

Research on Li Bai and His Poetry Works from the Perspective of Tourism

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Abstract. Li Bai is a great poet and traveler in China. He leaves China precious tourism resources. His tourism poetry works enrich China tourism culture, Li Bai is an outstanding tourism aesthetics master. His poetry aesthetic artistic conception is far-reaching. Li Bai and his poetry works are comprehensively arranged and deeply studied from the perspective of tourism, thereby providing an important basis for developing tourism resources and enriching cultural connotation of tourism products in various regions, and further promoting inheritance and development of China tourism culture.

Keywords: Li Bai; tourism resources; tourism culture; tourism aesthetics.

1. Introduction

Li Bai is a great romantic poet of China, who 'traveled many famous mountains for his life'. He 'studied immortals in his fifteenth year and never stopped immortal trips'. He 'went to far places with sword' at the age of 25. Li Bai stayed in Dangtu of Anhui at the age of 60 till his death. Li Bai traveled all year round since 15 years old. His steps were radiated to the whole China. Li Bai was repeatedly frustrated in his political career and failed to realize his political ambition especially from 44 to 55 years old. Therefore, he mainly focused on travelling during the period. Such a long and extensive travel is rare among ancient Chinese literati, which also enabled him to transcend his status as a poet. He took a place in the history of China tourism.

2. Li Bai's 'trip' Left Precious Tourism Resources to China.

Li Bai has main tourism mode of 'roaming', namely tourism does not have clear target with certain randomness. The writer Zeng Gong of Song Dynasty gave a general description of his travels in 'Li Taibai Anthology ·Epilogue': 'Li Bai was born in Sichuan, who hid in Minshan Mountain at the beginning lived in Xiang and Han, and traveled to Jianghuai in the south to Chuguan Yunmeng and Shandong. He lived in Laishan Zhuxi then. He traveled to Wu, Chang'an as well as Zhao, Wei, Yan and Jin in the south, Qi and Bin in the west. Li Bai went though Shangyu and Luoyang with the longest tourism time. He traveled to Shandong again, who went to Huai, Si and Wu in the south, and transferred to Jinli, Qiupu and Xunyang. He was sent to Yelang, Dongting, Xiajiang and Wushan finally. His punishment was alleviated, and he was sent to Yueyang and Jiangxia, who travelled to Xunyang and Jinling again. He roamed in Liyang and Xuancheng. His friend Bingyang acted as the official, and Li Bai died there.' It is known that Li Bai traveled to Shandong in the east, Hunan in the south, Guigou in the west and Hebei jin the north, namely 14 provinces such as Sichuan, Anhui, Jiangsu, Hubei, Jiangxi, etc. All famous mountains in China are travel destinations of Li Bai.

Tourism resources mainly refer to the resources that are attractive to tourists, can stimulate their tourism motivation, and have certain tourism functions and values, including natural resources based on natural scenery and cultural resources based on historical sites. Celebrity trail sites are important parts of human tourism resources. The tourism value brought by celebrity trail sites is directly proportional to their popularity. Li Bai is a famous celebrity with high popularity. He was well-known before his death, and worshipped by people in later generations as the representative of ambition and grand free flowing in the heyday of Tang Dynasty. His travel destinations became the 'holy lands' in people's minds. Some places where Li Bai travelled were originally known for natural scenery. Because Li Bai endowed them with special cultural connotation, thereby they become scenic spots of both nature and humanity, such as Mount Lushan, Mount Huangshan, Mount Taishan, Yangtze River and Yellow River. Some places were originally unknown, which become famous because of Li Bai's

chanting. They become cultural tourism resources with extreme development value. For example, Mountain Daitian is an ordinary mountain, and it becomes famous because of Li Bai's 'No Encountering with Taoist Priest in Daitianshan'. Therefore, Li Bai's trace relics are highly perfect combinations of human landscape and natural landscape. They are tourism resources with high value and distinct characteristics.

Li Bai tourism resources in China are not developed enough at present. Sichuan, Anhui, Hubei, Jiangxi and other provinces, especially Jiangyou in Sichuan and Pantu in Anhui, have been traveled for many times with long stay time by Li Bai. Jiangyou in Sichuan and Pantu in Anhui are birthplace and death place of Li Bai, they have unique tourism resources. A series of Li Bai cultural tourism products have been developed in both places, thereby initially realizing transformation of Li Bai tourism resources. However, the development level is not enough, there is still room for further exploration. There are still many Li Bai tourism resources that should be further developed in China. All regions should make full use of these resources, thereby turning tourism resources into tourism products, thereby actively promoting the development of tourism.

3. Li Bai's Tourism Poetry Enriches China Tourism Culture.

Tourism culture is the sum of people's tourism experience, involvement process and spiritual products thereof. People produce rich emotional experience when they appreciate beautiful landscape, visiting scenic spots and historic sites and experiencing different cultures. These tourism experiences are often externalized into literature, art and other forms, which are passed down from generation to generation and become precious spiritual wealth of human beings. Li Bai is one of the greatest poets in ancient China and a rare traveler in ancient China. Nearly half of the nearly 1,000 poems he left behind are related to travel. It can be said that these works are born from the poet's travels. Li Bai's poems created in his travels are an important part of China tourism culture.

Li Bai has nearly a thousand poems left till present, and there are about 464 tourism poems. These poems can be roughly divided into four categories: documentary lyric, farewell, landscape and homesickness.

(1) Documentary lyric

Li Bai must leave poems to record his travels and express his emotions wherever he visits. He often combines rich imagination, vivid metaphor, extreme exaggeration and abundant momentum to form a unique unrestrained and elegant style.

For example, 'Climbing on Jincheng Sanhua Tower' was a work produced by the poet during his travel in Chengdu around 720 AD. The first sentence is 'Sunshine is projected to Jincheng, and morning light is scattered in flower floor', it indicates the climbing time and place. The second sentence is 'golden windows decorate embroidery households, beads and foil are hanging on hooks', and it describes the exquisite magnificence of Sanhua Building. The two following sentences are 'flying ladder goes into green clouds, and far eyes scatter my worry. Dusk rain flows to the three gorges, and the spring river goes around double flows'. They describe the remote and near landscapes after the writer climbs on the tower. The distance you see from the top of the building. The last sentence is 'I watch from the tower today as if travel in sky', and it describes the climbing feeling, which shows the admiration to Sanhua Building. The whole poem is not only realistic, but also exaggerated and imaginative, thereby fully showing the poet's passion. Li Bai's lyrics include 'Stay in Niuduhaigu At Night', 'Climbing Xinping Building', 'The City of Choan', 'Yuezhong Langu', 'Sutai Langu' and so on.

(2) Farewell

farewell refers that Li Bai sees off other people, and leave refers that Li Bai leaves by himself. Li Bai's farewell poems account for a large proportion in his travel poems. There are two characteristics of Li Bai's farewell poems. Although the main idea is separation, sometimes it is used to express the poet's ideal aspiration or life perception firstly. Li Bai's farewell poems are more related to expression of the sincere feelings between friends secondly.

For examples, 'PARTING AT A WINE - SHOP IN A working': 'the wind bring incense of willow flower, Wuji calls guest to taste wine. Jinling people see off here, and I hesitate to leave. Please try to ask the river flowing eastwards, and do not care about the fault'. The poem is produced by Li Bai during farewell to his friend when he went to Guangling (Yangzhou of Jiangsu at present). Li Bai was very moved in the face of the deep friendship of parting from friends. He compares the parting feeling with the flowing water of the Yangtze river. His artistic conception is implicit and profound, and the poem is more cheerful rather than being sad. Li Bai's separation poems also include 'Separation from Du Erfu on Lujun Dongshimen', 'Separation on the River Kiang', 'Sending Friend to Sichuan', 'Goodbye to Song Zhidi in Jiangxia', etc.

(3) Landscape

Li Bai traveled all over the famous mountains and rivers in his life, and he leaves behind many poems describing landscapes. These poems are either magnificent, fresh and bright, or magnificent and fantastic, with sincere emotions and natural language. Although he is not good at landscape poetry, his landscape poetry has unique style and own characteristics. Li Bai has an extremely keen sense of nature and an extraordinary imagination. Landscapes in his poems are often endowed with life and strong emotions. His works are unique in the landscape poetry of Tang Dynasty, which fully reflect the atmosphere of Tang Dynasty. For example, 'Look at Tianmenshan Hills', 'Watching The Lu Mountain Falls', 'The Difficulty of Sichuan Road', 'Trip to Qingxi', 'Parrot Cay' and so on.

(4) Homesickness

The wanderer may not always be concerned about his hometown and relatives, but once he meets his old friend or the night is still, the homesickness deep in his heart arises spontaneously, which makes him think a lot. Li Bai spent most of his life in traveling. Although he is not attached to sexual love, he sometimes misses his hometown and his family. He integrates this feeling into his poetry and expresses his deep thoughts for his hometown and his family through poetry. Homesick poetry entered the flourishing period in Tang Dynasty after the development of homesick poetry in various dynasties and dynasties, and Li Bai pushed the artistic achievement of homesick poetry to the peak with his outstanding talent, such as 'In the Silence of Night ', 'Whistle In Luocheng at Spring Night ', 'Azalea In Xuancheng', 'Moon Song In Emei Mountain', 'Erzhizi In Donglu', and so on.

4. Li Bai is an Outstanding Tourism Master of Aesthetics.

Tourism is a cultural activity and an aesthetic process. Two conditions must be met in order to complete the aesthetic process: one is objective aesthetic object -- tourist attraction; the other is aesthetic subject -- tourists should have corresponding aesthetic qualifications. Internal cultural accomplishment and knowledge level are more important for aesthetic qualification in addition to the external aesthetic sense. There are differences in these aspects. Tourists' aesthetic feelings are different, and the aesthetic realm level is also different. Li Bai is one of the tourism ancient China aesthetics masters, his tourism aesthetics has reached the highest level, which can be analyzed in Li Bai poetry from three aspects of aesthetic object, aesthetic experience and ideology.

(1) Tourism aesthetics object 'based on nature'

Li Bai was born in Qinglian Township of Jiangyou in 701. He lived in Daquanshan at about 15 years old. The natural environment of Qinglian Township and Dakuang Mountain is very beautiful. It can be said that Li Bai grows up in the cradle of nature. He is influenced by the beauty of nature since his childhood. The hometown landscape cultures his sharp appreciation to natural beauty. It has deep influence on the formation of Li Bai's artistic.

Li Bai's love for nature is closely related to his family education. Li Bai's father was a recluse 'living in forest and pursuing no salary'. He did not ask Li Bai to study Confucian classics in the traditional education way. He gave full play to Li Bai's nature and allowed him to read widely instead. Li Bai has accumulated a profound literary foundation and developed an unrestrained and unrestrained style of writing through learning hundreds of masterpieces from his father education since he was young.

Li Bai's worship of nature is inseparable from the influence of Taoism. Northwest Sichuan, where Li Bai grew up, is the birthplace of Taoism. There are many Taoist temples in the mountains of Li Bai's hometown. Li Bai had frequent contact with Taoist priests since he was a teenager, and even worshipped them as teachers to learn the skills of immortals. The theoretical core of Taoism is Laozhuang Philosophy, and it holds that laws conform to nature, comply with nature, and return to nature. Li Bai was deeply influenced by the philosophy in his youth.

Li Bai loves nature, who is willing to blend with nature. It deeply influences his poetic style. 'Nature basis' is Wang Shizhen's evaluation on Li Bai's literary works in the Ming dynasty. Li Bai's literary works advocate 'innocence' and nature, who opposes excessive elaboration and modification. 'Nature basis' can also reflect Li Bai's tourism aesthetics. Most of Li Bai's travel poems are praising the nature. Of course, the nature also includes humanized nature, which has been transformed into an aesthetic object through the long-term effects and influences of human beings. Li Bai wrote Lushan Waterfall with 'waterfall for three thousand feet', strange Sichuan road 'impossible for the county'. Mythical Huashan mountains are described in 'Departure from Danqiu in Xiyue Yuntai with A Song'. Roaring Yellow River is scribed in 'Invitation to Wine' and 'Gongwuduhe'. The vast Tianshan Mountains are described in 'Moon on Guan Mountain', the vast Yangtze river is described in 'Wang Tianmenshan Hills' and 'Hengjiang Word', and these famous mountains and rivers show great vitality in Li Bai's works. In addition to description of the nature beautiful beautiful scenery, such as 'Feitian mirror under moon and Jiehai building in clouds' in 'Parting in Dujinmen', 'Niudu Xijiang at night; no clouds in the sky' in 'Stay in Niuduhaigu At Night', 'clouds reflect water in the empty city and white dew drops in autumn moon' in 'Sound under Moon in Jinling West Tower, and we can appreciate Li Bai's tourism aesthetics of 'nature basis'.

(2) 'Scene mixture' and 'nature humanity integrity' tourism aesthetics experience.

People can obtain sensory pleasure during tour in landscape. It is a relatively low-level tourism experience. People can experience the landscape deeply and obtain emotional resonance, and it is an intermediate level of tourism experience. The deep tourism experience is the integration and communication between tourists and tourist landscape as well as the integration of human and nature. Li Bai's travel experience is obviously deep, which can be felt from his poetry.

'Ascending Triple Gorges' and 'Trip to Jiangling' are adopted as examples here. 'Wushan is mixed with Qingshan, Ba Rivers flows like music, Ba River has a boundary, but the sky is endless, scalpers are applied in the morning, it is late for travel at twilight, three days follow another three days, and the hair becomes white' ('Ascending Triple Gorges'). This poem was written in February AD 758 when the poet was exiled to Yelang via the three gorges. The poet firstly described the scenery of the three gorges, and then sent out a strong ambition unrewarded, who was exiled from scene into love, the poet describes slow boat with 'scalper' allusions, feelings are mixed in the scene, and they are mixed together. Objective narration is combined with subjective lyric skillfully. The poet expresses the feeling of sadness and anxiety at that time. 'Leave the white Emperor city in the morning when bright clouds surrounded, Jiangling is thousands of miles long, which can be traveled in one day. Apes on both sides of the straits can't stop singing and canoeists pass already cross Jiangling Mountain' ('Trip to Jiangling'). The poem was produced in March of 759. Li Bai arrived at Baidi on the way of exile, who was exempted suddenly. His crimes were exiled. The poet was so pleased that he immediately bid farewell to Baidi in the morning and returned to the east via the three gorges to Jiangling. He wrote this poem on his way. The whole poem is full of exaggeration and fantasy because the poet was happy at this time. The scenery in the poet's eyes is beaming. The path is the original path actually, but the mood is different, the poem is contrast to 'Ascending Triple Gorges'. The same landscape conveys very different emotional experience in different moods. It profoundly reflects the poet's 'emotion in scene'.

Li Bai deeply integrated and communicated with the scenery in his travels, who then achieved the state of 'selflessness'. At the same time, he was good at externalizing the deep emotional experience acquired in his travels into poetry works, which is worth learning by later generations.

(3) Positive, optimistic and open-minded thinking

Li Bai was influenced by Taoism. His poems sometimes revealed some negative thoughts, but Li Bai was positive and full of passion on the whole. He never gave up his pursuit of life and confidence in the future despite repeated setbacks.

Li Bai was called up by Emperor Xuanzong of Tang Dynasty in 742 AD. He 'looked up to the sky and went out with laugh'. He left from Nanling to Chang 'an full of ideal. However, he did not usher in the glory of his life in Chang 'an. He hit a wall everywhere and even had a hard time standing on his feet instead. He was finally sent back 'New Book of Tang' by emperor Xuanzong two years later. On his way out of Chang 'an, he wrote 'Very Difficult Road' (I) and 'Song in Liangyuan' in 744.

He described the follows in 'Very Difficult Road' (I): he experienced a great deal of loss and depression when he experienced setbacks in his political career. He said, 'you cannot eat and cast your sword without any comprehension', and then he expressed indignation 'Very Difficult Road, Very Difficult Road, different roads, and I am still here currently'. The final sentence is heroic 'long wind and waves will appear sometimes, they are straight up to the sea'. 'Song in Liangyuan' was written when the poet left Chang'an and traveled to Daliang (Kaifeng of Henan Province) and Songzhou (Shangqiu of Henan Province). The poet was filled with sorrow at this time: 'I am sad about this matter full of tears on clothes, I was drunk and failed to return', but the poem is ended with 'I can get up in Dongshan Mountain, and it is not late to restore'. The poet believes that he can be invited out of the mountain and realize the will of benefiting the public like Xie An in Dongshan. These two poems were written after poet ambition was lost and hit, although the poet was over forty years then, and his talent can not be seen, he did not decadent, who still believes that he can catch the opportunity to display own talent in the future. The poem expresses his optimism for the future. He is filled with positive, bold and enterprising spirit.

5. Conclusion

The research on Li Bai and his poems is of great significance to the development of China's tourism and the inheritance of tourism culture. The places visited by Li Bai in his life have left a large number of scenic spots and historic sites and cultural relics, which have become the key tourism resources developed by later generations. Li Bai always gives poems and inscriptions during his travel. Later generations follow his footsteps and appreciate his poems because they admire the poet so as to gain travel experience and emotional resonance, and they can realize the 'divine connection' with the poets. This is an important part of tourism culture inheritance. Li Bai's travel poetry aesthetic artistic conception is far-reaching. Readers can improve the tourism aesthetics ability, inspire love natural emotion, cultivate a positive outlook on life. The comprehensive arrangement and in-depth study of Li Bai and his poetry works from the perspective of tourism can provide an important basis for developing tourism resources and enriching cultural connotation of tourism products in various regions, thereby further promoting the inheritance and developing China tourism culture.

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