

Reframing the Qlipoth in Digital Media A Mythological Study of Qlipoth in Honkai Star Rail

Fawas Mubarak Azzuhdi

English Literature Study Program, Universitas Ahmad Dahlan

E-mail: 2200026215@webmail.uad.ac.id

Article History:

Received: 06 Juni 2026

Revised: 27 Juni 2026

Accepted: 30 Juni 2026

Keyword : *Qlipoth, Mythological Criticism, Representation, Transmedia Storytelling, Digital Mytholog*

Abstract: *This study examines the transformation of Qlipoth, the Aeon of Preservation in Honkai: Star Rail, by comparing its in game representation with the traditional Qlipoth found in Kabbalistic mysticism. The research aims to understand how the game reconstructs a myth that originally negative into a positive. Using mythological criticism as the core analytical approach, the study combines interpretations of traditional sources with narrative and data from the game, including lore entries and Simulated Universe encounters. The analysis is supported by three theoretical perspectives. Campbell's concept of myth reconstruction explains how mythic figures are reshaped to meet contemporary cultural needs. Hall's representation theory shows how the game encodes new symbolic meanings that transform impurity into preservation. Jenkins' framework of transmedia storytelling reveals how Qlipoth's mythic identity is built through multiple narrative layers. The results show that Honkai: Star Rail does not merely borrow mythological elements but actively reinterprets them to construct a coherent and modern digital cosmology. This reinterpretation demonstrates how digital media create contemporary forms of mythology by reshaping ancient symbols for modern audiences.*

INTRODUCTION

Online games are digital games that enable players to connect through networks, particularly the internet. These games allow players to interact with thousands of other players at the same time in online, virtual environments. These games are not only spaces of entertainment, but also cultural platforms where players can participate in open-ended narratives and express their creativity. Online games are more than just a way to have fun. Games are also places where people come up with new ideas and share them (Chen, 2021).

HoYoverse, previously known as MiHoYo, a video game development company based in China, was founded in 2012. It has become one of the most respected names in the global gaming industry. The company got really popular during the pandemic, mostly due to the overwhelming success of Genshin Impact. Since people are spending more time at home and looking for new ways to have fun, the game spread quickly and got a huge online community. This, however, was only the beginning of HoYoverse, which had already introduced audiences to Honkai Impact 3rd

and later expanded its offerings by releasing Honkai: Star Rail. The company rebranded itself into HoYoverse in 2022. This shows that HoYoverse is serious about improving their products beyond gaming and creating more entertainment options based on animation. HoYoverse is planning to offer virtual worlds and storytelling across different media.

What makes HoYoverse stand out is not only the scale of its projects but also the way it tells stories. The company mixes anime-style visuals with interactive gameplay, adding in elements of mythology, philosophy, and culture. These layers make the games fun for regular players and interesting for academic folks, since the stories touch on bigger questions about tradition, symbolism, and representation. That is how HoYoverse games have become more than just a way to pass the time. These stories offer a mix of commercial success and opportunities to discuss how myths and ideas are reimagined in modern digital spaces.

Honkai: Star Rail, released by HoYoverse on April 26, 2023, is among the developer's most ambitious and imaginative projects to start. It's a turn-based, f2p (free-to-play) role-playing gacha game that takes players on a cosmic journey aboard the Astral Express. The Trailblazer (the game's main protagonist) travels across planets to resolve disasters tied to mysterious anomalies known as Stellarons.

Honkai: Star Rail is all about a cosmic tapestry that was created by the Aeons, mysterious beings that represent the most basic metaphysical and philosophical forces. These entities shape the universe with divine power and also inspire civilizations, religions, and systems of thought. People who align themselves with an Aeon's ideal become Pathstriders, and rare individuals called Emanators serve as direct channels for Aeon influence. There are eighteen known Aeons, each tied to a distinct Path. Qlipoth, the Amber Lord of Preservation, protects the cosmic order through massive crystalline barriers. Nous, the Aeon of Knowledge, represents the pursuit of infinite wisdom, and Akivili, the Aeon of Trailblaze, is remembered as the creator of the Astral Express itself. The Aeons' interactions and conflicts form a mythic backdrop of unseen wars and competing ideologies. Some of these interactions are supportive, while others are hostile.

Unlike the fast-paced action of Genshin Impact, this game's combat is what makes it so unique. It's strategic and turns-based, which is pretty cool. Players build a team of up to four characters, each paired with a path that defines their role in combat. There are several paths to choose from, including Preservation (shielding and defense), Destruction (tank DPS), Erudition (area damage), Harmony (buffing), Nihility (debuffing), Abundance (healing), and Hunt (single-target DPS). This gives the game a different rhythm and appeals to players who enjoy thoughtful decision-making as much as dynamic combat.

Qlipoth, in Jewish mysticism, especially Kabbalah, the concept of Qlipoth (from Hebrew *qelippot*, meaning "husks" or "shells") refers to the negative forces that go against the divine order. This idea first appeared in medieval texts like the Zohar (Damsma, n.d.), which came out in the 13th century.

In classical Kabbalah, the divine emanations (*Sefirot*) form the Tree of Life, a structure through which the Infinite (*Ein Sof*) (Mualem, n.d.) reveals itself and sustains creation. But there's a dark side to this sacred structure. It is called the Qlipoth, and it represents the remnants of divine light trapped in broken vessels. According to Isaac Luria's doctrine of *shevirat ha-kelim* "shattering of the vessels" (Macgregor, 2017), the original containers meant to carry divine light were unable to handle its intensity, causing them to break. From these fragments arose the Qlipoth, which contain pieces of divine energy within shells of impurity (Karlsson, 2008).

The Qlipoth are seen as forces of chaos and imbalance, opposing holiness. The Sefirot represent order, harmony, and divine will. The Qlipoth represent distortion, excess, and impurity. They are often described as evil or malevolent realms, sometimes associated with *Sitra Ahra* "the

Other Side" (Barszai, 2015), which challenges human spirituality (Asprem, 2007). But Qlipoth are not just evil. In Lurianic beliefs, they are necessary for the cosmic repair process "*tikkun olam*" (Macgregor, 2017), where humanity's ethical and spiritual actions free divine sparks from their outer layers.

Myths have always helped people understand the world and pass on values from one generation to the next. Today, these myths are not just found in old stories or religions. They keep changing in new ways, especially in digital entertainment. Video games have become an important medium where old stories and symbols are reshaped into interactive narratives. Scholars say that online games are not only places where people play, but they are also places where people create meaning, talk about their identity, and discuss culture (Chen, 2021).

While mythology in digital games has been widely explored, much of the discussion has centered on well-known titles such as God of War or Genshin Impact. However, there are not many studies on Honkai: Star Rail. The paper presents this research to draw more attention to the game's complex history and story world. This will encourage more academic engagement with the game's mythology.

This study explores how Honkai: Star Rail gives a fresh interpretation to Qlipoth, a figure drawn from Kabbalistic mysticism, and reshapes it within the game's story. The focus is on three main aspects. First, it looks at how Qlipoth, often seen as a symbol of impurity, is reimagined as the Amber Lord, an Aeon of Preservation. Second, it uses cultural analysis to understand the ideas and values behind this transformation (Giouvanopoulou et al., 2023). Third, it shows how this process reflects a wider pattern in which modern digital media turns old traditions into new myths (Hasanah et al., 2025).

The importance of this research can be seen in two ways. Academically, it adds to the conversation about how mythology is reused and transformed in games (Vandewalle, 2024). This gives new perspectives for fields such as cultural studies, game studies, and religious studies. It shows that games are more than just entertainment. They are cultural spaces where ancient symbols gain new meaning and speak to present day concerns. By taking a close look at Qlipoth, it can understand how old myths are sometimes changed to fit modern ideas and identity in today's global digital culture.

LITERATURE REVIEW

Mythology and Archetypal Structures

Mythology can be described as the body of traditional stories which are used to express the meaning of the world. According to Campbell, myth can be described rather accurately as the story not only of old times but also of the universal story through which men attempt to comprehend themselves and the world around them (Campbell, n.d.). This makes mythology a constantly evolving concept because each new generation interprets old stories in the context of the new culture.

An integral part of mythology involves the concept of archetypes, or the global character and story type that occur repeatedly across various culture groups. The existence of guardians, creators, and destroyers in mythology assists the audience in grasping deep ideas through).

known symbols (Pelton & Froman, 2011). The mythological patterns of the archetypes allow easy identification and recreation of the same myth in newer forms of entertainment, say films, novels, and electronic games. Mythology also has the adaptation of symbols across the years. The reason why myths endure has been because the myth can be presented in a different adaptation that has meaning to the modern society (Ponizovkina, 2017). The adaptation of a mythological character in today's society might provide a meaning depending on the issues of the society.

Transmedia Storytelling and Digital Myth-Making

A transmedia story can be defined as the extension of a story through various media platforms that form part of the story's concept and objectives and create the content of the story through each of the various platforms. According to (Jenkins, 2008), transmedia storytelling provides audiences with the ability to access the story through the distant galaxy of the internet. This concept of transmedia storytelling involves engaging the audience through various avenues of the story's platform such as games, websites, and fandom websites.

In the digital environment of game culture, trans-media narratives form the basis of the concept of digital myth-making described in studies on the subject of digital media. Narratives of the trans-media type can be used to construct complex narratives of the fictional type in which mythological structures can be reconstructed and expanded not only through the producers but also through the active users of the narratives (Scolari, 2009).

Representation and Ideology in Media

Representation can be described as the production of meaning through signs, images, and narratives in the media. Representation occurs when the media actively tries to recreate meaning through ideological frameworks (Hall, n.d.). In this regard, what the audience sees occurs in terms of society's value systems and assumptions about power.

Research in the study of games illustrates that the gaming phenomenon often reinterprets mythology and religious belief through the filter of their own ideological perspectives that address the culture of the time. A games will often reuse mythological/religious iconography to convey their own ideological perspectives on issues of power and conflict (Consalvo, 2009), and the ideological narratives of games will often reshape pre-existing concepts of history and spirituality through the prism of the current ideological agenda.

Digital games enable these reinterpretations because they are both entertainment and cultural texts that create meaning. (Jenkins, 2008) explains that modern storytelling spreads across many platforms. He describes this as transmedia storytelling. In Honkai: Star Rail, the story of Qlipoth not only appears in gameplay, but also extends to lore databases, online discussions, and fan communities. This creates a shared space where players help shape the meaning of the myth. (Vairinhos et al., 2021) confirm that online games are spaces where culture and identity are constantly negotiated. This makes Qlipoth's reinterpretation more than a design choice, it becomes part of how global digital culture reshapes ancient myths.

The framework of representation in cultural studies finally helps to explain the ideological dimensions of this transformation. (Hall, n.d.) highlights that meaning is not fixed but produced and reproduced through language, images, and cultural practices. Representation is always a site of negotiation where different interpretations can coexist. Stuart Hall argues that meaning is produced through representation and that symbols can change depending on their cultural context. Using this lens, Qlipoth's transformation from a dark, destructive force to a symbol of preservation reflects current cultural ideas about order, security, and protection. It also shows how ancient religious imagery is adapted into a postmodern narrative. This reinterpretation is ideological as well as aesthetic, as it repositions ancient mysticism within a postmodern narrative framework. Combining Campbell's archetypal theory, Jenkins's transmedia storytelling, and Hall's representation theory situates Qlipoth as a case study of digital games' participation in modern mythopoesis and cultural negotiation.

Other studies have shown that this approach works. Research on God of War has shown how Greek and Norse myths are reimagined to fit new stories while keeping parts of their original worldviews (Koshkina, 2020). Research on Genshin Impact also shows how games use different

mythologies to build hybrid fantasy worlds that appeal to global players (Wang, 2023). These works show an increasing interest in how video games use mythology

METHODE

In this research, the method used is mythological criticism, a qualitative approach that focuses on how ancient mythological symbols are adapted, transformed, or reinterpreted in modern narratives. Mythological criticism allows the researcher to examine how traditional concepts from Kabbalistic cosmology, particularly the figure of Qlipoth, are reshaped within the digital world of Honkai: Star Rail. Mythological criticism is effective for analyzing symbolic reinterpretation because it highlights how mythic figures evolve in response to contemporary cultural needs (Warda-Tun-Naeem & Areej Agha, 2025). This approach is relevant for understanding how the game reconstructs Qlipoth's meaning from impurity and chaos into preservation and cosmic stability.

The method focuses on comparing the original mythic concept of Qlipoth with its transformed representation in the game. This involves identifying narrative, symbolic, and thematic differences between Kabbalistic sources and the reinterpretation presented in Honkai: Star Rail. The comparative process helps reveal how modern media reshape mythic elements to align with new ideological frameworks. Through this method, the research analyzes which aspects of the original myth are preserved, which are altered, and what new meanings are introduced.

RESULTS AND DISCUSSION

Traditional Meaning of Qlipoth in Kabbalistic Sources

Analysis of the classical texts of the Jewish mystical tradition reveals that Qlipoth can also be spelled *Qlipoth* or *Kelipot* and denote the "shells" of impurity and unbalanced chaos. In Jewish mysticism and the mystical tradition of the Lurianic form of the Kabbalah, the Qlipoth denote the remains of the "shells" of the divine vessels which shattered in the "Breaking of the Vessels" (*Shevirat ha-Kelim*). The Qlipoth thus embody the chaotic forces which lie beyond the balanced framework of the Sefirot.

Karlsson writing in his journal that the Qlipoth do not represent purely negative powers but rather the complement of the divine emanations. They represent the conflict existing in the cosmic order between order and chaos. They are believed to embody dangers of the soul and the darkness of moral transgressions that impede the passage of the divine light (Karlsson, 2008). In this way, the Qlipoth represent the metaphysical concept of the "other side.". The Qlipoth must be understood as the shadow side of creation and find significance in the unbalanced and unfulfilled aspects of existence. This concept of the Qlipoth has its roots in the actions of the divine but finds meaning in the symbolism of turbulence and existence itself. This confirms the theory of Qlipoth being the opposite of harmony in the traditional form of the Jewish mystical tradition of Kabbalah.

Representation of Qlipoth in Honkai: Star Rail

The representation of Qlipoth in Honkai: Star Rail reveals a profound reimagining of the figure traditionally associated with impurity and cosmic imbalance. Within the game's cosmology, Qlipoth appears not as a corrupted residue or chaotic force, but as the Aeon of Preservation, a massive entity linked to endurance, structural stability, and the maintenance of cosmic order. This reinterpretation is communicated through vivid in-game descriptions, especially within the Simulated Universe, a device capable of creating a virtual world from mere code, where Qlipoth's presence is experienced through sensory immersion rather than direct conversation.

.....

One recurring motif in the game is Qlipoth's association with stone, minerals, metal, and geological formation. In one encounter, the Aeon is revealed amid "countless copper ore, amber and opal falling from the sky" as They stretch Their colossal form from the mantle while gripping a sledgehammer. This imagery positions Qlipoth as a cosmic architect or builder, whose body is composed of earthly elements and whose tool symbolizes constructive and protective force. The depiction transforms the once-impure "husks" of Kabbalistic lore into a divine embodiment of endurance and structure.

The Simulated Universe also accentuates this architectural persona. The walls of Qlipoth are presented as the impediments that "keep the disasters of the universe at bay," and innumerable others are seen at work raising the stronghold of preservation. This group effort at building also substantively adds the concept of preservation through hard work rather than simple resistance. Preservation itself becomes the constant maintenance of order in the universe.

Additionally, the game presents preservation as possessing both gentle and violent aspects. In one striking sequence, Qlipoth strips the broken shells of the Aeon of Propagation, dissolving and diluting Their essence. This act symbolizes the purifying dimension of preservation: a necessary dismantling of corrupt or unstable structures to restore balance. The hammer becomes a tool not only for construction but for controlled destruction, carrying out cosmic maintenance in moments of crisis. The narrative describes this moment as "a storm of rage," showing that preservation includes forceful intervention to prevent universal collapse.

Another detailed depiction shows the fragmentation of another Aeon under Qlipoth's power, with "primordial eggs" disintegrating upon leaving the corrupted body. This imagery emphasizes preservation's role in containing threats and preventing the spread of harmful forces. Through these scenes, the game positions Qlipoth as an active stabilizer of the universe, responsible for maintaining boundaries and purifying the cosmos from destructive excess.

Symbolic Transformation of Qlipoth

The comparison between the traditional Qlipoth in Kabbalistic mysticism and the reimagined Qlipoth in Honkai: Star Rail reveals a significant symbolic transformation. This transformation reshapes the figure from a representation of impurity and chaos into a cosmic guardian whose role centers on preservation and structural order. The contrast demonstrates how the game reconstructs a negative cosmological concept into a positive entity aligned with stability and endurance.

Tabel 1. presents the comparative symbols that distinguish the traditional Qlipoth from the reinterpreted Qlipoth in Honkai: Star Rail

Aspect	Traditional Qlipoth (Kabbalah)	Qlipoth in Honkai Star Rail
Moral Value	Impurity and distortion	Protection and cosmic stability
Cosmological Role	Disruption of divine order	Maintenance of boundaries and cosmic structure
Material Symbolism	Broken shells and fragments	Minerals, amber, stone, metal, geological form
Function	Threat to spiritual harmony	Guardian of order and purifier of corruption
Mythic Identity	Shadow counterpart to Sefirot	Respected Aeon with stable ideological role

Myth Reconstruction

The transformation of Qlipoth in Honkai: Star Rail can be understood through Joseph Campbell's concept of myth reconstruction, which describes how myths continually evolve to meet the cultural needs of new audiences. In traditional Kabbalistic texts, the Qlipoth represent impurity, fragmentation, and the broken residues of creation. They function as the antithesis of divine balance, occupying the shadowed spaces outside cosmic harmony. Campbell argues that myths

survive not because they remain unchanged, but because they are retold, reinterpreted, and reshaped in forms that resonate with the concerns of their contemporary context.

Honkai: Star Rail reconstructs the mythic figure by inverting these traditional associations. Instead of impurity, the game aligns Qlipoth with preservation. Instead of chaos, They become a force that maintains order and protects the universe from collapse. This reversal reflects Campbell's view that mythic symbols are adaptable,

The game's story descriptions affirm this reconstructed archetype through the use of images representing solidity and strength. Qlipoth erupts from the mantle clothed in a body of metal, amber, and stone materials, complete with the image of building represented through the hammer in his hands. All these images echo the concept of mythic symbols articulated by Campbell, which represent psychological meanings through images rather than thoughts. The hammer, the materials, and the wall represent the reconstructed archetype of the cosmic guardian, a figure who stands between the universe and its potential destruction.

Representation and Ideological Encoding

The theory of representation offered by Stuart Hall can be used as a framework for understanding the concept of Qlipoth through the game Honkai: Star Rail. According to Hall's theory of representation, the latter involves not only the simple reflection of reality but also the production of meaning through signs and images. Meaning is encoded in the text through ideology and later decoded through the audience's interpretive framework. This can be said to be the case in the game because it does not only represent Qlipoth but also encodes a new ideological position represented by the image of Qlipoth as a sign of order.

In traditional Kabbalistic sources, the Qlipoth are associated with impurity and the fragmentation of divine light. However, the game encodes these signs differently. Honkai: Star Rail uses consistent visual and narrative elements like minerals, amber, fortress walls, and a heavy hammer to symbolize protection, endurance, and structure. These representations act as encoded messages that direct the player to interpret Qlipoth as a guardian figure whose authority is grounded in preservation. The game's imagery does not simply borrow the name of Qlipoth but replaces its negative connotations with positive associations that align with the ideological framework of the Path of Preservation.

Hall argues that the encoding process is deeply tied to cultural and power. In this case, the developers create meaning by constructing a cosmology in which preservation is central to restoring cosmic balance. The ideological shift becomes clear in scenes where Qlipoth contains disasters, cleansing corrupted Aeons, and maintaining the boundaries of the universe. The ideology of preservation shifts through

the development of the game's meaning framework where Qlipoth becomes the representation of order through its maintenance of the theme of controlled power in the game.

Transmedia Mythology and Worldbuilding

Henry Jenkins' concept of transmedia storytelling provides a strong foundation for analyzing how Honkai: Star Rail constructs Qlipoth as a mythic figure within a multi layered digital universe in-game. Jenkins argues that transmedia narratives expand a story world across different media forms, with each component contributing uniquely to worldbuilding rather than merely repeating information. In this framework, myth does not reside in a single text but emerges through the accumulation of dispersed narrative elements.

Qlipoth's presence in the game demonstrates this principle clearly. The Aeon of Preservation does not appear through a singular mythic origin or a single narrative scene. Instead,

.....

Qlipoth is constructed through fragmented yet interconnected sources like textual lore entries, Simulated Universe encounters, environmental descriptions, and character dialogues. Every encounter adds a new perspective, allowing the player to piece together Qlipoth's mythic identity through experience rather than linear exposition. Jenkins notes that this participatory engagement deepens immersion, and the game uses this strategy to make Qlipoth feel mysterious.

This example demonstrates the role of contemporary media in the continuous development of myth. The theory of Campbell makes it clear that the transformation of Qlipoth occurs in the context of a larger pattern of continuous adaptation of myth to the needs of culture, especially the need to provide order in complex narratives. The model of Hall demonstrates the transformation of the ideological meaning of the negatively conceived sign of Qlipoth and its decoding through the impact of the game itself through the placement of meaning about purity and preservation. The theory of Jenkins can be used to interpret the transmedia development of the world of Qlipoth and its meaning.

Together, these theoretical observations prove that digital games are not passive conduits of mythological texts but active producers of myth. They represent the extension and reinterpretation of ancient symbols according to the cultural necessities of the modern era. In this way, the current research aims to contribute to the field of mythology studies because it provides insights into the role of interactivity within mythology itself as a source of myth creation through the production of symbolic meaning through interactivity. Additionally, the research aims to emphasize the significance of understanding the recreation of mythological concepts in the context of gaming

CONCLUSION

This study concludes that Honkai: Star Rail performs a significant mythological transformation by reconstructing the traditional Qlipoth of Kabbalistic mysticism into the Aeon of Preservation. While the Qlipoth in classical sources represent impurity, fragmentation, and the absence of divine balance, the game reinterprets this concept into a symbol of endurance, cosmic stability, and boundary keeping. Through this reinterpretation, the game shifts the figure from a negative cosmological element into a central guardian within its narrative universe.

The results indicate that this process occurs at three interrelated levels. Firstly, the game redefines the mythological identity of Qlipoth through the incorporation of themes of solidity, building, and protection that contrast sharply with the broken and chaotic nature of the traditional Qlipoth. Second, the narrative and visual strategies used in the game encode a new ideological meaning, reframing preservation as a moral and structural necessity within the fictional cosmos. Third, Qlipoth's mythic identity is developed across multiple narrative layers, reinforcing Jenkins' idea of transmedia worldbuilding, where meaning emerges from distributed and trans media narratives.

The study contributes to contemporary mythology research by demonstrating how digital games serve as active agents of mythmaking. Instead of drawing inspiration from mythological symbols from the past directly, Honkai: Star Rail transforms and reinterprets their meanings to enable new mythological storylines through the framework of modern culture. Using the work of Campbell, Hall, and Jenkins as its lens of inquiry, the study makes the point that the role of digital media does not only lie in the recreation of myth but also in the production of new mythology relevant to modern society.

REFERENCES

- Asprem, E. (2007). Kabbalah Recreata: Reception and adaptation of Kabbalah in modern occultism. *Pomegranate*, 9(2), 132–153. <https://doi.org/10.1558/pome.v9i2.132>
- Barszai, D. (2015). *Lilith: Goddess of Sitra Ahra* Black Tower Publishing.
- Campbell, J. (n.d.). *The Heros Journey* Joseph Campbell.
- Chen, T. C. (2021). Online Games. In *Encyclopedia of Video Games: The Culture, Technology, and Art of Gaming: 3 Volumes, Second Edition* (Vol. 2, pp. 747–748). Bloomsbury Publishing Plc. <https://doi.org/10.1145/2582193.2633445>
- Consalvo, M. (2009). There is no magic circle. *Games and Culture*, 4(4), 408–417. <https://doi.org/10.1177/1555412009343575>
- Damsma. (n.d.). *The Aramaic of the Zohar: The Status Quaestionis I*.
- Giouvanopoulou, K., Ziouvelou, X., Petasis, G., & Karkaletsis, V. (2023). Exploring Values and Value Transformation: A Multi-Perspective Approach. *Open Journal of Social Sciences*, 11(03), 313–338. <https://doi.org/10.4236/jss.2023.113023>
- Hall, S. (n.d.). *Hall - Representation*.
- Hasanah, A., Nurha, N., Padagogi, F., & Psikologi, D. (2025). *Comparative Analysis of the Use of Traditional and Digital Media in Introducing Local Cultural Heritage to the Younger Generation* (Vol. 4, Issue 2).
- Jenkins, Henry. (2008). *Convergence culture: where old and new media collide*. New York University Press. <https://doi.org/10.1177/0894439307306088>
- Karlsson, T. (n.d.). *Karlsson Qabala Qlipoth and Goetic Magic*.
- Koshkina, E. (2020). *Reconstruction of Norse Myth in videogames: the case of God of War*.
- Macgregor, K. R. (2017). Reassessing the Impact of Lurianic Kabbalah Upon The Sabbatian Movement. *The Journal of Religious History, Literature and Culture*, 3(1). <https://doi.org/10.16922/jrhlc.3.1.2>
- Mualem, S. (n.d.). *Borges and Kabbalistic Infinity Ein-Sof and the Holy Book*.
- Pelton, D., & Froman, W. J. (2011). *A Comparative Analysis of Narrative Structure and Archaic Mythology Archetypal Narrativity: A Comparative Analysis of Narrative Structure and Archaic Mythology*.
- Ponizovkina, I. (2017). *Social Myth in Modern Society*.
- Scolari, C. A. (2009). Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production. In *International Journal of Communication* (Vol. 3).
- Vairinhos, M., Costa, L. V., & Cardoso, P. (2021). Cultural Representations in Digital Games (Editorial). *Journal of Digital Media & Interaction*, 4(11), 5–7. <https://doi.org/10.34624/jdmi.v4i11.27235>
- Vandewalle, A. (2024). Video Games as Mythology Museums? Mythographical Story Collections in Games. *International Journal of the Classical Tradition*, 31(1), 90–112. <https://doi.org/10.1007/s12138-023-00646-w>
- Wang, X. (2023). Chinese Games and Cultural Dissemination: A Case Study of Genshin Impact. *Communications in Humanities Research*, 8(1), 19–30. <https://doi.org/10.54254/2753-7064/8/20230947>
- Warda-Tun-Naeem, & Areej Agha. (2025). Reimagining the Past: The Use of Mythology in Contemporary Literature. *Journal of Arts and Linguistics Studies*, 3(1), 355–383. <https://doi.org/10.71281/jals.v3i1.227>