

## GUEST EDITOR'S INTRODUCTION

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Literature, or other art forms, in the essential sense, do not matter whether they are Eastern or Western. No matter how colorful the forms of literature or other artistic flowers may be, they often embody common human emotions and cultural creations. Of course, they also have many differences due to history, geography, language, culture, and psychology. We should conduct a comparative analysis of these objective differences and constantly seek the possibility of communication, exchange, and cross-learning based on transcending dichotomies. In the editor's opinion, the process of dialogue and development between Eastern and Western, or other heterogeneous cultures, is a process of "cultural crossvergence."

As one of the many cultural theories, cultural crossvergence emphasizes the connection, compatibility, adaptation, and interaction between heterogeneous cultures and values, cultural subjectivity, differences and contradictions, and cultural "intersubjectivity," commonality, and harmonization. From the perspective of cultural crossvergence examining international politics, human destiny, and cultural exchange can provide a new perspective. On the one hand, the theory of cultural crossvergence has its ideal side, emphasizing "harmony but differences," leading to the gradual realization of "sharingism," in which diversity coexists. However, on the other hand, the theory of cultural crossvergence is even more realistic. In reality, human relationships and human beings are in various "crossvergence relationships." Through practical and efficient crossvergence, we can build "communities of destiny" that are mutually compatible and suitable. At the same time, in the editor's opinion, it is challenging and even illusory to achieve a real idealized "integration" or "fusion" because, at the practical level, there is always a question of "who" is the main body for integration and fusion. The dispute over the "subject" or "identity" is the root cause of many ethnic groups and national conflicts. However, the feasibility of "crossvergence" is relatively easy to carry out, and such crossvergence is common in practice. From "survival of the fittest" for individuals to "harmony and happiness" for families, from "harmonious development" for nations to "community of destiny" for human beings, all of them need a process of continuous crossvergence.

Cultural crossvergence should emphasize diversity and inclusiveness. Because the development of culture and all arts is not simply a matter of choosing East or West, or promoting "unity" and "abandoning the old and seeking the new," nor is it a matter of constantly eliminating certain cultures or other art forms to "be the only one," but a matter of continuously contributing to the "harmonious" development of culture and various art forms on the premise of building a community of human destiny. Based on the recognition mentioned above, we invited several scholars to investigate several phenomena and texts in the literature of East and West to discuss the issue in depth from the perspective

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of “cultural crossvergence.” Although not comprehensive, each author offers their insights into the relevant topics. To learn more about them, please read the texts. The editor would like to take this opportunity to thank Professor Zijiang Ding, Editor-in-Chief of the *Journal of East-West Thought*, for the invitation, and the authors of this album for their contributions, and special thanks to Professor Sun Xu, who helped a lot in organizing this album. Covid-19 is fading, a bright future is on the way, and he sincerely wishes the best to all the authors and readers