

Ecological Discourse Analysis of the English Translations of *Song of Peach Blossom Land* from the Perspective of Transitivity

Haoqi He¹ & Weiwei Zhang¹

¹ Foreign Languages College, Inner Mongolia University, No.235 University West Road, Saihan District, Hohhot 010021, Inner Mongolia Autonomous Region, China

Correspondence: Weiwei Zhang, Foreign Languages College, Inner Mongolia University, No. 235 University West Road, Saihan District, Hohhot 010021, Inner Mongolia Autonomous Region, China.

Received: March 2, 2024

Accepted: April 28, 2024

Online Published: May 20, 2024

doi:10.5539/ijel.v14n3p76

URL: <https://doi.org/10.5539/ijel.v14n3p76>

Abstract

In light of the degradation of the ecological environment, linguists have integrated ecology with linguistics, giving rise to the emergence of ecolinguistics. Ecological Discourse Analysis (EDA), as a form of discourse analysis, serves as an analytical approach within the field of ecolinguistics. Considering that Systemic Functional Linguistics (SFL) can be applied in analyzing ecological discourses and acknowledging the existing differences between Chinese and English languages, this paper conducts an EDA on both Chinese and English translations of “*Song of Peach Blossom Land*” from a transitivity perspective, aiming to present disparities in translation skills and accuracy. The results reveal that material processes account for over 50% of processes in all three texts and are consistently observed throughout them. Natural ecology is portrayed through depictions of the peach blossom land’s scenery; social ecology is presented by describing the social background and the friendly relationship between the fisherman and villagers; spiritual ecology is embodied by his decision to leave his hometown but ultimately return to this land again. Furthermore, disparities in translation skills and accuracy exist within the Chinese-English translation.

Keywords: Ecological Discourse Analysis, Systemic Functional Linguistics, *Song of Peach Blossom Land*, transitivity, translation skills, translation accuracy

1. Introduction

Owing to the swift progressions in technology and the thriving economy, individuals can now relish substantial affluence. Nevertheless, this affluence has been acquired at a significant expense to our ecological environment. The incessant exploitation of nature by humans has solidified their dominion over it, leading to an asymmetrical rapport between humanity and nature. As a consequence, nature is reacting to these deleterious human activities, instigating an increasing emphasis on ecological preservation that has progressively emerged as a salient subject.

Back in the Tang Dynasty, Wang Wei, a pastoral poet, produced numerous eco-beneficial discourses through his pastoral poems. These discourses encompassed the rural life of animate and inanimate participants as well as human beings, fostering a harmonious atmosphere that showcased the equitable relationship between humanity and nature. In this paper, one exemplary poem titled *Song of Peach Blossom Land* is selected for analysis to raise awareness among individuals regarding the importance of protecting nature.

With the assistance of Alexander and Stibbe (2014) as well as Haugen (1972), this paper integrates linguistics with ecology, wherein Haugen defines this emerging field as “the ecology of language,” which has gradually been referred to as “Ecolinguistics” by numerous scholars. Recognizing it as a nascent discipline, Halliday (1990) emphasizes the development of Ecological Discourse Analysis (EDA), while Alexander and Stibbe (2014) consider EDA to be a research methodology within ecolinguistics. As a form of discourse analysis, EDA necessitates ecological philosophies for guidance and employs specific analytical methods. Given that Systemic Functional Linguistics (SFL) offers a novel perspective for analyzing ecological discourse (Halliday & Matthiessen, 2014; Martin, 2000), this paper employs an SFL approach to conduct an Ecological Discourse Analysis of *Song of Peach Blossom Land* and its translations. Considering that Chinese and English differ in some aspects, this paper summarizes differences between the source text and its translations from the perspective of translation skills and translation accuracy.

2. Literature Review

2.1 Previous Studies on Ecological Discourse Analysis

Due to the escalating global ecological crisis, ecolinguistics has emerged as a burgeoning discipline that has rapidly developed both in the Western world and China. Haugen (1972) initially employed “the ecology of language” to define the relationship between linguistics and ecology, proposing an integration of linguistics and language ecology. Recognizing it as a distinct field, Alexander and Stibbe (2014) provide a refined definition stating that ecolinguistics investigates the impact of language on life-sustaining relationships among humans, other organisms, and the natural environment. Its normative orientation is centered around maintaining these life-sustaining relationships. Ecolinguistics originates from a metaphorical perspective but later evolves into another form known as non-metaphor in 1990 (Fill, 1998; Huang, 2016). Haugen’s model is metaphorical because it draws parallels between language and speech communities with living things and their natural environment while examining the ecology of language through an environmental lens (Haugen, 1972; Huang, 2016; He & Wei, 2018). In contrast, Halliday’s model introduced in 1990 is considered non-metaphorical as it focuses on exploring how language impacts ecology by studying the entire ecosystem from a linguistic standpoint (Halliday, 1990).

Recognizing EDA as a critical approach in the research of ecolinguistics, its origin can be traced back to 1990s (Alexander & Stibbe, 2014; Huang & Zhao, 2017). In *Ecolinguistics: Language, Ecology and the Stories We Live By*, believing that each ecolinguist should have his own ecosophy intended for analyzing discourses and that there is no a given standard about whether an ecosophy is right or wrong, Stibbe (2021, p. 12) proposes that the ecosophy of the book is “*Living!*”. Based on his ecosophy, Stibbe (2021: 22) divides EDA into three types encompassing beneficial discourses conveying positive ideologies of protecting ecosystem, ambivalent discourses neither following nor contradicting the ecosophy and destructive discourses opposing the ecosophy, thereby calling for resisting negative discourses and promoting positive discourses. Back in 1992, Schultz (1992) puts forward a classification that classifies words into three types, i.e., neutral words, euphemism and pejoratives, and encourages to protect the environment and produce beneficial discourses by means of employing proper languages. Similarly, based on environmentalism, Harré, Brockmeier and Mühlhäusler (1999) introduce Greenspeak to point out the relationship between language and ecology, which can be referred to as positive discourses proposed by Stibbe (2021). Based on the classifications above, ecolinguistics is divided into Ecological Critical Discourse Analysis (ECDA) (Fill & Mühlhäusler, 2001) and Ecological Positive Discourse Analysis (EPDA) (He & Gao, 2019). Fairclough (1989) employs CDA to analyze language so as to find solutions to social problems, puts much emphasis on language and power and attempts to achieve the balanced relation between language and power. Subsequently, Martin (2000, 2004) criticizes CDA for paying too much attention to the relationship between language and power, arguing that such discourse analysis basically treats various social issues in a deconstructive way, thereby having great limitations. He argues that a positive attitude should be adopted to deal with social contradictions in a constructive manner in order to build a more ideal society, which lays the foundation for the establishment of Positive Discourse Analysis (PDA). Alexander (2009) employs CDA (Fairclough, 1989) to analyze various kinds of discourses and tends to shape environmental discourses. Stibbe (2014) proposes to use CDA to define discourses and he (2021) employs CDA and PDA (Martin, 2004), showing that the aim of CDA is to make people resist discourses which oppress them and that PDA plays a significant role in searching of the beneficial discourses. In *Critical Reading and Writing*, a comparison between a destructive discourse and a beneficial one is made, exhibited by comparing a newspaper discourse with a romantic poetry, wherein a conclusion is drawn that the newspaper discourse presents a negative nature and the romantic poetry a positive nature (Goatly & Hiradhar, 2016; Stibbe, 2021).

Compared with ecolinguistics in the west, ecolinguistics in China is relatively late and the term “ecolinguistics” is first used by Zheng Tongtao in 1985 (Huang & Zhao, 2016, p. 9). Given the classification of three discourses of EDA (Stibbe, 2021), Huang and Chen (2018) propose that as different ecolinguists have different ecosophies, it is not easy to divide words into three types definitely because there are many uncertainties. There should be “gray” areas between them, so they should be considered on a Cline employed for showing the differences between words that generally belong to the same type. According to He (2021), there has been two situations in the domestic academic circle after the introduction of EDA in 2014. One is that EDA refers to a discourse analysis in ecolinguistics while another is that it is an independent branch of discourse analysis. Xing and Huang (2013) explain that there is difference between CDA and EDA. Subsequently, He and Wei (2018) distinguish EDA from CDA, PDA and Multimodal Discourse Analysis (MDA) based on reviews about EDA since 1990s and put forward a new definition of EDA which refers to the ecological oriented analysis of discourses from the perspective of linguistics based on a given ecosophy view, with the aim of advocating discourses that are beneficial to the virtuous cycle and development of the ecosystem, improving ambiguous discourses and resisting destructive discourses.

Ecological Discourse Analysis is employed in many fields. For example, in news reports, scholars such as Cao and Yang (2022), Zhang and Yang (2022), Sun and Guo (2022), Cao and Li (2023), Miao (2023), Miao and Liu (2023) analyze the ecological discourses of news reports, thereby appealing to humans for the establishment of a harmonious relationship between man and nature. Zhao (2023) conducts an EDA of a case study on China's Arctic position, elevating the ecological discourses to serve the country. Corporate Social Responsibility Reports are also employed to analyze the ecological discourses, aiming to promote the construction of enterprise sustainable development discourse system (Xia & Xu, 2020; Miao & Li, 2021, 2022). In the field of College English Teaching, Yu and Wang (2020) as well as Liu (2021) apply the EDA to English textbooks in order to arouse students' awareness of environmental protection. In addition, ecological discourse is also applied to specific ecological research. For example, in news media (Zhang & Xiao, 2022), the use of Positive Ecological Discourse will affect users' social participation, such as public concern, public opinion and public communication. Ecological discourse is also used as a new indicator for empirical research on ecological environment. Furthermore, Zhang and Xiao (2023) emphasize that Positive Ecological Discourse, serving as an intermediary, influences individual ecological behavior through ecological cognition and thus indirectly impacts the ecological environment. In line with Systemic Functional Linguistics (SFL), Huang and Chen (2017) and Liu and Wang (2019) conduct an Ecological Discourse Analysis (EDA) of poetry to enhance human ecological awareness. Building upon this research, Liu (2021) employs a transitivity perspective to analyze the ecological discourses in Wang Wei's pastoral poems; however, no previous study has explored the EDA of *Song of Peach Blossom Land*. Therefore, this paper aims to fill this research gap.

2.2 Previous Studies on Wang Wei's Poems

Compared with studies in China, studies about Wang Wei's poems abroad are fewer. Most of them are about revealing the Taoist in the poems of Wang Wei. Pauline (1980) translates Wang Wei's 150 poems and discusses the Taoist and "metaphysical" traditions in Chinese literature as well as Western Symbolist, post-Symbolist, and phenomenological theories in Wang Wei's poems. Francis (2012) uses Hinton's translations of *The Selected Poems of Wang Wei* so as to show the artistic conception in Wang Wei's poems. Pilar (2014) analyzes two poems written by Wang Wei, mainly inspired by Taoist, and indicates how Taoist speech and the Taoist view of landscape are presented. In China, most studies on Wang Wei's pastoral poems, his ecosophy and the translations of his poems are made. Wang (2008) proposes that Wang Wei's pastoral poems vividly reflect the highly harmonious living mode, life state and ecological wisdom of man and nature. Wan (2008) and Chen and Li (2009) respectively analyze the dynamic and static characteristics as well as ethereal and distant features in Wang Wei's pastoral poems. Both studies reflect his ecosophy of the unity of man and nature. Zhang (2012) points out the three aspects of ecological aesthetics in Wang Wei's poems. By comparing the pastoral poems of Heidegger and Wang Wei by using eco-criticism, Pan (2018) proposes that both of them insist living in harmony with nature. In 2019, in the 5th International Symposium on Social Science, Cheng and Liu discuss the difference in the pastoral poems of William Wordsworth and Wang Wei, indicating that Wang Wei is influenced by the idea of "unity of heaven and man" and that Wordsworth is influenced by pantheism. Chen (2021) applies the principle of the three-dimensional transformation in the theory of Eco-translatology to the translations in Wang Wei's poems, giving a novel perspective for the translations of his poems.

In relation to the *Song of Peach Blossom Land*, Luo (2018) conducts a comparative analysis with other poems depicting this idyllic place, thereby illuminating the poet's fantastical imagination of its enchanting natural beauty and his optimistic outlook on life. Gao (2020) and Chen (2023) delve into an examination of the poem in order to illustrate the poet's yearning for seclusion in woodland surroundings and a rustic existence. Wu (2022) and Huang (2023), through juxtaposing *Song of Peach Blossom Land* with Tao Yuanming's *The Peach Colony*, draw parallels that highlight how *Song of Peach Blossom Land* encapsulates profound artistic conceptions associated with immortality.

3. Theoretical Framework

3.1 Introduction to Systemic Functional Linguistics

Systemic Functional Linguistics, founded by the British linguist Halliday, not only studies the nature, processes and common features of languages but also discusses the application of linguistics. Halliday and Webster (2009) point out that Halliday has been able to focus on how people can employ the language to explain the reality and maintain social relationships with others. In a very clear way, they are the interpretations of the three metafunctions of language including ideational function, interpersonal function and textual function which are proposed by Halliday (Halliday & Matthiessen, 2014). Experiential function and logical function constitute ideational function, meaning that language is a tool for people to talk about the internal and external world such as things, events,

feelings as well as beliefs (Halliday & Matthiessen, 2014, p. 30; Thompson, 2014, p. 91). Interpersonal Function recognizes language as a tool for people to interact, thereby establishing and maintaining social relationships with each other (Halliday & Matthiessen, 2014, p. 30; Thompson, 2014, p. 45). Textual Function means that language is a tool for people to employ in order to make a discourse or a text become an organic whole (Halliday & Matthiessen, 2014, p. 30; Thompson, 2014, p. 145).

3.2 Introduction to Transitivity System

Transitivity system is defined as an experiential component that points to meaning (Halliday, 1968, p. 179), indicating that this system can be used to express things, events, feelings and beliefs in the external and internal world. According to Thompson (2014, p. 94), it refers to a system of describing all the components of a clause instead of just describing the verb and its Object. As Halliday points out in 1968, the transitivity system is concerned with the types of processes, the participants as well as the circumstantial elements associated with the processes and the participants, three of which encompass its main elements. Transitivity system begins with a classification of processes and centers on the verb groups (Thompson, 2014, p. 93). Its processes consist of material, mental, relational, verbal, behavioural and existential processes, all of which are introduced as follows.

3.2.1 Material Processes

Material processes form the largest part in transitivity, involve the outer aspects of our world including some physical actions such as walking, drinking, cooking, writing and so on, and consist of the Actor representing the 'doer' of the action and the Goal representing the 'receiver' of the action. Either the Actor or the Goal can be a human, inanimate or abstract entity (Thompson, 2014, p. 95).

3.2.2 Mental Processes

Mental processes are meant that through the processes the differences between the things in the external world and the things in the mind can be demonstrated, involving the verbs such as thinking, seeing, wanting, imaging and consisting of at least one human participant called the Senser and the Phenomenon representing remaining components in the processes (Thompson, 2014, p. 97).

3.2.3 Relational Processes

Relational processes show the relationships between two objects or between an object and an attribute. There are two types. The first type is called attributive relational processes with the entity called the Carrier carrying the attribute so that the processes consist of the Carrier and the Attribute while the second one is called identifying relational processes relating a concrete realization to a more generalizable category so that the processes encompass a more general category called the Value and a concrete one called the Token (Thompson, 2014, p. 101).

3.2.4 Verbal Processes

Verbal processes perform the act of saying something. According to Thompson (2014, p. 106), these processes are in an intermediate position between mental processes and material processes, for a physical action of saying something reflects some mental activities. The processes are composed of the Sayer which can be human or non-human, the Receiver, the Target and the Verbiage.

3.2.5 Behavioural Processes

Behavioural processes represent some physiological actions and they are employed for the purpose of distinguishing the purely mental processes with their expressed physical signs, composed of the Behavior which can only be human and the Behaviour (Thompson, 2014, p. 109).

3.2.6 Existential Processes

Existential Processes are adopted to show the existence of an entity and only consist of the Existent. The processes have to be distinguished from the material processes (Thompson, 2014, p. 109). There are two sentences used for demonstrating their difference. The first sentence is that 'There is a tree', with the verb 'is' recognized as an existential process and the second sentence is that 'Some modes exist', with the verb 'exist' identified as a material process.

3.3 Ecosophy

Ecosophy, or called ecological philosophy is proposed by Naess (1973), which means a philosophical idea of ecological harmony. Ecosophy in recent years has attracted more and more attention in the west and in China; therefore, in the following part, a systemic introduction of ecosophies in the west and in modern China as well as a special introduction of ecosophies in the Tang Dynasty are presented; therefore, the ecosophy of the paper is

determined.

3.3.1 Modern Ecosophies Abroad and at Home

Halliday (1990) discusses the relationship between ecology and language, puts forwards “growthism” and “classism” with the former one meaning that humans enjoy life in the deterioration of ecology and the latter one meaning that humans are superior to other species in the ecological environment, proposes that both of them are negative because they tend to separate humans from other species and eventually calls for the establishment of a beneficial ecological view. Classism may appear in another word, that is anthropocentrism. Many scholars including Murdy (1975), Goatly (1996), Fill (1998) and Goatly and Hiradhar (2016) criticize the narrow sense of anthropocentrism, which emphasizes the dominance of humans in the nature, and tend to establish a biocentric ecological view. Besides them, Stibbe (2021) presents the ecosophy of his book which is “*Living!*”. In modern China, many linguists also propose their own ecosophies. He and Wei (2017, 2018) introduce the ecosophy of “Harmony without difference, mutual love and benefit”. Huang (2016) puts forward one assumption of humans-oriented and three principles of conscience, proximity, and regulation. He and Zhang (2017) come up with the ecosophy of harmonious ecological place.

3.3.2 Ancient Ecosophies in the Tang Dynasty

Wang Wei is one of leading poets in the writings of pastoral poems. The paper is to employ the EDA to analyze one of his pastoral poems; therefore, an introduction to ecosophies in the Tang Dynasty is listed in the following part.

Wang (2007, p. 4) states three kinds of ecological views. The first one is called Eco-connectionism which starts from nature to analyze the ecological discourses of pastoral poems in the Tang Dynasty from the perspective of the relationship between nature and society, nature and man as well as nature and poems. The second one is called Ecological Order View meaning that the good ecological order between man and nature makes the world form a natural ecological movement, which not only realizes the balance between man and nature, but also forms a benign ecological climate of mutual coexistence. The third one is called Ecocentrism, which is not only a kind of life spirit with an aesthetic meaning that regards nature as an escape from alienation but also a kind of living state that experiences the freedom and joy of the unity of life and nature. In making further elaboration, Wang (2007) emphasizes that the value of nature lies in its very existence, nature embodies the existence of man and the harmony between man and nature is the best ecological order. It lies in nature, fully affirms the objectivity of the beauty of nature, properly deals with the relationship between humans and ecology, and vividly reflects the level of ecological views of an era.

Inspired by the modern ecosophies abroad and at home as well as the ancient ecosophies in the Tang Dynasty, the ecosophy of this paper is determined, which is Harmony consisting of the harmony between humans, between humans and nature as well as between humans and their souls.

4. Methodology

4.1 Data Collection

The original poem employed in this paper is collected from *Quan Tang Shi* (Peng et al., 1999). The English translations are collected from *The Jade Mountain* (Bynner & Kiang, 1929) and *Selected Poems of Wang Wei* (Xu, 2021). The three texts are involved in the analysis.

4.2 Data Analysis

Data analysis can be broadly categorized into three sequential steps:

The initial step involves employing the transitivity system to analyze the poem and its two English translations. This process entails collecting statistics, focusing on the transitivity processes within the texts. Quantitative analysis serves as the primary tool in this stage, allowing for the calculation and categorization of various transitivity processes.

The second step involves a qualitative analysis, which aims to summarize the distinctive features of the source text and the two target texts in terms of their transitivity processes. Additionally, an Ecological Discourse Analysis is conducted on all three texts. This analysis explores the ecological views from three domains encompassing natural ecology, social ecology, and spiritual ecology.

The final step is a contrastive analysis that compares the source text with its two English translations. This comparison focuses on evaluating translation skills and translation accuracy, thereby highlighting differences.

5. Findings and Discussions

5.1 Distribution of Transitivity Processes in the Chinese and English Versions

Wang Wei, a renowned Tang Dynasty poet, wrote many poems that vividly described rural life. His *Song of Peach Blossom Land* is a classic *yuefu* (or ‘folk song’) poem, wherein the descriptions of natural scenery, the village landscape and the narrative are derived from *Taohua Yuan Ji (The Peach Colony)* by Tao Yuanming. In the poem, Wang Wei depicted harmony between man and nature, man and man, and man and his soul. As sources for this paper, the original poem and its two English translations by Bynner (Bynner & Kiang, 1929) and Xu (Xu, 2021) are employed to conduct an Ecological Discourse Analysis from the perspective of transitivity. The distribution of the transitivity processes in both Chinese and English versions is presented in Table 1.

As seen in Table 1, in the original poem, 58 processes were identified. Of these, thirty-seven (63.79%) are material processes; eleven (18.97%) are mental processes; nine (15.51%) are evenly distributed among relational, behavioural, and verbal processes; and one (1.73%) is an existential process. In the two English versions, material processes accounted for thirty-one (67.39%) and twenty-seven (55.10%) of the total in Bynner’s and Xu’s translations, respectively, and mental processes accounted for six (13.04%) and fifteen (30.61%), respectively. In the translations, material and mental processes emerge as the two primary types, while the other processes including relational, behavioural and existential are less prominent.

Table 1. Distribution of Transitivity Processes in the Chinese and English Versions

Processes Versions	The Source Text (Peng et al., 1999)		Bynner’s (Bynner & Kiang, 1929)		Xu’s (Xu, 2021)		
	Number/Percentage	N	%	N	%	N	%
Material Process	37	37	63.79%	31	67.39%	27	55.10%
Mental Process	11	11	18.97%	6	13.04%	15	30.61%
Relational Process	3	3	5.17%	4	8.70%	2	4.08%
Behavioural Process	3	3	5.17%	2	4.35%	4	8.17%
Verbal Process	3	3	5.17%	3	6.52%	1	2.04%
Existential Process	1	1	1.73%	0	0	0	0
Total	58	58	100%	46	100%	49	100%

Material processes involve the external aspects of our world, such as physical actions performed by humans or animals (Thompson, 2014, p. 95). Wang Wei, Bynner and Xu show the peach blossom land from the fisherman’s perspective by employing material processes to describe his actions, the actions of the other creatures he observes, the peach blossom land’s interior and exterior beauty, the villagers’ hospitality, the events of villagers’ lives and the fisherman’s futile efforts and eagerness to find the land again. The poet presents a picturesque version of nature, a friendly relationship between humans and an image of a fisherman seeking refuge in a fairyland. This ecological significance is reflected best in material processes, which serve as a majority of the transitivity processes both in the source text and in the English translations. As such, the utilization of material processes elevates not only the texts themselves but also underscores their ecological significance in conveying deeper layers of meaning across languages.

5.2 Ecosophy Reflected in the Chinese and English Versions

Song of Peach Blossom Land depicts natural scenery, showcases the amicable ties among humans, and manifests the fisherman’s hermitage complex for a rural life, three aspects of which align with the categorization of ecology (Lu, 2000, p. 146). Within his classification, natural ecology focuses on nature as its subject of study, emphasizing the relationship between humans and the natural world. Social ecology, on the other hand, centers on the relationships among humans and between humans and society, exemplified by the portrayal of humans’ economic, political, and cultural lives. Lastly, spiritual ecology explores the internal feelings of humans, thereby highlighting the relationship between individuals and their inner feelings.

5.2.1 Natural Ecology

Both the Chinese and English versions feature ten lines that vividly depict the natural scenery in the peach blossom land. Of these lines, four particularly representative ones will be the focus of the subsequent analysis.

Lines: 遥看一处攒云树，近入千家散花竹。

Yaokan yichu cuanyunshu, jinru qianjia sanhuazhu.

(Bynner’s: And far beyond he faces clouds crowning a reach of trees,

And thousands of houses shadowed round with flowers and bamboos....)

(Xu's: Viewed from afar, the forest seemed to scrape the sky;

Bamboos and flowers scattered in houses nearby.)

月明松下房栊静，日出云中鸡犬喧。

Yueming songxia fanglongjing, richu yunzhong jiquanxuan.

(Bynner's: Their dwellings at peace under pines in the clear moon,

Until sunrise fills the low sky with crowing and barking.)

(Xu's: Under moonlit pines cots looked quiet in the dark,

Up to the sunlit clouds cocks crow was heard with dog's bark.)

The initial two lines depict three participants: two animate ones, “云树 *yunshu* (cloud trees)” and “花竹 *huazhu* (flowers and bamboos)”, along with one inanimate participant, “千家 *qianjia* (thousands of houses)”. These participants are brought to life through a behavioural process of “看 *kan* (look)” and a material process of “入 *ru* (enter)”. The animate participants hail from nature, whereas the inanimate one is a creation of human beings, jointly symbolizing the collision between nature and mankind. In Bynner's translation, the material process “*faces*” illustrates the fisherman's view of the peach blossom land, where houses coexist harmoniously with trees and flowers. In contrast, Xu's translation takes a different approach. Diverging from the original poem, it elevates the animate and inanimate participants to the status of subjects. The two material processes “*scrape*” and “*scattered*” personify the actions of the “*forest*” and the “*bamboos and flowers*”, creating a vivid portrayal of a lively scene.

In the subsequent two lines, the poet captures a serene scene of the village under the glow of moonlight and the rising sun. The carrier, denoted as “房栊 *fanglong* (houses)”, is described as quiescent, emphasized by a relational process “*is*” and the circumstantial elements “月明 *yue ming* (amidst the bright moonlight)” and “松下 *songxia* (beneath the pines)”, which collectively underscore the serene atmosphere. A verbal process, “喧 *xuan* (the calls of chickens and dogs)”, is invoked to depict the initial stirrings of life, while the circumstantial elements, “日出 *richu* (at sunrise)” and the “云中 *yunzhong* (amidst the clouds)”, reveal the purity of the air. In Bynner's translation, he effectively utilizes adverbials as circumstantial elements in the third line, along with a material process “*fills*” to intensify the vibrant hues and expanse of the sunrise, accompanied by the resonating sounds of crowing and barking. Xu's translation, on the other hand, portrays the participant “*cots*” as serene, employing a behavioural process “*looked*” to convey their stillness. The participant “*cocks crow*” is seamlessly linked to the dog's bark through a mental process “*was heard*”, creating an atmosphere of serenity.

Primarily, the four lines focus on the natural scenery of the peach blossom land, employing it as the central research subject. Through this examination, they effectively illustrate the harmonious coexistence between humanity and nature.

5.2.2 Social Ecology

Analogously, within the poem, ten lines elucidate the rationale for the villagers' existence in the peach blossom land and their actions in inviting the fisherman into their abode. Notably, four lines within this section concisely encapsulate the two aforementioned aspects.

Lines: 惊闻俗客争来集，竟引还家问都邑。

Jingwen suke zhenglaiji, jingyin huanjia wenduyi.

(Bynner's: ...At news of a stranger the people all assemble,

And each of them invited him home and asks him where he was born.)

(Xu's: Curious about the stranger, they came from up and down,

Led him to their cottage and asked about the town.)

初因避地去人间，乃至成仙遂不还。

Chuyin bidi qurenjian, naizhi chengxian suibuhuan.

(Bynner's: They had left the world long ago, they had come here seeking refuge; They had lived like angles ever since, blessedly far away.)

(Xu's: Their fathers left the war-torn land to flee from woe,

This fairyland was found, away they would not go.)

Social ecology considers humans as the focal point of its research; thus, the initial lines of the text omit the pronoun “villagers” to portray their astonishment upon encountering the fisherman and their subsequent actions of welcoming him into their homes. This portrayal is achieved through the employment of a mental process “闻 *wen* (*hear*)” and three material processes, namely “集 *ji* (*gather*)”, “引 *yin* (*invite*)”, and “还 *huan* (*come back*)”. These processes effectively convey the simplicity and hospitality inherent in the villagers’ culture. In Bynner’s translation, the initial mental process is modified as an adverbial, which slightly alters the narrative flow. While the use of the pronoun “*people*” is present, it lacks the specificity of “villagers”, making the latter a more precise choice. Additionally, the subsequent line opts for a single material process “*invite*” to encapsulate the meanings of both “引 *yin* (*invite*)” and “还 *huan* (*come back*)” from the source text. On the other hand, Xu introduces an adverbial modifier “*curious about the stranger*” and a verbal process “*asked*” to capture the villagers’ curiosity about the outside world. This is followed by two material processes, “*came*” and “*led*”, which vividly depict the villagers’ eagerness to invite the fisherman into their homes through a sequential narrative of their actions.

The following two lines elucidate the reason of the existence of the peach blossom land. Five material processes, “避 *bi* (*escape*)”, “去 *qu* (*leave*)”, “至 *zhi* (*arrive*)”, “成 *cheng* (*discover*)”, and “还 *huan* (*return*)”, are skillfully employed to depict the decisions and actions taken by their ancestors. These processes aptly convey their profound satisfaction and affection for the peach blossom land as well as their resolute decision to never return. In Bynner’s translation, four material processes, “*had left*”, “*had come*”, “*seeking*” and “*lived*”, are employed. The process “*seeking*” and its associated phenomenon “*refuge*” reveal that their departure from the outside world was motivated by political unrest. The subsequent process “*lived*” modified by the circumstantial element “*blessedly far away*” reflects their contentment in their new abode. In Xu’s translation, on the other hand, he employs four material processes, wherein a material process “*flee from*” underscores the peril of their former land, while its phenomenon “*woe*” highlights their struggles. The subsequent line introduces the participant “*fairyland*” as a synonym for the peach blossom land, emphasizing its beauty, uniqueness, and their profound affection for it.

Collectively, these two lines primarily exhibit the amicable attitude of the villagers towards an outsider, thereby describing harmonious human relationships within the land. The subsequent two lines, meanwhile, allude to the tumultuous political background of the era, further intensifying their ardent love for an isolated, pastoral life.

5.2.3 Spiritual Ecology

Spiritual ecology focuses on the exploration of humans’ heart. In the poem, four representative lines express the spiritual ecology through the comparison.

Lines: 不疑灵境难闻见，尘心未尽思乡县。

Buyi lingjing nanwenjian, chenxin weijin sixiangxian.

(Bynner’s: ...The fisherman, unaware of his great good fortune,
Begins to think of country, of home, of worldly ties.)

(Xu’s: Knowing not such fairyland was hard to be refound,
The fisherman longed to go back to his native ground.)

出洞无论隔山水，辞家终拟长游衍。

Chudong wulun geshanshui, cijia zhongni changyouyan.

(Bynner’s: Finds his way out of the cave again, past mountains and past rivers, Intending some time to
return, when he was told his kin.)

(Xu’s: He left the place and passed over mountains and streams,
But how could he forget the scene of his dear dreams?)

In the first two lines, the poet employs three mental processes to capture the fisherman’s struggle in seeking the elusive peach blossom land, coupled with a material process “尽 *jin* (*end*)” and a mental process “思 *si* (*miss*)” to evoke a sense of homesickness. The subsequent lines depict the fisherman’s actions through five material processes, such as “出 *chu* (*leave*)”, “隔 *ge* (*separate*)”, “辞 *ci* (*leave*)”, “拟 *ni* (*prepare*)”, and “游衍 *youyan* (*linger*)”, revealing his profound yearning for a rural lifestyle. In Bynner’s translation, the four lines are formed into a single, cohesive sentence, highlighting the fisherman’s behaviors of returning home and searching for the land through material processes like “*begins*” and “*finds*”. Mental processes such as “*think of*” and “*intending*” further emphasize his longing for both his native soil and the idealized peach blossom land. In contrast, Xu’s translation uses three mental processes encompassing “*knowing*”, “*longed to*”, and “*forget*” to expose the fisherman’s conflicting emotions. Additionally, three material processes, including “*go back to*”, “*left*”, and “*passed over*”,

describe his movements towards home.

As a symbolic figure representing the poet, the fisherman's ambivalent feelings towards his hometown and the peach blossom land are portrayed. His ultimate decision to retreat to the latter demonstrates the overwhelming desire he holds for a pastoral life.

5.2.4 Discussion

Although the poem, *Song of Peach Blossom Land*, exquisitely portrays the scenery, amiable villagers, and a fisherman yearning for freedom, its origins can be traced back to *Taohua Yuan Ji (The Peach Colony)* by Tao Yuanming, which was penned during a tumultuous dynastic era, when warlords clashed for years and oppressive taxation deepened the exploitation of the people. As a result, a fantasy of the peach blossom land emerged, offering an escape from the harsh realities of the time. The fisherman in the poem serves as an epitome of both the poet and the people living in that era, sharing aspiration to find a peaceful and secure haven. Their intense longing for the peach blossom land is evident through material processes such as “逐 *zhu* (chasing)”, “不还 *buhuan* (never returning)”, “辞家 *cijia* (leaving the hometown)” and “游衍 *youyan* (lingering)”, as well as a mental process of “爱 *ai* (loving)”. Furthermore, participants like “武陵源 *wulingyuan* (a peach blossom land)”, “田园 *tianyuan* (an idyll)”, “云林 *yunlin* (a place shrouded in clouds and forests)”, and “仙源 *xianyuan* (a fairyland)” underscore the people's affection for this utopian realm.

People's longing for a peaceful land starkly contrasts with the unbearable reality of war. The destructive nature of conflict wreaks havoc on the environment and claims countless lives, denying individuals the opportunity to intimately engage with nature and enjoy a harmonious existence with their loved ones and neighbors. In the poem, villagers residing in the idyllic peach blossom land forge a seamless bond with their surroundings, evident in the lush peach blossoms, verdant jungles, clear streams, and the peaceful coexistence of domestic animals and tidy dwellings. However, the serene scene is juxtaposed against the existence of wars in the poem's social background, as alluded to by the line “初因避地去人间 *chuyin bidi qurenjian* (they fled the external world primarily due to war)”. These perpetual wars, perpetrated by mankind, result in the disappearance of natural beauty, thus exposing an unequal and discordant relationship between humanity and nature within that society. Furthermore, the poem's line “峡里谁知有人事 *xiali shuizhi yourenshi* (villagers dwelt in secluded solitude, oblivious to external changes)” suggests that despite their curiosity about the external world, the villagers refuse to abandon the peach blossom land. Subsequently, the fisherman's futile search upon returning to the peach blossom land not only highlights the land's concealment but also emphasizes the villagers' reluctance to be discovered. Their aversion to reliving the horrors of war and their distrust of outsiders reveal a profound crisis of trust among people.

In summary, a chaotic war background disrupts the harmonious relationship between humans and nature, leading to imbalances and conflicts. Simultaneously, it also results in a profound crisis of trust among individuals, causing uncertainty and distrust.

5.3 Comparison of the Chinese and English Versions

Whether in translation skills or in translation accuracy, there are differences between the two English versions and the source text, resulting in a variance in the distribution of transitivity processes.

5.3.1 Comparison of Three Texts in Regard to Translation Skills

Translation skills are indeed exhibited differently in different translations and this is particularly evident in Bynner's and Xu's translations of the poem.

The first notable difference is Xu's use of end rhymes in his translation. In Xu's version, the last word of every two lines rhyme, creating a rhythmic flow that is absent in the original text and in Bynner's translation.

The second significant difference lies in the structural characteristics of Chinese and English, which are reflected in Bynner's and Xu's translations. Chinese is known for its paratactic structure, relying heavily on implicit coherence, while English is more hypotactic, favoring explicit connections. Xu, as a Chinese translator, translates the poem line by line, maintaining its implicit coherence. On the other hand, Bynner opts to connect two or more sentences into larger structures by means of coordinating conjunctions, special sentence patterns, and non-predicates. For instance, Bynner translates the first two lines of the poem as “*A fisherman is drifting, enjoying the spring mountains, And the peach-trees on both banks lead him to an ancient source*” (Bynner & Kiang, 1929). In contrast, Xu translates the same lines as “*A fisherman loved vernal hills and winding stream, His boat between the shores, he saw peach blossoms beam*” (Xu, 2021).

Different translation skills lead to variations in the distribution of processes. In the original poem, the poet depicts the fisherman's sights and sounds from his perspective, with the majority of lines focusing on human subjects. To

faithfully convey the essence of the poem, Bynner opts to prioritize human participants as subjects and transliterates the material processes initiated by humans in the source text. On the other hand, Xu incorporates both animate and human participants as subjects and emphasizes the fisherman's inner thoughts through free translation skills. Consequently, there are more material processes in both the original text and Bynner's translation than in Xu's translation, whereas Xu's translation contains more mental processes compared to the other two texts.

5.3.2 Comparison of Three Texts in Regard to Translation Accuracy

Translating an ancient poem inevitably raise ambiguities or inaccuracies in the translations and there is no exception in Bynner's and Xu's translations, wherein incorrect translations in Bynner's translation are more than in Xu's.

In Bynner's translation, four inaccuracies stand out. Firstly, in the fourth line, the original poem depicts the fisherman reaching the end of a blue stream with no one in sight, but Bynner mistakenly translates it as the presence of "*strange men*", altering the intended meaning. Secondly, in the sixteenth line, the poet writes about villagers inquiring about news from the outside world, but Bynner incorrectly translates it as asking about "*where he was born*". Thirdly, in the twenty-first line, the word "*shu xian (a fairyland)*", which refers to the peach blossom land, is translated by Bynner as "*angles*", misleadingly pointing to the villagers instead. Meanwhile, Xu's translation also contains one inaccurate expression. In the tenth line, the poet clearly states that the clothes the villagers wore are from the Qin Dynasty, but Xu mistranslates it as "*a style now no one could know*", deviating from the original meaning.

There are indeed three ambiguous meanings in the translations. Firstly, in Bynner's translation, the ninth line poses an ambiguity due to the use of the adverbial phrase "*in the ancient speech of Han*". This phrase could potentially modify either the predicate or the object, leading to uncertainty in modification about whether the name is derived from the Han Dynasty or if it's simply being referenced in the context of Han's ancient language. Clarity is sacrificed in this instance, resulting in a loss of precision. Secondly, in the twenty-eighth line, Bynner's translation introduces an ambiguity through the use of a mental process "*forget*" and a material process "*may vary*". These choices suggest that the fisherman is already aware of the changes in the cliffs and peaks, which conflicts with the original intention of expressing the fisherman's astonishment upon witnessing the changing of the mountains, causing ambiguity in tense. Lastly, in Xu's translation, the use of "*town*" to translate "*都邑 duyì (the outside world)*" creates ambiguity. While rhyming with "*know*" might seem like a clever choice, it fails to capture the broader meaning of it, which often refers to the outside world, thereby causing ambiguity in meaning.

6. Conclusion

This paper validates the applicability of employing a SFL approach to conduct an Ecological Discourse Analysis of pastoral poems. On the one hand, it provides a fresh perspective for analyzing pastoral poems. On the other hand, it examines the discourses within the poem and its translations from three ecological viewpoints encompassing nature ecology, social ecology, and spiritual ecology. The objective is to enhance awareness about environmental protection and foster a harmonious relationship between humans and nature. Moreover, this study emphasizes that due to inherent linguistic barriers between Chinese and English, inevitable inaccuracies and ambiguities arise in translating pastoral poems. Therefore, this paper urges translators to accurately comprehend the profound meaning of the original text in order to bridge the gap in Chinese-English translation.

Acknowledgments

We are deeply grateful for the support received from the Ecolinguistics Research Interest Group of Inner Mongolia University. Their relevant research has provided us with clear research ideas and guidance, which has been instrumental in shaping the direction and focus of our study. Their expertise and insights have been invaluable in navigating the complexities of this field and ensuring the rigor and relevance of my work. We are also truly appreciative of the efforts and valuable feedback provided by the peer reviewers. Their careful reading of our manuscript and thoughtful comments have been immensely helpful in improving the quality and clarity of our work. We are deeply thankful for their dedication to scholarly rigor and for contributing to the refinement of our research. Their insights have allowed us to further strengthen our arguments and ensure that our study meets the highest standards of academic excellence.

Authors' contributions

Haoqi He was responsible for the study design, data collection, and first draft. Dr. Zhang has revised and improved the first draft multiple times to ensure the logic and readability of the paper. All authors actively participated in the discussion and formulation of the research plan, ensuring the smooth progress of the study. During the data analysis stage, extensive discussions and exchanges took place among the authors to collectively address challenges.

Throughout the paper writing process, collaborative efforts were made by all authors to revise and enhance its content.

Funding

This work was supported by National Joint Project of Ministry and Region-Initiative for Scientific Research Start-up by Young Academic Talents [project number 10000-23112101/099].

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Canadian Center of Science and Education.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

References

- Alexander, R. J. (2009). *Framing Discourse on the Environment. A Critical Discourse Approach*. New York and London: Routledge. <https://doi.org/10.4324/9780203890615>
- Alexander, R. J., & Stibbe, A. (2014). From the analysis of ecological discourse to the ecological analysis of discourse. *Language Sciences*, 41, 104–110. <https://doi.org/10.1016/j.langsci.2013.08.011>
- Bynner, W., & Kiang, K. H. (1929). *The Jade Mountain: A Chinese Anthology Being Three Hundred Poems of the Tang Dynasty*. New York: Alfred A Knopf Inc.
- Cao, J., & Li, Y. R. (2023). The Construction of Harmonious Ecological Stories in the Feature News Reports on the Yellow River. *Chinese Foreign Language*, 3, 56–64.
- Cao, J., & Yang, M. T. (2022). Analysis of the Ecological Discourse of Network News Based on Transitivity System. *Journal of Northwest Normal University (Social Sciences)*, 2, 136–144.
- Chen, C. Z. (2023). Wonderland, Dream and Poetry — Wang Wei “Song of Peach Blossom Land” again. *Journal of Social Sciences of Hunan Normal University*, 5, 112–120.
- Chen, F. F. (2021). A Study on Image Translation in Wang Wei’s Landscape Poems Based on Three-dimensional Transformation in Eco-translatology. *World Journal of Social Science*, 8(1), 55–59. <https://doi.org/10.5430/wjss.v8n1p12>
- Chen, J. G., & Li, Q. (2009). On the Artistic Conception of Wang Wei’s poems. *Jiangnan Forum*, 2, 95–99.
- Cheng, L. Y., & Liu, X. (2019, December 15). *Contemplations on Man and Nature—A Comparative Study of the View of Nature Between William Wordsworth and Wang Wei*. Proceedings of 5th International Symposium on Social Science, Xi’an, Shaanxi Province, China.
- Fairclough, N. (1989). *Language and Power*. New York: Longman.
- Fill, A. (1998). Ecolinguistics: States of the Art. In A. Fill & P. Mühlhäusler (Eds.), *The Ecolinguistics Reader: Language, Ecology and Environment* (pp. 43–53). London: Continuum.
- Fill, A., & Mühlhäusler, P. (2001). *The Ecolinguistics Reader: Language, Ecology and Environment*. London: Continuum.
- Francis, M. (2012). Wang Wei: The Selected Poems of Wang Wei. *Translation Review*, 73(1), 53–55. <https://doi.org/10.1080/07374836.2007.10523956>

- Gao, P. (2020). With Wang Wei's Life of the Taoyuan Complex — “Decryption Wang Wei”. *Well-read Journal*, 7, 104–107.
- Goatly, A. (1996). Green Grammar and Grammatical metaphor, or Language and Myth of Power, or Metaphors We Die By. In A. Fill & P. Mühlhäusler (Eds.), *The Ecolinguistics Reader: Language, Ecology and Environment* (pp. 203–225). London: Continuum.
- Goatly, A., & Hiradhar, P. (2016). *Critical Reading and Writing in the Digital Age: An Introductory Coursebook*. London: Routledge. <https://doi.org/10.4324/9781315616728>
- Halliday, M. A. K. (1968). Notes on transitivity and theme in English Part 3. *Journal of Linguistics*, 4(2), 179–215. <https://doi.org/10.1017/S0022226700001882>
- Halliday, M. A. K. (1990). New Ways of Meaning: The Challenge to Applied Linguistics. In J. Webster (Ed.), *On Language and Linguistics* (pp. 139–174). London: Continuum.
- Halliday, M. A. K., & Matthiessen Christian, M. I. M. (2014). *Halliday's Introduction to Functional Grammar*. New York: Routledge. <https://doi.org/10.4324/9780203783771>
- Halliday, M. A. K., & Webster, J. (2009). *Continuum Companion to Systemic Functional Linguistics*. London: Continuum.
- Harré, R., Brockmeier, J., & Mühlhäusler, P. (1999). *Greenspeak. A Study of Environmental Discourse*. Thousand Oaks: Sage Publications.
- Haugen, E. (1972). The Ecology of Language. In A. Fill & P. Mühlhäusler (Eds.), *The Ecolinguistics Reader: Language, Ecology and Environment* (pp. 57–66). London: Continuum.
- He, W. (2021). “Ecological Discourse Analysis”: The Re-development of Halliday Model. *Foreign Language Education*, 42(1), 20–27.
- He, W., & Gao, R. (2019). Review of Ecolinguistics. *Journal of Zhejiang Foreign Languages University*, 1, 1–12.
- He, W., & Wei, R. (2017). An Ecological Analytical Framework of Discourse. *Modern Foreign Languages*, 40(5), 597–607.
- He, W., & Wei, R. (2018). The Paradigm of Discourse Analyses and the Theoretical Foundation of Ecological Discourse Analysis. *Contemporary Rhetoric Studies*, 5, 63–73.
- He, W., & Zhang, R. J. (2017). Construction of Ecological Discourse Analysis Mode. *Foreign Languages in China*, 14(05), 56–64. <http://dx.doi.org/10.13564/j.cnki.issn.1672-9382.2017.05.008>.
- Huang, G. W. (2016). The Ecological Orientation of Foreign Language Teaching and Research. *Foreign Languages in China*, 13(05), 9–13.
- Huang, G. W., & Chen, Y. (2017). An Ecolinguistic Analysis of Emily Dickinson's “A Bird Came Down the Walk”. *Foreign Language and Literature*, 2, 61–66.
- Huang, G. W., & Chen, Y. (2018). Indeterminacy in the Classification of Ecological Discourse Types. *Beijing Journal of Second Foreign Languages*, 1, 3–14.
- Huang, G. W., & Zhao, R. H. (2016). *What Is Ecolinguistics*. Shanghai: Shanghai Foreign Language Education Press.
- Huang, G. W., & Zhao, R. H. (2017). Origin, Goal, Principle and Method of Ecological Discourse Analysis. *Contemporary Chinese Languages*, 40(05), 585–596.
- Huang, Y. Y. (2023). The Inheritance and Change of Taoyuan Poems in Tang Dynasty. *Jingchu Journal*, 4, 45–51.
- Liu, K. Y. (2021). *An Ecological Discourse Analysis on Wang Wei's Pastoral Landscape Poetry and Its English Version from the Perspective of Transitivity*. Master's thesis, University of Guizhou. Retrieved from <https://link.cnki.net/doi/10.27047/d.cnki.ggudu.2021.000498>.
- Liu, S. X. (2021). Ecological Analysis of Discourse: An Exploratory Study on Education of Ecological Literacy in College English Teaching. *Journal of Beijing International Studies University*, 4, 33–44, 57. <https://doi.org/10.1016/j.ecoinf.2018.01.003>
- Liu, Y. M., & Wang, S. F. (2019). The Ecological Discourse Analysis of Nashe's “Spring” From a Systemic Functional Perspective. *Foreign Language and Literature*, 5, 91–97.
- Lu, S. Y. (2000). *Ecological Literature and Art*. Xi'an: Shaan xi People's Education Press.

- Luo, H. C. (2018). On the Aesthetic Characteristics of Wang Wei's Taoyuan Poem. *Journal of Heilongjiang Institute of Technology (Comprehensive Edition)*, 9, 123–128.
- Martin, J. R. (2000). Close Reading: Functional Linguistics as a Tool for Critical Discourse Analysis. In Z. H. Wang (Ed.), *Volume 6 in the Collected Works of J. R. Martin* (pp. 158–184). Shanghai: Shanghai Jiao Tong University Press.
- Martin, J. R. (2004). Positive Discourse Analysis: Solidarity and Change. In Z. H. Wang (Ed.), *Volume 6 in the Collected Works of J. R. Martin* (pp. 278–298). Shanghai: Shanghai Jiao Tong University Press.
- Miao, X. W. (2023). Discursive Construction of the Community of Life from the Perspective of Ecological Civilization Based on the Ecological Discourse Analysis of Ecological News Reports in People's Daily. *Journal of Beijing International Studies University*, 3, 18–28, 90.
- Miao, X. W., & Li, K. (2021). The Course Construction of Enterprise Ecological Identity from the Perspective of Re-contextualization. *Foreign Language Education*, 2, 1–6.
- Miao, X. W., & Li, K. (2022). A Contrastive Study of Discursive Construction of Corporate Ecological Identity from the Perspective of Stance-taking. *Journal of Northwest Normal University (Social Sciences)*, 2, 126–135.
- Miao, X. W., & Liu, B. (2023). An Ecological Discourse Analysis of Climate Change Stories: Taking News Discourse of Climate Change in People's Daily as an Example. *Shandong Foreign Language Teaching*, 5, 11–24.
- Murdy, W. H. (1975). Anthropocentrism: A Modern Version. *Science*, 187, 1168–1172. <https://doi.org/10.1126/science.187.4182.1168>
- Naess, A. (1973). The shallow and the deep, long-range ecology movement. A Summary. In A. Drengson & H. Glasser (Eds.), *Selected Works of Arne Naess* (pp. 7–12). Dordrecht, The Netherlands: Springer. Retrieved from <https://openairphilosophy.org>
- Pan, Y. (2018). Ecological Care through Time and Space: Landscape Poems by Heidegger and Wang Wei. *Chinese Comparative Literature*, 1, 119–128.
- Pauline, Y. (1980). *The Poetry of Wang Wei: New Translations and Commentary*. Indiana: Indiana University Press.
- Peng, D. Q. et al. (1999). *Poems in Tang Dynasty*. Zhonghua Book Company.
- Pilar, G. E. (2014). Analysis of Space and Taoist Discourse in the Poetry of Wang Wei. *Estudios de Asia y África*, 3, 665–692.
- Schultz, B. (1992). Language and the Natural Environment. In A. Fill & P. Mühlhäusler (Eds.), *The Ecolinguistics Reader: Language, Ecology and Environment* (pp. 109–114). London: Continuum.
- Stibbe, A. (2014). An Ecological Approach to Critical Discourse Studies. *Critical Discourse Studies*, 11(1), 117–128. <https://doi.org/10.1080/17405904.2013.845789>
- Stibbe, A. (2021). *Ecolinguistics: Language, ecology and the stories we live by*. New York: Routledge. <https://doi.org/10.4324/9780367855512>
- Sun, J., & Guo, J. H. (2022). Ecological Discourse Analysis of News Reports on Amazon Rainforest Fire from the Perspective of Transitivity. *Chinese Foreign Language*, 6, 70–75.
- Thompson, G. (2014). *Introducing Functional Grammar*. London: Routledge. <https://doi.org/10.4324/9780203785270>
- Wan, J. L. (2008). On the Beauty of the Movement in Wang Wei's Landscape Poems. *Journal of Zhengzhou University (Philosophy and Social Sciences Edition)*, 4, 119–121.
- Wang, Z. Q. (2007). *Ecological Poetics of the Tang Dynasty*. Beijing: Peking University Press.
- Wang, Z. Q. (2008). WangWei's Ecological View and the Ecological Shape of His Poems. *Journal of Jiangnan University (Humanities Edition)*, 5, 28–34.
- Wu, P. X. (2022). Between God and Man: The Shaping and Rheology of the “Peach Blossom Land” of the Jin and Tang Dynasties. *Journal of Nanjing Normal University (Social Sciences)*, 1, 122–132.
- Xia, R., & Xu, J. (2020). An Eco-Discourse Analysis of Corporate Social Responsibility: A Systemic Functional Linguistics Perspective. *Chinese Foreign Language*, 4, 33–42.
- Xing, Z. Y., & Huang, G. W. (2013). Systemic Functional Linguistics and Ecological Discourse Analysis. *Foreign*

Language Teaching, 34(03), 7–10.

Xu, Y. C. (2021). *Selected Poems of Wang Wei*. Zhongyi Book Press.

Yu, H., & Wang, L. P. (2020). Exploring an Ecological Transitivity Analytic Model: Illustrated by Educational Discourse. *Foreign Language and Their Teaching*, 6, 43–54, 120, 148.

Zhang, H., & Yang, L. R. (2022). An Ecological Discourse Analysis of Attitude Resources in Chinese and American News Discourses on Climate Change. *Journal of Foreign Language*, 5, 43–52.

Zhang, W. W., & Xiao, H.-Z. (2022). Language Ecology in New Media: An Analysis of CCTV.com on Douyin. *International Journal of English Linguistics*, 12(4), 1–10. <https://doi.org/10.5539/ijel.v12n4p1>

Zhang, W. W., & Xiao, H.-Z. (2023). Ecological discourse as a new indicator for improving individual ecological behaviour in environmental protection: An ecolinguistic continuum perspective. *Environment, Development and Sustainability*. Published online. <https://doi.org/10.1007/s10668-023-03082-7>

Zhang, Y. L. (2012, November 9). *Research on Wang Wei's Landscape Poems from the Perspective of Ecological Aesthetics*. Proceedings of International Conference on Social Science and Environmental Protection, Jiujiang, Jiangxi Province, China.

Copyrights

Copyright for this article is retained by the author, with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).