, retention of ICH terminology, and return-home motivation. Each dimension was coded for low, medium, or high salience. The aim was not to calculate translation quality. It was to show where the two language versions allocate explanatory attention.

Reception is treated conservatively. Officially reported circulation figures are used as visible reception data. They show exposure and low-cost engagement, not comprehension. Recent audiovisual-translation reception studies demonstrate why this distinction matters. Szarkowska et al. show that even the presence or absence of sound can change comprehension, cognitive load, immersion, enjoyment, and gaze patterns in subtitled viewing (Szarkowska et al., 2024). Tham, Daghigh, and Niu further show that visual support and translation strategy affect how viewers comprehend culture-specific items in subtitled Chinese films (Tham Wei Hui et al., 2026). Aggregate platform metrics cannot supply this kind of interpretive evidence.

Table 1. Episode-level heritage and translation map.

Ep.	Heritage focus	Named practitioner	Narrative clue	Dominant sensory mode	Translation problem
1	Datong copperware	Li Anmin / Li Xudong	hammer and copper vessel	sound, touch, sight	craft process compressed into an elemental clue
2	Guangling paper-cutting	Zhang Duotang	ambiguous cut-paper image	sight and touch	two-dimensional craft reframed as tactile puzzle
3	volcanic-stone carving	craft represented through carved Wukong	porous stone figure	sight and spatial movement	material craft fused with game intertext and architectural spectacle
4	mature vinegar brewing	Liu Xiumin	taste and aroma	smell and taste	tacit craft knowledge rendered through sensory encounter
5	traditional knotting and communal heritage	Yang Xuefei and assembled inheritors	no final collectible object	touch, sight, social participation	object-based quest reinterpreted as immersion and community

Source: Author's coding of the five official episode pages and institutional production material.

4. Analysis

4.1. Heritage becomes a problem to solve

The series opens by refusing the explanatory form often associated with institutional heritage video. Kai does not arrive in Datong to receive a lesson about local craftsmanship. After completing *Black Myth: Wukong*, he crosses into another game world and is told that the five elements are hidden in Datong's intangible cultural heritage. From that moment, knowledge is attached to risk. A hammer, a paper image, a volcanic stone, a taste, or a knot can only be understood by moving the story forward.

Figure 2 makes the asymmetry visible. Quest and suspense account for the largest share of coded synopsis units. Heritage knowledge forms the second largest category, while explicit reflection is largely deferred until the final episode. This distribution

identifies the precise location of compression. Cultural explanation is not simply removed. Part of it is converted into narrative causality. Copperware matters because it may reveal an element. Paper-cutting matters because touching the object changes Kai's understanding. Vinegar becomes knowledge through tasting rather than through a long technical description.

From a translation perspective, this is a redistribution of informational load. The verbal channel becomes lighter, but the audiovisual system carries more. Image, sound, gesture, setting, and object provide material that a longer documentary might have verbalized. The risk is equally clear. Once the quest structure becomes the main organizer, the craft may be read only as a clue. Heritage remains specific only if the work preserves enough names, bodies, processes, and places elsewhere.

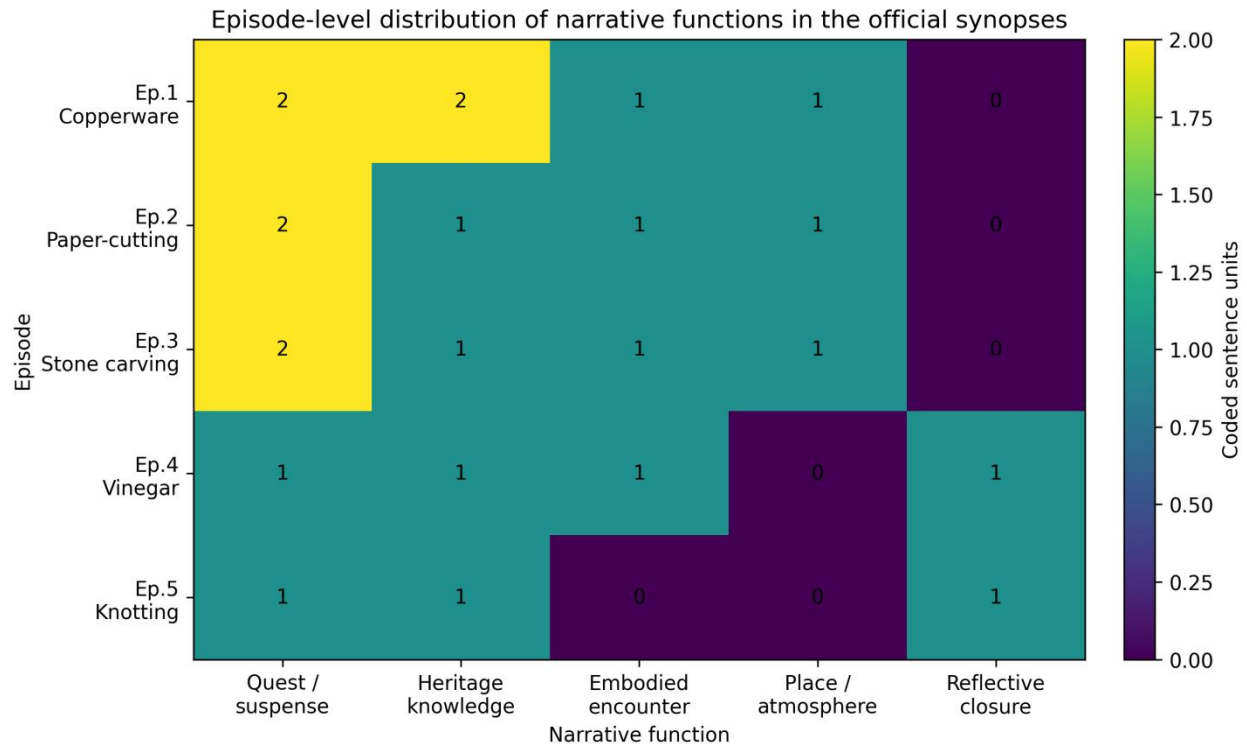


Figure 2. Narrative-function distribution across the five official English synopses.

Source: Author coding of 23 sentence-level units. Cell values indicate coded units, not audience data.

4.2. The strongest episodes translate practice through sensation

The five episodes do not use the same semiotic solution. Copperware depends on the visual and acoustic insistence of hammering. Paper-cutting turns fragile material into a tactile puzzle. Volcanic-stone carving is linked to the Hanging Temple and to Wukong, which gives the object both place-based and intertextual force. Mature vinegar offers another answer: steam, jars, aroma, and taste slow down the chase and create a sensory encounter. Traditional knotting closes the arc by shifting attention from an isolated clue to a social gathering. Figure 3 combines three author-coded dimensions and clarifies the difference. Copperware and paper-cutting score highly on narrative propulsion

because the practice directly participates in the game logic. Vinegar brewing is less plot-dense but more sensorially explicit. The final knotting episode reduces the urgency of collection. Its contribution lies in the reinterpretation of what counts as the answer. Kai is led away from an object model of heritage and towards immersion in a shared cultural scene.

This progression is significant in relation to living-heritage theory. The early episodes risk equating heritage with collectible material signs. The final movement partly corrects that tendency. A practice is not only what Kai can identify or carry. It is also what he enters, tastes, watches, and shares with practitioners. The series therefore contains its own critique of the game mechanism that made the heritage immediately legible.

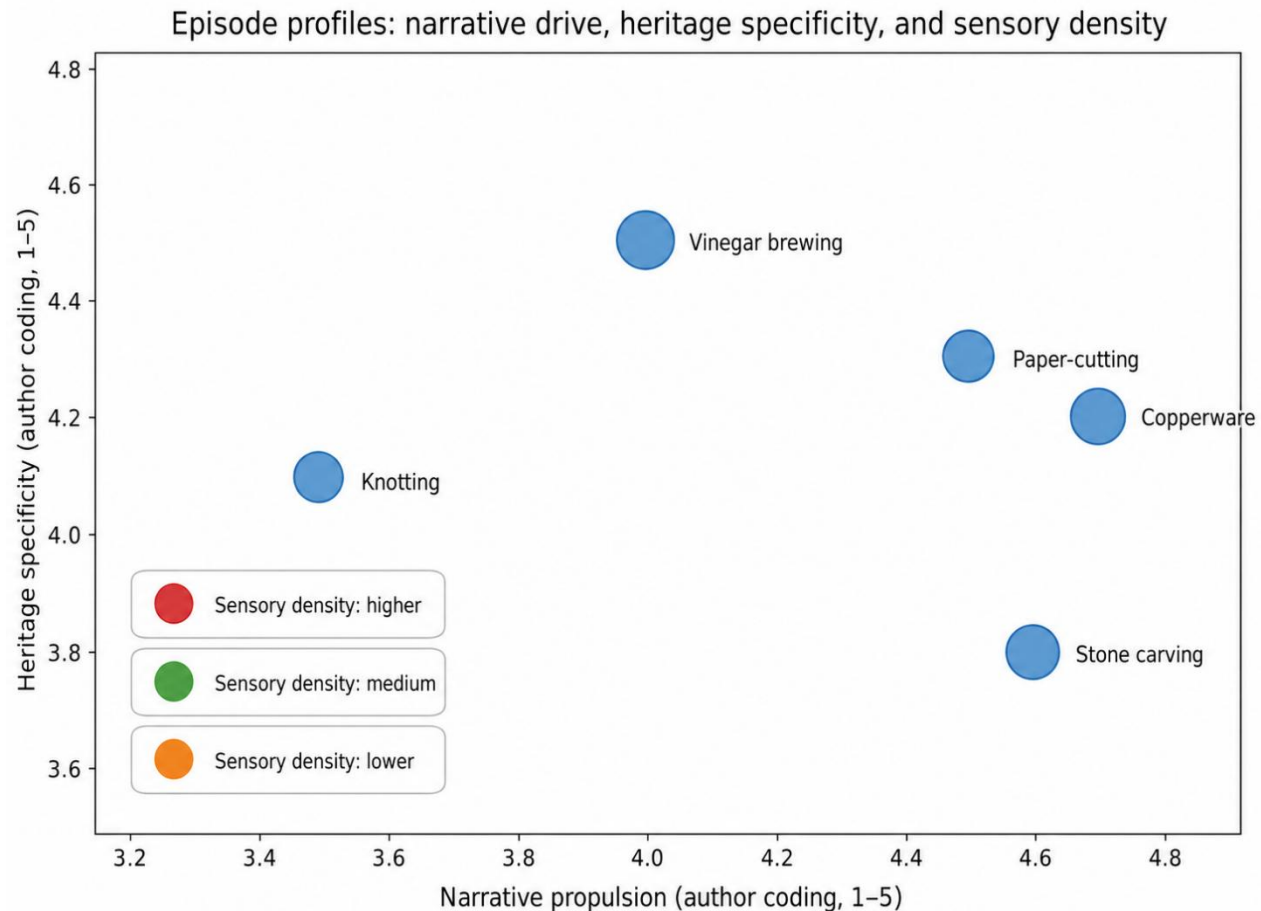


Figure 3. Episode profiles of narrative propulsion, heritage specificity, and sensory density.

Source: Author coding on five-point analytical scales defined in Section 3. Bubble size represents relative sensory density.

4.3. English-French paratexts translate the conditions of entry

The English and French Episode 1 pages do not radically rewrite the plot. Their importance lies in smaller decisions about how viewers are invited to enter it. The English page labels the work an intangible cultural heritage micro-drama series. The French headline uses *micro-série sur le patrimoine culturel immatériel*. The difference is modest but meaningful. Micro-drama preserves an industry term associated with Chinese short-form serial production. Micro-série offers a more transparent media category for francophone readers.

Both descriptions retain the institutional phrase for intangible cultural heritage and both name Yungang as a UNESCO World Heritage Site. The French version also preserves the portal metaphor in a slightly more explicit spatial formulation. Game vocabulary is otherwise stable. Kai is projected into a mysterious game, meets a guide, receives a clue, and

must gather the five elements. These choices create continuity between the two language versions without removing the cultural specificity of Datong, Yungang, or the ICH label.

The more revealing omission concerns the craft itself. The short Episode 1 paratext announces intangible heritage in general, yet it does not make Datong copperware the principal nominal anchor. Craft-specific knowledge is displaced into the audiovisual episode and into longer institutional texts. Batchelor's paratext theory helps avoid a narrow judgment that the description is simply incomplete. The threshold has a different task. It makes the plot and cultural category quickly recognizable. More technical information is delegated to another layer of the media package.

That distribution resembles multimodal compensation in audiovisual translation. A short platform description does not need to carry every heritage fact if image, practitioner encounter,

supplementary article, and institutional label are designed to work together. Translation quality

therefore depends on the coherence of the package, not on lexical density in a single component.

Table 2. English-French paratextual correspondences in Episode 1.

Function	English page	French page	Translation significance
format label	micro-drama series	micro-série	French favors immediate genre transparency; English keeps the emergent industry term.
threshold metaphor	history turned out to be a doorway	derrière ce qu'il prenait pour l'histoire se cachait un portail	the French wording explicates the spatial metaphor while preserving the transition motif.
game transition	transported into a mysterious game	projeté dans un mystérieux jeu	both foreground involuntary immersion and narrative urgency.
heritage category	intangible cultural heritage	patrimoine culturel immatériel	the formal heritage term is retained rather than generalized.
institutional authority	UNESCO World Heritage Site	site classé au patrimoine mondial de l'UNESCO	UNESCO recognition provides a shared international frame.

Source: Official CGTN English and French Episode 1 pages published on 20-21 March 2026.

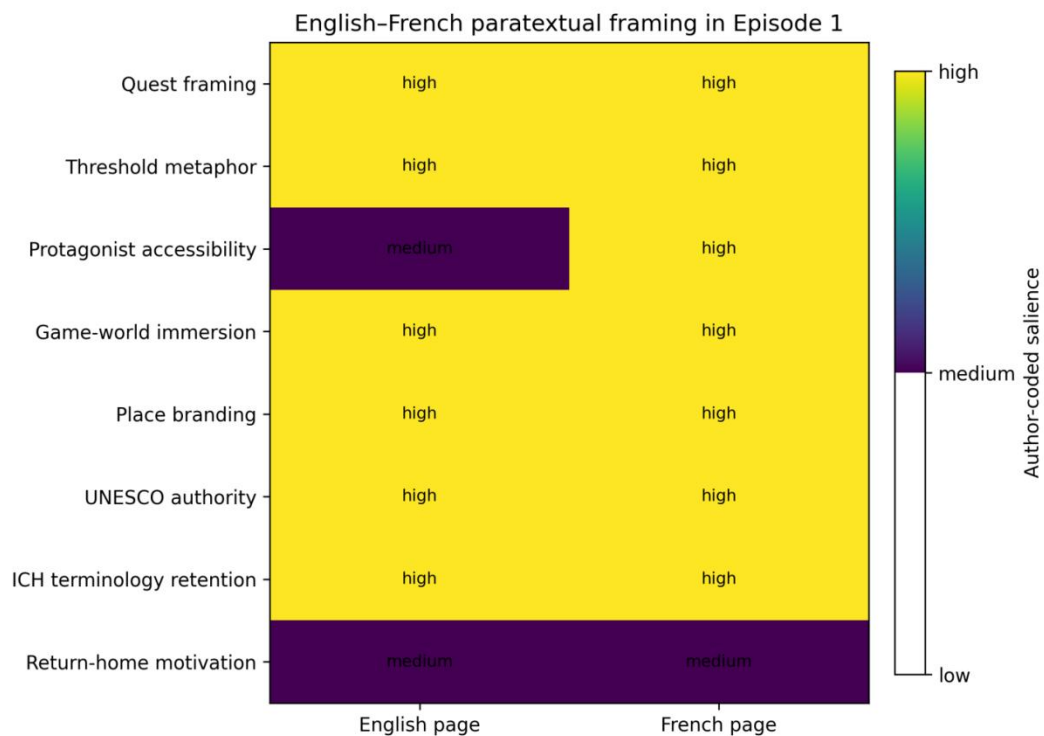


Figure 4. Salience of selected framing dimensions in the English and French Episode 1 paratexts.

Source: Author coding of the official CGTN pages. The matrix describes relative salience and is not a translation-quality score.

4.4. International legibility relies on a mixed strategy

The paratexts do not follow a consistent domestication strategy. They keep several potentially unfamiliar items while surrounding them with globally legible narrative cues. Datong, Yungang, Wukong, the five elements, and the institutional ICH label remain visible. At the same time, the viewer receives the familiar architecture of game progression: a protagonist, a guide, a clue, a threat, and a route back to reality.

Such a mixture is better explained by audiovisual and paratextual translation than by a simple foreignization-domestication binary. A cultural item need not be linguistically simplified when another semiotic resource already supports it. Conversely, even an accurate heritage term can remain opaque if the platform offers no narrative or visual foothold. Tham et al. reach a comparable conclusion from a reception perspective. Visual support can improve comprehension of culture-specific items even when translation strategy varies [15, pp. 109-137]. *The Datong Code* seems to work on that principle intuitively. It retains cultural naming while using plot, image, and institutional framing to reduce processing difficulty.

The method also exposes a boundary. The present corpus does not include a fully aligned Chinese-English-French subtitle track for all five episodes. The article therefore cannot claim to measure systematic subtitle translation norms across the entire series. Its strongest evidence lies in intersemiotic reconfiguration and multilingual paratextual mediation. Calling it a conventional

subtitle-corpus study would overstate the data.

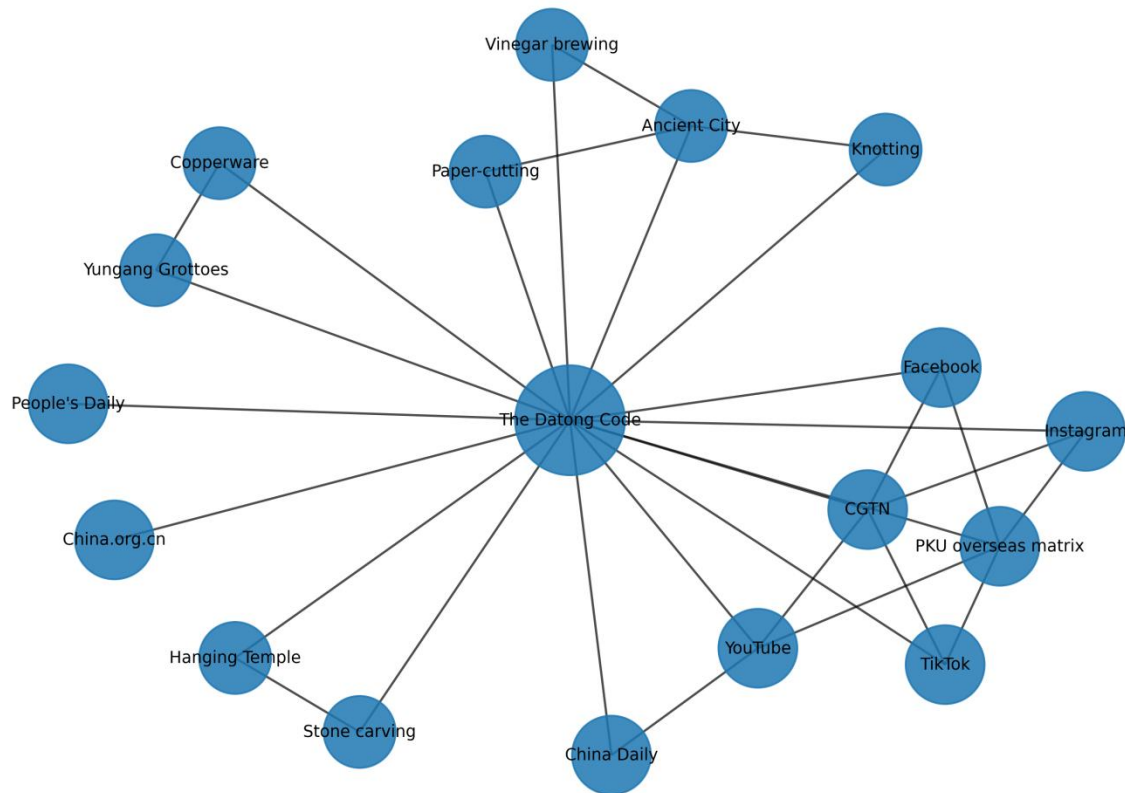
4.5. Visible reception is evidence of reach, not evidence of understanding

The available circulation data are impressive but blunt. Peking University reports 8.67 million overseas-platform views and 188,000 likes by 21 March 2026. The resulting like-to-view ratio is 2.17%. The series was also redistributed by national and international media channels. Figure 5 reconstructs the resulting dissemination ecology, placing the micro-drama between heritage clusters, institutional producers, news outlets, and social platforms.

The network makes a point that a single view count cannot make. Visibility is produced by a chain of institutional and platform relays. A viewer may encounter *The Datong Code* through an episode page, an institutional post, a social-media upload, a repost, or a multilingual media account. Platform circulation therefore resembles the paratextual condition described above. The work arrives already framed by the identities and affordances of the channels that carry it.

None of these traces can establish whether viewers understood the difference between Guangling paper-cutting and a generic paper craft, whether they retained the names of practitioners, or whether the series changed attitudes towards heritage safeguarding. Direct reception research would require stronger tools such as questionnaires, interviews, recall tasks, comment sampling protocols, or eye-tracking. Public metrics can document circulation. They cannot, on their own, document interpretation.

Dissemination ecology of The Datong Code



Central node = series; upper-level nodes = media/platform outlets; lower-level nodes = heritage and place clusters.

Figure 5. Reconstructed dissemination ecology of *The Datong Code*.

Source: Author reconstruction from Peking University, CGTN, China Daily, and reported overseas platform distribution.

Table 3. Publicly reported overseas circulation indicators.

Indicator	Reported value	Date basis	Interpretive limit
overseas views	8,670,000	cumulative by 21 March 2026	platform definitions and duplicate exposure are not disclosed
likes	188,000	cumulative by 21 March 2026	a like does not identify the object of approval
like-to-view ratio	2.17%	author calculation	descriptive only; not a standardized cross-platform engagement rate

Source: Peking University report; ratio calculated by the author.

5. Discussion

The case suggests that translation studies can contribute something more precise than the general language of international communication. The central transformation does not begin when an English or French label is added. It begins when a

heritage practice is made narratable within a short audiovisual unit. The game quest selects a limited set of signs from a larger cultural practice and gives those signs new causal functions. A hammer becomes a clue. A carved stone becomes an intertextual signal. Vinegar becomes a sensory

turning point. Knotting becomes part of a final shift from collecting objects to inhabiting a heritage environment. This process is well described as intersemiotic reconfiguration because meaning is redistributed across verbal, visual, acoustic, spatial, and embodied signs.

The translation framework also clarifies why simplification is not the only possible outcome of compression. Some information disappears, but other information changes mode. A technical account of vinegar fermentation may be absent while smell and taste become prominent. The story says less in propositional form and lets the audiovisual text do more. Pérez-González's emphasis on multimodality and Chaume's signifying codes are therefore not generic background citations. They explain the mechanism by which a short form can retain cultural density without carrying long verbal exposition.

At the same time, multimodal compensation has limits. A spectacular image can preserve materiality while erasing social relations. Naming a representative inheritor can restore personhood, yet it may also reproduce the authority structure criticized in heritage studies if the surrounding community disappears. *The Datong Code* negotiates this tension unevenly. Its strongest moments connect named practitioners, sensory work, and place. Its most vulnerable moments are those in which heritage risks becoming an interchangeable sign of tradition within a game logic.

Paratextual translation creates a second site of negotiation. The English and French pages do not erase Datong's cultural markers. Instead, they keep the institutional vocabulary of ICH and UNESCO while translating genre and narrative accessibility more flexibly. Batchelor's work is useful because it relocates analysis from isolated lexical choices to the threshold through which a translated media object is curated. The French choice of micro-série, the preservation of patrimoine culturel immatériel, and the stable quest synopsis perform different functions. Their value lies in combination.

This combined strategy also explains why the familiar opposition between foreignization and domestication is insufficient for platform media. A term can remain culturally specific while the narrative frame is highly familiar. A title can be adapted for genre recognition while a place name remains untranslated. An institutional label can serve as a shared international code even when the underlying practice is local. The question is not whether the translation moves in one direction. It is

how difficulty is distributed across modes and thresholds.

For practice, the findings point to layered translation rather than maximal explanation. The video can preserve craft process through image and sound. Subtitles can prioritize dialogue readability. The platform description can retain the specific craft name, practitioner, and heritage status. A linked institutional page can provide historical and technical detail. Such a division of labour is compatible with the constraints described in subtitling research and with Batchelor's account of digital paratexts. It also reduces the temptation to overload one channel with all available cultural information.

6. Summary

The Datong Code demonstrates that ICH micro-short drama can be studied as a translation process with several linked stages. Living practices are first reconfigured into a compressed audiovisual narrative. Their meaning is then redistributed across speech, object, gesture, setting, sound, and sensory encounter. When the series moves into overseas circulation, English and French paratexts provide another layer of mediation. Platform infrastructures finally condition how those translated thresholds become visible.

This approach strengthens the connection between heritage research and translation studies without forcing the case into a conventional source-text/target-text model. Jakobson provides the initial logic of intersemiotic transfer. Audiovisual translation theory explains how multiple signifying codes share the burden of meaning. Paratext theory accounts for translated access points outside the video proper. Platformization shows why compression and discoverability become part of the translational environment rather than external background.

The study remains limited by its corpus. Full aligned subtitles for all five episodes were not available in a form that could support systematic Chinese-English-French comparison. Aggregate circulation figures also cannot establish comprehension. The claims have therefore been restricted to what the evidence supports. Even with those limits, the case shows why cultural transmission should not be treated as a self-evident result of visibility. For living heritage, the more difficult question is what survives when practice is translated into a platform-ready form, which meanings migrate to other modes, and which

relations disappear in the process.

Table 4. Public corpus and data-source links.

Source type	Public source	Use in this study
Special Issue page	https://ojs.bonfuturepress.com/index.php/GHSS/ICHdrama	scope and thematic fit
Author guidelines	https://ojs.bonfuturepress.com/index.php/GHSS/about/submissions	format and submission compliance
CGTN English Episode 1	https://news.cgtn.com/news/2026-03-20/Intangible-cultural-heritage-micro-drama-series-The-Datong-Code-Ep-1-1LF7YevjMSk/p.html	English paratext
CGTN French Episode 1	https://francais.cgtn.com/news/2026-03-21/2035316262099730433/index.html	French paratext
China Daily Episodes 2-5	China Daily public episode pages, 19-22 March 2026	episode synopses and narrative coding
Peking University report	https://news.pku.edu.cn/xwzh/60cc77cbe1f849219b4fc94e5137dae1.htm	reported views, likes, award, dissemination matrix

Source: Author's traceability table compiled from official webpages.

Conflict of Interest

The authors declare that they have no conflicts of interest to this work.

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Corpus and Data Sources

The following sources are used as corpus and traceability materials rather than as theoretical references. They are kept outside the reference list to avoid treating platform pages as scholarly sources. Access dates should be checked immediately before final submission.

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