

# Chinese Ecological Literature over the Past Decade: From the Perspective of New Materialist Ecocriticism

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Manuscript received July 14, 2025; accepted November 4, 2025; published December 25, 2025.

**Abstract**—Over the past decade, the development of Chinese ecological literature has garnered significant attention and exhibits distinctive characteristics. It signifies an increasing awareness of environmental issues by blending traditional cultural values with contemporary ecological concerns. The Material Turn, as manifested in the eco-writings focusing on “mountains, rivers, forests, farmlands, lakes, grasslands, and deserts” in recent years, not only showcases the diverse aesthetic aspects of 21st-century Chinese Ecological Literature but also underscores how the interconnection among these natural elements reflects the holistic view of Chinese ecological philosophy. This leads to a more nuanced comprehension of the relationship between humans and the environment. Examining how these literary works stimulate contemporary ecological consciousness could offer valuable insights for global environmental movements and enhance cross-cultural environmental dialogues.

**Keywords**—Chinese eco-literature, 21th century, new materialist ecocriticism, object writings

## I. INTRODUCTION

Since 21th century, especially the 18th National Congress of the CPC, remarkable achievements have been made in ecological civilization construction in China, which has exerted a profound influence on ecological literature creation. Ecological restoration projects, like the transformation of deserts into oases and water pollution control in major rivers, have provided rich materials for writers. Writers are motivated to use more accessible language and diverse forms to spread ecological ideas, making ecological literature not only an artistic expression but also an effective tool for public environmental education.

As a type of Literature focusing on the relations between humans and nature, writings of material things, as manifested in the “mountains, rivers, forests, farmlands, lakes, grasslands, and deserts”, play a crucial role in the demonstration of the unique values and ethical expressions in 21th Chinese Literature. Blending traditional cultural values with contemporary ecological concerns, Chinese Ecological writers, with aid of the writings of different genres, strengthens on the harmonious coexistence between humans and nature, enriches the connotations of ecological literature and showcases China’s distinct ecological concepts on a global stage.

Since the 21st century, climate change, environmental pollution, epidemic viruses, artificial intelligence, and the forefront of biological science has shaped the new understanding of the relationship between things and human beings, inspiring the academia to criticize the traditional

binary thinking and search for new theoretical models that can break through the anthropocentric discourse. Various theoretical discourses with non-anthropocentric characteristics have emerged, among which, New Materialism become the theoretical frontier of multiple disciplines [1]. Since one of the main driving forces for the rapid development of new materialism is the environmental crisis, New Materialism provides the rich resources for the core assumptions and major topics of Ecocriticism. As a new field of literary studies, new Materialist Ecocriticism utilizes core concepts such as “material agency” and “intra-action” to open up a perspective that redefines the relationship between humans and the material world in a de-anthropocentric view, informs my understanding of the writing of things in Chinese Ecological Literature over the past decade.

## II. NEW MATERIALISM AND NEW MATERIALIST ECOCRITICISM

As an academic trend that has profoundly influenced the development of Western humanities and social sciences in the 21st century, new materialism has advanced at such a rapid pace and expanded its reach so extensively since the turn of the century that it can almost be likened to a revolution. Scholars such as Bill Brown, Jane Bennett, Karen Barad, Stacy Alaimo, and Donna Haraway have introduced their material-oriented theoretical concepts into the field of literary criticism, significantly invigorating the innovative vitality of Western literary studies in the 21st century.

New Materialist Ecocriticism, broadly speaking, refers to the field and space of literary studies generated by the application of new materialism’s core ideas and concepts to ecological research. New materialism emphasizes that all things possess “material agency” and are characterized by “intra-action,” thereby providing a theoretical framework for humanities and social sciences to rethink the things and redefine the relationship between humans and non-humans, simultaneously injecting decisive innovative vitality into New Materialist Ecocriticism. New Materialist Ecocriticism emphasizes a shift towards “non-human things and their material agency,” pioneering a research trajectory that distinctly features non-anthropocentric ethical orientations and aesthetic interests by focusing on the intricate, entangled interactions between humans and non-humans in literary works [2]. As a new critical domain derived from the crisis contexts of the 21st century, New Materialist Ecocriticism has effectively expanded the global scope of ecocriticism over the past decade, providing an important platform for

mutual interpretation and learning between Chinese and Western literary theories.

Since the 21st century, the crisis contexts represented by climate change and toxic pollution, along with the frontiers of technology represented by artificial intelligence, have been the primary driving forces behind the rapid development of new materialism, shaping New Materialist Ecocriticism as an emergent literary research domain imbued with profound environmental ethical values. Regarded by some scholars as a necessary choice of our time, New Materialist Ecocriticism “develops a new grammar and vocabulary of connections and rhizomatic movements even as it strives assiduously to not retain the Human at the center [3].” In *New Materialist Literary Theory: Critical Conceptions of Literature for The Anthropocene*, Kerstin Howaldt and Kai Merten introduces the Anthropocene as the context for the theoretical construction of New Materialism, which highlights the potential of New Materialist Ecocriticism for “exploring and critiquing what human relationship to the so-called material world is like and should be like in the present and future of Anrthropocene [4].”

The alignment of new materialist ecocriticism with the context of contemporary crises has not only influenced the central issues and ethical principles of this critical approach but has also played a significant role in shaping its primary themes. To begin with, current environmental crises—such as biodiversity loss, species endangerment or extinction, high levels of pesticide residues in food products, and the increasing frequency of extreme weather events—have led new materialist ecocriticism to concentrate more on non-human entities within literary works, including plants, food, animals, climate, and floods. Ecological scholars have shifted their focus to food descriptions, which were once seen as mundane, like rice, using them to reflect on various issues like industrial pollution, ecological crises, and environmental injustice related to food. They have also examined depictions of plants, such as forests, trees, and mushrooms. By employing cross-species narratives that encompass various species, they address the biodiversity crises of the 21st century, including species endangerment and vegetation decline.

### III. WRITINGS OF THINGS IN 21ST CENTURY CHINESE ECOLOGICAL FICTION

Eco-fiction has emerged as a prominent genre within Chinese Ecological Literature in the 21st century, reflecting the increasing environmental awareness in the country. These novels present a wide array of ecological challenges against the backdrop of swift urban growth and industrial advancement. Writers skillfully intertwine engaging narratives with ecological concerns, illustrating the tensions between economic progress and environmental stewardship. They may depict the battles of rural communities against polluting industries or the difficult process of rehabilitating damaged environments, such as drained wetlands and deforested landscapes. Additionally, elements of traditional Chinese culture, including the Taoist idea of harmony between humanity and nature, are woven throughout these stories. These works not only enhance public understanding of ecological crises but also propose potential solutions,

actively contributing to the promotion of ecological civilization and motivating societal transformation. Viewing From the perspective of New Materialist Ecocriticism, writings of things, as manifested in the eco-writings focusing on “mountains, rivers, forests, farmlands, lakes, grasslands, and deserts” in recent years, showcases the diverse aesthetic aspects of 21st-century Chinese Ecological Literature.

As an important component of environment writings, literary works focusing on plant writings have begun to receive widespread attention. In The “Mountain Treasures Trilogy” by Alai, a famous Tibetan fiction writer, rare and precious fungi, plants, and other “mountain treasures” have drawn significant attention in the Chinese literary field. The plant descriptions in Alai’s “Mountain Treasures Trilogy” carry profound significance and value. They offer a vivid window into the unique flora of the plateau, making little-known plants accessible to readers. By detailing their forms and habitats, it awakens public awareness of biodiversity. Moreover, it reveals the intertwined bond between local people and plants, stressing harmonious coexistence, which is inspiring for ecological preservation. Comprising three remarkable pieces, it unfolds a vivid panorama of nature and local culture on the plateau. The trilogy deeply explores the unique mountainous regions. It’s not merely about the description of these valuable natural offerings; Alai delves into the symbiotic relationship between local people and nature, illustrating how they depend on and protect these resources. Through elegant writing, he also reveals the cultural connotations and folk traditions passed down for generations among the indigenous inhabitants. It serves as a reminder of nature’s bounty and the importance of ecological balance. What’s more, it kindles readers’ yearning for the untouched wilderness, urging them to value and conserve the ecological environment, making it an invaluable contribution to ecological literature. The “Mountain Treasures Trilogy” by Alai unfolds a rich tapestry of plant life, presenting readers with an immersive exploration of the botanical world in specific regions. In these works, Alai meticulously describes a diverse array of plants native to the plateau. He details the delicate appearance of various mushrooms, some with caps as smooth as silk, flaunting colors ranging from earthy browns to vivid yellows, which are not only visually striking but also integral to the local ecosystem as a source of food and a part of the ecological cycle. The trilogy also spotlights rare alpine plants that brave harsh climates. With vivid language, he depicts how they cling to rocky slopes, their roots tenaciously burrowing into crevices, surviving extreme cold and thin air. These plants become symbols of vitality and resilience in nature. Furthermore, Alai doesn’t limit his writing to mere physical descriptions. He delves into the cultural significance of plants among local ethnic groups. For instance, certain plants are used in traditional rituals, symbolizing blessings and warding off bad luck. Some are crucial ingredients in local cuisine, passing down unique food cultures from generation to generation, thus forging an unbreakable link between nature, culture, and daily life on the plateau. Overall, through these detailed plant writings, Alai invites readers to understand the ecological, cultural, and survival stories hidden behind every leaf and stem, deepening our perception of nature’s complexity and the significance of its conservation.

In addition to the “material writings of the plants, animal writings have greatly expanded the territory of Chinese ecological Fiction. several Chinese novelists have made their mark in the field of animal ecological fiction, bringing crucial ecological concepts to the fore. Jiang Rong stands out with his magnum opus “Wolf Totem.” Through vivid portrayals of the prairie ecosystem and the relationship between humans and wolves, it probes into ecological balance, sparking widespread discussions on harmonious coexistence. Jiang Rong is a prominent figure. His “Wolf Totem” has achieved remarkable success both at home and abroad. It vividly presents the complex relationship between humans and wolves on the Mongolian grasslands, exploring the ecological balance and the significance of respecting nature’s laws. The novel triggered widespread discussions on wildlife protection and ecological harmony, urging people to rethink their dominance over nature. Another is Shen Shixi. Renowned for his children’s animal novels, he has penned numerous works like “The Last Mastiff.” With engaging plots and vivid animal portrayals, he educates young readers about animal behaviors, habitats, and the importance of coexisting with them. His stories kindle kids’ love for animals and nature, planting seeds of ecological awareness early on, which has had a far-reaching impact on China’s ecological literature for the younger generation.

The “material turn” of 21st century Chinese ecological Fiction is not only reflected in the plant and animal writings, but also embodied in its portrayals of landscapes, including “mountains, rivers, forests, farmlands, lakes, grasslands, and deserts,” which together create a vibrant map of eco-literature and provides aesthetic heterogeneity of environmental crisis writing. Chi Zijian often sets her stories in the frigid north, depicting the pristine landscapes and native cultures. Her works, like certain novels centered on Siberian tigers, sensitively showcase nature’s beauty and vulnerability, inspiring readers to cherish the environment. Guo Xuebo, a Mongolian writer, grew up in a sandy environment since childhood and has deep emotions and a profound understanding of the desert. This upbringing enables him to possess a keen observational ability regarding the changes in the ecological environment, especially those in the desert ecosystem. Most of his works focus on the theme of ecological protection, centering on the issue of desertification. In works such as “The Sand Fox” and “The Wolf Boy”, he depicted the fragility of the desert ecosystem and the damage caused by human activities. Guo Xuebo’s “desert novels” also reflect the destruction of the grassland ecology by modern industrial civilization. In terms of the anti-anthropocentrism ideology, his thoughts are highly consistent with those of Aldo Leopold. His works, with their profound ecological themes and rich ethnic cultural flavors, have added abundant content to the diversity of Chinese ecological literature. Meanwhile, they have also encouraged more readers to pay attention to the ecological environment, especially the protection of the desert ecosystem, and have played a positive role in spreading ecological protection awareness in society. Xu Zechen, born in Donghai, Jiangsu, is regarded as the “glory of Chinese writers born in the 1970s”. His works are considered to “mark the spiritual vision that a person might reach in his youth [5].” Xu Zechen’s “Going North” was first published in 2018. It tells a

story closely related to Chinese history, revolving around the Grand Canal. The Grand Canal is a great water conservancy project in Chinese history, and at the same time, it is also a cultural and economic artery that runs through ancient and modern times and connects the north and the south. In Xu Zechen’s “Going North”, there is a description of the ecological problems of the canal. Shao Changlai, who has made a living by relying on the canal for generations, has a deep sense of the changes in the canal. There is a description of the ecological problems of the canal in Xu Zechen’s “Going North”.

In the 21st century, a number of Chinese novelists have made remarkable contributions to ecological literature, bringing environmental issues into the spotlight. Through their fictional stories, these writers aim to enhance public ecological awareness, thereby making meaningful contributions to the environmental protection efforts and the advancement of ecological civilization in China with their impactful works. Writings on environmental crises, as material writings in literature, create fresh avenues for research in ecological literature, characterized by a focus on non-human narratives. Material ecological criticism and posthuman ecological criticism broaden the scope of traditional ecological criticism while offering diverse viewpoints for examining Eco-fiction.

#### IV. OBJECT WRITINGS IN 21ST CENTURY CHINESE ECOLOGICAL PROSE

Since 2000, Chinese ecological prose has witnessed remarkable growth and transformation. With the escalating environmental issues becoming a focus, ecological prose has emerged as a crucial literary genre, playing an active role in heightening public awareness. Different from the Ecological novels, featuring complex plots and vivid characters, Chinese ecological prose is more about direct observation and reflection. In Ecological novels, fiction writers often unfold ecological crises through fictional stories, making readers immersed in a specific scenario to feel the tension between humans and nature. In contrast, ecological prose, such as works by Xu Gang, often use concise language to describe ecological phenomena, express feelings straightforwardly, and offer profound insights, lacking the elaborate plotlines of novels. In 2019, in response to the call that “lucid waters and lush mountains are invaluable assets” and to depict the beautiful homeland where the Chinese people were born and grew up, Zhao Yanbiao, a writer, editor, and social activist, served as the chief editor. Together with ecological literature writers such as Jiang Zilong, Zheng Yanying, Hu Donglin, Zhao Feng, Yang Sujun, and Jibu Yingsheng, the first volume of the “Lucid Waters and Lush Mountains Ecological Literature Series” was officially published.

Viewed from the lens of New Materialist Ecocriticism, Chinese contemporary ecological prose since the 21st century, delving deep into various ecological topics, has depicted the beauty and vulnerability of nature, from the majestic mountains and meandering rivers to endangered species on the brink of extinction. Works not only showcase the ecological crisis but also explore solutions, advocating harmonious coexistence between humans and nature.

As to the river writings, a few Chinese contemporary ecological prose writers deserve to be mentioned. Zhe Fu’s

“Huaihe River Ecological Report”, “Yangtze River Ecological Report”, and “Yellow River Ecological Report” were published in 2004, which carried out a comprehensive investigation and reflection on the ecological conditions of China’s three major water systems: the Huaihe River, the Yangtze River, and the Yellow River. “The Itch of the Century—China Ecological Report” published in 2006 is his panoramic overview and writing on China’s forest ecology. “Soil and Water—China Soil and Water Ecological Report” published in 2018 is the first full-length ecological reportage work in China with soil and water conservation as its theme. This work comprehensively reflects the tortuous path that China has taken and the remarkable progress it has achieved in soil and water conservation work to create a favorable ecological environment.

Plant writings in the prose can be found in Xu Gang’s prose. Xu Gang has always been committed to the creation of ecological prose and maintained vigorous creativity. He has successively created and published a number of full-length prose works, such as “Biography of the Yangtze River”, “Grand Landscapes”, and “The Great Forest”. Among them, “The Great Forest” published in 2017 won the 7th Lu Xun Literature Award. The award citation for this work reads: “Xu Gang’s ‘The Great Forest’ has a powerful epic character. It integrates multidisciplinary knowledge, comments on mountains and rivers with great sweep, and comprehensively combs and depicts the history and tradition of the Chinese nation’s interdependence with forests [6].” This work represents the culmination of his years of ecological prose creation.

As the core idea imbued in New Materialist Ecocriticism, Chinese ecological prose in the 21st century has been deeply imbued with the idea of harmonious coexistence between humans and nature. Writers, with their perceptive pens, vividly depict the intertwined and entangled relationship, among them, Jiang Zilong’s “Integrity” is a collection of prose that reflects his devout worship of nature, his contemplation on the ecological environment, and his fluent writing about the philosophy of nature. The images of mountains, rivers, flowers, plants, winds, and rains described in the book are all combined with philosophy, history, and humanities, enabling readers to not only feel the beauty of nature but also understand philosophical thoughts.

“Mountains and Forests” is Hu Donglin’s heartfelt tribute to the untouched wilderness of Changbai Mountain. In these prose pieces, the beauty of nature is vividly illustrated, from the gentle streams flowing through the valleys to the towering ancient trees reaching skyward. They serve as a reminder that nature offers not only material resources but also spiritual nourishment. For example, some passages depict villagers coexisting harmoniously with the forests, where they practice sustainable harvesting while safeguarding local ecosystems. Additionally, there is a lamentation for environmental decline, calling for us to amend our harmful actions. By emphasizing nature’s resilience and the benefits of a symbiotic relationship, these works encourage readers to value the environment, illustrating that humans are an integral part of nature and that only through harmony can we achieve a sustainable future.

## V. OBJECT WRITINGS IN 21ST CENTURY CHINESE ECOLOGICAL POETRY

In the 21st century, Chinese ecological poetry, “serving as the vanguard of eco-Literature,” has witnessed remarkable growth, emerging as a vibrant part of the literary landscape and “becoming an integral part of Chinese poetry [7].” As the definition of ecological poetry, Huahai, a famous Chinese poet rejects the idea that ecological poetry is simply the combination; instead, it refers to poetry that is written “from the perspective of modern ecological civilization or under its influence”. It should artistically “embody the thought of ecological balance, reflect on the drawbacks and chronic problems of industrial civilization, reconstruct the harmonious relationship between humans and nature, and get involved in the construction of ecological civilization”. Moreover, it should be in “harmonious correspondence with its text form, possessing unique innovations and being a brand-new kind of poetry [8].”

From HuaHai’s definition, 21st century Chinese ecological Poets, with the escalating concerns about environmental degradation, have taken up their pens to voice ecological anxieties and hopes.

Some poets continue to celebrate the beauty of ancient forests, the grandeur of snow-capped peaks, and the tranquility of rural scenery, seeking to rekindle people’s appreciation for the natural world. Meanwhile, a growing number of poets address the environmental crisis, expressing sorrow over disappearing species and polluted waterways, while also honoring nature’s resilience. Their writings serve as a compelling medium for conveying deep ecological insights. Through straightforward yet impactful language, these poets often focus on particular aspects of nature, infusing them with symbolic meaning, which encourages society to take action, transforming ecological poetry into not only an art form but also a rallying cry for environmental conservation. In the following part, object writings in 21st century Chinese ecological Poetry will be analyzed from the perspective of New Materialist Ecocriticism.

The 21st-century Chinese ecological poetry is rich with diverse writings. For example, trees are depicted not just as plants, but as silent observers of history and ecological change. Poets illustrate their twisted trunks, resembling timeworn skin inscribed with age-old tales, and their wide-reaching branches that once provided refuge for countless species. These trees serve as a testament to nature’s former magnificence, long before the era of widespread deforestation. Similarly, rivers play a significant role in these poems. Poets express sorrow over the degradation of once-pristine streams into murky, polluted flows, describing the disgusting foam on the surface, the rising stench, and the dying fish desperate for clean water. Such striking representations of rivers awaken the readers’ awareness, compelling them to combat the issue of industrial waste disposal. Migratory birds also frequently appear in these works, where poets portray their challenging migrations across different continents, confronting habitat destruction and severe weather conditions. By focusing on these birds, the poems emphasize the interconnectedness of global ecosystems and the extensive consequences of human actions, fostering a sense of duty to protect the wonders of nature. Through their evocative writing, Chinese ecological poets

bring nature to life on the page and ignite an ecological consciousness within their audience.

Species extinction is a typical ecological crisis that plagues contemporary ecological poets. In his poem “The Echo of the Tiger’s Roar,” Niu Han wrote about the South China tigers in a nature reserve in Guangdong Province that vanished due to rampant deforestation and fled to distant places, leaving the forests there dispirited. Han Zuorong’s poem “Wildlife Park” reflects on the brutal attitude of modern people towards wild animals. The poet is worried that when tigers and wolves disappear and wildness fades away, humanity will also vanish. Jiang Tian’s poem “Memorandum of the Baiji Dolphin” and Sentinel’s poem “Rejecting Mankind” both focus on the extinction of the baiji dolphin in the Yangtze River. In his poem “The Monument of Nature,” Xu Junguo even contemplates erecting a monument on the bustling streets of every city for the endangered South China tigers, Tibetan antelopes, giant pandas, baiji dolphins, black-necked cranes, monk seals, Hawaiian snails, and Spix’s macaws. As for Jidi Majia’s long poem “I, the Snow Leopard...,” it passionately argues for the endangered snow leopard, hoping that people will come to their senses and live in harmony and prosperity with all things in nature.

Among the writings of species extinction and ecological degradation, Hua Hai’s poems, making remarkable contributions with his unique creations, deserve close attention. His works are deeply rooted in the current ecological context, acting as a clarion call for environmental preservation. In Hua Hai’s poems, nature is not just a backdrop but a vivid entity with emotions and rights. He pens about vanishing forests, polluted rivers, and displaced animals, using vivid imagery to expose ecological degradation. For instance, he might describe a once-clear stream now choked with waste, stirring readers’ empathy. His writing style combines simplicity and profundity, making complex ecological issues accessible. Through rhythmic verses, he not only raises public awareness but also instills a sense of responsibility. Readers are inspired to take action, safeguarding nature, and embracing harmonious coexistence. His poetry has thus become a crucial force in China’s ecological literature movement, bridging art and environmentalism.

Another prominent figure in the realm of Chinese ecological poetry is Huwei, who presents readers with a fresh and thought-provoking perspective on nature and the environment. As noted by Hu Hongshuan, a fellow renowned ecological poet, Hu Wei demonstrates “a nearly primordial intimacy with nature in his poetry, achieved through a sense of belonging and empathy with all beings [9].” In “Tree, Bird and Stone” depicts a picture of the harmonious coexistence of natural elements such as stones, trees and birds. It emphasizes the harmonious unity of all things under the invisible backdrop, expresses the poet’s praise for the balance and harmony of the ecosystem, and reflects the respect of ecological poetry for the natural ecology and the cosmic order. In addition, Huwei expands his things writings to the universe. In “All My Knowledge Is Not Enough to Explain Everything,” the poet states that while he is familiar with all the natural things on the earth, he feels strange about the mysteries of the universe such as the edge of the sun, the spiral disk of the Milky Way, and black holes. This then leads

to thoughts on unity, demonstrating the insignificance of human beings and the limitations of human cognition in the face of the vast universe, and arousing people’s sense of awe towards the universe and nature; “Through the Cracks of Power” explores the collision and harmonious coexistence between humans and nature by describing the tremendous forces contained in nature, such as mountains, waters, winds and clouds. It emphasizes the importance of ecological awareness and reflects the poet’s profound thoughts on ecological balance and the cosmic order. With an eye for the minute details of the natural world that often go unnoticed, Hu Wei also writes about the delicate wings of a dragonfly trembling in polluted air, or the withered wildflowers struggling beside industrial waste sites, vividly portraying the harsh impacts of human activities on nature. His works don’t just lament environmental decay; they also carry a glimmer of hope, inspiring readers to cherish nature and take proactive measures to protect it. Through his poetry, Hu Wei has become an active advocate for ecological restoration and harmonious coexistence between humans and nature.

## VI. CONCLUSION

As Li Qingsong said, “Ecological problems have given birth to ecological literature. Ecological literature is a kind of literature that reflects the relationship between humans and nature with a conscious ecological awareness. It emphasizes humans’ respect for nature as well as their responsibilities and commitments [10].” The prosperity of ecological literature is closely related to Chinese traditional philosophy and aesthetics. The development of Chinese ecological literature cannot be separated from its connection with the world. The development paths, historical processes of foreign ecological literature, as well as the ecological civilization thoughts and concepts of foreign writers and philosophers, have all provided beneficial inspirations for Chinese writers and served as valuable references for Chinese ecological literature. Literary works such as Henry David Thoreau’s “Walden”, Rachel Carson’s “Silent Spring”, Jack London’s “The Call of the Wild” and “Love of Life”, and Ernest Hemingway’s “The Old Man and the Sea” have effectively broadened the horizons of Chinese writers and brought them profound enlightenment.

Since the dawn of the 21st century, ecological literature in China has held considerable significance and meaning. It acts as a crucial wake-up call, warning against environmental deterioration, species loss, and ecological imbalance. Through vivid imagery, it heightens public awareness of the critical nature of ecological crises, compelling immediate action. Additionally, it serves as an educational medium, weaving ecological themes into captivating narratives and profound poetry. This approach fosters environmental awareness from a young age, encouraging individuals to value nature in their everyday lives. Moreover, Chinese ecological literature contributes to cultural heritage. It merges traditional ecological insights with contemporary issues, imparting values that promote harmony between humanity and nature, while inspiring readers and writers worldwide, thus collectively advancing the ecological civilization globally.

#### CONFLICT OF INTEREST

The authors declare no conflict of interest.

#### AUTHOR CONTRIBUTIONS

Han Qiqun conducted the research and wrote the paper; Jin Wei conducted literature review and data analysis; both authors had approved the final version.

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