

## Li Bai and Silk Road Culture

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**Abstract:** Li Bai was a great romantic poet in China and an outstanding representative of poetry in the prosperous Tang Dynasty. His poems are bold and elegant, Pentium jump, the formation of this style of poetry and his absorption of silk road culture is inseparable. The artistic style of Li Bai's poetry is closely related to silk road culture, and his absorption of silk road culture can not be separated from the prosperous culture of Tang Dynasty. Li Bai's special life and open prosperous culture of Tang Dynasty made him a representative poet of Silk Road culture.

### 1. The Silk Road Culture in Li Bai's Poems

Tang Dynasty was the heyday of Silk Road. Businessmen, officials, scholars and artists from all over the world showed their elegant demeanor, thought, religion, culture and art exchange and collision in Silk Road. The collision and blending of Silk Road culture enriched the content of Li Bai's poetry.

First of all, cities and towns along Silk Road often appear in Li Bai's poems. Li Bai wrote in the poem Fought Against the South of the City: Last year's war happened in Sang Qianyuan, this year's war happened in Cong Hedao, washing soldiers to Tiao Zhihai on the sea, putting Ma Tianshan snow in the grass. All the addresses are all along the silk road. The prosperity of Silk Road also made the Shang Jia Wuji and famous products of the Western region continue to come to Datang Dynasty through the Silk Road. The Central Plains culture and the western culture of Tang Dynasty were connected through silk road. The description of western culture in Li Bai's poems is also the concrete expression of silk road culture. The elements of the western region with different colors appear in Li Bai's poems.

Guan Shan Moon describes the magnificent scenery of the western region, which was the bright moon rises from the Qilian Mountains and floats gently in the confused sea of clouds. Long wind lifted dust and sand swept tens of thousands of miles, Yumen pass has long been closed by wind sand layer by layer. Youzhou Hu Ma Ke wrote two Hu people: Youzhou Hu Ma Ke were with green eye tiger skin crown, and they had green eyes and tiger hats, which are different from those of the Han Dynasty. A similar description of appearance appears in Li Bai's Shangyun Le, in which he plays the old Hu, a Hu with high nose, green eyes, deep eye socket, and a golden and red curly hair in Central Asia: the west of the golden sky, not in the day. Kang Lao Hu Chick, born into the moon grottoes. Rock capacity instrument, garrison wind bone. Jasper Jiong double eye pupil, gold boxing sideburns red. Hu cover drooping eyelashes, Songyue facing the upper lip. If you don't see the strange and treacherous features, do you know how to create a god? Its appearance is also very different from that of the Chinese. Shangyun Le also describes the songs and dances of the western region.

These Kang Lao Hu chicks come to Changan with five colors of lions, nine bracts of Phoenix to pay tribute to the song and dance performances: five colors master son, nine bud Phoenix. Is the old Hu chicken dog, singing and dancing Feidi Township. Dripping rustling, advance and retreat into a march. Can Hu GE, offer Chinese wine. Kneel on both knees and stand two cubits. Scattered flowers point to the sky holding up vegetarian hands. Worship the dragon face, offer the holy birthday. The north fight grumpy, the south mountain destroys. The son of God is 998.1 million years old, and he is pouring into a cup of ten thousand years. This is a true portrayal of the Tang Dynasty's acceptance of foreign music, song and dance performances. The prosperity and opening of Silk Road has brought about the all-round opening and prosperity of music, dance, painting and

other arts. After chaos, Enliu recalled the old travel book and gave it to Jiang Xiawei Taishou Liangzai described in the Yellow Crane Tower to enjoy the song and dance: Wu Wa and Yue Yan, slim praise lead red, call up the ladder, smile out of the curtain. To the guest small hand, Luo Yi dance spring breeze. Little hand is a kind of dance posture in the western dance.

In Li Bai's poems involving musical instruments, the sound of flute is worth paying attention to. The flute its yuan comes from Qiang Zhong, is a kind of western musical instrument. Li Bai has five poems about flute, namely, Hearing Flute in Los Angeles on Spring Night, Listening to Han Waiter Playing Flute in Jinling, Watching Hu People Playing Flute, Hearing Flute in the Middle of the Night in Qingxi and Listening to the Flute on the Yellow Crane Tower and General Sima Song and so on. The music of the western region comes from the east along the Silk Road, which is not only the formal cultural fusion, but also closely related to the traditional humanistic feelings of the Central Plains. The sound of flute is melodious, and the poet can easily use it as the carrier of yearning, so that the sound of flute becomes the symbol of specific emotion.

Sima General's Song: The flute is blown back, and the plum is blown to the second floor. The plum blossom is the Hu's song, A's return is also a kind of Chinese-style music. The Spring Inging in Yichun Garden is written by the Western-domain musician Bai Mingda. Li Bai himself also will be singing and dancing in the western region, such as the Song of the Eastern Mountain: It is from the Qinghai-Tibet dance, the autumn wind blows the purple golden crown. The Dance of Qinghai is also a Western-style song and dance.

In Li Bai's poems, the number of Hu Ji's is not so good. For example, Hu Ji, the Go wherever you go, and smile into the restaurant of Hu Ji. The Hu Ji looks like a flower, when a smile of the spring wind, to laugh the spring wind, the dance and the dress, the gentleman is not drunk this morning, most of the wine family gathered in the city of Chang 'an. But there are other cities like Luoyang, Jinling and other cities, so they can see the wide range of their activities. Western-domain treasures, which are passed through the silk road, are also collected in Li Bai's poems, such as the Western-domain special-product wine and the Wine, Jinshao, Wu Ji-15 fine horse's pack, which are written in the wine poetry, and the wine of the western-domain specialty has been integrated into the traditional wine culture of China through the silk road; In the guest, Li Bai has had an amber wine containing tulips in the east, and both the wine tulips of the Lanling, the jade bowl and the amber light.

Tulips and the amber are also from the western region. The day of the Malay's moon, the back is the tiger, the dragon's wing bone, describes the sweaty bmw from the western region. Autumn-Pu Song is the third one: the Akio-Jin-Jin, the birds are rare, the mountain chicken is shy of the water, do not dare to follow the sweater. The camel bird is from the camel bird from the western region. The crystal in the jade step and the crystal in the crystal curtain and the colored glaze in the South of the South Poetry in the poem, from the Eastern Roman Empire. These treasures are written in Li Bai's poems, and the content of Li Bai's poetry is enriched.

## **2. The Origin of Silk Road Culture in Li Bai's Poems**

The silk road culture in Li Bai's poems originates from his life and open culture of the Tang Dynasty. Although Li Bai's life is still controversial in academic circles, it can be seen from his place of birth, blood and family that Li Bai has a profound origin with the Central Asian culture on Silk Road. It is said that Li Bai was born in broken leaves in Central Asia. Fan Chuanzheng said that how difficult it was at the end of the Sui Dynasty and a room was broken in the broken leaves. At that time, it was the territory of the Great Tang Dynasty, Yutian, and Shule, collectively known as the four towns of Anxi in Tang Dynasty, under the jurisdiction of Anxi Capital Guard, and a very important frontier fortress in Tang Dynasty, Li Gongxin Tombstone and preface said in Fan Chuanzheng, how difficult it was at the end of the Sui Dynasty, said Fan Chuanzheng, Li Gongxin Tombstone and preface to Li Gongxin, a bachelor's degree in the Han Dynasty.

According to the geography of the new Tang Dynasty, the geographical location of the broken leaves is as follows: the hot sea is forty miles to Frozen City, another hundred and ten miles to Heqi City, and thirty miles to Ye Zhi City, out of the valley to the mouth of broken Ye Chuan, 80 miles to

General Pei Luo City, and forty miles to broken Leaf City in the west. There is broken leaf water in the north of the city, and Capricorn Mountain is forty miles north of the water. Ten surname Khan grows here. That is to say, the broken leaf city is about 300 miles northwest of the hot sea (now Kyrgyz Isaik lake), north by broken leaf water and Capricorn mountain (now north of Kyrgyzstan), which is the center of ancient silk road.

Li Bai's ancestors emigrated to Central Asia from the end of the Sui Dynasty to Li Bai's father, Li Ke, who moved back to West Shu, which was already under the rule of Wu Zetian in Tang Dynasty. Li has lived in Hu for more than three or four generations. Li Bai is likely to have the blood of a Hu. The name Li Ke should be called an outsider by the local people. Li Bai is too white, which implies the place of residence of Li Bai and Li Bai's birthplace, Li Bai from the West. He has a unique appearance and bright eyes. his eyes are bright and his eyes are as bright as a hungry tiger. (Li Hanlin's preface) is as white as jade, and he should be a hybrid of Han and Turkic nationality.

The Tang Dynasty is strong and strong, Chang'an is an international metropolis, and the silk road is the link between Chang'an and all the important cities in the world. Li Bai's father, Li, should be a rich man. Li Bai once wrote the poem that was it's not more than a year, and more than 300,000 yuan is scattered. There's a dead son, and all of you have to do it. The money is provided by his father in the east. The line of business is full of hard and dangerous, also full of magic and romance. The sword and wine are a kind of non-separable partner on the endless silk road, and the heroic and the chivalrous gas are also indispensable in the cold month of the desert. In the heart of Li Bai, Li's legendary experience is full of passion and imagination, full of fantasy and romantic seeds. When Li is a leaf, there should be a lot of opportunities to associate with the Hu people. Li Bai is influenced by the family and is also familiar with the cultural practices of the Western Region.

As a result, Li Bai's poems, such as the depiction of the Western-domain scenery in the month of Guanshan, are not entirely out of imagination, because of the experience of his or his own experience to make the momentum and state of the Western Region so moving. The Hu's look, as described in the Upper Yunle, will not be described as accurate and vivid if you're not seeing it. When Li Bai later went to Chang'an, he went to Hu's shop to drink and communicate with them. At the time of Hanlin's court, the in the case of a business, a straw and a book, the defense of the river and the pen. Li Bai also wrote to his friends in the month: Lu Xun, such as jade cream, a month-of-the-month book. The book is a white parrot, and the sea of the sea is the comfort of the house. The number of lines is small, and the word has a grievance. These should be influenced by his father.

Li bai is not a scholar who only receives the traditional confucian education, obeys the ritual law and follows the rules, but is a poet who is both civil and military, heroic and chivalrous, and unrestrained. He is not only a young writer, but also a young writer. He is also a young writer. He is also a young writer. When he was a young man, he went to the country by sword and left his family for a long trip (The History of Pei Chang in Shang'an Prefecture), with a sword, walked out of Sichuan with a spirited spirit. He often wears a sword on his waist, when high-spirited dance long sword, all four Yang eyebrow, anger when draw sword step frost month, night walk empty court all over. The reason why Li Bai has strong feelings for the sword, often used to express the heart of the sword, which contains the formation of the life of Ren Xia since childhood yearning. After all, he is free and unrestrained, free and unrestrained spirit of the desire and pursuit of Hu Di. Li Bai's character also has the characteristics of light wealth and good giving, I was born to be useful, a thousand gold scattered back to come, gold hand by hand quickly, yesterday went bankrupt today poor, these are also related to Li Bai's father's business career and the influence of Central Asian culture.

Li Bai has a bloody man as his father, and a vast and strong land as his home, so he will spend a lot of money; that is why he will go to the world by sword, kill one person in ten steps, and leave thousands of miles away; that is why he will send his bosom friend away thousands of miles away and recite the bones of his friend; that is why he will despise the rich and powerful and tease Yang Guozhong Gao Li Shi; that is why he Zhizhang will exclaim relegated fairies and think he is a guest

from heaven. Li Bai later wrote a poem about he Zhizhang calling him relegated Fairy: there are crazy guests in the four Ming dynasties, and the season is true. When Chang'an met, he called me relegated to the fairy. Li Bai likes to write his praise to the world. It can be seen that Li Bai's character is very direct, which is different from the implicit character of the Central Plains.

The influence of family parents is direct and concrete, while the influence of prosperous Tang society is extensive and deep. The Tang Dynasty carried out an open national policy. Li Shimin, Taizong of the Tang Dynasty, said: since ancient times, it has been precious to China, and I love it alone. It represents a broad mind that is culturally inclusive and forms the most wonderful part of the western culture from the east. The influx of various ethnic groups, such as Sue, Turkic, Persian and so on, provides a broad stage for the coexistence and exchange of various cultures. Through the Silk Road, these Hu people with their culture have entered and scattered all over the Tang Dynasty, and the western culture permeated all walks of life and daily life of the Tang Dynasty. Yuan Zhen's Fa Qu Yun: since Hu rode up smoke and dust, Mao Cui is full of salty Luo. Women learn Hu makeup for Hu Fu, and Hu Yin Hu Le as a kabuki.

It can be seen that Hu makeup, Hu Le, Hu dance are popular at that time, at this time the Western region is the specific Western region, Western arts, food and clothing, entertainment venues and so on can be seen everywhere in Tang Changan. As an important supplement to the Central Plains culture in Tang Dynasty, the western culture has always been present in the exchange with the Central Plains culture. Its significance lies not only in the colorful cultural forms, but also in the mirror image of the Western region culture to see the Central Plains culture's understanding and understanding of itself, which is the atmosphere of the prosperous Tang Dynasty. In the prosperous Tang Dynasty, which was compatible and enlightened, Li Bai roamed all parts of the country and communicated with the people of all ethnic groups, which was bound to further accept the influence of the western culture.

In addition to communicating with Hu people in Changan, Li Bai interacted with people in the western regions in Luoyang and Yangzhou when he roamed all parts of the country, which will inevitably make Li Bai further accept the influence of the culture in the western regions. Li Bai once heard Hu Ren play flute in Liyang: in the spring of March in Liyang Restaurant, Yang Hua is boundless and worried. Hu chicks and green eyes play jade flute, Wu song white flying beam dust ; in Liyang watched Hu Ji song and dance: the trace of dragon and tiger, dance sleeve brush the sky. It can be seen that these artists have spread the music and dance culture of Central Asia and the Western regions to all parts of the country. Giving Wang Liyang after drunkenness shows that these artists have spread the music and dance culture of Central Asia and the West to all parts of the country. Li Bai himself can also make up his own Qinghai dance, take off the hat dance and so on, indicating that Li Bai's physical and mental immersion Hu Qi is quite deep.

Wang Guowei said that Li Bai is purely victorious by meteorology. His poems are elegant and bold, fresh and natural, full of real spirit, grand weather, reflecting a unique momentum, bold imagination, which is not only because he was baptized by the western culture, but also the most powerful evidence of the prosperous Tang Dynasty, and these are also the outstanding manifestations of Silk Road culture.

### **3. The Significance of the Silk Road Culture in Li Bai's Poems**

Silk road culture in Li Bai's life left an indelible imprint, Li Bai's life track, Qin'an-Suiye-Jiangyou-Anlu-Jining-Changan-Dangtu, the main nodes are on the silk road. Chang'an is the place where Tang Xuanzong used Li Bai as Hanlin, and it is also the main starting point of ancient silk road. Zhang Qian opened up the land silk road, through Tianshui Qin'an, broken leaves is the Tang Dynasty Anxi four towns westernmost city. Prosperous international exchanges and opening to the outside world infiltrated Li Bai's life. Chengdu, not far from Jiangyou, is known as Yizhou in ancient times and is the starting point of Southern Silk Road. Li Bai's old Dangtu County was close to Yangzhou, one of the starting points of the sea silk road at that time. Therefore, the influence of silk road culture on Li Bai is written into bone marrow, which affects his spiritual temperament and poetry style.

Li Bai thought he was the Tianma from the Western Regions, Tianma came out of the Yuezhi Grottoes. This is related to the nomadic culture of Central Asia. Li Bai's amount of wine, is also difficult to match the Han people in the Central Plains, Li Bai also named his children Ming Yue Nu, quite Li, is also affected by the Silk Road Central Asian culture. In addition, Li Bai wrote a lot of poetry, there are more than 300 poems. Li Bai's love month is also related to his influence by the Central Asian religion. Zoroastrianism was popular in Central Asia, and the Tang Dynasty was inclusive of all religions. Zoroastrianism was found in Changan, Luoyang and Hexi Corridor. Zoroastrianism worships light, sun, moon and stars. Therefore, Li Bai's reverence and love for the moon is inseparable from the influence of Zoroastrianism from Central Asia.

If the famous objects, place names, Hu Ren, Hu Ji and so on in Li Bai's poems are the shallow expression of silk road culture, then the attraction of silk road culture to Li Bai in spiritual temperament is a deep fusion. Li Bai's poems open and close vertically and horizontally, thousands of miles away. The formation of this poetic style, on the one hand, is inseparable from the bold, chivalrous and vigorous spirit brought by his father from the nomadic people in the western region. On the other hand, Li Bai can acutely capture the novel melody and charm in western music and dance, and reflect it in his poems.

First of all, Hu Le rough and bold, warm and cheerful, and the Hu rotation dance Hu Teng dance as the representative of the western region dance, swing, more lively, in the rhythm to show all kinds of style. Reflected in Li Bai's poems, especially his Yuefu singing, the rhythm is open, full of changes.

For example, Sleeping Grandma chanting farewell: visitors to the sea talk about Xianshan Yingzhou in the East China Sea, saying that it is difficult to find in the misty of the smoke Tao Hao; if people talk about Tianyan Mountain there, Yunxia may be able to see it. the sea visitors talked about Xianshan Yingzhou in the East China Sea, saying that it was difficult to find it. Tianyan Mountain towered into the clouds like lying across the sky, superb five mountains to cover the red city its unparalleled potential. The legend of Tiantai Mountain is as high as 48,000 feet. In the face of Tianyan Mountain Elephant, he fell down to the southeast. The dark clouds were deep and drooping as if they were about to rain, and the water was light and rippling with clouds and smoke on the surface of the lake. Lightning pierced the sky with a loud thunder, and the hills seemed to suddenly crack and collapse. The stone of Dongtian opens in the rumble.

This is a dream poem that tries its best to imagine hyperbole. Four words, five words, six words, seven words are miscellaneous, the rhythm changes many times, the rhythm is quick and irregular. Li Bai expresses the complex psychology with such a novel melody, which coincides with the characteristics of the leap and rotation in the music and dance of the Western regions. Secondly, the music and dance in the western region is strong and powerful, in sharp contrast with the light and elegant style of the Central Plains music and dance. Reflected in Li Bai's poetry is a passionate and unrestrained style, passion leap, thousands of miles. If you don't see the water of the Yellow River coming from the sky, the waves roll to the East China Sea and never turn back; don't you see that Gaotang mirror sees white hair in the morning, black and white in the morning and snow in the evening? With the double exaggeration of space and time, create sonorous and majestic momentum, run straight down.

In the Tang Dynasty, Li Bai poetry's artistic style is closely linked with the Silk Road culture. Silk Road also becomes the carrier of Li Bai culture. Li Bai's poetry carries the high civilization and wisdom of the Chinese nation through various forms and flows to the world.

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