

Original Paper

English Publicity of Chinese Modern Pastoral Poetry

—A Case Study of Zhejiang

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Abstract

Chinese pastoral poetry with its distinctive essence and profound research value, stands as a cultural gem cherished by people worldwide. The publicity of this poetic genre is pivotal for its evolution in contemporary times. This study, centered on Zhejiang Province explores the impact of micro-courses in promoting Chinese pastoral poetry to international audiences and presents findings from a survey gauging the reception of this promotional method among students from various countries.

Keywords

rural pastoral poetry, characteristics of Zhejiang poets, poetry publicity, micro-courses

1. Introduction

Pastoral poetry has long been a cornerstone of China's rich cultural heritage. It has become an indelible imprint on the annals of Chinese literary history, and the evolution of modern pastoral poetry requires ongoing exploration. This essay focuses on the pastoral poetry of the Zhejiang region to delve into its defining traits, cultural underpinnings, and intrinsic value. By leveraging the concise and focused format of micro-courses, the study endeavors to convey the depth and breadth of modern pastoral poetry, thereby enriching the cultural landscape of socialism with Chinese characteristics and extending the reach of China's illustrious poetic heritage to the global audience. These micro-courses serve as a kind of media for students and international enthusiasts to gain a deeper appreciation for the profound messages encapsulated within these verses, fulfilling the mission of propagating the splendor of Chinese culture to the world.

2. The Definition of Modern Rural Pastoral Poetry

The definition of modern rural pastoral poetry in this paper, idyllic poetry is an important type of ancient Chinese poetry, which has a long history of development, many creators and high artistic achievements. However, the advent of the capitalist economy during the Qing Dynasty, exacerbated by the incursion of foreign capital, precipitated a severe disruption to China's smallholder economy, thereby undermining the very fabric of traditional pastoral poetry, which was inherently linked to the agrarian ethos of "toiling with the dawn and resting with the dusk." Despite this, since the nascence of modern poetry in the wake of the May Fourth Movement, idyllic poetry, while not coalescing into a universally recognized school within the annals of modern poetry, continues to manifest in works that draw inspiration from the rural milieu, thereby maintaining substantial scholarly value. This research endeavors to utilize modern rural pastoral poetry from Zhejiang as a paradigm to exemplify the novel manifestations of Chinese rural pastoral poetry. In this scholarly discourse, the modern rural pastoral poetry of Zhejiang is circumscribed as poetic compositions that encapsulate pastoral and agricultural themes, authored by poets native to Zhejiang or those currently residing therein.

3. Development of Chinese Pastoral Poetry

The origins of Chinese pastoral poetry can be traced back to the Qin and Han dynasties, where works such as *the Book of Songs* and *Chu Ci* contain numerous poems depicting natural landscapes. For instance, *the Book of Songs* includes verses like "The rank grows dry, the southern mountain is secluded. Like a bamboo shoot, like a pine" (Anonymous, 2024). Meanwhile, *Chu Ci* offers lines such as "I drink the dew of the magnolia in the morning, And dine on the fallen chrysanthemums in the evening" (Watson, 1965). However, these descriptions served more as embellishments and narrative tools rather than as distinct aesthetic objects forming a separate genre.

During the Wei, Jin, and Northern and Southern Dynasties, Tao Yuanming was recognized as the pioneer of ancient Chinese pastoral poetry, while Xie Lingyun laid the groundwork for Chinese landscape poetry. Although we often discuss landscape and pastoral poetry in tandem, they are distinct in their focus. Tao Yuanming integrated his agricultural experiences into his poetry, capturing the essence of nature, farming, and landscape in a relatable manner. He expressed the joy of resignation and retreat, as well as his discontent with the corrupt society, while also conveying a longing for pastoral life. Xie Lingyun, on the other hand, focused on the objective appreciation of landscapes, marking the emergence of a new natural aesthetic concept (Ma & Sheng, 2009).

In the heyday of the Tang Dynasty, poets like Wang Wei and Meng Haoran advanced the genre by inheriting and expanding upon the works of the Wei, Jin, and Northern and Southern Dynasties. They merged landscape with pastoral elements, composing rhythmic poetry that artistically evolved from depicting the real to conveying the meaningful. Wang Wei's brush, for example, created the serene imagery of "bright moon and pine shine, clear spring stone upstream," blending poetry with painting's artistic conception.

Post-Song Dynasty, despite significant breakthroughs in quantity, quality, and artistic methods in the early period, thanks to the efforts of poets like Ouyang Xiu, Mei Yaochen, and Su Shi, the late Song Dynasty was marred by political corruption and military weakness. This turmoil greatly affected the poets, thus leading to a decline in the social relevance of landscape pastoral poetry, which became narrow in scope, shallow in conception, and melancholic in style (Chen & Wang, 2023).

In the Ming and Qing dynasty, the genre of landscape pastoral poetry experienced a decline. Poetry during this era was largely derivative, with few innovative breakthroughs. Although talented poets such as Zheng Xie, Yuan Mei, and Chen Wenshu emerged, they were significantly fewer in number compared to the preceding eras. Concurrently, the budding of capitalism severely impacted the small peasant economy, leading to a gradual decline in China's landscape pastoral poetry. The corruption and incompetence of the Qing dynasty, coupled with the tyrannical usurpation of power by Yuan Shikai, subjected the Chinese nation to repeated oppression and be controlled by foreign powers. Faced with a national crisis, there was an urgent need to transform the people's subjugation to feudal and decadent ideologies.

Following the May Fourth Movement of 1919, when a culmination of anti-imperialist and anti-feudal sentiments happened in China, the reform of new poetry marked a significant shift in literary expression. Under this reform, landscape and pastoral poetry ceased to be the mainstream. Instead, poets began to reflect the social contradictions of reality through rural and pastoral life. For instance, in Liu Dabai's *The Cloth Seller's Ballad*, the line "The local cloth is coarse, the foreign cloth is fine. The foreign clothes are cheap, the landlord is delighted. No one wants the local clothes, and the brother and sister-in-law starve" (Liu & Zhao, 1928) reflects the plight of the lower-class laborers under the dual oppression of imperialism and feudalism, as well as the collapse of rural handicrafts due to the influx of foreign goods.

After 1945, with the progression of the economy and politics, the term pastoral gradually faded, and the concept of countryside began to emerge. During this time, poetry about the countryside primarily reflected the realities of the day. For example, in Li Ji's *Wang Gui and Li Xiangxiang*, the poem depicts a tragic love story intertwined with the development of the revolution, illustrating that the personal fate of the working people is closely linked to the revolutionary cause of the entire class. The poem states, "After digging up the bitter herbs and climbing to the treetops, not a single green sprout can be seen in the fields. After eating all the herbs, they gnaw on tree trunks, grinding them into flour" (Li, 1946), which shows the harsh living conditions and the resilience of the rural population.

Since the reform and opening up, society has developed rapidly, and the image of the countryside has not yet stabilized. During this period, poetry about the countryside represents a significant gap in new poetry research, offering a vast space for exploration and study. The evolution of pastoral poetry in contemporary China has been influenced by these historical and social changes, reflecting a shift from the idealized pastoral to a more nuanced and complex portrayal of rural life.

4. The Characteristics of Chinese Rural Pastoral Poetry

4.1 *The Region of Poetry Is Weak*

Our country has a vast territory, expansive land and abundant resources. Yan Jiayan once mentioned that "the influence of region on literature is a comprehensive influence, which is not only limited to natural conditions such as terrain and climate, but also includes various factors of human environment formed by history..." (Yan, 1995). On a large scale, the poetry of Southwest China has a distinct national character, religion, contemporary character and openness (Ma, 2000), the poetry of Northwest China is bold, vigorous and solemn, and the poetry of Zhejiang, Shanghai and Jiangsu are mostly based on the style of the water towns of Jiangnan (the region south of the Yangtze River), gentle and elegant, delicate and long. In contrast, the poetry of Zhejiang, Shanghai, and Jiangsu is predominantly influenced by the Jiangnan water town aesthetic, reflecting a gentle, elegant, delicate, and enduring style. However, when examining smaller regions, these characteristics become less pronounced.

For instance, Zhejiang's topography is varied, with mountainous regions in the southwest, hilly basins in the center, low-lying alluvial plains in the northeast, and predominantly coastal cities in the east and south. Despite this diversity, regional characteristics in poetry are not markedly distinct for several reasons. Firstly, the population is highly mobile due to Zhejiang's developed economy, which influences poetic creation. This mobility facilitates interactions among poets from different regions, and "collecting styles" activities enable them to immerse in various cultures, thereby enriching their poetic expressions.

Secondly, the similar climatic conditions across Zhejiang's regions result in only minor regional differences, aside from its topography. Although cultural heritages vary, there are also notable similarities, contributing to the gentle regional distinctions in Zhejiang's poetry. Thirdly, the northern part of Zhejiang, bordering Jiangsu, shares a geographical proximity that weakens the regional characteristics of poetry in southern Jiangsu and northern Zhejiang. The northern Zhejiang area is heavily influenced by the Jiangnan water town style, with the Hangjia-Hu-Shaoxing region's poetry mirroring the demure and bashful nature of Jiangnan women.

Lastly, Zhejiang's poets exhibit a range of styles. In an interview with the poet Mu Bai, he stated, "Zhejiang poets express themselves in a variety of ways, like the spectrum of red, yellow, blue, and purple. Each poet has a distinct style. It's different because certain regions or certain people have influenced it. If it's the same, I can't tell if you wrote it or I wrote it. I believe there's a personal style and discrimination that takes time to develop. But I think imitation is the starting point of writing poetry, akin to calligraphy, and then, when you've copied to a certain extent, you can innovate and differentiate yourself from others" (Mu, 2024). While poets may have diverse creative styles, regional characteristics are not strongly obvious. This is because poetry creation often begins with imitation and then evolves through innovation, potentially leading to a diminished integration of one's own regional characteristics. Nevertheless, individual poets develop distinct stylistic traits and discernment over time.

4.2 *The Contradiction between Man and Nature - Natural Disasters*

While Li Shen's poem *Mourning the Peasants* from the Tang Dynasty is a well-known household piece, another of his works, also titled *Mourning the Peasants* is less recognized:

*In spring, a single seed is sown,
In autumn, ten thousand seeds are reaped.
Every field across the four seas is tilled,
Yet farmers still starve, their toil unfilled.* (Mu, 2024)

This lesser-known poem underscores the enduring theme of peasant suffering in the historical tapestry of Chinese pastoral poetry. Although the pastoral poems we often encounter paint an idyllic picture of rural life, they seldom reveal the harsh realities that farmers face in times of natural disasters and societal upheavals. It is imperative to explore the dissonance between the farmers' labor and their yield, as well as the broader conflict between humanity and nature, within the context of Chinese pastoral poetry.

Famine, at its core, is a crisis in agricultural production and distribution, often leading to a macro-level food shortage affecting entire regions and, on a micro-level, causing extreme scarcity for individuals and households (Liu, 2016). Throughout the history, peasants have always been at the forefront of battles against natural disasters and human-induced catastrophes, and the injustices within agriculture have been laid bare by the pens of poets. Mu Bai mentioned that as depicted in *Qi Sang Ci*:

*Beside the wall, the ancient mulberry tree is no more,
Fifty garments once kept out the cold.
Now mulberry rows line the roads of yore,
While in the bitter cold, the hut's lament is told.* (Mu, 2024)

This illustrates the dual pressures faced by peasants in agricultural development, their struggle to prosper, and their often meager existence. The peasantry, as the central subject of Chinese pastoral poetry, has profoundly influenced poets throughout the ages. Today, many contemporary poets continue to focus on creating an optimistic portrayal of rural life, yet a deeper analysis of their work often uncovers the thread of suffering woven into their verses.

As the poet Mu Bai reflects, "I was born in the countryside, where farming has been the livelihood of my ancestors for generations. I understand well that the most arduous and weary work falls to those who till the land." He emphasizes the importance of maintaining the integrity of poetry without compromising its truth. As a descendant of farmers, he feels a sense of duty to uphold the principles of truth, goodness, and beauty in poetry (Mu, 2024). We must approach rural idyllic poetry with a multifaceted and critical perspective to enrich our comprehension and to draw closer to the truths that poets seek to convey.

4.3 *Social Aspect---"Rural Emptiness" Phenomenon*

The creation of poetry is inseparable from reality, so poetry is the most real and reliable mirror that reflects reality. After collecting and reading many pastoral poems in Zhejiang, the authors found that

those poems frequently reflect common social problems. One of the most prominent problems is the empty nesting of rural areas. In 2020, the number of empty nesters approached 150 million, with elderly people living alone at an advanced age reaching 7.72 million; the elderly at an advanced age and women face a more severe situation of living alone as empty nesters (Tao, Jin, & Guo, 2023). In Mu Bai's *Riding the Green Train to the Distance*, "Village after village, how many years have passed, I have been to many places, and many people are gone like the white clouds in the sky are gone." This acute social issue is revealed softly. In an interview with Mu Bai, he also mentioned, "Just like my hometown Baoshandi, if you go at this time, there are only a few dozen old people in the village, but it will become more lively during holidays. At other times there are generally no people except the old people, and all that remains are empty houses" (Mu, 2024). The effects of the empty nesting of the countryside are also reflected in the poem: "The young puppet, without any attachment, walked out of the hometown's fields" (Xu, 2016). The empty-nesting of the countryside caused by the loss of young people has left the countryside lacking in liveliness, leaving the elderly and children in the villages unproductive, and the soil that should have given birth to life has become barren. Since then, straw, plant ash, and grassroots have gradually disappeared. The new generation of children has become increasingly shallow in their understanding of crops, and the origins of China's local culture have been eroded. This is the meaning of Zhejiang's rural idyll, which helps us understand the countryside from the other side, a lonely and helpless countryside that needs to be revitalized poetically.

4.4 Modern Education Aspect---Modern Education Neglects Modern Poetry

When it comes to ancient pastoral poetry, everyone is familiar with poems such as Tao Yuanming's "I pluck hedge-side chrysanthemums with pleasure, and see the tranquil Southern Mount in leisure" (Wang, 1988), and Fan Chengda's "How to till or weave, the small kids don't know, Neath mulberries, they learn melons to grow" (Zhao, 2024a) and "While plum fruit turns gold, apricots all grin; As wheat blossoms bleach, rape blossoms grow thin" (Zhao, 2024b). However, when discussing contemporary pastoral poetry, people often have nothing to say. This is largely related to modern education. In ancient times, poetry education held a crucial position in society. Poetry permeates all aspects of social life, from daily rituals and personal cultivation to political ethics and national affairs. Utility and aesthetics are intertwined (Zhang, 2023). Nowadays, modern education has undergone apparent changes in the purpose and methods of poetry teaching. In the poetic field, modern education lags severely behind, as critic Mao Han has pointed out in *It is Urgent to Recompile the New Poetry Selections for Middle School Chinese Literature*, "It seriously lags behind the current development of new poetry" (Mao, 1999). The college entrance examination, one of the most fair and authoritative exams in China, primarily tests knowledge of poetry through recitation, with very few questions on poetry creation, partly because teachers have limited knowledge of poetry, as quoted in the interview with Mu Bai (2024).

Apart from the selection of poetry in textbooks, the individual differences among teachers in classroom practice. It includes their views on poetry, their understanding, the teaching methods of new poetry, and

questioning and answering methods in exams that may lead to varied educational effects of new poetry (Zhang, 2023). Poet Mu Bai (2024) said, "Many people understand poetry through hearsay and do not truly understand the meaning of it; they directly take poetic phenomena as poetry". Poetry creation should not blindly pursue ornate language at the expense of content; the focus should be on authenticity and clarity, making it accessible to the public. Blindly pursuing obscure and ornate language, while lacking substance, greatly contributes to distancing contemporary Chinese poetry from the public. In modern education, there is also a lack of in-depth understanding of poetry (Lu, 2023). Merely reciting and writing poetry does not equate to true understanding; poetry needs to be deeply understood and requires innovation.

5. The Role of Micro-lectures

Micro-courses have distinct advantages over traditional forms of promotion such as books, the most notable one of which is their vivid and direct nature. One of the primary goals of promoting modern pastoral poetry in Zhejiang is to showcase the village customs and landscapes of China's new countryside in the new era to the world. Micro-courses will utilize vivid and clear videos to create a virtual face-to-face experience between foreign friends and China's contemporary rural areas, immersing them in the unique local customs, labor practices, and rural conflicts found in Chinese villages. Through the micro-courses showing new appearances of China's rural areas, we can promote confidence in China's rural areas. Additionally, micro-courses are characterized by their short duration, refined content, and minimal time and space restrictions, which makes them more suitable for modern young people who prefer to learn in fragmented time slots. In summary, micro-courses bridge the spatial gap and limitations of poetry as a single medium, enabling foreign friends to get a closer view of China's modern rural areas.

6. Case study of Chinese Modern Pastoral Poetry by Micro-courses

As a comparatively new way to promote Chinese modern pastoral poetry, micro-courses can be easily acquired through media. Micro-courses are not only easily accessible but also provide visual enrichment for readers by presenting pictures or animations. We selected two poems, which express totally different meanings but with a similar central theme. Through analyzing these two poems, we aim to let students learn more about the values behind Chinese modern pastoral poetry and the development of China's rural areas, to spread Chinese modern pastoral poetry more widely and extensively.

6.1 Teaching Objectives

The target of our micro-course is foreign students. Through this micro-course, we expect that students will study the function of pastoral poems is not just limited to depicting charming scenery in the countryside, but addressing some social or ecological issues. Additionally, one of the targets of this micro-course is to make students understand the meaning of these two pastoral poems. Besides, we

intend to let students have a visual feeling of the development and change of Chinese rural areas in recent years. Most importantly, through such a form, we hope foreign students can have a deep interest in Chinese pastoral poems, allowing them to feel the charm of Chinese pastoral poems and learn their value of dissemination.

6.2 Teaching Steps

The micro-course can be divided into six steps. These steps are the lead-in part, introduction, poetry reading, poetry analysis, background comparison, reflection and conclusion. We teach students according to these steps in sequence.

6.2.1 Lead-in Part

The lecturer briefly introduces the development of Chinese pastoral poetry. Then, the lecturer poses a question about modern Chinese pastoral poetry and introduces the topic of comparing two pictures to arouse the students' interests in reading the poems.

6.2.2 Poetry Reading

In this part, the lecturer introduces background information about the two poems and reads them for students. The followings are the poems.

Continuing to praise my hometown is a sin

Shen Wei

The pond has dried,

Fish and shrimp have died.

A highway snakes through the fields of rice,

Dyeing, battery, chemical plants,

Now at our doorstep, they dance.

The town government takes our land,

Twenty thousand yuan per mu, no demand.

Turns around, sells for twelve times more,

To polluting enterprises, they cater.

Economy speeds on the fast ride,

More on the table, a snack.

So-called development,

Digs up our foundation.

Teaches how to die quicker:

Aunt gone by accident forever,

Uncle passed with lung cancer,

Childhood friend, leukemia's dancer.

Youngest cousin, lupus's scar.

Continuing to praise my hometown is a sin,

But I must praise something.

So let me praise,

The three trees that remain only:

One is a chinaberry,

One is a holly,

One is a camphor,

Three survivors, hair in disarray,

Three patients, we hug and cry away.

Memoir of Huagang Fishing Village

Mu Bai

Compassionate, the evening glow heals,

Birdsong left in stone, wind from the south reveals.

Close together, stones go through together life and death,

Person to person, love is the bridge, a breath.

Whistle like a chant, the garden by the sea,

Blessed land, reeds stand tall in the breeze.

All is fragrant, mountains and seas,

In the village, every path leads to felicity.

Planting stars and moons, a garden for you,

In my own body, I fill the sea anew.

6.2.3 Poetry Analysis

The lecturer analyzes the two poems respectively from a linguistic perspective, structural elements and rhetorical features. Furthermore, the lecturer discusses reasons for different conditions depicted in the poems.

6.2.4 Background Comparison

The lecturer compares the two poems, including their backgrounds. Then, the lecturer figures out differences between them. Most importantly, the lecturer further explores the close relationships among modern Chinese pastoral poetry, policies of the Chinese government and ecological changes.

6.2.5 Reflection and Conclusion

The lecturer reflects on government's measures for protecting the rural environment, and summarizes policies of the Chinese government, such as the theory "lucid waters and lush mountains are invaluable assets". Finally, the lecturer discusses the value of this micro-course.

6.3 Teaching Content

The micro-courses will compare pastoral poems by two Zhejiang poets from different eras to highlight the transformation of rural development concepts and the emergence of a new rural style in China, influenced by the Two Mountains Theory. It starts by emphasizing the historical importance of Chinese pastoral poetry and then explores key themes such as poetry analysis, the context of the poems' creation, and the link between poetry and modern rural development in China. The goal is to enable students to feel the changes in China's countryside through poetry and to deeply understand China's rural development concepts by engaging with the content.

The poetry analysis focuses on its structure, rhetorical techniques, and emotional depth. *Continuing to praise my hometown is a sin* can be divided into three parts: the first part depicts the current state of the poet's hometown, while the second part criticizes the government's environmental sacrifices for economic growth and its repercussions. And the final part expresses hope for the hometown. Despite his love for his hometown, the poet laments the consequences of a misguided development strategy, leaving him to praise only the remaining trees and the shared helplessness of those who empathize with him. The poet uses metaphor and noun superimposition to expose the errors of the authorities and stress the urgency of reforming development concepts. *Memoir of Huagang Fishing Village* employs anthropomorphism to paint a tranquil and beautiful fishing village with fine detail. It showcases the harmony between natural images—"wind, birdsong, stone" and human images—"whistle, sea garden" reflecting our interdependence with and respect for the natural world. The poem, which set against a backdrop of compassion, love, and joy, blends objects with people and scenes to chronicle life experiences and insights, providing a serene power amidst the era's noise.

After having a certain understanding of the poetic content and writing techniques of the two poems, we asked the students to compare the rural areas depicted in the two poems, to introduce the background of the creation of the two poems. *Continuing to praise my hometown is a sin* was written 12 years ago by a Zhejiang poet called Shen Wei, when the government blindly developed the economy, enclosing a large amount of land to build factories on a large scale, and destroying the environment in exchange for economic development, which resulted in serious pollution and rampant infectious diseases. On August 15, 2005, President Xi Jinping put forward the important thesis that "lucid waters and lush mountains are invaluable assets" for the first time, which is also known as the "Two Mountains Theory". The "Two Mountains Theory" expounds the relationship between economic development and ecological environmental protection, and reveals that protecting the ecological environment is to protect the productive forces, and improving the ecological environment is to develop the productive forces. The construction of ecological civilization has become one of the top priorities of China's modernization. It is under the guidance of the "Two Mountains Theory" that Huagang Fishing Village uses cultural creativity to promote rural construction and the revival of local culture while protecting nature, which has greatly promoted the growth of the collective economy of Huagang Fishing Village.

At the end of the micro-courses, the relationship between pastoral poetry and China's rural

development is a key focus, and Chinese pastoral poetry has long been a luminary of Chinese civilization. *Continuing to praise my hometown is a sin* reminds us of the mistake of developing an economy at the expense of the environment, and *Memoir of Huagang Fishing Village* reminds us of the changes brought about by the new development concept. Therefore, compared with the ancient Chinese landscape idyll, the light of modern Chinese pastoral poetry has not weakened. It is the product of the development of Chinese poetry in the new era, and it is also the initiator, witness, and narrator of China's rural development.

7. Value and Significance

Just as the saying goes, "Five thousand years of history, three thousand years of poetry". Since ancient times, China has preserved numerous schools of poetry and groups of poets, which have bloomed in full splendor and competed for beauty and formed a vibrant and colorful history of Chinese poetry. Therefore, the analysis of the characteristics of pastoral poetry in modern China and the characteristics of its poets groups has been endowed with different historical significance and missions. Through the analysis and summary of the characteristics of the Zhejiang modern poets group, it is not difficult to find that it still shines and follows the historical trend. In ancient times, people wrote rural pastoral poetry to express their feelings and alleviate their boredom, while today's poets contribute a lot to the revitalization and development of rural areas through their poetry. On October 18, 2017, President Xi Jinping pointed out in the report of the 19th National Congress that we should adhere to the harmonious coexistence of man and nature, and that lush mountains and lucid waters are invaluable assets. (Zhang & Xi, 2023), which has also inspired poets of rural poetry in the new era. At the same time, the 19th National Congress of the Communist Party of China has put the strategy of rural revitalization as a national strategy on the important agenda of the CPC and the government, and has clarified the tasks and requirements for specific rural revitalization actions. With the proposal of the concept of a "poetic countryside" (Fan, 2024), Eastern Zhejiang has begun to become renowned by using pastoral poetry as its symbol, thus attracting tourists from other places to visit Zhejiang. The increase in tourist volume and economic growth potential reflects the trend of poetry is promoting rural development and rural revitalization. The Zhejiang poetry road, known as the "Tang Poetry Road in East Zhejiang", has made Zhejiang poetry famous, but simply promoting ancient poetry cannot fully reflect the changes of rural revitalization. Only by keeping up with the times constantly, achieving the unity of history and reality, and promoting the poetry of today's outstanding poets in the new era can we add fresh and vigorous power to the development of rural areas in the new era and make Zhejiang poetry continue to shine.

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Appendix

Feedback on the International Dissemination of Folk Song Micro-course Teaching

1. Have you watched this micro-course video? [Multiple choice question]

A. Yes 43 100%

B. No 0 0%

2. Did you find the content of the micro-course video easy to grasp? [Multiple choice question]

A. Very easy to understand B. Quite easy to understand 36 83.72%

C. Average D. Not easy to understand 7 16.28%

3. On a scale from 1 to 5, with 1 being "not helpful" and 5 being "extremely helpful," how helpful did you find the micro-course video for understanding Chinese pastoral songs? [Multiple choice question]

A. 1 0 0%

B. 2 7 16.28%

C. 3 10 23.26%

D. 4 13 30.23%

E. 5 13 30.23%

4. On a scale from 1 to 5, with 1 being "much too short" and 5 being "much too long," how would you rate the duration of the micro-course video? [Multiple choice question]

A. 1 4 9.30%

B. 2 4 9.30%

C. 3 (appropriate) 28 65.11%

D. 4 5 11.63%

E. 5 2 4.65%

5. On a scale from 1 to 5, how would you grade the production quality of the micro-course video? [Multiple choice question]

A. 1 (Very poor) 0 0%

B. 2 (Poor) 2 4.65%

C. 3 (Average) 7 16.28%

D. 4 (Good) 21 48.84%

E. 5 (Excellent) 13 30.23%

6. On a scale from 1 to 5, with 1 being "not engaging or interesting" and 5 being "very engaging and interesting," how would you rate the presentation style of the micro-course video? [Multiple choice question]

A. 1 2 4.65%

B. 2 2 4.65%

C. 3 9 20.93%

D. 4 15 34.88%

E. 5 15 34.88%

7. On a scale from 1 to 5, with 1 being "no impact" and 5 being "high impact," how would you rate the micro-course video's role in disseminating Chinese pastoral songs? [Multiple choice question]

A. 1 0 0%

B. 2 2 4.65%

C. 3 15 34.88%

D. 4 13 30.23%

E. 5 13 30.23%

8. On a scale from 1 to 5, with 1 being "not at all willing" and 5 being "very willing," how likely are you to share this micro-course video with friends or family? [Multiple choice question]

A. 1 2 4.65%

B. 2 3 6.98%

C. 3 13 30.23%

D. 4 12 27.91%

E. 5 13 30.23%

9. Has this micro-course provided you with a deeper understanding of China's pastoral development concepts? [Multiple choice question]

A. 1 1 2.33%

B. 2 1 2.33%

C. 3 (appropriate)	20	46.51%
D. 4	12	27.91%
E. 5	9	20.93%