



The Influence of Kuizhou Regional Culture on the Artistic Techniques of Du Fu's Poetry

Junyi Li

Faculty of Art, Sichuan Normal University, Chengdu, Sichuan, 610000, China

Kelseyli2023@outlook.com

Abstract. Under the influence of the regional culture of Kuizhou, the creative techniques and aesthetic style of Du Fu's poetry have been expanded, and his creative perspective has become closer to that of ordinary people. His idea of "Universal love" has also been precipitated. The influencing factors include various aspects such as the topography of the mountains and rivers in Kuizhou, folk customs, and people's lifestyles. Under the interweaving of these factors, Du Fu not only explored a new style of creation, but also produced new effects by integrating the ideological and political pursuits continued in his poetry with the regional culture of Kuizhou, and his political thinking reached new heights.

Keywords: Du Fu; Kuizhou; Regional culture; The law of Ao; Colloquialization

1 Introduction

The poetry creation during the Kuizhou period was a process of improvement and exploration for Du Fu. During his nearly one year and ten months stay in Kuizhou, Du Fu left more than 435 poems (accounting for one-third of his surviving works)[1], The ratio of ancient style poetry to modern style poetry is 1:3.9[2]. Compared with other periods, Du Fu's attention to modern style poetry has further increased, which means that far from the political center has had an impact on Du Fu's creation of ancient style poetry with social and political discussions as the main theme. In the creation of modern poetry, Du Fu also made some significant breakthroughs in artistic techniques, such as breaking the rules and forms of classical poetic composition, using folk language, and selecting trivial themes in daily life, reflecting the local landscape, folk customs, and people's lifestyles, all of which influenced Du Fu's poetry creation. In addition, Du Fu also implemented his long-standing political pursuit and worrying thinking. It can be seen that under the influence of the regional culture of Kuizhou, Du Fu's idea of "universal love" has been further deepened, his aesthetic taste has been expanded, and his poetry style has changed. These changes also have clear internal logical connections.

2 Breakthrough in Du Fu's Poetry Art Creation during the Kuizhou Period

During the Kuizhou period, Du Fu further increased his investment in the creation of modern style poetry and made breakthroughs in both specifications and themes. There are certain regulations in the creation of ancient and modern poetry. The themes of ancient poetry creation are mainly social and political discussions, and the poetic style is solemn. This can be reflected in Du Fu's works during the Chang'an period, such as "On the Frontier" and "Going out the Passes". At the beginning of its development, modern poetry was also limited by its subject matter, especially the Seven Rhythms, which were mainly composed of regulated poetry. In addition, most other poetic genres were also elegant and graceful.

In his poetry creation during the Kuizhou period, Du Fu often used colloquial words and phrases in his poems, and dared to break through the constraints of metrical rules, breaking the harmony of level and oblique tones. He used a twisted style to express a twisted sentiment[3]. He created nineteen poetries of eight lines in the late period[4]. The modern style of poetry developed and took shape during the early Tang Dynasty, and regulated poetry was already a popular genre during the time of Du Fu. Du Fu's technique of creating the "correct form" of the seven tones had become proficient in practice and refinement, and the use of convoluted sentences was an innovation of "transformation leads to communication" based on this principle. The Tang Yin Gui Jian (Volume 6) states: "Du Fu is able to change and transform without losing his original tone, and able to achieve multiple tones without losing his original tone. Therefore, he can't be surpassed. "

In addition, colloquialism is also a unique artistic technique presented by Du Fu under the influence of the regional culture of Kuizhou. Taking "Ten Quatrains of Kuizhou Song" as an example, it imitates the local customs and pursues a style of being popular and simple, which shows Du Fu's research and nutritional absorption of Ba Yu folk songs. At the same time, these folk songs also have the characteristic of not being bound by sound rules. For example, bamboo branch are more flexible in terms of tone and intonation, "mostly using the second character of each sentence as a flat tone, regardless of the rest". This also had a certain influence on Du Fu's attempt to adopt ao rhythm. In the creation of modern poetry, most poets at that time would carefully select themes and scrutinize words and phrases to avoid superficial vulgarity. However, Du Fu tended to use colloquial language in his poetry, which seemed peculiar at that time. Therefore, there are some comments about it in history. No matter how one defines the gains and losses of Du Fu's creation during his time in Kuizhou, his pioneering and innovative artistic techniques have also had a positive impact on the creation of literati in later generations. For example, Huang Tingjian and even the Jiangxi Poetry School drew inspiration from the use of the "Ao" style, which enabled their poetry school to present a unique and rugged style through the use of the "Ao" style.[5] The trend towards colloquialism in Kuizhou poetry is a reflection of Du Fu's reference to bamboo branch songs. His quatrains are popular, simple, and imbued with ancient meanings. Afterwards, Liu Yuxi even pioneered the bamboo branch poem style, which had a

profound impact. It can be seen that "popular" is not "vulgar", and "using popularity as elegance" has been recognized and imitated by more literati.

As mentioned earlier, under the influence of the unique regional culture of Kuizhou, the artistic techniques of Du Fu's poetry creation have undergone changes. And whether its influence also includes multiple factors, the answer is yes. The regional culture of Kuizhou has had a profound impact on Du Fu's artistic creation from various aspects such as mountain morphology, folk customs, and lifestyle.

3 The Influence of Other Regional Cultures on Du Fu's Creative Preferences

In Du Fu's life of wandering, different regional cultures were mainly based on the Central Plains culture, with other regional cultures such as Wuyue, Longyou, Shuzhong, Kuizhou, Jingxiang and others as the main tone [6], jointly influenced Du Fu's poetry creation style and spiritual and cultural shaping in each stage. Regional culture can be seen as a "variable" that influences Du Fu's poetry creation. Regarding the concept of regional culture, there are still differences in academic definitions based on different disciplinary perspectives. Overall, regional culture mainly includes the material culture, institutional culture, and spiritual culture of the region [7]. Among them, material culture covers the material production activities of local people, and Du Fu participated in various agricultural activities in many parts of Kuizhou. Spiritual culture takes the form of folk customs and traditions, such as the value system of valuing profit over Confucianism among the people of Kuizhou and the local custom of "men sitting and women standing". Institutional culture includes various social norms, such as the social and economic system of excessive taxation and levies reflected in the "Fear of Obedience and Tax Collection" (Kui Fu Shu Huai Forty Rhymes). In addition, some scholars believe that natural geographic factors such as geographical landscapes and topography also belong to the category of regional culture[8]. In terms of the terrain of Kuizhou, it belongs to the eastern mountainous terrain of the Sichuan Basin. The mountains are majestic and steep, with layers of rocks in the gorge. Du Fu lived in such a cramped environment for a long time, and his artistic creation techniques in poetry were also influenced.

3.1 The Stimulation of Mountains, Rivers, and Landforms on the Poetries with Ao

The residence in Kuizhou continued Du Fu's wanderings from the 15th year of Tianbao to the 10th year of the first year of Dali. When Du Fu first came here, he saw broken rocks and cut cliffs, and wrote "Yu's contribution to breaking rocks and leveling the soil" ("The Work of Migrating to Kuizhou"). Du Fu was born in the Central Plains, and his early activities mainly centered on the North China Plain and the Guanzhong Plain. Afterwards, he went to Longyou and Shuzhong, both of which had mountainous terrain. However, due to Du Fu's lack of long-term residence in Longyou and the fact that his activities were mainly in the Chengdu Plain during the Shuzhong period, the

poet didn't have a long-term experience of mountain living. Even during the period of Zizhou and Langzhou, Du Fu devoted more energy to socializing and welcoming people, without a strong perception of changes in the environment. Until the Kuizhou period, not only did the mountainous terrain become more dangerous and cramped, but Du Fu's life was also temporarily settled and more stable, making it easier to observe and recall the surrounding environment and past events, and present them in the form of poetry.

The original residence of the guest hall was located on a mountainside, and Du Fu wrote in his poem: "Building a house depends on a destroyed wall." (From "Yi Hua Yang Liu Shao Fu") The guest hall was built against a high mountain and attached to an old wall, with a simple structure. In the autumn of the same year, he moved to the West Pavilion of the Hanging Foot Tower, which relied on the cliffs and was close to the river. Because it was "suspended high on the riverbank", Du Fu also called it the "Mountain Pavilion" or "Flying Pavilion". This place belongs to the important port area of Qutangguan, with a narrow gorge and "steep river walls, built with stone fortifications and many camps"[9]. Having lived here for a long time, Du Fu, who was accustomed to living in plain areas, couldn't help but feel frustrated and dissatisfied due to his narrow vision and cramped surroundings. Therefore, after moving to the west, Du Fu had a sense of openness and wrote in his poem "Therefore, I climbed up to the shore high, avoiding the crowded cliffs and rocks. The open courtyard and wild hall were full of blooming marigolds." ("Late Ascending to the Upper Hall "). Except for the relatively flat surrounding environment of Dongtun, most of the other areas are congested, facing strange mountains and steep cliffs every day. Combined with the long-stranded state of not being able to leave the gorge in Kuizhou and not being able to walk in the "To Emperor Yao and Shun", Du Fu's creation shows the power of breaking away from the original regulations. On the one hand, it presents a unique poetic style, such as "the narrow path of the city is filled with melancholy", "the canyon is shrouded in clouds and haze, dragons and tigers lie on the ground, and the river is clear with turtles and crocodiles swimming on the day." ("The tallest building in White Emperor City") On the other hand, it is reflected in the breaking, mismatch, and detachment of the flat tones. Du Fu was suppressed by the treacherous mountains and rivers, and through the phrase "green mountains are in sight, but looking at the middle of the gorge" (from "The Gorge Pass"), the use of breaking the law as a manifestation of expressing energy, for example, in "The Highest Tower in the White Emperor City", except for the couplet at the end, all are style of "Ao". "Clouds in the White Emperor City go out, and rain in the White Emperor City turns the basin." ("The White Emperor") is also a "Ao"-style sentence. The formation of the "Ao" style is closely related to the rugged mountainous terrain of Kuizhou.

3.2 The Shaping of Aesthetic Taste by Spiritual Culture

Regarding the local customs of Kuizhou, Du Fu concluded that "the customs are thin and the country is good" (as stated in "Continuing to Read the Book and Welcoming the Three Gorges in the Middle of the First Month") and "the appearance is superior to the surplus soil and the wind is evil" (as stated in "Viewing Things in the Gorge"). Due to

the obstruction of mountains and rivers, and being located in a remote area, the people of Kuizhou have preserved some relatively backward customs with local characteristics. In the first year of Dali, a summer drought occurred. When Du Fu first arrived in Kuizhou, he was trapped by poisonous heat. He saw that the local people were praying for rain through superstitious methods such as noon rain, drumming, and burning mountains, and the burning mountains had reached a serious situation where "the green forest was reduced to ashes, and the clouds had nowhere to go... The divine object had already flown high, and there were no stones or soil." ("Fire") He didn't think much of it, so he pointed out in his poem that "whoever moves far away will extinguish it, and it will be feared that the surroundings will be blocked. In addition, Du Fu was not accustomed to the local customs of "men sitting and enjoying the fruits of their labor while women serve on the ground, men taking charge of the house while women go in and out to work." ("Fu Xin Xing") and the regional mentality of valuing commerce over Confucianism. The locals focused more on business and commerce activities and did not pursue studying for officialdom. Therefore, "children's knowledge ends with the Analects, and adults end with business and commerce." ("Zui Neng Xing"). But in addition to the discomfort, the conflict brought by these unique regional customs also stimulated Du Fu's creative vitality. In addition to the backward folk customs that he did not approve of, there were also some interesting and novel local customs in Kuizhou that had a profound impact on the shaping of the poet's aesthetic taste. Among them, "bamboo branch" lyrics provided rich nourishment for Du Fu's quatrain creation.

Zhuzhi Ci was originally a folk song from the Ba Yu area. Before Liu Yuxi created this poetic style, Du Fu had already absorbed the nutrients of the folk bamboo branch songs and dances in Kuizhou, and studied them. He used the tone of bamboo branch lyrics and folk language to create, presenting vulgar lyrics and quatrains represented by "Ten Quatrains of Kuizhou Song" that were not bound by sound rules. These works "opened a clear stream of folk poetry"[10]and were regarded as the origin of the bamboo branch poetry style. Du Fu had a strong interest in the folk songs of Bayu. In his poem "Five Poems on Moving to a New House in the West in Late Spring", he wrote "Bayu songs spread for thousands of miles and have been heard for three years." These works, which are rich in regional and folk colors, influenced Du Fu's aesthetic pursuit and led to the emergence of folk language in his poetry, with a trend towards simplicity and purity. For example, in the "Kuizhou Song", there are phrases such as "East Ba Dongshan of Zhongba" (part one) and "Ten thousand households in the east and west, spring and winter flowers in the north and south of the river" (part five). Although the language is not "vulgar", it is mostly spoken in plain language, close to the folk tone, and the rules are not limited to level or tone, freely expressed. In addition to "The Song of Kuizhou", Du Fu also consciously used colloquial language in other poetry creations during his time in Kuizhou, such as "adding fireflies around the well, occasionally shining brightly when passing by the flower buds. The white-haired people of Cang river look at you sorrowfully, wondering if the future will come back." ("Seeing Fireflies"). "Two years ago, the governor of Yuzhou was killed, and this year, the governor of Kaizhou was killed. "(One of the" Three Quatrains ")," Every family raises a black ghost and eats yellow croaker every meal. "(" Two Poems on Playing Haiku with Humorous Style ") The language quality is yet seamless, without any

distortion, and the choice of words and sentences are all influenced by folk customs, with an artistic effect of combining vulgarity with elegance.

3.3 The Creative Perspective and Lifestyle Towards the Public

During the Kuizhou period, Du Fu had a more rational and comprehensive understanding of the working people than during the Chengdu period, and was also closer to the ordinary people in terms of their way of life. "Worried about Li Yuan in his poor years, sighing for the warmth in his heart. "This has always been Du Fu's heartfelt expression, but he has either been devoted to his ideals of serving or busy with entertaining people, and has not yet delved into the lives of the working people, so his concept is relatively vague. Even during the Chengdu period, Du Fu received close attention from Yan Wu and others, and was still treated with respect and status by others. However, after entering Kuizhou, even with the care of the governor Bai Maolin, his level of attention was not as high as that of Yan Wu and others. In addition, the people of this township were "narrow-minded" and "mistakenly competed with the southern wind to expel northern tourists", imitating the trend of pursuing profits in the south and neglecting northern literati. Under such a light Confucian and heavy commercial customs, scholars were not given relative attention. In addition, the thin local customs also made Du Fu sigh "The attitude of old friends can still be maintained, while new acquaintances have become distant. (" Two Odes Playfully Composed in Jest to Relieve Boredom ") Faced with the superstitious trend of burning mountains to pray for gods and the vulgar practice of " men sitting while women standing", Du Fu also deeply realized the backwardness and ignorance of some working people. Therefore, during this period, Du Fu not only tended towards being an ordinary citizen in his identity, but his understanding of the working people also gradually became clear and diverse.

In terms of his own situation, Du Fu not only suffered from various diseases such as lung disease and thirst quenching, but also could not adapt to the local "toxic heat" and "bitter cold" climate, and his overall living situation could be described as bleak. But in fact, the Kuizhou period was a relatively stable and leisurely period for Du Fu's life. Bai Maolin "gived monthly salaries multiple times", and his assistance eased Du Fu's situation. He helped Du Fu buy 40 acres of orchards and several thatched houses in the west of Jingxi, and also rented some public land in Dongtun. Du Fu then moved to Jingxi to carry out spring plowing in a timely manner.[11] The way of cultivating and eating for himself provided Du Fu with a basic guarantee of material life. When he was in the reception hall on the mountainside, he planted vegetables and raised chickens on the open space next to his house, which can be seen in "Planting Lettuce" and "Driving the Vertical Seeds to Pick Cang'er".[12] In addition, Du Fu's medication for treating the disease was also self cultivated and collected by him, and his physical condition has also improved to some extent compared to the Yun'an period.

While cultivating in the mountains and fields, Du Fu gradually moved closer to the lifestyle of the working people. In order to learn more about farming and improve crop yields, Du Fu often sought advice from local people on farming methods. He wrote in his poem: "The court asks the lord of the mansion, but he learns to farm and study in the mountain village." ("Evening") It includes "watching the piled up crops in the fields"

and "asking the common people about winter affairs," that is, how to build a threshing ground and how to manage orchards in winter; When to plant and ensure irrigation, when to weed, how to collect and prepare pesticides, and a series of operations after harvesting are all agricultural knowledge learned by Du Fu in local practice.[13] It is not difficult to find descriptions of farming life in the poetry created by Du Fu during this period. He captured some trivial and simple things in the fields into his poetry, which shows that his pace of life is slow, and his state of mind is peaceful while working in the fields. Moreover, the selection trend of poetic themes has also changed. Approaching the perspective and cultivation mode of the working people, he tends to choose simple and unadorned folk customs as the theme, without any embellishment in language, fresh and self-contained, containing the aesthetic taste of daily village life about cultivation and self-consumption. For example, the scene described in "Searching for Passersby" where "fruits are picked from baskets hanging on the wall, arousing children to ask if they are cooking fish", is leisurely and contented, like villagers entertaining guests.

4 The New Transformation of Regional Culture in the Integration of the Thought of "Universal Love"

The unique soil style of Kuizhou had an impact on the artistic techniques of Du Fu's poetry creation. However, Du Fu's poetry still retained the underlying concern for the people of the country, and after being combined with the regional culture of Kuizhou, it was further refined and deepened. His political ideology also reached a new height.

As mentioned earlier, the distance from the political center had a certain impact on Du Fu's decreased attention to ancient poetry creation. However, even in the remote city of Kuizhou, Du Fu maintained a firm political ideal of "assisting the monarch and the people, and restoring the rule of Zhenguan". The historical sites preserved in Kuizhou, such as the Wuhou Temple, Yong'an Palace, and the Eight Formation Map, also constantly stimulated Du Fu's patriotic thoughts. He visited White Emperor City multiple times and "repeatedly entered the Wuhou Temple" (Zhuge Temple), dispelling his worries by paying tribute to Liu Bei, Zhuge Liang and other heroes of the Three Kingdoms. Du Fu was once demoted for speaking frankly in his memorial, and was subsequently abandoned for a long time. He longed for the harmonious relationship between Liu Bei and Zhuge Liang, a virtuous ruler and loyal minister. He wrote, "The ruler and the minister should work together, and also should the virtuous and the sage." He hoped that the ruler and the minister could trust each other and work together to overcome difficulties. He also praised Liu Bei's character of "loving and cherishing talented people" ("Ancient Cypress Journey"), and showed his desire to exert his talents and establish a career for the "Lord". However, Du Fu also said, "Do not complain or lament, for talented people are difficult to use in ancient times." There is a hidden disappointment in not encountering a wise ruler who accepts and speaks frankly, as well as an inability to criticize the lack of appointment and support for talented people in the current dynasty. Due to his distance from the court, Du Fu wrote works of extreme ideological and political turmoil, such as "Zhe Kan Xing", "Planting Lettuce",

"Wang Zai", etc., about the eunuch's monopoly on power and the monarch's failure to accept advice and use talents; At the same time, it also proposed the idea of "stopping the war and casting agricultural tools, and opening up halls and curtains" (from "The Forty Rhymes of Kui Fu's Book of Thoughts") and "implementing a system of garrisons to ensure that the military reserves provide for themselves; the ruler should be frugal and virtuous, and maintain a clean and honest government... opening up curtains, opening up avenues for speech, and accepting advice; recruiting talented individuals, seeking advice, and valuing talents".[14] The plan proposed by Du Fu is targeted and practical, reflecting deeply on the suffering of the people in Kuizhou and criticizing the incompetence of the ruling group. This is also a reflection of his dedication to practicing political ideals. At the same time, Kuizhou provided him with a free political discussion environment due to its remote location, and due to the legacy of historical relics from the Three Kingdoms period, it has outstanding people and places, constantly urging Du Fu's wish to serve the country.

Under the turmoil of the country, it is the suffering of the people. Although Kuizhou is far away from the political center, the local people are still shrouded in the shadow of "all nations are at war" ("On the ninth day of Yun'an, Zheng Shiba accompanied the Duke with wine at a banquet"). Du Fu had profound observations during his time in Kuizhou, such as "only birds can be seen in empty villages, and no one can be seen at sunset" ("Dongtun Beiyu") and "a hundred families still exist today" ("White Emperor"), which reproduced the decline of people's lives under the war. For Du Fu, some backward customs and cultural values left in Kuizhou made him feel uncomfortable. Faced with these vulgar customs, Du Fu did not hesitate to criticize them, which also reflected his more comprehensive understanding of the working people. But after realizing the limitations and backwardness of this group, Du Fu still maintained his concern and warmth towards the people, which stems from his long-standing belief in the concept of "universal love". This word comes from Zhang Zai's "Inscription on the West" in the Song Dynasty: "The people are my compatriots; the things are my friends." It means that all living or lifeless objects are my compatriots and friends.

While criticizing the local customs in Kuizhou in "Fu Xin Xing," Du Fu also expressed sympathy for the tragic and difficult experiences of women; Even though "Zui Neng Xing" criticized the folk customs of light Confucianism and heavy commerce, Du Fu praised the local men's sailing skills and brave qualities, and the question "If Taoist priests lack handsome talents, how can there be Qu Yuan's mansion in the mountains?" reflects Du Fu's reflection on the root of the values formed by the local people. This kind of folk customs is not worthy of too much criticism, as it is the poverty caused by war and excessive taxation. People are forced to "stop learning the Analects" and "end traveling with the people" due to their livelihood. It can be seen that Du Fu truly stood from the perspective of the people and constantly asked questions for their interests. In addition, when the rice fields in Dongtun had a bountiful harvest, Du Fu would also share benefits with the people to thank them for their hard work, and distribute grain to his neighbors to alleviate their living conditions. This is also a manifestation of the "people's livelihood" ideology. Prof. Liu Minghua agrees that "Du Fu's sentiment of 'harmony among the people' is the most prominent among ancient Chinese poets.".[15] The concept of "harmony between things" also reflects Du Fu's compassion and love

for all things in nature. The phrase "building a field to pity ants, picking up wheat ears to support the children of Xu Village" (from "Returning to Dongtun with the White Emperor") is a concrete manifestation of the overall idea of "universal love".

5 Conclusion

The geographical environment and local customs of Kuizhou had an influence on the style and artistic techniques of Du Fu's poetry creation, and the idea of "universal love" combined with the regional culture of Kuizhou gave new effects to Du Fu's innovation of writing with "Ao" style and incorporating oral language into poetry. In the process of approaching the identity and perspective of ordinary people, Du Fu gained a deeper understanding and observation of the suffering of the working people, so he spoke up for them in his poetry. However, implicit and obscure language cannot resonate with the public's understanding, so Du Fu used folk language borrowed from bamboo branch songs to create, shouting for the public in language that the public can understand, making poetry easy to spread among the people. He wrote in "The White Emperor", "The horses that go out to battle are not as agile as the horses that return to the fields. After the war, only a hundred families still exist in the cities. The mournful widows are being executed, and the mournful cries come from a deserted village in Qiuyuan." In "Presenting to Wu Lang Again," he wrote, "A woman without food or children", Du Fu used simple words to expose the cruel reality of the people's displacement in war and despair in extortion. As a realistic patriotic poet, Du Fu chose to use the language of the people to present the hardships experienced by the people without modification. The popular poetry contains heavy connotations. Only by using the language of the people can the voices of the people be more directly reflected, and the emotions in poetry can be understood by the public, these works can be spread among the people. The living conditions in Kuizhou allowed Du Fu to have further contact with the working people, thus approaching the perspective of the people even more closely. The Bayu Song and Dance also provided nourishment for Du Fu's exploration of poetic genres and styles, enabling him to have an aesthetic understanding of incorporating vulgar language into poetry and laying the foundation for creating poetry for the people. From this, it can be seen that Du Fu's exploration of poetry creation during the Kuizhou period was closely related to the influence of Kuizhou's regional culture.

The Book of Poetry from Zhang Jie (Volume One) states "People see how vulgar Du Fu is, but do not know that vulgar sayings are the most difficult in poetry. Using vulgar language like Du Fu is no longer ordinary vulgarity, but the most elegant and ancient artistic realm. Since the death of Cao Liu, a thousand years past, only Du Fu can do it." The aesthetic understanding bestowed upon Du Fu by the charm of Kuizhou, which is to express the sublime with simplicity and elegance, also presents the spiritual temperament of Du Fu's maturity and purity condensed in his old age.

Reference

1. Liu Jianhui, Liu Xinyu, Liu Hongyu, Zhang Suhua. Du Fu in Kuizhou [M]. Chongqing: Chongqing Publishing House, 1992: 167.
2. Ge Jingchun, Hu Yongjie, Sui Xiuling. Du Fu and Regional Culture [M]. Beijing: Social Sciences Academic Press, 2016: 417.
3. Liu Jianhui, Liu Xinyu, Liu Hongyu, Zhang Suhua. Du Fu in Kuizhou [M]. Chongqing: Chongqing Publishing House, 1992
4. (Yuan)Fang Hui. The Essence of Yingkui Law "(Volume 25," Categories of Ao Characters ")
5. Cheng Qianfan, Mo Lifeng, Zhang Hongsheng. The World of Poetry That Has Been Explored [M]. Jiangsu: Phoenix Publishing Press, 2020.08: 78-79.
6. Ge Jingchun, Hu Yongjie, Sui Xiuling. Du Fu and Regional Culture [M]. Beijing: Social Sciences Academic Press, 2016: 13.
7. Huang Yiwu. Analysis of the Concept and Connotation of Regional Culture from a Multi-disciplinary Perspective [J]. Local Culture Research, 2018, (03): 107-112.
8. Huang Peiran. Research on old city transformation under the perspective of regional culture [D]. Central South Forestry University of Science and Technology, 2019.
9. Liu Jianhui, Liu Xinyu, Liu Hongyu, Zhang Suhua. Du Fu in Kuizhou [M]. Chongqing: Chongqing Publishing House, 1992: 36.
10. Ma Dayong, Tan Banghe. The Heart of Heaven and Earth Poetry: Appreciation of Fifty Poems from Kuizhou, Times Literature and Art Publishing Press, 2019
11. Liu Jianhui, Liu Xinyu, Liu Hongyu, Zhang Suhua. Du Fu in Kuizhou [M]. Chongqing: Chongqing Publishing House, 1992: 47.
12. Liu Jianhui, Liu Xinyu, Liu Hongyu, Zhang Suhua. Du Fu in Kuizhou [M]. Chongqing: Chongqing Publishing House, 1992: 125.
13. Liu Jianhui, Liu Xinyu, Liu Hongyu, Zhang Suhua. Du Fu in Kuizhou [M]. Chongqing: Chongqing Publishing House, 122-123
14. Huang Yiwu. Analysis of the Concept and Connotation of Regional Culture from a Multi-disciplinary Perspective [J]. Local Culture Research, 2018, (03): 107-112.
15. Gao Yu. Museum Vision in Du Fu's Ba Shu Poems--An Introduction to Du Fu's Museum Sentiment [J]. Journal of Sichuan College of Arts and Sciences, 2022, 32 (03): 52-59.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

