

Du Fu's Rural Life and Poetry Creation

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ABSTRACT

In his later years, Du Fu lived in the rural areas of Southwest China for a long time and created a large number of village poems that focused on rural life. These village poems created by Du Fu provide a detailed and three-dimensional depiction of his residence and the situation of his village, artistically reproducing the different customs and rural world of Chengdu and Kuizhou in the Tang Dynasty. Du Fu's attention to agriculture to a certain extent enabled him to experience the countryside in a way that was closer to the farmers' lifestyle, rather than examining the countryside as a poet, achieving a shift in his mindset from tracing the official government to farming in mountainous villages. At the same time, the changes in the living environment of Chengdu and Kuizhou also contributed to the transformation of Du Fu's poetry style: the beautiful scenery and harmonious interpersonal relationships of the Chengdu Thatched Cottage made Du Fu comfortable and open-minded, allowing his creation unconstrained, and his poetry style fresh and elegant, relaxed and sincere. While Kuizhou had a unique atmosphere, making Du Fu a gloomy mood, and his poetry style desolate and oppressive.

Keywords: *Du Fu, Rural life, Rural writing.*

1. INTRODUCTION

Before the Wei, Jin, and Northern and Southern Dynasties, the Chinese people's way of living was based on the principle of urban living. After that, with the development of rural settlements, there were also a considerable number of gentry in the vast countryside. In addition to farmers, they were either retired officials, hermits, or scholars who worked hard to study. They lived a rural lifestyle. After entering the Tang Dynasty, due to the development of the estate economy, the phenomenon of literati living in villages became more common, and rural life became beautiful scenery in the works of poets. The great poet Du Fu spent his entire life wandering, traveling from place to place. In his later years, he lived in the countryside of Chengdu and Kuizhou for a long time. In a special historical context, Du Fu not only lived in the countryside, but also had to personally participate in production and labor due to the necessity of livelihood. This made him more familiar with rural life than most poets in the Tang Dynasty, and he created a large number of poems depicting rural life, which had a very unique artistic charm.

2. THE RURAL "ILLUSTRATED CLASSICS" IN DU FU'S VILLAGE POEMS

Since the Song Dynasty, Du Shi has had the saying of "illustrated classics". Southern Song Dynasty poet Lin Yizhi commented on Du Fu's poetry and said, "Reading Du Fu's poetry is like unfolding a scroll of illustrated classics. Later, Liu Kezhuang quoted these two lines from Lin Yizhi in his evaluation of Du Fu's "Qinzhou Miscellaneous Poems" in "Hou Cun Poetry Talk" and further elaborated, believing that readers only need to read these twenty poems to appreciate the differences between Qinzhou's mountains, rivers, cities, and these landscapes in Central Plains region, as well as the unique natural scenery and folk customs. [1] Lin Yizhi believes that Du Fu's landscape poetry written in Qinzhou has the function of "illustrated classics", while Liu Kezhuang further believes that Du Fu's poetry not only has the content of the illustrated classics, but also has the nature of the illustrated classics. Before the Southern Song Dynasty, local chronicles were known as the illustrated classics, characterized by the drawing of mountains, rivers, and terrains into maps with textual explanations, which can complement each other. It is believed that

not only Du Fu's landscape poetry has such characteristics, but also his village poetry has such characteristics. Compared to the vague language of pastoral poets such as Tao Yuanming and Wang Wei, Du Fu's village poems depict his residence and the situation of his village in a more detailed and three-dimensional manner. The author will take Chengdu Huanhua Creek thatched cottage as an example to illustrate.

The first is the situation of living in the thatched cottage. Although Du Fu did not specify the specific location of the thatched cottage, Mr. Wen Yiduo, based on Du Fu's poetry in "Mr. Shaoling's Chronicle Meeting Notes," verified that the Huanhua Creek thatched cottage is located outside the stalagmite street of Bijifang in the western suburbs of Chengdu, south of Wanli Bridge, north of Baihua Pond, and west of Huanhua Creek. Looking north, people can see the Xiling Snow Mountain. [2] In the "Record of Repairing Shaoling's Former Residence in Dongtun, Kuizhou", Yu Tai of the Song Dynasty also believed that Du Fu only temporarily resided in the White Emperor City when he first arrived in Kuizhou, and soon moved to Xiangxi before finally settling in Dongtun. His deeds can be verified in his poetry. [3]

The second is the situation of the village where the thatched cottage is located. The village where Du Fu lived may not have a specific name, and Du Fu referred to it as Huanhua Creek or Huanhua Village. He once wrote a poem to a county magistrate surnamed Xiao requesting a hundred peach tree seedlings and requesting them to be delivered to the Huanhua Village where he was living before next spring. Perhaps this small village was sparsely populated. After naming it Huanhua Village, Du Fu repeatedly declared his ownership of this small village in his poetry, calling it "my village". In the "Book of Tang", it is recorded that Du Fu once built a thatched cottage and planted trees and bamboo in a place called Huanhuali by the Jinjiang River outside Chengdu. Therefore, the place later referred to as Huanhua Village is the Huanhua Village in Du Fu's poetry. Therefore, Zhong Xing believed in "Records of Huanhua Creek" that the name "Huanhua" was come from Du Fu, who built a thatched cottage here and wrote it in poetry. Later, Huanhua Creek had this specialized name. Huanhua Village was a small fishing village with less than ten households. In "Being a Farmer", it is said: "Outside the fog and dust of Jinli, there are eight or nine families in Jiang Village." But in the first part of the "Two Poems of Shui Kan Qian Xin", it is said: "There are one hundred thousand households in the city, but there are two or three households here." In the third of the

"Seven-character Four-line Poem of Seeking Flowers Alone by the River", it is also said: "There are two or three quiet bamboo houses in Jiangshen, and most of them are with red and white flowers." Japanese scholar Kogawa Moki believed that the "eight or nine families" here do not refer to nearby areas, but broadly speaking, they should refer to the thatched cottage and its surrounding villages, which is the area referred to by Du Fu as Jiang Village.[5] In fact, the difference between the "two or three families" and the "eight or nine families" here is only due to considerations of tone, not actual meaning. In the "My Cottage Unroofed by Autumn Gales", it is said: "Urchins from southern village know I'm old and weak, they rob me to my face without a blush on the cheek." The first of the "Five Poems of the Spring River Village" also stated: "The agricultural vocations in the villages is urgent, and the spring flow is deep by the banks." It can be seen that there were other villages near Huanhua Village. The first of the "Two Poems of Qian Yi" states: "Wild flowers fall along a path, and spring water flows in a solitary village." In "Met Xujiu Shaoyin", it is also said: "In the evening, the solitary village is secluded, and a few cavalry soldiers are marching here." It is known that Huanhua Village is far away from the surrounding villages, as it has been mentioned both as a "solitary village" and repeatedly about the desolation of the village.

The final is the communication situation in the village. The poem "Visitor's Arrival" states: "Be willing to drink with my neighbors, and shout across the fence to fetch all the remaining drinks." In terms of the poetry, there were at least four neighbors around the thatched cottage. The neighbor living north of him was a retired county magistrate. Qiu Zhao'ao quoted Gu Chen as saying that the northern neighbor was Wang Qian, while Mr. Wen Yiduo held a skeptical attitude in his "A Brief Study of Mr. Shaoling's Friendship". The neighbor living to the south of him was a scholar who often wore a black square scarf. At the same time, he referred to a hermit surnamed Zhu as his southern neighbor, making it difficult to distinguish whether these two neighbors were the same person. In addition, Du Fu often drank with a neighbor named Hu Sirong, who happened to live south of Du Fu. It is known that Hu Sirong was also one of Du Fu's neighbors. The above three people were all leisurely scholars living here, and Du Fu's interaction with them was very enjoyable. The pastoral poet Tao Yuanming of the Eastern Jin Dynasty also clearly stated that his motivation for living in the Southern Village was to socialize with like-minded people, appreciate good articles together,

and study difficulties together. Song Dynasty scholar Luo Dajing compared several neighbors of Tao Yuanming's South Village with several neighbors of Du Fu's thatched cottage and found that since ancient times, scholars have lived in rural wilderness with like-minded people, so their life is happy. Tao Yuanming's neighbors were not vulgar people, and Du Fu's neighbors were naturally noble gentlemen. Finally, Du Fu's fourth neighbor was an old farmer. Du Fu once encountered him when walking, while the farmer was offering sacrifices to the land, and Du Fu invited him to home for a drink. Du Fu recorded this happy event in his poetry and referred to him as a neighbor, so this old farmer should also be one of his neighbors.

3. THE AGRICULTURAL ACTIVITIES IN DU FU'S VILLAGE POEMS

Du Fu regarded the Confucian ideal of cultivating oneself, ruling the family, governing the country and peacing the world as his life ideal, and throughout his life, he sang "To the emperor Yao and Shun, and then to make the customs simple." When he was trapped in Chang'an, he still longed for when he could become an official. After retiring and returning to his hometown, he relied on his meager salary to purchase some land as an industry. However, after being hit by reality one after another and abandoning the position of Huazhou Sigong to join the army in the second year of the Qianyuan era, it was only then that the return to farmland was truly considered as a way of life. He once wrote a poem expressing his desire to settle in the Dongke Valley of Qinzhou, believing that the barren land here was suitable for planting millet and that the sunny slopes could be used for planting melons. In his poem praising the person, Du Fu repeatedly expressed his wish to purchase land and build a residence in Qinzhou to settle down. This indicates that Du Fu was already considering seeking land and seeking shelter when he was in Qinzhou, and considering to be self-sufficient in his own cultivation.

After arriving in Chengdu, Du Fu mentioned farming multiple times in his poetry, but did not specify what kind of agricultural labor he was engaged in. Farming only reveals a small part in describing the environment of the village or expressing the daily life of the guest residence. Even so, the poem "Being a Farmer":

Living outside the bustling city of Chengdu,
there are only eight or nine households in the
small Jiang Village. The lotus in the pond
floats its leaves, and the wheat in the field

falls its flowers. I want to settle here and
grow old as a farmer. But in this way, I
deeply feel guilty for leaking out the county
magistrate Ge Hong and cannot be as fond of
Dansha as he is.

This poem was written in the summer of the first year of the Shangyuan of Emperor Suzong of Tang Dynasty (AD760), when the construction of a thatched cottage began. Although this poem is titled "Being a Farmer", it mainly depicts the environment of the thatched cottage and expresses Du Fu's helplessness in wandering the world. As for "Being a Farmer", Zhao Cigong used the words of Yang Yun from the Han Dynasty to lament that he would always be a farmer until his old age, as an annotation. On this basis, Wang Sishi of the Ming Dynasty further extended it. He believed that Du Fu wrote this poem to express his feelings for finally obtaining a shelter, and that Du Fu's construction of a thatched cottage here contains the idea of dying here for a lifetime. Therefore, he engaged in agricultural labor only to support himself. [8] Therefore, there is a saying about "being a farmer", but according to other agricultural poems by Du Fu, Kogawa Moxi believes that the title of this poem should be "engaged in agricultural production". In the poem, "Du Fu describes himself moving to Huanhua Village and planning to officially transition from officialdom to practical rural life." [5]

The most important evidence for the claim of "being a farmer" or "engaging in agricultural production" comes from the poem "Twelve Rhymes of Jiandu", which states that Du Fu had a country yard after arriving in Chengdu outside Jianmen Pass in the middle of winter. The river wind broke the knot of the green cattail in the garden, and the cold frost buried the roots of the bamboo in the garden. Wang Sishi believed that the countryside mentioned by Du Fu was not purchased specifically by him, it must have been a piece of land given to him by someone near his residence. Qiu Zhao'ao also believed that Du Fu had a temporary thatched cottage and countryside, but the cattail and bamboo were also inevitably destroyed, just like the aging and wandering poet himself. Qiu Zhao'ao's implication, like Wang Sishi's, also indicated that Du Fu only temporarily owned the countryside, rather than having long-term ownership through purchase. For engaging in agricultural labor, Du Fu had repeatedly mentioned in his poetry that he personally participated in labor. For example, in the poem "Jin Ting", he said: "I have been farming in a guest residence in Chengdu for a long time, and I look north feeling hurt." In his poem to Wang Qi, he also

emphasized that since he has become a farmer, he should cherish the season and work hard. From these sentences, it can be seen that Du Fu has already regarded himself as a farmer and started planning the life of a farmer like a farmer. As for the crops sown in Du Fu's fields, they were mainly herbs and vegetables. In fact, Du Fu only lived in a thatched cottage for about a year during his time in central Sichuan, which means he was unlikely to grow food crops.

Du Fu's agricultural activities were mainly carried out during the Kuizhou period. During Du Fu's time in Chengdu, he mainly relied on his friends to help him, so he often lamented that "the old man's wealth was cut off, and the young children were desolate due to constant hunger." Later, when Du Fu moved outside the city of Kuizhou, he listened to the opinions of local farmers and sowed seeds on time. Wang Sishi believed that he had already had the idea of becoming a farmer and engaging in agricultural work at this time. Later, he accepted the job of managing the farm in Xiangxi, which was related to this.[8] After leaving Chengdu and arriving in Kuizhou, Du Fu achieved a transformation from "being an official to working on land in village" [9].

Du Fu's agricultural activities in Kuizhou mainly consisted of three types: the first is to open gardens and plots, and plant vegetables and medicines; the second is to manage orchards; the third is to supervise farm production. Du Fu has established vegetable gardens in his residential areas such as Xige, Chijia, and Rangxi for daily consumption. In the poem "Garden", he once stated that vegetable garden has been opened up in front of and behind his houses, and his vegetables meet the needs of the family. In the book "Leisure Day Garden Wandering, Will Plant Autumn Vegetables, Supervise Diligent Farming of Cattle, and Also Show Eyes in Books", the specific situation of his vegetable cultivation is explained:

The late rain is evenly soaking the land, and I need to focus on farming while the land is moist. Planting vegetables can serve as half of the rations in winter, and the plowing cows can also unleash strong energy in the cool evening. I need to seize the time and carefully cultivate, plant a few acres of vegetables, and not fall too far behind my neighbors. After a period of time, the vegetable field was filled with many delicious vegetables, whose names were difficult to identify one by one. The climate in Kuizhou is warm, and vegetables can be picked until the following spring.

When Du Fu was in Kuizhou, he employed some servants in the local area, such as Aduan, Aji, Xinxing, Boyi, Xinxu, etc. In the poem title, it is said to "supervise diligent farming of cattle", so the true laborers should be these servants. There are also poems that record Du Fu driving them to work, such as "Urge Servants to Cut Wood", "Drive Servants to Pick Xanthium", "Look out for the supervisor to weed the rice fields in the autumn. In the early morning, I sent maid Aji and male servant Aduan to inquire", "Supervise Servants to cut down the fruit forest north of the house. After they cleaned up the branches, leaves, vines, and other plants quickly, I moved the bed over and lay on the side", and so on. If planting vegetables was for self-sufficiency, then moving to Rangxi to operate an orchard was more due to economic factors. Du Fu purchased a 40 acre orchard in Xiangxi. Once, while inspecting the orchard on a rainy day, he found that there were many miscellaneous trees in the orchard and there was a lack of fruits such as oranges. Therefore, he replanted economic crops such as oranges, peaches, plums, gardenias, and pepper trees. In the autumn of the second year of the Dali era (AD767), Du Fu moved from Rangxi to Dongtun again, where he worked as a field supervisor and learned from the mountain village. He claimed to be "a farmer in the valley".¹ Du Fu may not have participated in specific labor, but he recorded the entire process of planting seedlings, irrigation, weeding, and harvesting rice in poetry.

4. THE INFLUENCE OF CHANGES IN RESIDENTIAL ENVIRONMENT ON DU FU'S CREATION OF VILLAGE POEMS

From the perspective of living environment, Du Fu experienced a process of returning to the countryside from the countryside to the city throughout his life. Du Fu's poetry has achieved significant development in the central Sichuan region, with changes in his living environment being one of

1. There are currently four main theories in the academic community regarding the nature of the farmland managed by Du Fu: First, it is believed that Dongtun is Du Fu's farm, as evidenced by Pu Qilong's annotation on the "Four Poems of Moving from Xiangxi Jingfei to Dongtun's Cottage": "Dongtun is only a Du Fu's farm." Second, it is believed that Du Fu was entrusted by Kuizhou Governor Bai Maolin to manage the public land, such as Guo Moruo's "Li Bai and Du Fu" and Chen Yixin's "Commentary on Du Fu". Third, there were both public and private fields in Dongtun. Du Fu operated his own private fields in Dongtun, rather than managing public fields, as seen in Cao Mufan's "Du Shi Zao Shuo". Fourth, it is believed that Du Fu was managing his own private land in Dongtun and helping to take care of the public land. The real manager of the public land was the official Zhang Wang.

his important factors. During the period of being trapped in Chang'an, Du Fu lived a life of "seizing the door of a wealthy son in the morning, following the dust of a fat horse in the evening, drinking a cup of wine with cold heat, and lurking sorrows everywhere." He exclaimed, "When will I get a small salary and return to the mountains to buy a thin field?" After arriving in Chengdu and Kuizhou, he lived a nearly reclusive rural life and had a temporary rest in his body and mind, which had to have an impact on his poetry creation. As some scholars have pointed out, "Du Fu abandoned his official residence in Longyou and Bashu, which was a watershed in his life experience. Prior to this, he lived in the two major regions of Luoyang and Chang'an, mainly experiencing urban life. The cultural (including literary) environment he faced was the capital culture with a leading position in the country and a grand style. After abandoning his official position, he left the two capitals and moved to more remote and closed non-central areas such as Longyou and Bashu. At the same time, he also largely left urban life and had opportunities to interact with rural and pastoral life. In terms of attitude towards life, before abandoning the official position, he had a strong desire to establish himself in politics and strive for progress in his official career. However, after abandoning the official position, he shifted from a positive and enterprising attitude in the early stages to a mindset of mainly living and drifting in his later years. [10]

Firstly, the different village environments in Chengdu and Kuizhou had a direct and profound impact on Du Fu's creative mood. Chengdu has always been known as the Land of Abundance, with beautiful rivers and mountains, a pleasant climate, and abundant resources and people. After arriving in Chengdu, Du Fu was attracted by the stability and prosperity here, admiring the luxurious buildings filled with tall city walls. In the late winter season, the trees were still lush, the streets were bustling with people, and various musical instruments were playing together. It was truly a bustling metropolis. The thatched cottage was built along the river, with beautiful scenery and harmonious relationships with both scholars and farmers around it, giving the poetry a bright, relaxed, and simple style. Qing Dynasty scholar Huang Sheng once commented that Du Fu's rhythmic poetry was not difficult to be sophisticated and vigorous, but rather difficult to be relaxed and lively, and the poem "Jiang Village" precisely expresses his natural and relaxed mood. Qiu Zhao'ao also said that he has been drifting for many years and living a difficult life. After arriving in Chengdu, he

can finally get a little rest. It can be said that Du Fu's mentality in Chengdu was relaxed and comfortable. He wrote many times in his poetry that he often dresses improperly, indulges in drinking alcohol, and sometimes gets lost by looking up at the birds, making it difficult for others to respond when greeting him. The poet's laziness in living in the countryside made Du Fu feel unprecedentedly relaxed. During the Chang'an period, his purpose in writing poetry was to showcase his talents to the high-ranking officials and nobles in the capital, gain their appreciation or recommendation, and gain fame in order to achieve his political pursuit. Therefore, his poetry was often carefully structured and repeatedly pondered. After the outbreak of the An Shi Rebellion, a series of works reflecting social unrest were the sustenance of his political pursuit, and therefore the researchers cannot be careless. After arriving in Chengdu, Du Fu's creative mindset underwent a significant transformation with the changing environment and identity. In Chengdu, Du Fu lived a reclusive life under the influence of others, calling himself a "hidden man". He also appeared relaxed and happy in his complimentary singing with local officials, often creating works of "romance" and "wandering". "Du Fu's pure and carefree creative mentality, which is aimed at showcasing his talent, expressing political sentiments, and life aspirations in poetry, is a unique mindset in Sichuan, especially during the Chengdu thatched cottage period." [10]

Zhong Xing said in his "Record of Huanhua Creek" that Du Fu's two residences in the southwest region were different. The Huanhua Creek thatched cottage in Chengdu was quiet and peaceful, while the Dongtun area in Kuizhou was dangerous and profound. [11] The customs and traditions of Kuizhou are completely different from those of Shuzhong. Cheng Qianfan and Zhang Hongsheng believe in "The Tragedy of Life Reflected by Du Fu in Kuizhou Poetry" that "oppression is an important connotation of Du Fu's poetry in Kuizhou." [12] This oppression is not only related to Du Fu's tragic situation in his later years, but also to his living environment in Kuizhou. Both Zhongzhou and Kuizhou are built along the mountains and rivers, where people are surrounded by high mountains that rise in front of them all day long. Even the slightly wider Dongtun is just a basin, surrounded by high mountains that rise into the clouds on all sides and a flat land. Therefore, Du Fu referred to it multiple times in his poetry as "a desperate region" or "a lonely city". For example, in his poem that sent his uncle to work as an official in Hunan and Guangxi, he stated that he had been in this desperate region of

Kuizhou for three years and was still suffering from illness, feeling very bad; In the poem written to Li Wenyi, he felt sad that being in Kuizhou feels like being in a desperate situation, with no one to comfort him. In "Sunset", it is said that "Kuizhou is like a lonely city, with its village located by the turbulent river." In "Sitting Alone", it is written that "I only see white hair all over my head when I turn around, and I can only sorrowfully hold my cane and turn my back to Kuizhou, a lonely city." At the same time, the customs and traditions of Kuizhou also made Du Fu feel uncomfortable, believing that the scenery of Kuizhou was excellent, but the climate was poor. When Du Fu was in Chengdu, he had frequent interactions with his neighbors, often drinking with them, and neighbors often gave him vegetables as gifts. These warm and affectionate social scenes were not found in the daily life of Kuizhou village residents. Not only did the climate made Du Fu feel uncomfortable, but Kuizhou people's mean and stingy style also made him dissatisfied. Once, the local governor, Bai Maolin, sent someone to deliver vegetables to Du Fu, but the garden official went against the grain and gave Du Fu all inferior vegetables such as bitter chicory and horsetooth leaves. However, the garden official would rather let those fresh and delicious vegetables rot and be buried in the garden than sharing with Du Fu, which angered Du Fu, leading to the creation of moral theories of gentlemen and villains.

Secondly, the long-term village life led Du Fu to delve into rural areas and create a large number of pastoral poems, broadening the themes and perspectives of Du Fu's poetry. These pastoral poems: Firstly, they showcase the rural scenery and scenery of Chengdu Plain with extremely rich regional characteristics. For example, the poem "Plum Rain" describes the rainy characteristics of Sichuan in the Tang Dynasty, while Lu You's "Notes on the Lao School's Temple" records that Chengdu had fashionable plum rain weather during the Tang Dynasty, and in the Southern Song Dynasty, it was only cold or stuffy in autumn. He believed that Du Fu's poem recorded the changes in the climate of Sichuan between the Tang and Song dynasties. [13] Secondly, it vividly depicts his interactions with local farmers, reflecting his concern for the country and the people. He once praised the stable and peaceful life of the people in Shuzhong under the strict military rule through the mouth of an old farmer in his poetry. Poems such as "Watching Fishing" and "Watching Fishing Again" described the daily lives of the fishermen in Jiang Village, where the thatched cottage was located, in order to satirize the court's

excessive collection of money from the people. "Presenting Wu Lang Again" expressed sympathy for the helpless neighbor women through the persuasion of Wu Lang.

Finally, due to the change in his creative mindset, Du Fu noticed poetry materials that he had not previously paid attention to, and his focus shifted in part to daily life centered around family. Mr. Mo Lifeng referred to it as the "aesthetic sublimation of ordinary things" [14], and pointed out that before Du Fu, only Tao Yuanming attempted to write ordinary daily life in his poetry. However, the number of poems by Tao Yuanming in this area is not large, and the life content he recites is relatively monotonous. Therefore, the mission of exploring towards this theme still needs to be completed by Du Fu. When Du Fu was in Chengdu and Kuizhou, he was basically in a state of leisure at home, so he also cast an aesthetic eye on the small things around him, such as watching people wash horses and fish, daily weather changes, planting vegetables and flowers, all of which are written in his works, filled with a real atmosphere of life. As depicted in "Jiang Village", Du Fu and his family lived in Jiang Village. During the day, he played chess with his wife and then stood on the shore to watch his sons swim. He often had dinner with his family at night, depicting a harmonious and loving rural scene.

Overall, the different living environments in central Sichuan and Kuizhou provided Du Fu with different living experiences. The beautiful scenery and harmonious interpersonal relationships of the Chengdu thatched cottage allowed Du Fu to live comfortably and freely, creating a fresh and elegant poetry style that was relaxed and unrestrained. While Kuizhou had a unique atmosphere, making Du Fu a gloomy mood, and his poetry style desolate and oppressive.

5. CONCLUSION

The village life of Du Fu when he lived in Chengdu and Kuizhou, as stated in his poem "Tang Cheng", was a "temporary" bird, and a "speaking swallow" that came and went for him, and his movements were not stable. The prominent character was still "residing". Ge Lifang once said that Du Fu was in a turbulent era, and he fled to from the Guanzhong area to seek refuge in Shuzhong, enduring hardships along the way. It was not until he received the support of local official Pei Mian in Chengdu that he was able to build a thatched cottage and settle down. [15] Due to his long-term exile, Du Fu has always longed for a stable residence. The

construction of the thatched cottage brought great comfort to Du Fu, who had been wandering for half his life and had little rest. In the first year of Yongtai (AD765), Yan Wu, the most important supporter of Du Fu in Chengdu, passed away. Du Fu, who had lost his support, had to go south with his family to Kuizhou. After arriving in Kuizhou, his residence remained unstable and he relocated multiple times to places such as Xige, Chijia, Rangxi, and Dongtun. Zhong Xing commented that if Yan Wu did not die, then Du Fu could spend his later years peacefully at the Huanhua Creek thatched cottage in Chengdu by the virtue of the position of Yan Wu. However, the heavens wanted to play tricks on him, and such a change has added a magical experience in Kuizhou to his life. [11] It can be said that Du Fu's brief village life in Chengdu and Kuizhou played an important role in his poetry creation.

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