

Research on the Inheritance and Innovative Utilization of Yiyang Zhuzhi Poems from the Perspective of Cultural and Tourism Integration

Ling Yang

School of Humanities, Hunan City University, Yiyang, China
Email: 464661732@qq.com

How to cite this paper: Yang, L. (2025). Research on the Inheritance and Innovative Utilization of Yiyang Zhuzhi Poems from the Perspective of Cultural and Tourism Integration. *Open Journal of Social Sciences*, 13, 266-281.
<https://doi.org/10.4236/jss.2025.1312020>

Received: November 28, 2025

Accepted: December 20, 2025

Published: December 23, 2025

Copyright © 2025 by author(s) and Scientific Research Publishing Inc.
This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).
<http://creativecommons.org/licenses/by/4.0/>



Open Access

Abstract

Against the backdrop of China's national strategy promoting the integrated development of culture and tourism, the exploration and utilization of local cultural resources have become increasingly crucial for regional development. This study focuses on the cultural heritage of Yiyang Zhuzhi Poems. Through the lens of cultural and tourism integration, it systematically examines the rich regional cultural information embedded within this literary form. The findings indicate that Yiyang Zhuzhi Poems represent high-quality cultural and tourism resources, featuring profound connotations and significant value. Additionally, their content forms a well-structured and deeply explorable resource spectrum. Based on this, this paper constructs a research framework of "Resource Identification-Value Interpretation-Transformation Pathways" and proposes practical suggestions for innovative utilization. The research aims to provide theoretical support and actionable recommendations to facilitate the transition of Yiyang Zhuzhi Poems from static textual research to dynamic development of the cultural and tourism industry, thereby achieving a synergy between cultural heritage preservation and local economic development.

Keywords

Cultural and Tourism Integration, Yiyang Zhuzhi Poems, Cultural Inheritance, Innovative Utilization, Tourism Development

1. Introduction

Yiyang Zhuzhi Poems constitute a collection of poetic works that systematically depict the local conditions and customs of north-central Hunan in the form of

Zhuzhi verse. Composed from the Qing Dynasty to the present, these poems survive in a substantial corpus authored by dozens of local and sojourning literati, including Li Riji, Xiao Bingxi, and Zhou Shoulin. These works vividly portray the figures of local folk laborers, meticulously document unique and abundant folk activities, and together construct a three-dimensional picture of the production, life, and emotional world within the Meishan cultural sphere. (Meishan Culture is a regional culture rooted in the ancient Meishan area of central-western Hunan, encompassing regions such as Anhua County in Yiyang. It evolved from a Yao ethnic foundation to a blended culture following the Northern Song “Opening of Meishan,” integrating traditional mountain customs with Confucian values of farming and scholarship). As such, Yiyang Zhuzhi Poems carry profound cultural genes of the Meishan region and embed rich layers of local knowledge.

In the contemporary era, the deep integration of culture and tourism has emerged as both a national strategy and a prevalent consumption trend, aiming to transform cultural resources into dynamic drivers for regional development (Song, 2025; Lu, 2025). As such, the exploration and innovative utilization of regional cultural resources have become vital to enhancing regional competitiveness. However, the value of Yiyang Zhuzhi Poems has long been confined to the field of literary studies, with its potential for cultural and tourism applications yet to be fully realized, a common challenge faced by many forms of intangible cultural heritage (ICH) in the context of tourism development (Zhang, 2025; Bi & Zheng, 2025). From the perspective of cultural and tourism integration, this study systematically explores how Yiyang Zhuzhi Poems can be transformed from static textual heritage to dynamic cultural and tourism resources. These efforts not only contribute to the theoretical exploration of cultural and tourism integration but also hold practical significance for shaping Yiyang’s regional cultural brand and promoting its industrial upgrading.

This study is guided by an analytical framework structured as “Resource Identification - Value Interpretation - Transformation Pathways”. This framework draws upon established models in cultural resource management and heritage studies, which emphasize a sequential process of inventorying assets, interpreting their significance for contemporary audiences, and devising strategies for sustainable utilization (Aplin, 2002; McKercher & du Cros, 2002). Such an approach aligns with the call for moving beyond static preservation towards the dynamic, value-creating integration of cultural heritage into tourism ecosystems (Lu, 2025). Guided by this framework, this study focuses on Yiyang Zhuzhi Poems from the Qing Dynasty to the contemporary era, with a specific focus on the visually representable, experientially accessible, and ritually enactable cultural elements within them. Guided by a framework structured as “Resource Identification - Value Interpretation - Transformation Pathways,” and employing methods such as close reading and historical-geographical analysis, it systematically analyzes three key resource spectrums derived from these poems: geographical landscapes, productive labor, and folk rituals and festivals. The study interprets these works

as a vehicle for the Meishan cultural spirit and proposes multidimensional transformation strategies, including themed tourism routes and immersive format innovations. By constructing feasible pathways for transforming cultural resources into tourism products, the study aims to provide theoretical support and practical guidance for the inheritance and innovative utilization of Yiyang Zhuzhi Poems, while also offering a replicable model for the cultural-tourism transformation of similar intangible cultural heritage.

2. Yiyang Zhuzhi Poems: A Systematic Cultural and Tourism Resource Spectrum

Yiyang Zhuzhi Poems represent not merely scattered poetic works but function as a “local chronicle” recording the nature and culture of north-central Hunan. Through the lens of cultural and tourism integration, their content reveals a clearly stratified, deeply developed resource spectrum.

2.1. Visualizable and Scenic Geographical Landscape Resources

Geographical landscapes serve as the spatial carriers of tourism activities. The depictions found in Yiyang Zhuzhi Poems go beyond superficial appreciation of scenery, being filled with dynamic, incorporating perilous, and poetic details, providing rich scripts for scene recreation.

2.1.1. Immersive Narrative Potential of the Zishui River’s Dangerous Rapids

The treacherous waters of the Zishui River are repeatedly depicted in the Zhuzhi Poems, forming a narrative theme rich in tension and suitable for tourism development. The fifteen-poem series *Fifteen Zhuzhi Poems on the Boat from Changsha to Anhua* by Zeng Xu (Zeng, n.d.), a Qing Dynasty literatus from Xiangtan, serves as a core.

For instance, the twelfth poem describes:

“The wind and sails find Fuxi difficult to pass, / Watercraft line up diagonally, like wild geese in array. / At midnight, rain drums, mountains swell urgently, / At dawn, the boat rests west of the bamboo grove” (风帆难挂是敷溪, 水艇斜排雁字齐。夜半雨鸣山涨急, 晓来船在竹林西).

Here, “Fuxi” emerges as a key geographical node, whose historical challenge, as captured in the line “wind and sails find [it] difficult,” presents a unique opportunity for tourism development. For example, an “Ancient Waterway Experience Center” could be established on site, incorporating physical replicas of traditional boats, sound stimulation of waves and boatmen’s chants, and visual projections recreating the tension of rain drums and mountains. These features would allow tourists to immerse themselves in the hardships of historical river travel. The image of “Water craft line up diagonally, like wild geese in array” reflects the distinctive formation order adopted by ancient boat teams to cope with the rapids—a scene that could be revived through water-based performances or aerial video.

Furthermore, the thirteenth poem portrays the treacherous landscapes of the Zishui River:

“Both shores lined diagonally with jagged stone teeth,”

Midstream towering with rugged crags.

The wave sounds fierce, the pole sounds soft,

Anxieties kill the helmsman of the beach boat.

(两岸斜排石齿齿，中流高矗石岫岫。浪声劲疾篙声软，愁杀滩船把舵人。)

This poem highlights the visual image, notably the “jagged stone teeth” along the banks and the “rugged crags” rising from the midstream, creating a palpable sense of danger and drama. The selected landforms along the shore could be carefully revised with viewing platforms and poetry steles. Such installations would allow tourists to physically experience the landscape that inspired the verse and feel the tension embedded in the line “Anxieties kill the helmsman.”

2.1.2. The Poetic Space of the Dongting Lake Region and Night Tourism Branding

In contrast to the ruggedness of the Zishui River, the Dongting Lake area depicted in the Zhuzhi Poems presents tranquil, prosperous, and deeply poetic scenery. A representative work is “*Dongting Fisherman’s Song*” (Liu, n.d.) by Liu Ji, a Qing Dynasty literatus. Among the verses, the phrase “a lake of stars” stands out as a core image of great aesthetic beauty and communicative power:

A light boat follows the water like drifting duckweed.

All day long, life is on Lake Dongting.

Still taking advantage of the evening cool, frequently casting the net,

Returning, shaking a lake full of stars.

(轻舟逐水等飘萍，长日生涯在洞庭。还趁晚凉频下网，归来摇动一湖星。)

This phrase not only portrays the realistic reflection of fishing lights on the water, but also pays a high tribute to ordinary labor. This poem provides an excellent creative source for building a night tourism brand around “Dongting Fishing Fire.” For instance, a “Starlight Chase” night cruise could be developed, allowing tourists to board boats and personally experience the enchanting scene of “Returning, shaking a lake full of stars.” Additionally, themed photography sessions such as “Starry River Night Fish,” along with a series of cultural and creative products including beverages and lamps, could be introduced. Such initiatives would transform literary imagery into consumable and marketable tourism products.

2.1.3. Narrative Reconstruction of Historical Landmarks and City Strolling

The Zhuzhi Poems excel at anchoring historical memory within specific landmarks. The works of contemporary Yiyang poet Huang Dingsan are particularly prominent; his pieces like “*Lu Su’s Dyke*” and “*Guan Yu Plaza*” (Huang, n.d.) actively integrate Three Kingdoms cultural elements into the urban fabric of Yiyang.

For instance, the poem “*Zhuzhi Poem-Lu Su’s Dyke*” reads:

Lu Su’s dyke is mighty,

*grasses, lush and green,
Pine torches sway drunkenly mid half the sky's stars.
Westward came ten thousand horses on a long campaign in armor,
The bright moon still shines on the rear screen.*
(鲁肃堤雄草青青, 松明摇醉半天星。西来万马长征甲, 皓月依然照后屏。)

Similarly, “Zhuzhi Poem - Guan Yu Plaza” reads:

*Green Dragon Isle waters idly flow on their own,
Day and night rushing, day and night floating.
Do not say heaven's lord favors me alone,
Since ancient times, the tiger general has known no sorrow.*
(青龙洲水自悠悠, 日夜奔腾日夜浮。莫道天公偏爱我, 从来虎将不知愁。)

These Zhuzhi Poems go beyond mere descriptions of scenery and actively enhance local cultural identity. In terms of cultural and tourism development, sites such as Lu Su's Dyke and Guan Yu Plaza offer tangible spaces where such literary heritage can be brought to life. Through thematic sculptures, QR-code audio narrations, and AR character interactions (such as conversations with a virtual “Guan Yu”), these locations can be woven into a themed cultural route, named “Three Kingdoms Heroes in Yiyang.” Such initiatives would enhance the cultural richness and tourist appeal of the city's historic districts.

2.2. Experiencable and Industrializable Production and Livelihood Resources

The production activities recorded in the Zhuzhi Poems are “living” cultural heritage that can be directly leveraged to create participatory and immersive tourism experiences and to empower local industrial development.

2.2.1. Panoramic Experience and Industrial Empowerment of Tea Culture

Yiyang Zhuzhi Poems construct a complete narrative, spanning from tea cultivation to tea picking.

Production Link:

For example, the “Lantian Zhuzhi Poems” (Ji, n.d.) of Qing-dynasty Anhua poet Ji Xianguan reflects traditional planting wisdom.

*Old tea is mostly planted behind the shady hill.
New tea is mostly planted in front of the shady hill.*
(老茶多种阴山后, 新茶多种阴山前。)

This ecological knowledge of cultivation provides a conceptual basis for designing educational projects such as the “Yin-Yang Slope Tea Garden Study”.

Picking Link:

Similarly, the depiction of tea-picking girls in the second of Zhou Shoulin's (Qing Dynasty Anhua literatus) “Three Zhuzhi Poems on Picking Tea” (Zhou, n.d.) is full of the competitive beauty of labor and female group imagery.

*Lingering beneath the coral trees,
Smoke and clouds from both temples cannot be swept away.
Wondering why the brand-new lotus-petal prints [are here]?*

The sisters from the west neighbor have already arrived.

(刺桐花下且徘徊，两鬓烟霞扫不开。怪底崭新莲瓣印，西邻姊妹已先来。)

This inspires the design of role-play experiences such as “I am a Tea-Picking Maiden,” where tourists wear “light blue cloth garments,” carry “white cloth bags,” and engage in fun picking competitions on the terraced tea hills.

Emotional and Cultural Link:

The third of Zhou Shoulin’s “*Three Zhuzhi Poems on Picking Tea*” endows Anhua dark tea with the romantic connotation of “love tea.”

I hope my lover does not pick the twin buds,

Leave them as intertwined branches in the human world.

(愿郎莫采双生蕖，留作人间连理枝。)

Here, “Intertwined Branches Tea Ceremony” cultural and creative products and wedding-themed tea tourism activities can be designed.

2.2.2. Revitalizing Fishing and Hunting Culture and Ecotourism

For example, the Qing Dynasty Anhua poet Xiao Bingxi’s “*Zhuzhi Poem*” (Xiao, n.d.) depicts a picture of a contented and self-sufficient fisherfolk’s life.

“The old fisherman poles his skiff, returning with the tide,”

The short thatched window opens toward the sun.

Hanging the net on the sparse fence, risking a drunk,

Lying down, watching the bright moon cross the bridge.

(渔翁撑艇踏潮回，短短蓬窗向日开。挂网疏篱拼一醉，卧看明月过桥来。)

This provides a perfect script for developing a “Fisherman for a Day” ecological experience project: tourists can follow fishermen to learn casting nets, use cormorants for fishing (under environmentally sound premises), taste fishermen’s dishes under the “short thatched window,” and experience the leisure of “Hanging the net on the sparse fence, risking a drunk.”

2.2.3. Leisure Value and Brand Narrative of the Orange Grove Economy

The poetic tradition of Yiyang Zhuzhi Poems offers a culturally rich foundation for enhancing the orange grove economy through leisure tourism and emotional branding. For instance, the verse:

Why envy the thousand trees of Jiangling?

We ourselves have the “Red of Dongting.”

(哪羨江陵千个树，侬家自行洞庭红。)

From the “*Five Dongting Juzhi Poems*” (Shen, n.d.) is the best advertising slogan for building the regional public brand “Dongting Red.” Activities like picking, orange tree adoption, and orange blossom viewing can be developed around orange groves.

Furthermore, another verse from Dong Zhu Yi’s (Qing Dynasty) “*Dongting Juzhi Poems*” (Zhu, n.d.) connects the natural sourness of the fruit with the emotional “sourness” of longing.

My love’s leaving, my heart sours like an orange.

(郎去妾心酸似橘)

This metaphorical resonance provides a creative basis for the development of a

series of emotional, cultural, and creative products such as jam, incense, and post-cards, under the theme of “Longing Orange.” Such an approach can upgrade agricultural products to emotional consumer goods.

2.3. Ritualizable and Festivalized Folk Custom and Belief Resources

Folk customs represent one of the most attractive “living fossils” in tourism activities. The unique folk customs recorded in the Zhuzhi Poems carry strong performative and interactive value.

2.3.1. Theatrical Performance of the “Datang Mei” Wedding Custom

As recorded in Li Riji’s (Qing Dynasty) “*Meicheng Zhuzhi Poems*” (Li, n.d.):

The Double Stars [lovers] have just arrived,

The festive mat opens,

Neighbors in red attire come to the feast.

Both being beauties like Xi Shi and Qiang Shi, captivating all,

Provoke the guests to “beat the hall plums.”

(双星乍到喜筵开，邻右红妆赴宴来。等是施媵倾国色，惹教生客打堂梅。)

This wedding custom, which allows for or even encourages guests to banter with the bride or bridesmaids, is inherently performative and interactive. It can be extracted and adapted into a short, regularly performed folk custom skit, or developed into an interactive performance activity during tourism festivals. By inviting tourists to participate, this practice offers an experiential gateway into the vibrant and unrestrained marriage culture of the ancient Meishan area.

2.3.2. Community Interactivity of the “Sending Pumpkins” Child-Praying Custom

As the ninth poem of Li Riji’s “*Twelve Meicheng Zhuzhi Poems*,” illustrates a distinctive local custom rooted in wishes for fertility and communal bonding:

Peonies without seeds mock the empty blossoms.

Alley neighbors invite each other to send melons at night.

Firecrackers mixed with the clamor of gongs and drums,

Not minding the rudeness of entering people’s homes.

(牡丹无子笑空花，里巷相邀夜送瓜。爆竹杂将锣鼓闹，不嫌唐突入人家。)

This custom has a playful nature and features strong community involvement. It can be transformed into an interactive blessing activity, designing cute “pumpkin lanterns” or “pumpkin luck bags” that tourists can purchase and “gift” in a specific ritual to express good wishes (not limited to prayers for children). Such activities would create a resonant link between tourists and the local cultural life.

2.3.3. Festival Re-Creation of Large-Scale Activities Like “Competing City Gods”

The fourth poem of Li Riji’s “*Twelve Meicheng Zhuzhi Poems*” describes an ancient carnival participated in by the entire city of Yiyang.

Pipes and drums clamor at the cross street,

Gentry and commoners together compete for the divine.

A colorful sedan carries the City God out.

Earning every household to open their embroidered curtains.

(笙鼓喧阗十字街，绅民齐为赛神来。彩舆抬个城隍出，赚得家家绣箔开。)

Based on this, an annual “Meishan City God Cultural Festival” can be designed. Such an event could feature a grand City God procession, period costume parades, and integrated performances of traditional opera and acrobatics, along with special snack markets. By reconstructing this historic public spectacle, the festival would establish itself as a flagship cultural-tourism IP for Yiyang, attracting numerous tourists to witness and participate in the ceremony.

3. The Cultural Core of Yiyang Zhuzhi Poems in the Context of Cultural and Tourism Integration

In terms of cultural and tourism integration, “culture” constitutes the soul. Any successful tourism development must be grounded in a profound understanding and sincere respect for the cultural connotations of a place. The value of Yiyang Zhuzhi Poems lies, first and foremost, in how they define the “cultural identity” of this region.

3.1. Zhuzhi Poems and the Continuation of the Meishan Cultural Spirit

“Meishan Culture” represents Yiyang’s most deeply rooted regional cultural marker, and its spiritual characteristics are encapsulated within in the Zhuzhi Poems.

1) Tenacity and Pioneering: Facing the harsh environment of “jagged stone teeth” and “rugged crags,” the helmsmen and boatmen on the Zishui River displayed not retreat but tenacity and wisdom, as captured in the line, “*The wave sounds fierce, the pole sounds soft*” (浪声劲疾篙声软) (Zeng Xu, *Thirteenth Poem*). This spirit reflects the ancient Meishan ancestors, who sought survival in a closed environment and development after the “Opening of Meishan.” It constitutes the core spiritual value that should be conveyed in tourism narratives.

2) Reverence for Ritual and Emphasis on Education: The traditions of Hakka immigrants after their migration - “building ancestral halls, compiling genealogies,” “establishing schools, educating descendants” - are sporadically mentioned in Yiyang Zhuzhi Poems. The ethos of “farming and studying perpetuate the family” underlying these practices helped nurture a generation of renowned officials like Tao Shu and Zeng Guofan. This tradition of valuing culture and education and pursuing advancement is an important cultural foundation for enhancing the regional cultural image and developing themed study-tour programs.

3) Optimism and Open-Mindedness: Whether expressed through the joy of labor in “*Picking tea, a song rises together*” (Ji Xianguan, “*Lantian Zhuzhi Poems*”) (采茶一片歌声起), or the carefree attitude of “*Hanging the net on the sparse fence, risking a drunk*” (Xiao Bingxi, “*Zhuzhi Poem*”) (挂网疏篱拼一醉), or the poetic imagery in “*Returning, shaking a lake full of stars*” (Liu Ji, “*Dongting*”

Fisherman's Song) (归来摇动一湖星), the Zhuzhi poems consistently reflect the optimistic and open-minded spirit of Meishan culture. This philosophy—finding joy amid hardship and pursuing harmony between humans and culture—in itself constitutes a highly appealing tourism attraction.

3.2. Construction of Local Identity and Emotional Marketing of Tourism Destinations

Zhuzhi Poems serve as a powerful tool for shaping and strengthening local identity. The line from Zeng Xu's ninth poem—*I love its scenery, resembling Xiangtan* (爱他风景似湘潭)—does not reflect self-abasement, but rather affirms the unique value and aesthetic confidence of the local landscape through comparison with the important town of Huxiang culture. Huang Dingsan articulates this sense of identity even more directly in his poem, *The Soul of Ziyang*:

A thousand ages Ziyang,

A thousand ages wall,

Having experienced cold, heat, and vicissitudes.

The city walls do not change their slanting sunlight's hue,

Everywhere, a heroic spirit soars.

(千古资阳千古墙, 历经寒暑与沧桑。城头不改斜晖色, 处处英雄气腾骧。)

Such praise for the historical weight and heroic spirit of the hometown forms the cornerstone for building the cultural confidence of local residents. In tourism marketing, this strong sense of local identity can be translated into the core of emotional marketing, moving tourists who seek authentic cultural experiences by telling “who we are” and “our stories.”

3.3. Preservation of Cultural Memory and Guarantee of Authenticity in Tourism Narratives

Against the backdrop of cultural homogenization caused by globalization, the role of Zhuzhi Poems as a “local cultural archive” is vital to preserving cultural memory. It ensures that cultural displays in tourism development are not water without a source or a tree without roots. For instance, without Li Riji's verses, later generations would struggle to understand the distinctive “Datang Mei” wedding custom; without the verses documenting “sending pumpkins,” this unique form of community mutual aid might have been lost to time. Zhuzhi Poems provide credible textual basis and historical details for all cultural-tourism initiatives, ensuring the cultural authenticity and uniqueness of tourism products, and avoiding the homogenization trap where “a thousand towns look the same.” The purpose of inheritance is precisely to ensure that the most valuable cultural genes are not lost in the process of “innovative utilization.”

4. The Path of Transformation: Multidimensional Pathways for the Cultural and Tourism Innovation of Yiyang Zhuzhi Poems

Based on the aforementioned resource endowment and cultural values, this sec-

tion systematically proposes a multidimensional transformation system from “themed routes” to “format innovation,” and then to “industrial integration,” promoting the creative transformation of Yiyang Zhuzhi Poems from literary texts to cultural and tourism products.

4.1. Thematization and Route Design: Spatial Narrative from Text to Journey

This approach involves integrating scattered verses into coherent tourism narratives. By designing three immersive themed routes, the spatial and temporal transformation of poetic imagery can be realized.

1) **“Zishui Poetry Road” Cultural Exploration Journey:** This route traces the boat travel poems of Zeng Xu and Li Riji, combining land and water transportation to form a culturally immersive itinerary. The core section can involve riding replica “beach boats.” At key nodes like “Fuxi,” Augmented Reality (AR) technology can be used to recreate the scene of “*Water craft line up diagonally, like wild geese in array*” (Zeng Xu, *Twelfth Poem*) (水艇斜排雁字齐) on tourists’ mobile phone screens, accompanied by stereo sound effects of helmsmen’s chants, achieving a multi-layered overlapping of poetic imagery and physical reality. Poetry stations along the route can be equipped with an intelligent audio guide system, allowing tourists to listen to the recitations while appreciating actual landscapes, such as those described in the verse “*Both shores lined diagonally with jagged stone teeth*” (两岸斜排石齿齿).

Implementation Considerations and Target Audience: The successful development of themed routes like the “Zishui Poetry Road” requires significant investment in infrastructure (e.g., viewing platforms, replica boats, safe waterways), digital technology integration, and skilled interpretation services. Coordination among tourism authorities, cultural heritage departments, local communities, and private investors is crucial for sustainable operation (Lu, 2025). The primary target audience for this route includes cultural tourists, history enthusiasts, and educational groups (students, researchers) seeking immersive historical and literary experiences.

2) **“Meishan Tea Charm” Intangible Cultural Heritage Experience Journey:** Connecting the core tea-cultivating areas of Anhua, this route creates a complete tea culture experience chain. A “Learn Tea Picking with Zhuzhi Poems” activity can be promoted, allowing tourists to wear “light blue cloth garments,” carry “white cloth bags,” and experience the labor scene of “*Picking tea, a song rises together*” (采茶一片歌声起) amid the tea terraces. A workshop on “Ancient Tea-Making Techniques” can be held to restore traditional techniques. The “Tea Gang Ancient Road Market” displays the traditional trade scene. Additionally, “Intertwined Branches Tea Gatherings” can integrate the romantic symbolism in Zhou Shoulin’s line - “*I hope my lover does not pick the twin buds* (愿郎莫采双生蕖)” - into modern tea art performances, blending emotional storytelling with cultural practice.

Implementation Considerations and Target Audience: This journey's feasibility depends on close collaboration with tea farmers and cooperatives, ensuring authentic experiences without disrupting agricultural production. Developing clear seasonal schedules and training local residents as guides/trainers are key. The "Meishan Tea Charm" journey, with its hands-on activities, appeals strongly to domestic and international tourists interested in intangible cultural heritage, wellness tourism, and specialty food, as well as student groups for educational trips (Song, 2025; Gao, 2025).

3) "Dongting Fishing Village" Leisure Vacation Journey: Leveraging the ecological resources of the lake area, this route provides multi-level leisure products. A "Fishing Fire Night Tour" enables tourists to witness the poetic nightscape captured in "*Returning, shaking a lake full of stars*" (Liu Ji, "*Dongting Fisherman's Song*") (归来摇动一湖星). "A Lake of Stars' Photography Workshop" focuses on capturing the beauty of Dongting at dawn and dusk, and a "Fisherman's Life Experience Camp" provides hands-on training in traditional skills such as net casting and mending. Upon completing these activities, a "Full Fish Banquet Food Tasting" route introduces the authentic cuisine culture of the region.

Implementation Considerations and Target Audience: Implementing this route requires careful environmental impact assessments and sustainable practices to protect lake ecosystems. Partnerships with fishing communities are essential for authenticity. The target audience includes leisure-seeking urban families, photography enthusiasts, eco-tourists, and foodies looking for scenic relaxation coupled with cultural and gastronomic experiences.

4.2. Format Innovation and Scene Creation: Creating Immersive Consumption Experiences

Moving beyond traditional sightseeing models, this approach focuses on creating comprehensive, immersive consumption scenes through innovative formats.

1) Refined Cultural and Tourism Performances: Consider creating a large-scale live-action performance, "Poetic Painting Zishui," using the Zishui River as a natural stage and its landscapes as the backdrop to artistically present folk scenes like "Datang Mei," "Competing City Gods," and "Tea-Picking Songs." Simultaneously, it is worthwhile to develop a small-scale situational drama, "Meicheng Scenes and Stories," for regular performances in ancient street theaters, encouraging deep tourist participation through interactive performances.

Implementation Considerations and Target Audience: Major performances require substantial upfront investment in production, talent, and ongoing operational costs. A sustainable business model (e.g., ticketing, public funding, sponsorship) must be established. The target audience for large-scale shows is broad, including general tourists and tour groups. Smaller interactive dramas appeal more to independent travelers, cultural experience seekers, and younger audiences who enjoy participatory activities.

2) Scene-Based Cultural Spaces: In the ancient city of Yiyang or characteristic

ancient towns, the traditional market scene of “*Shajiang fans, Qiatou umbrellas*” (*Li Riji, Sixth of Twelve “Meicheng Zhuzhi Poems”*) (沙江扇子桥头伞) can be created. Artisans can also be invited to make Shajiang fans, Qiatou umbrellas, and other traditional crafts on-site, completed by tourist experience workshops. These elements can be integrated into themed cultural blocks that combine shopping, experience, and social interaction. Additionally, the relevant institutions can restore waterside tea houses styled with “short thatched window,” offering leisure spaces where a visitor can “*Lie down, watching the bright moon cross the bridge*” (卧看明月过桥来).

Implementation Considerations and Target Audience: Creating such spaces involves urban planning, historical preservation guidelines, and attracting/supporting skilled artisans. Long-term viability depends on a critical mass of visitors and a balanced commercial ecosystem. The target audience includes shoppers interested in authentic handicrafts, tourists exploring historic districts, and visitors seeking tranquil, aesthetically pleasing spaces for relaxation and socialization.

3) Intelligent Digital Culture and Tourism: A “Zhuzhi Poems AR Treasure Hunt” game system can be designed with digital marker points at important scenic spots. By scanning location-based digital markers, tourists can unlock virtual poet characters, listen to them reciting local poems, and access rich historical narratives associated with each site. Simultaneously, a digital poetry map can be established to create deeply engaging and interactive cultural tourism experiences where a tourist can appreciate “*The wave sounds fierce, the pole sounds soft*” (浪声劲疾篙声软).

Implementation Considerations and Target Audience: This requires investment in app development, content creation (3D models, audio, narratives), and maintenance. User-friendly design and offline functionality considerations are important for areas with poor connectivity. The primary target audience is tech-savvy younger generations (students, young professionals, families with children) who enjoy gamified learning and interactive digital experiences, helping to attract a demographic that might be less engaged by traditional formats.

4.3. Industrial Integration and Brand Building: Extending the Value Chain

By deeply integrating the cultural elements of Zhuzhi Poems into related industries, the cultural value can be transformed and amplified in diversified ways.

1) In-depth Development of Cultural and Creative Products: Collaborate with professional design teams to launch three major themed series of cultural and creative products. The “Zishui Dangerous Rapids” series, inspired by Zeng Xu’s imagery of “jagged stone teeth, rugged crags”, includes items such as mineral-textured paperweights and adventure-themed stationery. The “A Lake of Stars” series draws from Liu Ji’s poetic scenes to develop products such as starry sky lamps and fishing-fire-themed accessories. The “Dongting Red” series, based on Shen Deqian’s line, “*We ourselves have the ‘Red of Dongting*” (侬家自行洞

庭红), features orange-scented cultural creations, food gift boxes, etc., thus materializing the cultural imagery into tangible products.

Implementation Considerations and Target Audience: Success hinges on moving beyond simple motif application to innovative design that conveys cultural stories, requiring skilled designers familiar with both tradition and modern aesthetics. Establishing reliable production and distribution channels is crucial. The target audience includes tourists seeking meaningful souvenirs (all ages), design-conscious consumers interested in “cultural” products, and gift buyers.

2) Empowerment of Regional Public Brands: Infuse the cultural connotations of Yiyang Zhuzhi Poems into the branding of regional specialties like “Anhua Dark Tea,” “Nanxian Crayfish,” and “Yuanjiang Asparagus.” For example, we can create a sub-brand for Anhua dark tea, named “Intertwined Branches Tea,” integrating the romantic symbolism from Zhou Shoulin’s “*Leave them as intertwined branches in the human world*” (留作人间连理枝) into product design. Similarly, we can develop “A Lake of Stars” themed packaging for Dongting Lake aquatic products, enhancing the cultural added value and market appeal of these products.

Implementation Considerations and Target Audience: This requires buy-in from existing producers and associations to adopt new branding narratives. Marketing campaigns must educate consumers about the new cultural value proposition. The target audience expands from generic product buyers to consumers who value story-driven brands, premium gift-givers, and markets interested in products with distinct regional identity and heritage.

4.4. Community Participation and Educational Inheritance: Ensuring Sustainable Development

To ensure the sustainable integration of culture and tourism, it is essential to establish a dual mechanism combining community benefit and educational inheritance.

1) Community Benefit and Revitalization: Cooperatives, studios, and other forms can be established to engage local residents as performers of folk activities, trainers of traditional skills, and providers of characteristic food and beverages. Through tourism revenue sharing, handicraft sales, and folk performances, residents can obtain tangible economic returns.

2) Integration into the Education System: Compile the local textbook “Hometown in the Yiyang Zhuzhi Poems,” and incorporate the appreciation and study of Zhuzhi Poems into the local curriculum of primary and secondary schools. Initiatives such as the “Young Poet” and “Little Tour Guide” would foster the next generation’s cultural identity and communication skills. Furthermore, in collaboration with higher education institutions, we can establish study tour bases to cultivate professional talent for cultural and tourism integration, ensuring the intergenerational continuity of cultural inheritance.

Through the coordinated promotion of the above multidimensional strategies, not only can the cultural value of Yiyang Zhuzhi Poems be effectively trans-

formed, but a long-term mechanism for cultural and tourism integration can also be established, injecting sustained vitality into local cultural inheritance and economic development.

4.5. Challenges and Implementation Considerations

While the proposed strategies outline a promising direction for integrating Yiyang Zhuzhi Poems into tourism, several practical challenges must be acknowledged. Firstly, securing adequate funding for high-quality infrastructure, technological applications (AR/VR), and professional performance troupes is a primary hurdle (Zhang, 2025). Public-private partnerships and seeking cultural tourism development grants could be potential solutions. Secondly, effective multi-stakeholder coordination is essential. This involves aligning the interests and actions of government cultural/tourism bureaus, heritage conservation units, local communities (as cultural bearers and beneficiaries), tourism enterprises, and product designers (Lu, 2025; Bi & Zheng, 2025). Establishing a dedicated coordination mechanism is recommended. Thirdly, there is a risk of cultural commodification or simplification when transforming complex poetic and folkloric content into marketable products. Continuous community involvement and scholarly oversight are necessary to maintain cultural authenticity and depth (Zhang, 2025; Gao, 2025). Finally, market awareness and the need to cultivate a tourist base familiar with or curious about this niche literary heritage present a marketing challenge, requiring targeted and innovative promotion strategies.

5. Conclusion

Through the lens of cultural and tourism integration, this paper systematically examines the resource value and innovative utilization pathways of Yiyang Zhuzhi Poems. Findings indicate that Yiyang Zhuzhi Poems are not only a vivid record of local life but also a rich repository of cultural and tourism resources with significant development potential. By identifying and analyzing the three key resource spectrums—geographical landscapes, productive labor, and folk rituals and festivals—the study reveals their capacity for visualization, experiential engagement, and ritualization. By interpreting the Meishan cultural spirit they carry and their function in shaping local identity, the study establishes a cultural foundation for cultural-tourism transformation. The multidimensional paths proposed, including themed route design and immersive format innovation, will provide concrete strategies for translating cultural heritage into tangible tourism experiences or products.

The primary contribution of this paper lies in constructing a systematic framework for transforming cultural resources into tourism products. This research not only opens new avenues for the dynamic inheritance of Yiyang Zhuzhi Poems, but also provides a model of cultural and tourism integration for similar intangible cultural heritage. However, the study still has limitations in terms of quantitative analysis and market testing. Future research could further explore tourist percep-

tion surveys, business model design, and the deeper integration of digital technology to promote the sustainable utilization and innovative development of this cultural resource.

Funding

This research was supported by the 2024 Youth Project of the Yiyang Social Science Achievements Evaluation Committee, “A Study of Yiyang Zhuzhi Poems from the Perspective of Regional Culture” (No. Y0516879).

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

References

- Aplin, G. (2002). *Heritage: Identification, Conservation, and Management*. Oxford University Press.
- Bi, F., & Zheng, Y. (2025). The Construction of a Digital Communication Mechanism for Huizhou Intangible Cultural Heritage from the Perspective of Cultural and Tourism Integration: Technological Empowerment, Content Reconstruction, and Ecological Synergy. *Journal of Tonghua Normal University*, *46*, 114-118.
- Gao, R. (2025). Research on the Design Strategy of Xuzhou Han Dynasty Stone Relief Cultural and Creative Products from the Perspective of Cultural and Tourism Integration. *Art Education Research*, *No. 21*, 81-83.
- Huang, D. (n.d.). Zhuzhi Poems. In *Jinqiu Poetry Society's Yiyang Ziyang District Collection: Lush Mountains Enhance the Scene, Abundant Goods and People Glorify the Land* (Unpublished Manuscript).
- Ji, X. (n.d.). Anhua Poems. In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete Collection of Chinese Zhuzhi Poems* (Vol. 5, p. 747). Beijing Publishing House.
- Li, R. (n.d.). Siyuan Poems. In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete collection of Chinese Zhuzhi Poems* (Vol. 5, p. 719). Beijing Publishing House.
- Liu, J. (n.d.). Selected Ancient Poems on Chinese Rivers and Water Conservation. In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete Collection of Chinese Zhuzhi Poems* (Vol. 5, p. 969). Beijing Publishing House.
- Lu, N. (2025). Research on the Value, Dilemmas, and Pathways of the Integrated Development of the Tourism Industry and Local Culture from the Perspective of a Culturally Strong Nation. *Reform and Strategy*, *No. 5*, 1-5.
- McKercher, B., & du Cros, H. (2002). *Cultural Tourism: The Partnership between Tourism and Cultural Heritage Management*. Routledge.
- Shen, D. (n.d.). Guiyu Poems (Vol. 1). In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete Collection of Chinese Zhuzhi Poems* (Vol. 5, p. 696). Beijing Publishing House.
- Song, X. (2025). Literary Tourism Resources Empowering Deep Integration of Culture and Tourism: A Case Study of Zhong Daoyu's Duan Inkstone-Themed Novels Purple Clouds and Marquis of Jimo. *Journal of Zhaoqing University*, *46*, 104-112.
- Xiao, B. (n.d.). Anhua Poems. In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete Collection of Chinese Zhuzhi Poems* (Vol. 5, p. 670). Beijing Publishing House.
- Zhang, W. (2025). Analysis of the Development Strategy of Yungang Grottoes Cultural and Creative Products under the Background of Cultural and Tourism Integration. *Identifi-*

cation and Appreciation of Cultural Relics, No. 22, 170-173.

Zhou, S. (n.d.). Anhua Poems. In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete Collection of Chinese Zhuzhi Poems* (Vol. 5, p. 690). Beijing Publishing House.

Zhu, Y. (n.d.). Sequel to Poems from Hang Prefecture in Our Dynasty. In C. Pan, L. Qiu, & Z. Sun (Eds.), *Complete Collection of Chinese Zhuzhi Poems* (Vol. 5, p. 697). Beijing Publishing House.