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Cross Border, Integration, Innovation: A Review of *Research Library of Global Chinese Literature*

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Abstract: In the era of building a community with a shared future for mankind, the “cross-border” phenomenon has gradually become a pivotal subject in the development and research of Chinese literature. Professor Ling Yu’s *Research Library of Global Chinese Literature* centers on cross-border creativity, explores frontier issues in cross-boundary research, and examines diverse possibilities of artistic crossover, offering an in-depth analysis of Chinese literature within the trend of globalization. The book includes case studies of works by writers such as Xi-Xi, Kai-Cheung Dung, and Bik-Wan Wong, as well as holistic analyses of literary phenomena. Its overall argument is coherent, and its textual analysis is distinctive. The profound significance of *Research Library of Global Chinese Literature* lies in its demonstration of how Chinese literature integrates through crossing borders, innovates through crossover, and orients its vision toward the future through transgression.

Keywords: *Research Library of Global Chinese Literature*; Ling Yu; Cross-boundary; Chinese Literature

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标题: 跨界·融通·创生: 评《跨界华文》

摘要: 在构建与发展人类命运共同体的时代之声下, “跨界”现象逐渐成为华文文学发

展和研究中的前沿命题。凌逾教授《跨界华文》以跨界创意为核心要点，关注跨界研究的前沿问题和艺术跨界的多种可能，对全球一体化趋势下的华文文学展开分析。该书既有对西西、董启章、黄碧云等作家作品的个例解读，也有对文学现象的整体性剖析，著作整体文脉思路贯通，文本分析颇具特色。华文文学在跨界中融通，在跨界中创生，在跨界中将视野面向未来，是为《跨界华文》之深意。

关键词：《跨界华文》；凌逾；跨界；华文文学

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Under the dual influence of social development and technological innovation, cross-boundary integration has gained increasing attention from both the public and academia, as seen in cross-genre experiments, cultural hybridity, and interdisciplinary innovation. What constitutes “cross-boundary” practice? Why is it necessary? And what can it bring us? These are pressing topics worthy of attention and exploration. Within the realm of Chinese literary criticism, the heterogeneous writing of Chinese authors shaped by their unique cultural contexts and identities, cross-media narratives emerging in the new media era, and the convergence of diverse themes facilitated by global exchange—all embody the inherent cross-boundary characteristics. In 2023, Huacheng Publishing House released the fourth volume of *The Library of World Chinese Literature Studies*, compiling essays by multiple scholars in the field. Among them, Ling Yu’s *Research Library of Global Chinese Literature* (Huacheng Publishing House, 2023) won the First Prize for Teaching Achievements awarded by the Guangdong Writing Society. Structurally, the monograph exhibits strong logical coherence: it encompasses both case studies of individual writers and their works, as well as comprehensive critiques of Chinese literature as a whole, with a unified and consistent analytical framework. Each chapter clearly articulates its core thesis, and both the overall structure and individual sections demonstrate meticulous analysis and a seamless flow. Centered on the core concept of “cross-boundary integration,” the book integrates perspectives from art, technology, and other disciplines, explores new “nodes of creation” in Chinese literature, and shifts its academic focus from historical reflection to future orientation.



图1 《跨界华文》（2023）凌逾著

Picture 1 *Research Library of Global Chinese Literature* (2023) by Ling Yu

1. Multiple Cross-Boundary Practices: Breaking Away From Conventional Thinking

“Crossing” (kuà) is a verb signifying the act of transcending boundaries—whether quantitative, spatial, or regional—and embodying transformation. “Boundaries” (jiè) denote distinct domains and spheres, ranging from tangible frontiers like “national borders” and “territorial limits” to intangible realms such as “cultural circles,” “literary spheres,” and “artistic realms.” The cross-boundary nature of overseas Chinese literature is not only a direct result of the transnational experiences of its writers but also a vivid manifestation of the ongoing reshaping of their identities in flux. It is precisely this dynamic, multidimensional cross-boundary practice that drives Chinese literature to continually transcend its original confines—aligning with the core proposition of *Research Library of Global Chinese Literature*: exploring how Chinese literature evolves through its inherent transboundary essence.



图2 《跨界网》（2015）凌逾著

Picture 2 *Crossover Creativity* (2015) by Ling Yu

Ling Yu has dedicated over three decades to researching Hong Kong literature and cross-boundary creativity, striving to bridge the boundaries between literature, technology, and art. Adopting a “cross-boundary” perspective and approach, she studies literature, appreciates art, and perceives the interplay between technology and reality. Her course “Cross-Media Cultural Studies” was recognized as a Model Course for Ideological and Political Education in Postgraduate Programs at South China Normal University. She is also the author of multiple works, including *Kuajiewang [Crossover Creativity]* (2018), *Kuameijie Hong Kong [The Cross-media Culture in Hong Kong]* (2015), and *Kuameijie Xushi [Cross-Media Narration]* (2009). Among these, *Crossover Creativity* received the Fourth Outstanding Teaching Textbook Award from South China Normal University. Beyond literature, Ling Yu has also ventured into self-media, managing the WeChat official account “Kuajie Jingwei” (*Cross-Boundary Latitude and Longitude*, 跨界经纬) for years. Through this platform, she has recommended numerous renowned authors and works, as well as practical cases of literary cross-boundary integration and cross-boundary teaching applications. Her deep contemplation of “cross-boundary” is evident in her statement (2021, p. 18): “Creativity is finding the right solution for something at the right time, in the right place, with the right people.” “Cross-boundary, in essence, is boundlessness.” Implicitly, cross-boundary practice emphasizes innovation—breaking down boundaries and

fixed mindsets to courageously discover novel and fitting approaches. In this regard, *Research Library of Global Chinese Literature* serves as a paradigmatic example of the practical application of cross-boundary thinking and methodologies.

1.1 Diverse Cross-Boundary Practices: Pursuing Innovation and Transformation

Research Library of Global Chinese Literature demonstrates diverse cross-boundary approaches in literary criticism, with a core emphasis on “novelty.” It transcends disciplinary boundaries in perspective, explores new symbols and phenomena in content, and revitalizes literary works through interpretation methods that break away from tradition.

Ling Yu keenly captured the “newness” in Hong Kong literature shaped by the development of the Internet. From the interwoven eutopian, utopian, and dystopian visions of the era, she unearths new symbols in cyber-postmodern novels—such as Apple semiotics(苹果符号学), mobile phone semiotics(手机符号学) and electronic card semiotics(电子卡符号学)—alongside the “new anthropology” emerging from Hong Kong’s “zá mài era” (杂唛时代, hybrid era), including concepts like “transdimensional beings”(异次元人) and “tearful humans”(眼泪人). Technological progress brings about new transformations in knowledge, giving birth to new codes that reshape the landscape of literature.

Of course, this novelty extends beyond surface-level vocabulary, permeating the deep structures of social culture and manifesting specifically as an innovative narrative mode. Taking Kai-Cheung Dung’s “*Natural History Trilogy*” as an example, Ling Yu analyzes its unique narrative technique: pioneering a polyphonic storytelling that interweaves three worlds— “what is”, “what ought to be” and “the probable”. The study particularly notes that within this expansive, multi-layered vision, the novel constructs an open and inclusive “The Probable Third Space”. This space facilitates the fusion of intra- and interdisciplinary knowledge, the entanglement of past, present, and future temporalities, and the integration of literature with other artistic disciplines. Thus, the novel transcends mere storytelling, evolving into a vessel for philosophical reflection and historical contemplation.

Building upon discussions of “space”, Ling Yu argues that Kai-Cheung Dung’s *Dituji [Atlas: The Archaeology of an Imaginary City]* (1997) presents spatial narratives with novelty and depth distinct from traditional forms. The novel’s spatial imagery incorporates inventive cartographic language the intangible cultural ecosystems embedded in geographical landscapes, and the power discourses underlying geographic spaces. Most strikingly, she innovatively identifies the “The Topological Structure of Postmodern Architectural Space” as a defining characteristic of Dung’s fiction. Ling Yu previously explored the prospects of topographic literature and landscape literature in her work *Crossover Creativity*. This analysis demonstrates a more concrete application of cross-boundary knowledge and interdisciplinary perspectives. While employing spatial theory in literary criticism is not unprecedented, Ling Yu consciously adopts an interdisciplinary lens to examine literature. By leveraging knowledge from architecture and geometric topology, she devises methods for decoding literary works and explores new interpretive pathways beyond traditional narrative frameworks. Though initially perplexing, this approach embodies profound underlying logic, showcasing its value with the spirit of “distinctive innovation like a flower blooming uniquely in the second month.”

1.2 Transcending Disciplinary Boundaries: Forging a Unique Literary Voice

The diversity of literary cross-boundary integration stems from two core sources: first, literature's inherent capacity to embrace other art forms; second, the bold innovation, experimentation, and outputs of literary creators and critics. Unlike the public's confusion and skepticism toward the cross-media works of authors such as Xi-Xi and Kai-Cheung Dung, Ling Yu remains unfettered by traditional literary conventions. She maintains an open mindset and employs interdisciplinary knowledge beyond literature to interpret texts—encompassing not only the aforementioned technology and spatial theory but also visual arts and interactive art. This enables her to gain insights inaccessible to others, forging a distinctive cross-boundary critical approach and a unique literary style.

In the realm of symbolic interaction studies, Ling Yu systematically examines the dynamic construction between text and image. She researches visual creative arts such as “Image-Designed Poetry” (图像设计诗) and “Hong Kong and Taiwan Cyber Image Poetry” (港台网络图像诗), integrating the arrangement of images, color schemes, and literary texts to explore the creative synergy arising from the collision of two distinct semiotic systems. Taking Xi-Xi's *Wocheng [My City]* (1975) as a case study, Ling Yu demonstrates that the integration of text and image in Xi-Xi's works embodies the “Huitongti (慧童体, a childlike witty literary style)—language and illustrations appear childlike in their simplicity and naturalness, yet harbor profound depth and endless meaning. This research highlights Xi-Xi's avant-garde spirit and courage in literary innovation, elevating illustrations from supplementary textual elements to integral narrative components, thereby demonstrating the cognitive enrichment of text-image intertextuality.

At the level of cross-media narrative modes, Ling Yu creatively proposed the “Tête-bêche narrative” (对倒叙事). Breaking free from traditional unidirectional adaptation research paradigms, she focuses on the bidirectional intertextual symbiosis between literature and film. Taking “Tête-bêche” as her entry point, she explored the inverted temporal and spatial structures across diverse genres within Kar-Wai Wong's cinematic universe, delves into the underlying Tête-bêche narrative logic driving novel-to-film adaptations, and conducts an in-depth investigation into how Wong's works and European cinema manifest Eastern poetic sensibilities and Western postmodernism through such inversions. Ling's cross-boundary methodology lies precisely in identifying bidirectional connections and mutual “Tête-bêche” across multiple fields, thereby uncovering new growth points for literary studies.

Amidst disciplinary transcendence, Ling Yu excels at uncovering fresh content, expanding new perspectives, and crafting original terminology. Beyond concepts like the “Huitongti” and “Tête-bêche narrative”, she has coined terms such as “gustatory geography” (味觉地理学), “pathography”, and “Diagonal narrative” (对角叙事). These original expressions reflect her innovative and dynamic scholarly voice.

2. Integration and Synthesis: The Essence Within

The evolution of the concept—from “cross-media” to “cross-boundary” and ultimately to “boundary fusion”—reflects the deepening and expansion of Ling's reflections on literary cross-boundary research over

the years. While cross-boundary practice holds significant value for pursuing innovation and transformation, “crossing” is merely a process; the core lies in “fusion.” True cross-boundary engagement is not a simple addition: without grasping its essence, it risks becoming a forced fit—a “square peg in a round hole”—resulting in obvious disharmony. On this point, Ling Yu (2015, pp. 32-39) argues that the challenge lies in “chemical synthesis—finding the boiling point and melting point of meaning amidst repulsion” and that “cross-media connections must uncover the fusion of meanings and the communion of spirits.” Thus, in her book *Research Library of Global Chinese Literature*, the author consistently applies this standard in her criticism: her arguments and examples are apt and vivid, and her analysis of writers, works, or literary phenomena is concrete and forceful—never forced connections or artificial impositions.

In exploring the imaginative space within Kai-Cheung Dung’s works, Ling Yu examines the relationship between space and power through the lens of *Guanzi: Map*. She points out that the essence of a map is “to declare the ruling power’s right to possess, exploit, and interpret the land.” She then further analyzes the racial and power dynamics revealed in Dung’s depiction of Hong Kong’s maps, thereby integrating geography, spatial theory, sociology, and literature—truly embodying the “boundlessness of knowledge.” By applying cartographic spatial narratology and urban architecture to analyze Dung’s *Dituji* (1997), Ling pioneers a new path in literary criticism through interdisciplinary knowledge. The efficacy of this cross-boundary critique lies in upholding the interpretive validity of literary essence: centering on the text’s literariness, it transforms architectural and spatial analytical tools into pathways for decoding literary metaphors, ultimately restoring literature’s inherent charm. As Ling asserts in the book: “Where maps cannot narrate, or where logic cannot adjudicate, literature gathers these elements—this is the very essence of literary meaning” (Ling, 2023, p. 48).¹

Ling Yu excels at divergent thinking and associative exploration, uncovering intrinsic connections across diverse fields and forms. The “textual weaving technique” she constructs in her critique of *Feizhan [Flying Carpet]* (1996) demonstrates the originality of her cross-boundary critical approach. First, she identifies the novel’s ingenious narrative structure—discourse cohesion skillfully employs the Chinese rhetorical device of “lianchan” (蝉联, a proliferative, chain-like narrative structure), achieving semantic continuity through vivid associations.

Second, she innovatively establishes an interpretive chain linking “weaving artistry and feminine narrative,” arguing that the non-linear storytelling stems from “a cyclical Taiji conception of time without beginning or end” and “the interweaving of multidisciplinary knowledge.” This narrative approach, which de-emphasizes plot exploration, constitutes a feminine narrative mode that embodies Xi-Xi’s reflections on women’s existential space.

The discourse’s ingenuity and appeal lie in its connection of “weaving” “narrative structure” and “feminine consciousness.” It demonstrates that weaving not only mirrors the recurring flying carpet motif but also forms the novel’s web-like interlaced narrative structure. Weaving holds unique significance for women,

¹Ling Yu (2023). *Research Library of Global Chinese Literature: Selected Essays*. Huacheng Publishing House. Subsequent citations will only indicate page numbers for brevity.

while its web-like form embodies their emphasis on relationships and connection-building. Notably, Ling Yu's analysis of Xi-Xi's narrative techniques through the lens of "adding stitches" (加针法) and "subtracting stitches" (减针法) complements this perspective, creating a mutually reinforcing synergy. Consider her concluding assessment:

"Xi-Xi's lianchan techniques challenges traditional linear narrative in stylistic structure. It harnesses the conceptual strengths of the Chinese language, adopting lianchan devices to form the characteristics of feminine cyclical time and web-like woven space—thereby creating a narrative mode with distinct Chinese indigenous characteristics." (p. 106)

It is evident that the author's terminology does not derive from conventional literary criticism jargon. Instead, tailored to the distinctive characteristics of the objects under critique, it identifies and integrates cross-boundary connection points—preserving the interpretive efficacy of literary essence while carving out new spaces for meaning production. This ultimately achieves a perfectly balanced effect, forging a distinctive personal "cross-boundary" critical style.

In art's earliest stages, there was no clear differentiation: poetry, music, and dance were inherently inseparable. Only as language's expressive capacity gradually strengthened did literature emerge as an independent discipline. Yet despite evolving in autonomy for so long, people now seek to rediscover the aesthetics of cross-boundary fusion. "Using the symbolic elements of dance as a framework allows for a deeper analysis of literary creative elements" (pp. 130-131). Taking Bik-Wan Wong's life experiences and her literary work *Xuekamen [Blood Carmen]* (2002) as a case study, Ling Yu integrates poetic rhythm, linguistic narration, rhetoric, and dance into her analysis. She astutely observes that the pulse of dance and literature converge in the synchrony of poetic imagery and dance's dynamic leaps, interpreting the text as a narrative art form that unfolds like a flamenco dance composed of words. As the term "Duende" suggests, artistic creation can deliver profound spiritual resonance. Ling deeply empathizes with Wong's painful experiences as both a dancer and a writer, noting that her stylistic evolution mirrors flamenco itself: passionate yet restrained beneath its fervor.

"Disillusionment and dance, dancing and writing, longing and forgetting—mutually dependent yet contradictory, ultimately embraced by disillusionment. Bik-Wan Wong cannot cease her pursuit of ideals, much like the fairy-tale girl who put on the red dancing shoes, unable to stop dancing until her last breath. Her raised head stands as a symbol of self-respect, confidence, and refusal to submit. Tenderness and fury, water and fire—they bloom simultaneously in Wong's life, coexisting in a state of tension." (p. 149)

For a literary critic, the most precious achievement is to resonate emotionally and spiritually with an author's works and convey their charm to readers. This essay perceives literature through the lens of dance, broadens its gaze to cultural fusion, and reflects on the writer's inner world. After reading it, one experiences a

thoroughly satisfying thrill and an inner tremor that refuses to settle.

Cross-boundary practice signifies not merely moving from one place to another or from one field to another, but more crucially, how the original field integrates with new domains to generate fresh perspectives on observing phenomena and innovative methods for solving problems. As a paradigmatic work, *Research Library of Global Chinese Literature* offers insights into achieving “integration” in cross-boundary criticism: it does not sacrifice literary integrity for the sake of cross-boundary appeal; it encourages divergent thinking and skillful association to uncover formal or intrinsic connections across diverse fields; it activates multifaceted sensibilities and resonance to grasp points of spiritual convergence.

3. Global Vision: The Future of Cross-Boundary Practice

The exchange between literature, technology, and art constitutes only one facet of cross-boundary engagement. In fact, the cross-boundary nature within Chinese-language literature is remarkably broad and flexible. Yang Kuanghan (2009) noted that overseas Chinese-language writers often navigate the friction and integration of multiple cultural perspectives, giving rise to cross-boundary mentalities and discursive modes. He specifically categorized such cross-boundary practices into five dimensions: transcending geographical boundaries, cultural boundaries, ethnic boundaries, gender boundaries, and generic boundaries. Today, however, cross-boundary engagement extends beyond these categories. Driven by the development of internet technology, economic globalization, and the growing emphasis on a community with a shared future for mankind, “cross-boundary practice” now exhibits an increasingly open and diverse trajectory.

Focusing on cross-boundary dynamics within Chinese-language literature, *Research Library of Global Chinese Literature* envisions broader humanistic themes against the backdrop of global regional integration. It presents diverse future possibilities for literary creation and research in this expansive field. In the era of globalization, overseas Chinese communities have transitioned from a state of diaspora to a more fluid transnational dispersion. Against this backdrop, cross-boundary writing that transcends national borders has gradually become a defining feature of contemporary overseas Chinese-language literature. The cross-boundary nature expressed in new immigrant literature is inherently ambiguous: each transnational journey continually reconfigures the author’s cultural memory, while the homeland of transnational diasporas remains elusive— “at home anywhere” yet “homeless everywhere.” The spiritual core of Chinese-language literature in the global context lies in openness and diversity. *Research Library of Global Chinese Literature* centers on “humanity”, encompassing not only the reflections of unique individuals but also the broader interplay between communities and cultures.

Regarding the requirements for cross-boundary creators, Ling Yu has identified three core attributes: “erudition, transcendence, and creativity.” Her criticism emphasizes both close textual reading and the verification of writers’ experiences, while maintaining a clear awareness of cultural hybridity. Consequently, her critique exhibits a triadic characteristic of “text-author-context,” which is prominently evident in her analysis of Shao Jun’s works: Shao’s journalistic background, interdisciplinary experience spanning the humanities and sciences, and extensive travels abroad have forged a distinctive literary style marked by

elegance yet infused with compassion. Each essay in *Research Library of Global Chinese Literature* is a concrete, thoughtful, and sincere work, revealing Ling Yu's passion as a critic and scholar for the development and innovation of Chinese-language literature.

On the value dimension, the author's critiques and analyses fully demonstrate her concern and reflections on humanity and the broader public: anxiety about the spiritual world of urban dwellers; emotional resonance with the female collective; and an open attitude toward the infinite possibilities of future human society. Ling Yu discerns the writer's anguish in Poon Kwok-ling's *Xietuoban he Xiaoshizhou [Writing Topia and the Disappearing Spell]* (2016)—starting from individual experience, he unearths the Hong Kong identity, local essence, traditional elements, and universal themes embedded in the work. Among these, a profound humanistic anxiety is transformed through boundless imagination into highly creative literary expressions and experiments. Interpreting Lao Mu's novel *Xinsheng [Rebirth]* (2015) through the lens of transnational trade and philosophical fiction, Ling reveals not only the grandeur of cross-border commerce but also the distinctive Chinese philosophical thought of a Chinese-language writer manifested within Western cultural contexts. Her discussion of the work's ability to leverage strengths, overcome weaknesses, and showcase cross-boundary characteristics through multiple possibilities demonstrates the reviewer's foresight and discernment. By integrating micro-level close textual analysis with the macro perspective of cultural studies, Ling meticulously examines the temporal and spatial expansions, the interweaving of individual and collective voices, and the fusion of Eastern and Western cultures embedded in Chinese-language writers' cross-boundary writing. This demonstrates the critic's broad vision—transcending disciplinary and geographical boundaries to confront holistic, global issues.

As a dynamic mechanism for literary innovation, cross-boundary literary research constitutes a two-way process of writers' creative experimentation and value reevaluation. The pioneering experiments in cross-boundary narration by writers such as Xi-Xi and Kai-Cheung Dung demonstrate the time lag between literary innovation and reader reception. When texts transcend readers' established cognitive frameworks, they increasingly rely on critics' discerning insights to validate their worth through textual interpretation and theoretical reinterpretation. Under the advocacy of a community with a shared future for mankind, cross-boundary practice has transcended mere disciplinary integration to evolve into a cultural practice involving paradigm shifts in cognition. The resource optimization, industrial upgrading, interdisciplinary breakthroughs, and multicultural identification and inclusivity stemming from the convergence of economics, culture, science, and technology all underscore the significance of "cross-boundary engagement." New millennium issues—such as transnational writing in an era of global mobility and the narrative revolution sparked by digital technology and artificial intelligence—will also inspire fresh literary imagination and creation. The interplay of "creation-criticism-theory", along with Ling Yu's unique cross-boundary integrative critical methodology, not only provides a methodological reference for contemporary cross-boundary literary research but also inspires literary scholars to grasp the pulse of the times. Only by maintaining a dual focus on theoretical and methodological innovation and humanistic concern can the creative development of academic value be achieved.

4. Conclusion

Research Library of Global Chinese Literature breaks through traditional literary criticism with its interdisciplinary and multifaceted perspectives. While fostering new pathways for textual interpretation, it conveys a valuable insight: knowledge knows no boundaries, and cognitive commonalities exist across all domains of human culture. Focusing on the multidimensional practices of cross-media and cross-cultural engagement, Ling Yu anchors her exploration in the literary essence of works to uncover deep resonances of meaning and spirit—moving beyond superficial similarities. It is precisely this practice of “transcending boundaries to achieve fusion” that truly touches the inner fabric of cultural integration, demonstrating the openness and vitality of literary criticism.

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