



The Construction of Cultural Memory in Cross-media Narrative — The Adaptation of the Text of “Going North” and the Intertextuality of Film and Television

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Abstract: Going North, a drama adapted from Mao Dun’s prize-winning work, shows the reconstruction of cultural memory in the process of text and film adaptation, especially in the production of canal memory space. Through the theory of cross-media narrative, combined with the related research of cultural memory and space production, this paper analyzes how the text is adapted and reshaped in the film and television media, and explores the similarities and differences of different media in the expression of cultural memory. Film adaptation is not only the visual presentation of the original text, but also the reproduction of cultural memory, which endows historical narrative with new communication paths and social significance, and reflects the important role of cross-media narrative in cultural inheritance.

Keywords: cultural memory, spatial construction, intertextuality, cross-media narrative, film adaptation

1. Introduction

The film and television adaptation of literary works is a normal way of cross-media writing, which can effectively promote the influence of the original works, but the misreading, tampering and even distortion of the original works by the adaptors will also bring harm, forming a fog-like cover for the readers of the original works[1]. As a cross-media narrative work, North China shows the reconstruction process of cultural memory through the transformation of text and film adaptation. Especially, it is of great significance in the generation of canal memory space. In this process, the original historical narrative is not only presented through visual means, but also endowed with new social and cultural connotations. Cross-media narrative theory provides a framework for the study. By analyzing the intertextuality of text and film in the expression of cultural memory, we can deeply explore how different media reshape historical narrative and present their unique ways of constructing space and memory space.

2. The Construction of Text and Image in Canal Memory

In the novel *Going North*, the canal is not only a specific geographical space, but also a carrier of cultural memory. Through historical narration, the novel closely links the history of the canal with the fate of the characters, and shows the profound symbolic significance of the canal as a cultural symbol. The fate of the main characters is intertwined with the canal culture, reflecting the interaction and connection between individuals and history and regions[2]. The film and TV drama “*Going North*” tells us with the warmth of firewood, rice, oil and salt that “the canal is a living history and a common nostalgia of the Chinese people”. The canal is not only a geographical symbol, but also the blood of civilization flowing for thousands of years. The migration, struggle and return of the “*Flower Street Youth*” are set off by the mobility and changes of the canal, and a unique cultural memory space is constructed. Through the detailed description of the canal, the novel not only reproduces the fluctuation of history, but also reflects the emotional ties between people and land, people and waters. For example, in 1901, the water transport was cut off, just like the dissipation of the last breath of the ancient empire. The Italian little Polo’s jolt on the boat and the faded “*Marco Polo’s Travels*” in his hands form a wonderful intertextuality. When his wooden boat ran aground in Jining, the undercurrent of history surged across the land of China—the embers of the Boxer Rebellion were not cold, and the iron heel of the Eight-Power Allied Forces was crushing the capital city. The rise and fall of the canal water level hides the password of the rise and fall of the Dynasty, and also reflects the fate of ordinary people wandering. The encounter between Xie Pingyao and Shao Changlai by the canal is like an accidental collision between two grains of gravel carried by the torrent of the times, and their migration trajectory echoes the siltation and dredging of the canal. The transcendence of the canal as a physical existence lies in its transformation of individual memory into collective unconsciousness—when the cruise ship of the new century passes through the ancient gate of Huai’an, the stones touched by the water waves are still silently telling the symbiotic history of a nation and the river. This witness across time and space eventually condenses into a metaphor for the endless growth of Chinese civilization.

The writing of space in the novel *North* strengthens the production of cultural memory to a great extent. The canal landscape not only appears as a background, but also has symbolic significance, representing the local identity and cultural foundation. Through the delicate description of the canal landscape, the novel presents the profound cultural connotation carried by this water area. The fluidity of the canal symbolizes the flow of time and space, and the history, characters and culture it connects constitute the cultural core of the novel narrative. In addition, the time flow and space change in the text also strengthen the transmission of cultural memory. The life trajectory of the characters and the changes in the historical process are intertwined with the spatial changes of the canal, making the canal not only a geographical term, but also a symbol, reflecting the precipitation of history and the accumulation of culture. The canal is not only a physical existence in the novel, but also carries countless memories and emotions, which becomes a framework of historical narrative and strengthens the vivid expression of cultural memory.

Jan Assmann's cultural memory theory points out that the transformation of media forms is essentially the iterative renewal of cultural memory carriers[3]. The audio-visual complex constructed by montage grammar transforms the cultural symbol of the canal from a literal signifier to an image system with audio-visual synaesthesia effect. Through the power of images, the canal, as a symbol of cultural memory, becomes more vivid and concrete, bringing the audience an immersive historical experience. The canal scene in the novel relies on the narrative of words to construct historical space and cultural memory, but in the film adaptation, this transformation shows a more specific visual expression. When the film adaptation reshapes the cultural memory of the canal in "Going North", it uses the lens language to give the canal space a more intuitive and sensory cultural impression. The canal scene in the original work is transformed into a real image presentation by using multi-space-time interlaced structure, skillfully connecting history and the present through memory, narrative and other means. Through the plot, lens, composition, color and other elements, the audience's emotions and memories can be quickly mobilized, making the canal no longer just a written narrative, but a concrete historical and cultural symbol. For example, the four-minute long shot in the first episode shows a warm scene of Xiao Fenghua taking Xiao Siyi, who has just come to Hua-jie, to "recognize the door". The audience also follows Xiao Fenghua's perspective, walks into the warm Hua-jie courtyard, approaches every home and every person in the story, and the tone of the group image is embodied from this moment. The use of color in the play is also quite ingenious, with warm tones as the main, supplemented by cold tones for contrast and foil, creating a different emotional atmosphere and characteristics of the times, enhancing the visual impact and artistic appeal of the picture. For example, the youth of Xie Tiancheng's generation is presented in a lens language close to black and white, highlighting the simplicity and tenacity of the times, while the childhood memories of Xia Fenghua's generation are warm and warm, highlighting the warmth of nostalgia. The play captures the flow of the canal in four seasons, the people coming and going in the streets of the ancient town, and presents representative canal landscapes, such as arch bridges, wharfs, etc. The arch bridge spans the canal, pedestrians come and go on the bridge, and boats shuttle under the bridge, forming a beautiful picture scroll. On the wharf, there is a busy scene, boatmen are busy loading and unloading goods, businessmen are bargaining loudly, showing the important role of the canal as a traffic artery and commercial hub, all of which are concretely reproduced in the image. The transformation of time and space in the narrative structure also brings a new level to the film and television works, and the image reconstructs the historical features of the canal through the jump and backtracking of time and space. The space-time dimension in film and television works is not only limited to the interweaving of the past and the present, but also enables the audience to experience the changes of the canal and the inheritance of cultural memory visually through the focusing and switching of the lens. Secondly, the performance of actors and the design of scenes in the change of film and television also strengthen the image expression of the cultural memory of the canal. For example, at the beginning, teenagers dive by the canal, steal watermelons from passing canal boats, swim together in the canal, enjoy the fun of the canal, and tell their dreams together on the way home from school, full of longing for the future. When a family is in trouble, other neighbors will take the initiative to lend a helping hand and work together to solve the problem, which reflects the tolerance and mutual assistance in the spirit of the canal. The love story between Xie Wang and young people such as Xia Fenghua is also unfolding along the canal. The actors in the play show the strong family ties of the canal family. For example, six families by the canal sit together to eat and chat, full of warmth and joy. Even in the face of difficulties and challenges in life, family members will support and encourage each other to overcome difficulties together. The play has the warmth of the age. In the narrative spanning more than 20 years, the canal culture has become the core, and the canal family has become an indispensable role in the story. There is a long stream of small people, but also the ordinary daily truth is valuable. The shaping of characters not only depends on language and dialogue, but also presents the identification of cultural identity through the actors' body language, expression and interaction with the canal landscape. In film and television works, the combination of the fate of the characters and the canal culture is more intuitive, and the audience can feel the deep connection between the characters and the canal through the performances of the actors. While restoring the historical

details, the film and television works, through the adaptation of some plots, make the canal get more levels of expression in the reconstruction of history and culture. From the perspective of cultural memory theory, the film and television adaptation has realized the memory remodeling and contemporary translation of the canal culture in “Going North” through the multi-dimensional image code system. At the same time, the change of characters in the process of film and television is also a part of the reconstruction of cultural memory. In the original works, there may only be cultural identity implied by words, but in the film and television adaptation, through the adjustment of the details of the characters’ clothing, hairstyle and face, the image with more local characteristics and historical sense is presented. These changes not only make the characters more three-dimensional, but also deepen the importance of the canal as a carrier of cultural memory, prompting the audience to resonate and reflect on its cultural roots.

3. Memory Presentation of Intertextuality between Text and Film

According to Cihai, “intertextuality” is a figure of speech in rhetoric. “Each context is interlaced, omitted and complementary to each other, and the meaning of interaction is combined to express the meaning completely”[4]. In order to better form intertextuality with the current nature of the original works, the adaptation from novels to movies and TV plays has formed a creative paradigm with intertextuality as its core, especially in works with strong regional cultural attributes such as “Going North”, which achieves the resonance of literariness and film and television through the dual construction of symbol system. The play takes the Grand Canal as the narrative link, and on the basis of retaining the original novel, uses the image code to reconstruct the picture of the ancient town of Huajie along the canal. Through the repeated overlapping of the wharf scenes and the growth process of the canal teenagers, the symbolic meaning of “the canal as a witness of history” in the novel is continued, and the transmission efficiency of cultural memory is strengthened by the presence of audio-visual language.

The term intertextuality implies a transfer from one or more symbol systems to another, and emotion is a state of mind that humans can generally share[5]. For Xu Zechen, his novels have intertextuality at the emotional level, and seem to be able to discuss the characters together by breaking the boundaries of books. As young people growing up along the Grand Canal, they also want to break out of the world. Their feelings for the canal are complex, and their yearning for the city is ignorant and mixed with impurities, but this does not prevent these characters from becoming representative images. Characters in novels and movies and TV plays have different ways of looking at things, which also causes them to make different choices in the face of canal changes. If the intertextuality between literary works comes from the deliberate creation of writers, then the deep intertextuality between text media and audio and video media is a common production mode of media translation mechanism[6]. The cross-media narrative of literary adaptation of film and television breaks the one-to-one correspondence between the adapted text and the source text, focusing on the collaborative narrative of multiple texts and texts around the story world in different media platforms, rather than just the transformation of a story in different media. At the same time, compared with “faithfulness”, cross-media narrative pays more attention to “intertextuality” and the construction of meaning, that is, “the phenomenon that one text (main text) brings other texts (intertext) into itself is the characteristic of the relationship between one text and other texts. This relationship can be established in the process of text writing through intertextual writing techniques such as explicit quotation, implicit quotation, collage, imitation, rewriting, parody, adaptation and application, and also through intertextual reading methods such as readers’ subjective association, researchers’ empirical research and intertextual analysis in the process of text reading[7].

At the level of emotional transplantation of characters, “Going North” shows a precise grasp of the spiritual core of the original work. In the novel, the confusion and perseverance of the three generations of canal people in the face of the changes of the times are transformed into dramatic conflicts with great tension in the process of film and television: the older generation of canal people, represented by Xie Tian, the “boat boss”, have their own surging and tenacity of the canal, facing the river course that has not changed for thousands of years, while pursuing a happy life, they adhere to tradition and dignity. This dialectical relationship between “keeping” and “changing” has been transformed into a more tense proposition of the times on the canal people of the younger generation. Xia Fenghua’s courage to think and fight, Xie Wanghe’s intelligence and self-confidence, Shao Xingchi’s lively and free, Ma Siyi’s tough introspection, in the tide of the times, will come out of their own regretless youth[8]. The life of the three generations above the canal is not only positive and optimistic endowed by the spirit of the canal, but also reflects the self-restraint and benevolence in our excellent traditional culture, thus building an emotional connection channel across the media.

The essence of film and television adaptation of literary works is that the adaptors interpret and present those classical literary works in a new way. The adapted works will naturally incorporate the unique understanding and interpretation of the works, including their own unique personality, cultural aesthetics, life experience and the unique imprint of the times. Among them, film and television works can bring strong visual impact and emotional appeal to the audience through the

use of audio-visual language. The landscape of the canal, the performance of the characters and the use of sound effects can make the cultural memory more vivid and directly touch the senses of the audience. In the creative transformation of audio-visual language, “going north” also shows the adaptation wisdom of the contemporary film and television industry. The director uses the panoramic view of the canal constructed by aerial photography to reconstruct the “Flower Street” in the Grand Canal to restore its historical features. Every detail is the most authentic restoration of its historical features, and every detail is the most authentic fireworks of the life of the people in the canal. He strives to restore the scene of the “Flower Street Courtyard” and form a text echo with the epic description at the beginning of the novel. The reorganization of three generations of narrative by non-linear editing not only breaks through the limitation of linear text, but also continues the narrative experiment of “space-time folding” in the original work. Particularly noteworthy is that as a period drama, its aesthetic style combines realism and romanticism, while restoring the historical truth, it also pays attention to emotional expression and artistic sublimation. In an exclusive interview with China TV, Yao Xiaofeng, the director of the drama, explained his creative ideas: We try to find poetry in the folds of history and let the foundation of realism hold up the wings of romanticism. “Film and television drama” North “also benefits from a large number of advantages, in addition to focusing on the historical development of the canal, but also involved in the growth of the canal” Flower Street “characters and the details of their lives, so that many” 80, 90 “audiences can see the epitome of their growth,” North “film and television drama adaptation shooting, it is not only faithful to the original pursuit of the contemporary theme. According to the characteristics and advantages of the TV series itself, the original works are promoted and supplemented in an intertextual way. The reason why literary classics are classics is that their inherent folk nature is indispensable, but because of their literary nature, they often raise the reading threshold of the people, and film and television adaptation, as a means to promote the popularization and popularization of literature, naturally builds a bridge between literary classics and the folk world. It is closely linked and interacted with literary classics and their canonization process. Therefore, adaptation is not only an important way for literary works to adapt to the changes of the times and seek wider acceptance, but also an unavoidable and crucial issue in the process of their canonization, which continues to affect the inheritance and development of literary works[9].

The core of the cross-media narrative strategy of adapted film and television works is to realize the proliferation and reconstruction of narrative elements while maintaining the internal unity of the story world through the intertextual dialogue and narrative linkage of multi-media texts. This dynamic cross-media practice not only expands the ideographic territory of the original text, but also enables the story system to obtain sustained narrative momentum through complementary and innovative transformation among media, and ultimately forms an organic narrative ecosystem with multi-dimensional extensibility.

4. Cross-media Narrative Adaptation of Text and Film

The concept of “cross-media narrative” was first proposed by Henry Jenkins, a professor of American MIT, in 2003. He clearly states that “a transmedia story unfolds across multiple media platforms, where each new text makes a unique and valuable contribution to the overall story”[10]. With the development of new media and new technologies and the deepening of media convergence, audiences are no longer satisfied with telling the same story in different media, but are more inclined to enrich and expand the story text. “Cross-media narrative” is more explanatory to the current media phenomena, and more inclusive than “adaptation” or even other narrative theories. “A literary work can and needs to be disseminated through different artistic forms, and even to a certain extent, it can increase its connotation and value that it did not have before.” Xu Zechen said[11]. Just as the object of literary adaptation of movies and TV plays is “story”, which is repeated to tell a story on different platforms, the object of cross-media narrative is “world”, which is expanded in different worlds to annotate the same world, which is also a key difference between cross-media narrative and “adaptation”. On the other hand, the target of literary adaptation of movies and TV plays is mainly the authoritative literary creators, for which different adaptation and media strategies are often adopted; cross-media narrative is more concerned about the participation and construction of the “story world” on the multimedia platform, as well as the needs and dissemination of the audience. More importantly, the adaptation of literary films focuses on the change of artistic form expression, and “faithfulness to the original works” is often regarded as the key to success; cross-media narrative pays more attention to “media integration”, emphasizing the interweaving and interaction among various media, and trying to use different media means to construct an organic and unified whole. In the cross-media interaction between contemporary literature and film and television, in the adaptation of the film and television drama “Going North”, the scriptwriter “follows the map” according to the original work, and adds roles that have never been seen in the work, and condenses the story into six families in the “Flower Street Courtyard”, which does not seem to be contrary to the original work, precisely because there are rich group images in the original work. The narrative closed-loop of “Huajie Liuzi” returning to the canal with the scars of entrepreneurship is not a cultural retreat, but

a spiritual clarity after thousands of sails. When the “loyalty of rivers and lakes” of the older generation fails in the logic of capital and the plight of young people in the power structure repeats, these cultural pains just reveal the deep paradox of traditional ethics encountering modernity. The success of the canal’s application for the World Heritage is not the end point. The new cultural life endowed by live performances and intelligent logistics demonstrates the creative transformation wisdom of civilization inheritance. As a novel that takes the historical changes of the Grand Canal as its longitude and latitude, and reconstructs the space-time dimension with the multi-line narrative of the canal family and the growth process of the characters, the film and television adaptation of “Going North” needs to face the tension between “story reproduction” and “canal culture construction”. From the perspective of media convergence, the adaptation of “going north” pays more attention to the complementary characteristics of different artistic carriers. The text intertextuality formed by “the growth of canal youth” and “the development of emerging industries” in the novel can be transformed into a cross-media narrative in the process of film and television, which is no longer confined to the frame-by-frame restoration of the original plot, but constructs a three-dimensional narrative ecology of “canal civilization community” through the linkage of characters and stories. This adaptation paradigm not only retains the spiritual questioning of the canal civilization in the original work, but also activates the contemporary interpretation space of the text through the synergistic effect of the media.

There are significant differences between text and film in the production of cultural memory. First of all, in terms of narrative style, the novel shows the historical background of the canal and the fate of the characters through delicate text description, and reveals the emotional and cultural identity of the characters by relying on inner monologue and ideological conflict. Generally speaking, literature is good at expressing psychological description, which can leave more imagination to readers, while film and television works convey emotions and cultural memories through visual aesthetics, using lens switching, picture composition and actors’ costume performance to replace the connotation of words. For example, the play carefully restores the time background of 2000 years, the simplicity and elegance of the flower street along the canal, and the intimate group life of the people in the small courtyard, which can be presented through the details of scene design, props and furnishings, creating a strong atmosphere of the times and regional characteristics. The play uses a large number of symmetrical composition, frame composition and other techniques, the picture is neat and rigorous, full of aesthetic feeling. The costumes, makeup and props of the characters in the play all strive to be close to the background of the times, truly restore the dress and living conditions of people in different ages, and enhance the sense of substitution and credibility of the plot. In terms of plot arrangement, the text can unfold the alternation of time and space through a more complex structure, presenting a rich relationship between the characters. The narrative rhythm of film and television is more compact, and it needs to complete the promotion of the plot and the transmission of cultural memory in a limited time.

The core of the adaptation of cross-media narrative is still the resonance narrative under the emotional link, which is not only the inevitable result of the defamiliarization narrative of literature, but also the password for the success of other media forms. No matter how many kinds of media literary work presents, it is still their goal to make the audience close and sympathetic. Audiences of different ages and levels will also find their favorite ways in different media forms. For example, the re-encounter between himself and his hometown is an important issue in Xu Zechen’s writing, and also constitutes the result of the film and television drama “Going North”. Struggle, search, return, so that many young people with the same experience have a strong resonance, the scriptwriter is well versed in the rhythm of film and television empathy narrative, but also know the power of youth idols, so boldly use youth narrative to attract this part of the audience, win the “basic plate”. Therefore, film and television adaptation usually simplifies the plot appropriately and strengthens the visual effect, which may weaken the presentation of historical details in the text. In terms of emotional rendering, the text relies on the expression of language and the excavation of the characters’ hearts, while the film and television enhance the intuitive impact of emotions through the background of the times and the performance of actors, music, pictures and other elements. With the further deepening of media convergence, the interaction between media is frequent, and the ways of media communication are increasingly diverse. At the same time, the text is more and more closely related to the media in the process of planning, creation and dissemination, which greatly expands the space of story expression and extension, and provides the possibility of cross-media narrative and content innovation for literary adaptation of film and television. Of course, there are also some limitations in film adaptation, especially in the process of cultural memory transmission, which may lead to deletion or misreading. Due to the limitation of the length of film and television, many details or plots may be omitted, thus affecting the overall presentation of cultural memory. For example, the in-depth depiction of some historical background or character details in the novel may not be fully reflected in the film and television works. For example, at the beginning of the film and TV series, Little Polo only let the soldiers hang the hanging basket at the height of the city gate in order to save the entry fee of five coppers, but there is no more elaboration on this period of history, which may dilute some symbolic meanings and deep-seated cultural connotations in the text, but for the film and television. It is a deep understanding of the complex

emotions and cultural memories in the original works for some audiences. There is a different narrative logic between the cross-media narrative and the adaptation of literary films. Adaptation is a one-way and static narrative process, while cross-media narrative is a multi-directional and dynamic narrative result. From the perspective of media convergence, the content production of literary adaptation of film and television drama should focus on the integration of narrative between media, mutual cooperation and common innovation, in order to achieve win-win and mutual benefit between literature and film and television. Whether it is “adaptation” or “cross-media narrative”, its essence points to two basic concepts: cross-media and relevance. Therefore, how to show the characteristics and differences of the media and what attributes the relevance between the works has become the key to discuss the issue of “cross-media narrative”[12]. In a word, literary adaptation of film and television is a process of balancing literary content and film and television media. Selective deletion or expansion not only shows the essence of literary works, but also improves the plot tension of film and television works, which helps to promote the synchronous development of literature and film and television.

5. Conclusion

The reconstruction of canal memory space in the text and film adaptation of “Going North” shows the complexity and diversity of cross-media narrative in the inheritance of cultural memory. Text constructs rich cultural memory through delicate language, while film and television provide new expression paths for cultural memory through intuitive images and sounds. Although the film adaptation may simplify or misread the details of the text in some aspects, its unique audio-visual effect enhances the audience’s perception of history and culture. Through the extensibility and intertextuality of language, the novel text weaves a complex memory network in the interlacing of canal geographical space and historical time. The dialogue between the two not only expands the interpretation dimension of the canal cultural memory, but also shapes a dynamic and open cultural memory field in the contemporary context of media convergence. Therefore, text and film and television have their own advantages and limitations in the transmission of cultural memory, which together constitute the multi-dimensional space of canal cultural memory. “Going North” shows the small people through the big era, and the big feelings show the small freshness. With the realistic brushwork of “high definition”, it outlines the enthusiasm and courage of three generations of canal people to pursue a happy life. Their story is not only a personal growth history, but also a picture of youth and struggle[8].

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