Science Innovation
2026, Vol. 14, No. 6, pp. 261–268
https://doi.org/10.11648/j.si.20261406.16

Research Article

The Travelling Theory of "Frontier Thesis": Recontextulization Research on the Writing Theory of American West in Chinese Western Literature

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Abstract

The Frontier Thesis was put forward by Frederick Jackson Turner (short for Turner) in 1893. It is in its essence within the field of history. The Travelling Theory on how ideas, theories, and concepts move across different times, cultures, and geographical locations, was put forward by Edward Wadie Said (short for Said) in the 1980s. This study, by means of Said's Travelling Theory, taking literary works as its primary vehicle and tracing the birth, development, and localized reconstruction of the "Frontier Thesis" aims to trace the birth, development, and localization of the Frontier Thesis, explore the similarities and differences in the frontier narratives between Chinese and American Western literary works, and provide insights for the international dissemination of Chinese frontier literature. The "frontier" does not only refer to the border in the geographical sense, it also holds profound historical, political and cultural connotations. Frontier narratives in American literature not only comprehensively articulate the geography, history, and cultural ethos of the American West but also deeply expose its history of colonial aggression. Similarly, Chinese frontier literature is characterized by its rich genres, including novels, prose, poetry, and travelogues, etc. A review of CNKI shows an obvious lack of systematically cross-cultural comparative studies which specifically focus on Chinese and American frontier literature. This study employs comparative literature and cross-cultural approaches, following the research principle of "theoretical generation, travel, reception, and reconstruction" to explore the transnational flow of the core concept of the "frontier" between American and Chinese literary contexts. The research results indicate that during the process of re-contextualization, Chinese writers and scholars have adopted certain ideas of the Frontier Thesis, such as ecological writing and pioneer spirit, etc. Meanwhile, they have adapted the theory according to local socio-historical realities by filtering out its colonial expansion. Thus, a "New Frontier" literary creation concept with Chinese characteristics has been generated. This theoretical transplantation is not a mere horizontal transfer but rather the creative misreading and the reconstruction of subjectivity. Furthermore, this research offers valuable insights into the construction of a distinctly Chinese discourse system for frontier literature.

Keywords

Frontier Thesis, Travelling Theory, Comparative Literature, Cross-cultural Research, Re-contextualization

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Received: 8 October 2026; **Accepted:** 31 October 2026; **Published:** 10 November 2026

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1. Introduction

The Frontier Thesis was put forward by Turner, the American historian, in his thesis *The Significance of the Frontier in American History*. Turner emphasized the significant role of the frontier in the historical development of American society and in the shaping of the American national character [1].

A review for the keyword "Frontier Thesis" on CNKI reveals that current research based on this theme mainly focuses on the folllowing three aspects. First, the ontological study of the frontier thesis, Second, study on the frontier narratives in literature. Third, research on the influence of the frontier thesis abroad. This paper aims to clarify the travelling process on the reception, reshaping, and localization of the frontier thesis by mapping the recontextualization of the "Frontier Thesis" within the study of Chinese Western literature and conducting a comparative analysis of Chinese and American Western literary works. Finally, this paper seeks to provide insights and references for the construction of a system of narrative and critical discourse for Western literature with Chinese characteristics.

2. Theoretical Framework and Methodology

2.1. Theoretical Framework

This research is based on the theories of "Frontier Thesis" and Travelling Theory.

2.1.1. "Frontier Thesis"

"Frontier thesis" doesn't necessarily mean the Frontier Thesis put forward by Turner. This paper reconceptualizes the Frontier Thesis in light of the creation context of Chinese Western literature. For example, we keep its writing of the pioneering spirit, filtering out its colonial expansionism and supplementing the Frontier Thesis by incorporating distinctively Chinese Western literary materials, such as historical legend and Silk Road civilization, to establish the comparative space for cross-cultural dialogue between Chinese and American Western literatures.

2.1.2. Travelling Theory

The Travelling Theory was put forward by Edward W. Said in his book *The World, The Text, The Critic*. Said pointed out in his book that "LIKE people and schools of criticism, ideas and theories travel from person to person, from situation to situation, from one period to another" [2]. During the process of travelling, the theory may unergo some changes. Thereofore, Travelling theory is quite suitable for the analysis of how "Frontier Thesis" is adapted, transformed, and localized under the background of Chinese Western literature.

2.2. Research Methods

Close reading and comparative literature approach are used in the research. Cloze reading is used to make in-depth analysis on the American literary works and Chinese literary works. Meanwhile, comparative literature approach is used to make a comparison between American literary works and Chinese literary works to find their common grounds and differences under different contexts, to find some insights for the cross-cultural interpretation of frontier narratives.

The following table will show the main literary works analyzed and compared in this research, including the works, authors and main ideas to make readers have a clear idea about them.

Table 1. *Main Literary Woks Compared in the Research.*

Works	Author	theme
Zai Yili (In Ili)	Wang Meng	inter-ethnic interaction, exchange, and integration
Wo shi Danisuowa ren (I Am a Denisovan)	Zhaxi Cairang	inter-ethnic interaction, exchange, and integration
Song of Myself	Walt Whitman	pursuit of freedom
Nimen hao (Hello)	Kerim Khoja	pioneering spirit
Fools Crow	James Welch	colonial invasion
Xueshan Dadi (Snow Mountains and the Earth)	Yang Zhijun	pioneering spirit
The Pioneers	James Fenimore Cooper	collision beteween wilderness and civilization
Shengtai Ulanqab	Song Shan	ecological restoration

Works	Author	theme
(Ecological Ulanqab)		
Xixi de Ye Luotuo (The Frolicking Wild Camel)	Wang Xin'ai	ecological restoration
Jangar	Se Daoerji	historical legend and Silk Road civilization
The Long Song of Kucha	Qiu Huadong	historical legend and Silk Road civilization

From the general presentation of the main literary works compared in the research, it can be generally concluded that there are some differences between American Western literaturary works and Chinese Western literary works in terms of thematic focus and cultural expression. American Western literature often centers on individual adventure and the tension between wilderness and civilization. By contrast, Chinese Western literature tends to emphasize ethnic harmony, ecological management, and the deep historical continuity of the Silk Road, portraying the frontier not merely as a space for exploitation but as a site of cultural integration and shared destiny. In spite of historical differences, they still hold some similarities in their shared concern with frontier identity. Besides, both literary traditions consider the frontier not only as a geographical area but also as the symbolic space which implies broader meanings of belonging, transformation, and survival.

3. Research Results

The research results are mainly reflected in the following aspects, trace on the origin of Frontier Thesis, the Travelling Theory of the Frontier Thesis, critical acceptance of the Frontier Thesis, and its reinterpretation in contemporary literary works.

3.1. Theoretical Origins: The Emergence and Background of the "Frontier Thesis"

Since the later half of the 19th century, intersecting social currents, including germ theory, immigration discourse, colonialism and imperialism, and American nationalism, collectively constituted the social background from which the "Frontier Thesis" originated. The origins of this theory can be summarized from the following four aspects.

First, a strong refutation to the American germ theory. At that time, the mainstream in American historiography was dominated by the "germ theory", which held that American democratic institutions originated from "Old Europe". For instance, Adams argued in 1882 that "town institutions were introduced into in New England by old English and Germanic ideas, brought over by Pilgrims and Puritans, and as ready to take root in the free soil of America as would Egyptian grain which had been drying in a mummy case for thousands of years" [3]. Adams' argument pointed that American liberal institutions were deeply influenced by English and Germanic traditions.

Second, the intensification of economic crises and social class contradictions in the United States. During the 1890s, America was in the "Gilded Age", marked by rapid economic and industrial growth. Yet its potential crises still existed, such as the widening wealth gaps, industrial overproduction, farmers' prolonged suffering from low agricultural prices and high transportation costs. For example, Willa Cather wrote in the first part of *O Pioneers*! "For the first three years after John Bergson's death, the affairs of his family prospered. Then came the hard times that brought every one on the Divide to the brink of despair; three years of drouth and failure, the last struggle of a wild soil against the encroaching plowshare. The first of these fruitless summers the Bergson boys bore courageously. The failure of the corn crop made labor cheap" [4]. By analyzing the background of the American Westward Movement, it can be seen that the plight of the farmers described in the novel was not only caused by natural disasters but had deeper social roots, such as capitalists' suppression of agricultural prices. The author uses personification to expose America's colonial plundering of the West and the resistance from the Western people, as what is narrated in the following sentence"the last struggle of a wild soil against the plowshar".

Third, national crisis and cultural anxiety. As stated above, America's rapid economic and industrial development propelled it to the status of a global industrial power, yet cultural anxiety and identity crisis became increasingly prominent. Despite possessing the economic, industrial and military strength to challenge Europe, America was still regarded as Europe's "crude" follower in the aspects of cultural tradition and spiritual depth. Meanwhile, the massive influx of new immigrants triggered panic among Americans, who feared that such cultural diversity would threaten indigenous American culture. This sense of cultural inferiority and panic spurred an urgent need to construct an independent national culture. Turner's Frontier Thesis is aimed to excavate distinctive national characteristics from America's unique history of geographic expansion which was different from that of America, making the Westward Movement as the decisive force in shaping American democratic institutions, the spirit of individualism, and the formation of its national character.

Fourth, the urgent need for external colonial expansion. With

America's rapid economic and industrial growth, seeking new sources of raw materials, commodity markets, and finding investment opportunities overseas became an inevitable trend in national development. In this context, the United States required an ideological discourse capable of endowing its expansionist behavior with the color of a "civilizing mission". The Frontier Thesis played a key role in providing theoretical justification under these circumstances. Turner wrote in *The Frontier in American History* "This perennial rebirth, this fluidity of American life, this expansion westward with its new opportunities, its continuous touch with the simplicity of primitive society, furnish the forces dominating American. character." [5]. Turner believed that the American Westward Movement provided the nation with "endless opportunities", a view that offered a superficially "reasonable" justification for American Western expansion. By defining expansion as the dissemination of "free institutions" and the civilization of "savage regions", Turner transformed America's brutal acts of overseas colonial expansion into the practice of "universal values". This transformation not only dissolved the moral dilemma of imperialist behavior but also provided seemingly "reasonable" scholarly explatation for America's subsequent colonial rule in places such as the Philippines and Cuba, making external expansion an inevitable path for preserving American national character and global status.

3.2. The Travel of Theory: Spread and Influence of the "Frontier Thesis"

The "Frontier Thesis" has been spread mainly through the inheritance from teachers to students, political discourse, and literary and cinematic works.

3.2.1. Academic Mentorship.

During his teaching at the University of Wisconsin and Harvard University, Turner incorporated the ideas of the Frontier Thesis into his courses and taught a large number of students, including Frederick Merk and Ray Allen Billington, forming a "Frontier School". His students introduced the Frontier Thesis into the teaching of history by writing textbooks and offering courses on Western U.S. history. Among them, Billington's *Westward Expansion: A History of the American Frontier* systematically reviewed the Westward Movement in the United States. The book inherits and moderately revises Turner's Frontier Thesis, explaining how the moving frontier shaped American national character and democratic traditions. Although it constructs a Western narrative which focused on colonial expansion of the White and has been criticized by later new Western history, it has long served as an important historical text for understanding American Western culture and literary imagery [6].

3.2.2. Political Discourse

Since the "Frontier Thesis" is consistent with the political need of U.S. Westward settlement and overseas expansion, the U.S. government has publicly supported it on many occasions. For example, in his 2025 inaugural address, Trump stated that "Americans are explorers, builders, innovators, entrepreneurs, and pioneers. The spirit of the frontier is written into our hearts" [7]. This can be interpretated as a political affirmation of Turner's claim that the frontier shapes America's institutions and national character.

3.2.3. Literary and Cinematic Dissemination

The ideas of the "Frontier Thesis" are also reflected in American literature and films. Literary and cinematic works may be divided into two groups: those that support the Frontier Thesis and those that use literature and films to expose its brutality of the American Westward Movement. These two schools form sharply opposed positions in literary creation. Willa Cather's trilogy—*O Pioneers!*, *My Ántonia*, and *The Song of the Lark*—takes immigrant life on the Nebraska prairie as its subject, narrating how pioneers established homes and endured hardship on open land. These works accord with Turner's claim that the frontier shapes American character. By contrast, Cormac McCarthy's *Blood Meridian* argues that Westward expansion was not civilizational progress but colonial invasion. In his poem "Frontiers," Gary Snyder described the U.S. appropriation of Western land and resources: "A bulldozer grinding and slobbering/Sideslipping and belching on top of/The skinned-up bodies of still-live bushes/In the pay of a man/From Town" [8]. Such literary works offer a profound exposure of American Western colonization and constitute a strong condemnation of Turner's Frontier Thesis. Representative cinematic works include *How the West Was Won*, which depicts the Prescott family's Westward migration. Over half a century, the family moved continually westward, gradually transforming wilderness into farms, towns, railroads, and a society governed by law, until it reached the Pacific coast. The film once agin proves Turner's satement that the frontier shaped American national character and confirms the significant role of Westward Expansion in the "civilization" of the American West

From the above statement, it can be seen that the "Frontier Thesis" has been disseminated mainly through teacher-student transmission and literary and cinematic works. Especially through literary creation, it has reproduced, from a critical perspective, the influence of the "Frontier Thesis" on American politics, economy, and individual life.

3.3. Theoretical Reception: The Critical Reception and Indigenization of the Frontier Thesis Across Nations

Although Turner's Frontier Thesis has been subjected to continous critique since its birth, it also has its reasonable factors. For example, it challenged the European germ theory of American origins and helped foster the formation of American national character marked by independence and enterprise. Based on their their own national conditions, scholars in vari-

ous countries have carried out localized research on the Frontier Thesis. In Latin America, for instance, some scholars argue that the Latin American frontier is not, as Turner claimed, a site that produced "democracy." On the contrary, they regard it as a space marked by violence and barbarism, and as a region that fostered authoritarian rule. In his work *Facundo Or Civilization and Barbarism*, the nineteenth-century Argentine thinker, politician, and president Domingo Faustino Sarmiento made a sharp contrast between the Europeanized "civilization" represented by Buenos Aires and the "barbarism" associated with the gauchos who hunted wild cattle on the Argentine Pampas. Sarmiento pointed out that, unlike the American frontier portrayed by Turner as a place of "democracy", the Latin American frontier was a place of despotism "Córdoba, like all Argentine cities, also had liberal factors, but they were killed by the despotic government of Bustos"[9]. He even hoped to make use of European civilization to transform Argentina's frontier regions.

Although China's frontier issues essentially differ from those of the United States, Chinese and American scholars share certain similarities in their understanding of the frontier's significance. Both acknowledge the important role the frontier has played in national development and in the shape of national character. Nevertheless, China's frontier issues have their own distinctive features. First, the frontier has been an indispensable area in China's historical development. Second, China's frontier is established within the governance framework of the Chinese nation's "grand unity," while also has its own particular characteristics. Third, the history of China's frontiers maintains an unbroken lineage with the progress of Chinese historical development. Archaeological materials unearthed in the borderland, such as the craftsmanship and decorative patterns of pottery, show striking similarities to those found in the Central Plains. Many researchers have taken such materials as objects of study to prove the continuity and inheritance of cultural lineages within the Chinese national community. Finally, cultural exchanges between frontier regions and the interior have been mutually integrative, thereby enriching the connotations of Chinese culture. Moreover, research on China's frontiers has undergone a qualitative shift from a "Central Plains-centered" perspective to one that takes the frontier itself as an independent research perspective. As Yu Fengchun stated, "Only by taking the frontier area as an independent research object, by observing the frontier from the frontier's own position, rather than merely gaze down upon it from the perspective of the Central Plains, can fragmented places and figures in frontier areas be woven into a relatively complete picture, thereby outlining a more comprehensive historical narrative of China that includes the borderland" [10].

In summary, the study of the Frontier Thesis abroad has also undergone a process of exploration and revision. Many countries have further reconstructed the thesis according to their own borderland backgrounds. In other words, the Frontier Thesis has provided valuable perspectives and approaches for the research on frontier issues in different national contexts.

3.4. Theoretical Reconstruction: Reconstruction of the Frontier Thesis in Chinese Frontier Literature

Chinese frontier literature, also referred to as frontier-garrison literature or borderland literature, can be broadly divided into three regional different types according to the geography: Northeastern frontier literature, Southwestern frontier literature, and Northwestern frontier literature. Chinese frontier literature was born within the historical framework of China's "grand unity." In the course of its development, it has not only absorbed some ideas from the American Frontier literature, more importantly it has also reconstructed and indigenized it under the background of the specific conditions of China's frontiers. In light of the research theme of this study, this paper adopts a cross-cultural perspective and uses literary analysis to compare the similarities and differences between Chinese Northwestern frontier literature, including Xinjiang, Tibet, Inner Mongolia and Qinghai, and American Western literature. On this basis, the paper examines how Chinese frontier literature has received, absorbed, and reconstructed the Frontier Thesis.

3.4.1. Narratives of Inter-ethnic Contact, Exchange, and Integration

China's frontier regions has long been areas where multiple ethnic groups live together. Therefore, the inter-ethnic contact, exchange, and integration has become a central theme in frontier literature. For example, Wang Meng's *In Ili* depicts a dispute between Lao Wang, a Han intellectual who has settled in Ili and Muhammad Amet, a young Uyghur man. They hold different views on many aspects, for example, efficiency of labor, different attitudes towards labour, etc. Wang Meng used the non-judgmental polyphonic narrative, allowing different voices to enter into an equal dialogue, rather than imposing a single authoritative judgment [11]. Through detailed description of daily life, the novel presents a picture of ethnic groups seeking common ground among difference. Tibetan writer Zhaxi Cairang's *I am a Denisovan* tells a story that a Tibetan yong man named Daoji, in order to prove that he is a Denisovan, used the scientific evidence, such as the related articles from the magazines and the research of the archaeologists from Lanzhou University. From the superfacial interpretation, it can be concluded that this is a scientific novel. In fact, this novel also narrares inter-ethnic contact, exchange, and integration. In the novel, Daoji's younger sister Qie Zhengcao is going to marry a Han Chinese young man. Then, the example of the Denisovans is used to explain that only through exchange, including intermarriage can human groups strengthen their adaptive capacity. Daoji's mother further uses the stories about animals in the forest to illustrate that "if different ethnic groups are to live together, they must offer mutual assistance rather than engage in mutual suspicion; otherwise, the society,

like the forest in the tale, would become filled with discord and disorder [12]. This strategy of deriving humanistic conclusions from scientific facts provides the discourse on ethnic integration with the persuasive evidence from the scientific aspect.

3.4.2. The Writing of Frontier Spirit

The literary depiction of frontier spirit hold an important position in both American and Chinese frontier literature. However, a closer comparison reveals essential differences in how this spirit is depicted between the two traditions.

First, differences in value orientation. Frontier narratives in American frontier literature tend to focus on the realization of individual value, whereas Chinese frontier literature places greater emphasis on the construction of a shared homeland. For example, in Walt Whitman's *Leaves of Grass*, the first person "I" is frenquently used to show the celebration of the self. Another case is the poem *Song of the Open Road* taken from *Leaves of Grass* "*I CELEBRATE* myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you" [13]. This is not only the poet's declaration of self-pursued happiness, but also reflects Americans' emphasis on spiritual independence during the westward movement. This, in essence, reflects the American spirit of striving for spiritual independence during the westward expansion. In his 1959 poem Nimenhao (Greetings), the poet Kerim Khoja used the personification to expresse his heartfelt welcome to the young people who had volunteered to develop the border regions "The embroidered cap offered to you is also voicing its deepest longing" [14].

Second, ethnicity and the narrative of the other: binary opposition and multi-ethnic coexistence. American frontier literature has long been characterized by a binary opposition between "civilization" and "savagery," whereas Chinese frontier literature reflects a narrative tradition of mutual support among ethnic groups in jointly building a beautiful homeland. In his novel *Fools Crow*, the native American writer James Welch takes the Marias Massacre as his narrative background, restoring the slaughter of Blackfoot people by Whites who symbolized "civilization." As the novel describes "The White ones steal our land, they give us trinkets, then they steal more. If Owl Child has taken a few of their horses, then he is to be honored." [15]. In this novel, the author used the word "steal" to expose the White continuous plunder of the land from the west. Besides, the Owl Child, a young Piegan Blackfeet warrior took a few horses, and he was honored by the Piegan community. However, he was criminalized by the White settlers. It exposes the asymmetry of the relationship between laws established by settlers and indigenous moral orders. Yang Zhijun's *Snow Mountains and the Earth*, set on the Qinduo Grassland in Qinghai, describes the destinies of three generations of the Han leader Qiangba, called "Father," and the Tibetan families of Jiaoba Deji and Sangjie. The novel portrays education, medical care, ecological protection of the grassland. Rather than presenting a one-directional narrative in which Han people simply "help" Tibetan areas, it allows the Han and Tibetan families to deeply communicate through language, customs, marriage, belief, and ecological consciousness, thus forming a community of shared destiny that transcends any single ethnic group [16].

Third, ecological writing. American frontier literature is often associated with Turner's "moving frontier" thesis, in which the frontier is conceived as a space that can be advanced, occupied, transformed, and conquered. In James Fenimore Cooper's *The Pioneers*, the protagonist Natty Bumppo was a white hunter who, having long worn buckskin leggings in the forests of the frontier. Therefore, he got the nickname "Leatherstocking" by native Americans, who acted as a nature conservationist with an aesthetic appreciation of nature. He expressed dissatisfaction when he saw settlers killed animals for entertainment and regarding such behavior as the "barbaric" destruction of nature by "civilized" men [17]. By contrast, Chinese frontier literature often portrays the borderland ecology as a living whole that deserves respect, restoration, and protection. Song Shan's *Ecological Ulanqab* vividly depicts the process of desert restoration through images of returning farmland to forest and grassland, sand control, afforestation, and wetland recovery [18]. Wang Xin'ai's *The Frolicking Wild Camel* presents a scene of harmonious coexistence between humans and nature in desert ecological protection "The protected area is scattering green seeds / Guarding, patrolling, keeping watch / Let us, with human strength / Gaze upon the radiance of wild animals" [19]. These two works further show that ecological writing in Chinese frontier literature is not a one-directional project of ecological transformation, but establishes a profound relation between the traditional wisdom of "following the way of nature" and contemporary practices of ecological civilization.

3.4.3. The Writing of Historical Legend and Silk Road Civilization

China's frontier regions have been an indispensable part of the Chinese nation since ancient times, sustaining long-term economic, cultural, and commercial exchanges and serving as important witnesses to Silk Road civilization. Similarly, the writing of historical legend and Silk Road culture in Chinese frontier literature has formed a composite narrative structure that includes geographical spaces such as the Western Regions, grasslands and desert, etc, while also including multiple figures such as merchants and envoys. This makes up a distinctive feature of Chinese frontier literature.

The Mongolian heroic epic *Jangar* tells the story of Jangar, his twelve lion-like generals, and thousands of warriors who defended "Bomba" (the name of a place in the Mongolian heroic epic Jangar, located in the mountains and grasslands among the Tianshan Mountains, the Altai Mountains, and the Ertix River) against evil forces and ultimately achieve victory, profoundly reflecting the Mongolian people's pursuit of peaceful life and their deep love toward their hometown [20]. Qiu Huadong's *The Long Song of Kucha* takes the "Han pipa"

as its core image. Originally entering the Western Regions with Princess Xijun, the pipa passes through marriage alliances, commerce, warfare, and the dissemination of music and dance. It is not merely a musical instrument, but an important witness to interethnic contact, exchange, and integration. By integrating fiction, historical prose, and nonfiction, the work reconstructs a multiethnic cast of characters, including women in marriage alliances, merchants, musicians, and artisans, thereby breaking through the single imagination of war and desolation in traditional frontier literature and turning toward the narrative of multiple civilizations centered on commerce, music, and everyday life. This shift emphsizes a narrative transformation in contemporary frontier literature from historical record to civilizational writing [21].

Through the comparative interpretation of Chinese and U.S. Western frontier literatures from different perspectives, it can be seen that Chinese frontier writers, in their theoretical rewriting of the "frontier thesis," critically inherit some factors of the thesis, such as the pioneering spirit and ecological writing, while at the same time revising it under the background the specific conditions of China's frontier, particularly through historical narratives of interethnic exchange. This provides broader narrative perspectives and interpretive space for the creation and study of Chinese frontier literature.

4. Conclusion

The "Frontier Thesis" not only provides theoretical guidance for the study of frontier history across different countries, but also offers a new comparative perspective for cross-cultural studies of Chinese and American frontier literature. Guided by the concepts of Travelling Theory and the "Frontier Thesis", through close readings of frontier literary texts as well as the comparison of Chinese Western literary works and the American Western literary works, this paper examines the similarities and differences in textual interpretation across different contexts, thereby offering some insights for literary exchange between different national backgrounds. However, the international dissemination of literature involves more than textual interpretation; it also encompasses broader channels of circulation. Future research may therefore explore cross-contextual literary exchange and dissemination from a wider range of perspectives, for example, relevant databases may be used to interpret and compare the stylistic features and linguistic characteristics of literary works, etc.

Author Contributions

Xiaoyan Chen: Conceptualization, Writing – original draft, Writing – review & editing

Conflicts of Interest

The author declares no conflicts of interest.

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