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PEACE AND TRANQUILITY ARE ACQUIRED BY SUBMITTING ATTENTION TO THE ECOCRITICAL STUDY OF WANG WEI'S POETRY

*Farman Ullah¹, Khalid², Imtiaz Ahmed Afridi³, Dr. Wen Jin⁴, Dr. Talat Masood⁵, Syeda
Naveen Asad⁶*

¹Majored in World Literature and Comparative Literature, East China Normal University,
Shanghai, China

²Lecturer, Department of English, University of Swabi, KP, Pakistan

³Visiting Lecturer, Department of English, FATA University, KP, Pakistan

⁴Head of the Department of World Literature and Comparative Literature, East China Normal
University, Shanghai, China

⁵Assistant Professor, Department of English, University of Swabi, KP, Pakistan

⁶Visiting Lecturer, Department of English, Numl University Peshawar Campus, KP, Pakistan

*Corresponding Author: wenjinenglish@gmail.com

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ABSTRACT

This paper explores the relationship between poetry and peace from an ecocritical point of view, focusing specifically on Wang Wei's poems, as Ezra Pound found him, "the most precise and the most vivid terms" (Zhaoming, 1993), a renowned Tang Dynasty poet. Ecocriticism is an interdisciplinary approach that examines the interaction between literature and the environment. By analyzing Wang Wei's poems through an ecocritical lens, this study aims to uncover how his poetry promotes peace by fostering a deep connection with nature. The analysis of Wang Wei's poems reveals how his contemplative engagement with the natural world reflects a harmonious and peaceful relationship between humans and their environment. Through his lyrical and meditative verses, Wang Wei invites readers to reconnect with nature, encouraging a sense of Tranquility, interconnectedness, and ecological awareness. This study contributes to understanding poetry's potential to inspire peace and environmental stewardship.

For the last few years in the era of Globalization, the relationship between human beings and nature and the environment has become the central issue of discussion for humanities scholars. In English-speaking countries, Ecocriticism has risen in the critical literary context. In China, Ecocritical study has taken a severe step to a great extent too. Wang Wei is one of China's most essential literary persons whose poetry is about politics and culture and focuses on nature. The current study examines Wang Wei's poetry to explore how Tranquility is acquired by going through Wang Wei's poems from Ecocritical perspectives.

INTRODUCTION

Wang Wei (699-759 A.D.), "the Buddha Poet" (Regina, 2004) is traditionally considered one of the greatest poets of the Tang Dynasty, along with Du Fu and Li Bai throughout the world and one of the most translated Chinese poets in English-speaking countries as well. Wang Wei holds a fundamental position in Chinese culture. He is known as a landscape poet and the father of monochromatic landscape painting's Southern School. The often-referenced criticism of his work, expressed by the eleventh-century poet Su Shi, goes something like this: "There is poetry in his painting and painting in his poetry." This is a statement that educated readers may be familiar with. His works have frequently been interpreted from a Zen Buddhist standpoint (Xiao 1997; Deng et al. 1993). Wang Wei is so famous in his time. Owen said it:

Particularly in the last decade of his life and the two decades following his death, Wang Wei has a strong claim to having been considered the greatest poet of the day. His late prestige with the imperial family was surely one factor in the admiration of his younger contemporaries, but he was also the central social figure in the world of poetry; his acquaintance with other contemporary poets was broad and his influence tremendous. (Owen, 1981: 36)

Wang Wei, a prominent poet of the Tang Dynasty, is celebrated for his nature-inspired verses. His poems often depict landscapes, seasons, and the Tranquility of rural life. Scholars argue that Wang Wei's poetry embodies an ecological consciousness, emphasizing the interdependence and interrelatedness of all elements in the natural world. His contemplative engagement with nature invites readers to experience a sense of peace and serenity, fostering a harmonious relationship between humans and the environment.

Wang Wei was a versatile literary person of an upper-class family and entered the services at the age of thirty; he has got many talents in Painting, writing and instrumental music. At the age of nine, he composed impressive and wonderful verses in the Quatrain style. He was a devout Buddhist who practiced meditation after getting home from court. He was a filial son. The essays of Liu Xu and Song Qi reveal that Wang Wei's political career was intermingled with his calm country life, pointing to his affinity for the outdoors and quietism.

The reception of Wang Wei's poetry in the English-speaking world has evolved over time. Two of Wang Wei's poems were included in Herbert Giles' *A History of Chinese Literature*, which was published in 1901. The first poem chosen is about Wang Wei's goodbye to Meng Haoran (689– 740), who was

seeking safety in the mountains, as Giles (1973: 150) described Wang Wei as Meng Haoran's (689–744) contemporary poet. The second poem, "Bamboo Lodge" (zhu li guan), gives as an example of a brief biography of the author, indicating that he retired into isolation and engaged in Buddhist comforts:

*Beneath the bamboo grove, alone, I size my lute and sit and croon; No ear to hear me, save mine own;
No eye to see me save – save the moon*

Although Yu also mentioned the rhythm of departure contained in the poem, the emphasis was on nature, which is a crucial element of Wang Wei's pastoral and landscape poetry. Hinton (2006:77) interpreted the same poetry in the first ten years of the current century as:

Farewell to Yüan, Who's Been Sent to An-hsi

*Morning rain scents the city's light dust. And it's green here at this wayhouse,
the fresh green color of willow.
Stay a little. Linger out another cup. Once you've gone
west over Solar-Bright Pass, there will be no old friends.* (Hinton David, 2006)

The above poem appeals to the peace and Tranquility in the lap of nature as If we make good to nature, so nature will feed us with peace and Tranquility in return.

The poetry of Wang Wei creates harmony and peace in the world. It focuses on intuition to acquire Tranquility. The notions reappeared in the nineteen and 20th centuries Western poets that the poetry of Wang Wei was illuminating and bright embodiment of poetics.

Nature and literature have always had a strong bond. This truth is evident in practically all writing from all over the universe, regardless of location or culture. This link has been the subject of debate worldwide, intending to prove that nature is an integral part of human life. It has also been depicted that both have positive and negative effects on one another. They are sometimes expressed but generally inferred concepts are in vogue as we read a piece of literature that incorporates this link between humans and nature. Ecocriticism is the field that attempts to investigate this link, and an ecocritic engages in such criticism. Ecocriticism has been linked to ecology since the theory's inception in literary studies. The relationship between the human and his surroundings is central to this interaction. In more ways than one, they are interconnected and interrelated. This link is studied in ecology. Any alteration in the civilizational structure has modified the interaction between the environment and the species that live in all throughout the past. At times, the consequences are so severe that entire civilizations vanish from the face of the globe. Ecology is the most sought field to research.

These consequences are terrible in some way because of their magnitude between people and their surroundings. Today's world is more worried about

ecological disasters. This interdependence demonstrates how important each is to the other. This insight has opened up many new opportunities for studying literature from an environmental standpoint. Ecocriticism is the study of literature's relationship to the environment to achieve more significant aims.

RESEARCH QUESTION

How does an ecocritical analysis of Wang Wei's poems illuminate the relationship between poetry and peace, and how do his works contribute to a deeper understanding of the interdependence between humanity and nature?

LITERATURE REVIEW

There is no exaggeration to say there is a solid and intimate relationship between nature and a healthy society. Literature makes us happy and cultivates our imaginative minds, and gives us the power to feel and understand other people's emotions, feelings, and thoughts. Literature opens a gate and provides information concerning our environment and our situation, as well as the weapons and the shield. "There were 5 Exabytes of information created between the birth of civilization and 2003, but that much information is now created every two days, and the pace is accelerating," said Google's Eric Schmidt, "That much information was created between the dawn of civilization and 2003." (Griffiths, 2012). He draws on Longinus, Dante, Sydney, and Eliot, among others to reach his first conclusion about the importance of poetry: "Poetry extends the boundaries of thought by extending the boundaries of expression itself ... At its best, poetry is a language adequate to our experience" (quoted in Slate, 2008). In chapter four, Parini makes a further claim that metaphor and poetry matter because the focus of their figurative energy increases our capacity to forge new connections and push their boundaries: "Poetry teaches us how far to go", and in chapter five, "Tradition and Originality," argues that poetry is a force of continuity, a perpetual return to the source material and to humanity at its most fundamental. The intersection of poetry, politics, society, and morality exists, but it is primarily a complicated and distinctive area. Parini seems to have an unwavering trust in poetry as an indispensable gallery of voices confronting injustice, poverty, and violence, even though this subject is complex and occasionally contentious. His stance is compelling even in its generalizations, whether he is talking about Edmund Spenser or other poets. Poetry challenges readers to picture what has occurred and the potential outcomes of various actions. Poetry brings harmony and peace, too, in the concentration of natural and man relationships.

Horace's suggestion, as noted by Parini in his book *Why Poetry Matters*, put the issue to rest that poetry is helpful because it can both teach, delight and reduce stress at the same time and, therefore, has utilitarian value.

Albert Einstein was questioned about how to raise intelligent kids. His response was tactful and genuine at the same time. "Let your children read fairy tales if you want them to be intelligent." In the introduction to his 1979 book, folklorist and literary historian Jack Zipes further transforms Einstein's purported statement into a beautiful little fable, *Breaking the Magic Spell: Radical Theories of Folk and Fairy Tales*:

Once upon a time the famous physicist Albert Einstein was confronted by an overly concerned woman who sought advice on how to raise her small son to become a successful scientist. In particular, she wanted to know what kinds of books she should read to her son. "Fairy Tales," Einstein responded without hesitation. "Fine, but what else should I read to him after that?" the mother asked. "More fairy tales," Einstein stated. "And after that?" "Even more fairy tales," replied the great scientist, and he waved his pipe like a wizard pronouncing a happy end to a long adventure (quoted in Brainpickings, 2014). Thus, Einstein's fable-like dictum affirms the necessity of studying the humanities and liberal arts. Knowing the importance of reading and imagination, Dr. Einstein insisted that the creative mind is a necessary component of the mental tools of the real scientist and that fairy tales serve as the foundation for this capacity in children. Poetry also accomplishes this. Additionally, by reading fiction and poetry, one can journey across time since time—whether it's tranquil or troublesome—becomes evident in the literature. All people can relate to the poet's stirring appeal for a more lovely and just world. Poetry is for everyone and saves our lives, just likewater.

Literature makes us humane and enriched in peace, love, passion and compassion, as seen in Wang Wei's poetry. Wang Wei uniquely bridges nature, peace, and human beings through profoundly moving and heartfelt verses.

Ecopoetry has played the sole role in eliminating harm toward society and human beings in each walk of life, such as biological and economic, and the "Environmental literary studies emerged as a separate field in the mid-eighties and prospered in early nineties. Literature at that time was realized to be a catalyst towards social and political action to reduce environmental harm, underpin the genesis and its subset, ecopoetry" (Hina Iqbal, 2022, p:2). Literature can be considered as "aesthetically and culturally constructed part of the environment" (Khosravi, Vengadasamy and Raihanah, 2017, p. 58) that appeals to human beings to acquire serenity and much economic advantages the nature unless avoiding damage to it. Therefore, a group or society's identity and character are significantly shaped by its environment's aesthetically and culturally created components. A thorough examination of its visual components, such as architectural style, design features, landscaping, public art, and peace of mind, can help one better understand the distinctive aesthetics that represent the preferences and values of the community as a whole. Exploring the cultural elements present in the environment, such as historical relevance, symbolism, and regional customs, is equally important.

Wang Wei's poetry has been explored from various perspectives, but how to acquire peace and Tranquility through ecocritical analysis is still unexplored. The author in the paper entitled "A Study on Image Translation in Wang Wei's Landscape Poems Based on Three-dimensional Transformation in Eco-translatology" uses a concept known as "Three-dimensional Transformation" within the framework of Eco-translatology; the article examines the subject of image translation in Wang Wei's landscape poetry. The investigation might focus on how Wang Wei's poetry conjures up vivid images of the natural world and how these images can be successfully rendered into other languages or creative mediums, potentially taking into account cultural and

environmental factors (Eco-translatology). The paper might go through strategies and tactics for maintaining cultural and environmental sensitivity when translating while maintaining the original visuals and content (Feifei Chen, 2021). Researchers also take an interdisciplinary approach to studying Wang Wei's poetry translation. To be more exact, linguistics-based manuscripts and documents are the most numerous, followed by an increase in the number of studies based on hermeneutics, aesthetics, stylistics, and other interdisciplinary ideas. The empirical study on the translation of Wang Wei's poetry from the viewpoint of reception aesthetics found that the prose translation was more well-liked than the rhymed translation (Xu, 2012).

Nature-related topics have always been presented in the literature. However, with the development of the ecocritical theory, scholars are looking more closely at the writings of several authors and poets to see how they address environmental issues and depict nature from various angles. However, much research hasn't been done on Chinese poets' poetry from an ecocritical standpoint. The same is the case with Wang Wei's poetry, which is enhanced with the theme of nature and engulfs one with peace from the skunk of depression. Therefore, the current study aims to investigate Tranquility in Wang Wei's selected poems from the Ecocritical perspective.

An Overview of Ecocriticism

Ecocriticism is a literary theory that studies the relationship between organisms, especially humans, and their environment. How they affect each other is the primary concern of Ecocriticism. It emerged in the late twentieth century due to the degraded nature at the hands of human beings. This degradation led humans to relocate their relationship with nature, for nature was devastated, affecting them in natural catastrophes. Since the 1970s, this kind of criticism has got an enormous turn, and people tend to do more and more work in this field. However, despite such hard work in this field in the last 40 years, there is more to achieve.

William Ruekert was the first person who introduced the term "Ecocriticism" for the first time in his essay "Literature and Ecology". This essay was published in 1978 and was just an experiment on the part of William Ruekert; hence, he was not the first Eco critic. The reason is that his theory differs from critics who understand it in the present-day critical traditions. His work is focused on how to read a text as an ecosystem rather than how to read a text about the ecosystem. According to him, texts and human beings establish an ecosystem where poetry presents itself as energy and that then helps create a community. When energy flows out into others, the community goes from an ordinary level to the higher one (Ruekert, 78).

Putting views aside, his notion of criticism has some fundamental similarities to modern Ecocriticism. He made people recognize the relevance of ecosystem aspects to his idea. The unfortunate reality is that humans are anthropocentric rather than biocentric. This mentality has motivated humans to conquer and exploit every natural feature, resulting in a state of discord in both nature and humanity. The ecosystem is overpopulated and polluted, and now it is far from

its original, where human beings live in harmony and peace. So, not only in past concepts but also in today's understanding and analysis, it is the literary depiction of the links between humans and nature; the study of human conduct toward nature, that is and should be the major purpose for Ecocritical research. "Anthropocentrism should be avoided," according to Reukert. But why is that? This question has yet to be answered by ecocritics and environmentalists. There appear to be two groups: one is anthropocentric, emphasizing human needs, and the other is biocentric, emphasizing the value of nature and hence prioritizing nature over humans" (pp.,116). Reukert has established a new method of analyzing literature in this way. People worldwide have contributed to this theory by introducing and removing new ideas. However, there is a clear distinction between the old and new critics' attitudes toward the theory's essential formulations, such as the former's use of nature to study texts and the latter's use of text to study nature.

Ecocriticism has its roots in the American Transcendentalists and the British Romantics, two prominent schools of thought in English literature. The British side drew inspiration from romanticism, which began in 1798 with the publishing of Lyrical Ballads by Wordsworth and Coleridge. Lord Byron (1788-1824), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Percy Bysshe Shelly (1792-1822), and John Keats (1795-1821) are the major names of this period. Romantic poetry appears to be a human lament for the broken relationship he had with nature. Nature's sensual perfume was held in high respect by Romantics. The exterior natural environment is central to Romantic poetry. There are wishes and longings for nature on the part of humans. Its position is that the natural environment should be conserved and secured from industrial interruptions. During the Romantic era, the truth of species extinction became well-known.

DISCUSSION

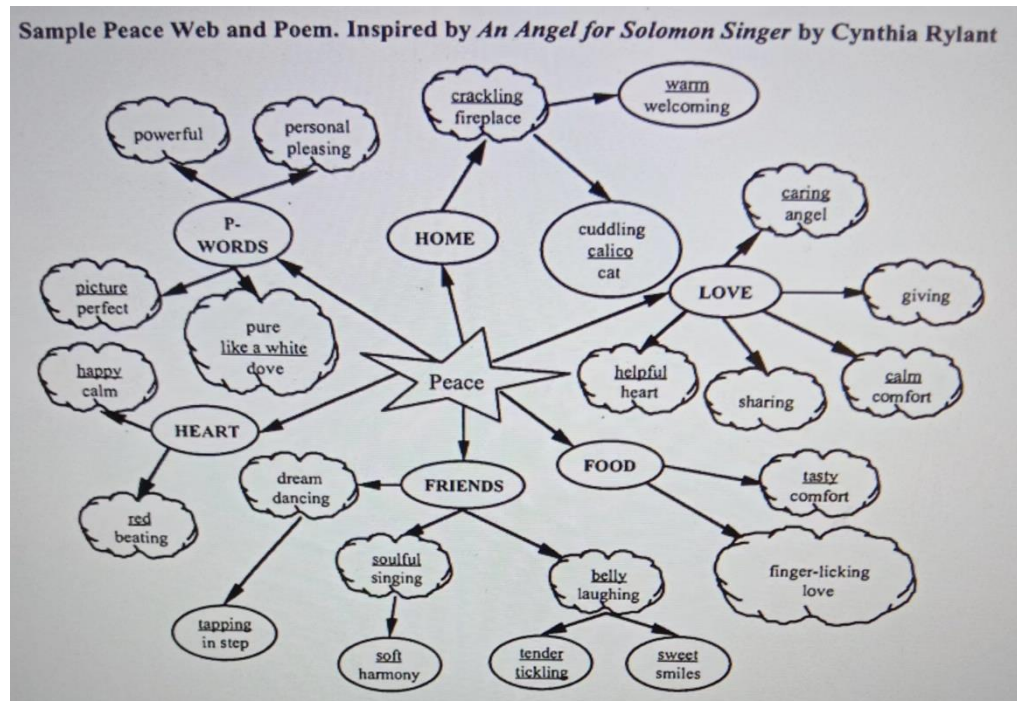


Figure 1: Peace, Tranquility and Poetry

Peace, Nature and Poetry: The image is taken from, "Peace Poems and Picasso Doves: Literature, Art, Technology, and Poetry," reflecting Wang Wei's poetry. (Moreillon, 2003)

The poetry of Wang Wei creates an atmosphere of harmony and peace with nature. Wang Wei expressed the happy and peaceful connection between human beings and nature and it is rightly expressed his thoughts in the following lines:

Welcoming the goddess

*Kan kan strike the drum
At the base of Fish Mountain. Blow bamboo flutes,
Gaze to the farthest reach
The shamaness approaches
With one dance after another. She spreads a precious mat
And pours clear wine. The wind blows chill
in the night rain.*

(Paulin Yu, 1980)

The poem begins with the line, "Kan kan strike the drum," which sets the tone of rhythmic and ceremonial music. The drum is a traditional instrument associated with ritual practices, often used to create a trance-like state or to invoke spirits. The mention of Fish Mountain adds a specific location to the poem, implying a sacred space where the ritual occurs. The next line, "Blow bamboo flutes, gaze to the farthest reach," suggests the use of additional instruments to create a harmonious atmosphere. The act of gazing to the farthest reach indicates an openness to the transcendental and the divine. It signifies a longing to connect with something beyond the immediate physical realm.

The following lines introduce the female shamaness with spiritual and healing powers. Her arrival is emphasized by the phrase, "With one dance after another." This implies a graceful and mesmerizing performance, possibly involving ritualistic movements, as she prepares to invoke the presence of the goddess.

The shamaness spreads a precious mat, symbolizing the sacred space prepared for the arrival of the divine. This action also suggests a gesture of reverence and respect. The pouring of clear wine signifies an offering, a libation to honor the goddess.

The final line, "The wind blows a chill in the night rain," introduces a contrasting and evocative image. It suggests a sense of natural elements and their impact on the ritual setting. The chill in the wind and the night rain could be seen as metaphorical representations of the mysterious and unpredictable nature of the divine presence being invoked.

The poem "Welcoming the goddess" portrays a ceremonial setting where a shamaness performs rituals to invoke a divine entity. Using musical instruments, dance, and offerings creates an atmosphere of reverence and

spiritual connection. The imagery of the natural elements adds depth and mystery to the scene, enhancing the sense of awe and wonder associated with the divine presence.

Fish Mountain is a wonderful mountain in Shandong province. Once during the Jiaping period, a goddess named, Zhiqiong, descended on the mountain, met a man named Shi Xuanchao, and spent their time happily and peacefully in the very lap of nature. In addition, Wang Wei has used the word Bamboo, an element of nature that symbolizes fertility, reliability, durability, and innocence and plays a vital role the process of tranquillity between human beings and nature.

Wang Wei's poems not only play an important role in the beautification of Chinese gardens by writing on rocks, glass etc., but also appeal to peace worldwide. We come again Wang Wei's poem about nature in relation to peace and beauty.

At Qizhou, Bidding Farewell to Zu the Third

*Meeting each other, there's just one smile; Seeing you off, still shedding tears.
At the farewell banquet already pained by parting, Grieving I enter the desolate city again.*

The sky is cold and the distant mountains pure. Sun dusks, and the long river rushes on.

You loosen the rope and are already far away:

I gaze at you, still standing in place.

(Paulin Yu, 1980)

The poem titled "Parting Gaze" captures the emotional experience of bidding farewell to a loved one. It explores the conflicting emotions of joy and sorrow accompanying meeting and parting with someone dear. The poet delves into the bittersweet nature of human connections through vivid imagery and introspective reflections.

The first two lines, "Meeting each other, there's just one smile; / Seeing you off, still shedding tears," present a stark contrast between the initial happiness of meeting and the subsequent sadness of parting. The word "just" in the first line suggests that the joy experienced in the moment of meeting is fleeting, perhaps overshadowed by the awareness of the impending separation. The tears shed while bidding farewell underscore the depth of the emotional attachment and the pain caused by separation.

In the following two lines, "At the farewell banquet already pained by parting, / Grieving I enter the desolate city again," the poet portrays the lingering effect of parting. The farewell banquet, typically a joyous occasion, becomes a source of pain due to the awareness of the impending separation. The mention of entering a desolate city implies a sense of emptiness and isolation felt after the departure of the loved one.

The following lines, "The sky is cold and the distant mountains pure. / Sun dusks and the long river rushes on," employ natural imagery to reflect the

poet's state of mind. The cold sky and distant mountains evoke a sense of melancholy and emotional distance. The sunset and rushing river convey time, highlighting the inevitability of the loved one's departure and the subsequent continuation of life's journey.

The concluding lines, "You loosen the rope and are already far away: / I gaze at you, still standing in place," depict the physical act of parting. The image of loosening the rope suggests a metaphorical release, indicating the loved one's departure. Despite the physical distance, the poet remains emotionally attached, gazing at the departing person who is now distant. This last line signifies the lingering presence of the loved one in the poet's heart and the difficulty of letting go.

Overall, "Parting Gaze" encapsulates the poignant experience of separation and the complex emotions it entails. It explores the transient nature of human connections, the longing for companionship, and the lingering effects of parting. Through its evocative imagery and introspective tone, the poem invites readers to reflect on their experiences of bidding farewell and the profound impact such moments can have on one's emotional landscape.

The poem is optimistic in nature as Wang Wei just focuses on harmony in each situation. The tear is not a negative aspect but a sign of remembering, affectionate feeling and creating harmony. The pure mountain and beautiful sky make the beauty and peace double for human beings.

To Cui Jizhong of Puyang, Inspired by the Mountains Ahead

Autumn colours inspire fine feelings

How much more at peace above the pond. In the distance below the western woods,

We easily recognize mountains in front of the gate. A thousand miles are crossed by darkest colors;

Several crags emerge from the midst of clouds. (Paulin Yu, 1980)

Wang Wei tells the reader that peace is a fundamental object for a country's progress which he presented in nature as not to degrade natural elements like trees, soil, water etc., not only for a healthy life in an unpolluted environment but for peace of mind and harmony.

Alone I sit in the dark Bamboo *Strumming the lute, whistling away deep woods that no one knows where a bright moon comes to shine on me. (Watson, 201, 1984).*

The strong bond between the person, and ecology, is seen in this poem and appeals to peace. The first distinguishing trait is solitude in the middle of the natural world. Second, the persona describes the moonlight shining brightly on him at night. This poem doesn't have a lot of depth at first glance. However, a more thorough examination reveals significant symbolism and an accurate portrait of Wang's character. This poem explores Wang's relationship with the religion that gives him life. The moon is a metaphor for the light of Buddhism, and the Bamboo represents in-the-wild contemplation and prayer. In the

second line, the persona says, "deep wood that no one knows," emphasizing the tranquillity of nature in connection with human beings.

The Red Peony

Green beauty, tranquil, and at leisure; Red garment, light then dark again.

The flowers heart grieves, about to break:

From spring colors, how can the heart be known? (Paulin Yu, 1980)

Apart from other fields of life, Wang Wei is a true advocate of spreading harmony and peace in the country for improving the beauty of culture and nature in relation to human beings. Peace is required for any prosperous and wonderful achievements in life. We can get it in poetry as well, "poets, play an important role in promoting peace in a conflict context" (Nazir, 2022).

Villa on Zhong-nan Mountain

In my middle years I came to much love the Way
And late made my home late by South Mountain's edge
When the mood come upon me, I go off alone,
And have glorious moments all to myself.
I walk to the point where a stream ends,
And sitting, watch when the cloud rise.
By chance I met old men in the woods,
We laugh and chat, no fixed time to turn home.
Stephen Own]

[Translated by

The poet's introverted personality and desire for solitude are depicted in the poem. When the mood strikes, they withdraw into the wilderness by themselves, savoring the sublime moments of introspection and spiritual union. Going off yourself is a sign of intense introspection and a search for a profound connection with the universe.

The description of sitting by the end of the stream and watching the clouds rise suggests a calm and introspective mindset. Observing the movements of nature, like clouds rising, can give one a sense of harmony and rhythm with the environment and help one feel connected to the larger natural order.

The poem gains a social connection from encountering the older men in the woods. It demonstrates that the poet is approachable when they meet others who share their viewpoints and can converse and laugh together even when alone. Their overall experience is improved, and their understanding of the Way is aided by this opportunity to interact naturally.

CONCLUSION

Every member of society is free and responsible for making society happy and prosperous, doing any good action to bring harmony and peace. It is a common belief that an individual cannot reform society and nation and is like a drop into the ocean, but the individual can change the world. The current and the future can be continuously built by individuals using their ideas and active efforts. Men are social beings, and they are responsible for leaving the world

better off than they found it. Therefore, action is required to maintain harmony and peace.

It is believed that nature and man are interdependent and complementary. This created the groundwork for the coexistence of humans and nature. Wang Wei was regarded as a poet who was passionate about writing about the natural world because of his deep love of the countryside and his belief of acquiring Tranquility in the lap of nature as we are known that “What I have spread in your path, are the flowers They are my dreams; you must walk gently over them” (Latoon, 2017, p. 617). In addition to describing how lovely nature is, he also conveyed the relationship between man and nature and its inherent meaning to bring peace and harmony among cultures. Wang Wei tried his best to create an environment of peace, harmony, happiness, and prosperity among people through his poetic expression of a healthy culture.

An ecocritical analysis of Wang Wei's poems reveals the profound relationship between poetry and peace. Through his poetic language, imagery, and themes, Wang Wei's works foster a sense of harmony and interconnectedness with the natural world. His poems reflect a deep appreciation for nature and emphasize the need for humans to coexist peacefully with their environment.

By examining Wang Wei's poetry through an ecocritical lens, this study has highlighted the significance of literature in promoting a peaceful relationship with the environment. Exploring ecological themes in poetry can inspire individuals to develop an ecological consciousness, leading to a greater understanding of the interdependence between humanity and nature.

However, future gaps remain to be addressed in this field of study. Firstly, further research could delve into the techniques employed by Wang Wei in his poems to evoke a sense of peace and environmental harmony. A closer analysis of his use of imagery, metaphors, and language choices could provide deeper insights into the mechanisms through which poetry promotes peace.

Additionally, expanding the scope of the research to include other poets or literary traditions from different cultures would offer a comparative perspective on the relationship between poetry and peace from an ecocritical standpoint. This comparative analysis could expand universal themes and approaches to promoting peace and environmental sustainability through literature.

Furthermore, investigating the impact of Wang Wei's poems on contemporary environmental discourse and activism would be an intriguing area of future research. Exploring how his works have influenced ecological thinking and actions could provide valuable insights into the real-world implications of poetry in promoting peace and environmental stewardship.

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