

'Cloth Gown' and 'Vermilion Door' Groups and Social Criticism in Du Fu's Poems

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Abstract. Against the social upheaval and acute class polarization in the mid-to-late Tang Dynasty around the An-Shi Rebellion, Du Fu's poems present distinct portrayals of the "cloth gown" and "vermilion door" groups. This paper focuses on these two interdependent and opposing groups to examine how Du Fu elevates concrete image depiction to profound social criticism. The research shows that the "cloth gown" group embodies both the literati's spiritual identity and the grassroots people's sufferings of displacement and poverty. The "vermilion door" group stands for the privileged class's extravagance, power monopoly and moral degeneration. Through sharp spatial and imagistic contrasts between the two groups, Du Fu truthfully records the wealth gap and institutional crises of the Tang Dynasty. His writing reflects a strong sense of realism and humanitarianism, and fully displays the profound social critical function and the unique historical value of "poetry as history" in his poetic works.

Keywords: Du Fu, Social Criticism, History of Poetry

1. Introduction

In the realistic writing of Chinese classical poetry, the portrayal of social groups is not a simple portrayal of characters, but also the bearing of poets' emotions, and a window to see the style of the times and social structure. In the troubled times of the late Tang Dynasty, Du Fu created a representative literary image through the writing of the two representative social groups of 'cloth gown' and 'vermilion door', which opened up a new aesthetic dimension for the realistic writing of classical poetry.

The group of 'cloth gown' transcends the simple description of clothing in Du Fu's poems. It embodies the broad masses of the bottom, such as the poor, the levy, the farmer and the refugee, and constitutes the suffering group struggling in natural and man-made disasters. The 'vermilion door' group refers to the privileged elite class, and its proud and extravagant performance reveals the collapse of the ruling group. By juxtaposing and comparing the living conditions of these two groups, Du Fu depicts the pain of personal destiny, and also reveals the unfair distribution of social resources and class opposition, so that his poetry has a strong social criticism.

At present, the research on Du Fu's poetry in the academic circles focuses on the narrative of 'poetry history' or the in-depth discussion of the writing of daily image groups [1, 2], while the research on the character groups with clear social strata in the poetry is relatively weak. In

particular, the 'cloth gown' and 'vermilion door' groups are comprehensively studied as a pair of interdependent and opposing social groups, and how Du Fu realizes the leap from phenomenon description to essential criticism through his image, destiny and mutual relationship is explored. From this perspective, this paper analyzes the shaping of the 'cloth gown' and 'vermilion door' groups in Du Fu's poems and the social critical spirit contained therein.

2. The 'cloth' world in Du Fu's poems

In Du Fu's poetry creation, the 'cloth gown' group is not a simple identity or a sketch of living conditions, but a cultural symbol. It is the poet's expectation of his own scholar's identity and the literary projection in the wandering survival dilemma. Throughout Du Fu's life course, from the famous family 'not falling into the Suyue' to the war 'wandering in the southwest', the connotation of the 'cloth' group under his pen also deepened. This evolution outlines Du Fu's spiritual trajectory from adhering to the Confucian ideal to actively entering the world to experiencing depression after disillusionment, and deeply combining personal destiny with the life of the family and the country.

Social life is the only source of literary creation.

Du Fu's expectation and recognition of the identity of "cloth gown" are rooted in the family tradition of Jingzhao Du's "worshiping Confucianism and cultivating literature." As a prominent family since the Han and Wei Dynasties, the ancestor Du Yu's achievements in both civil and military affairs and the economy of the world and the people, the grandfather Du Shenyan's early fame and the style of writing, left a valuable family spiritual heritage for Du Fu. This not only shaped his early wisdom and self-confidence of 'seven-year-old thought is strong, open mouth chanting phoenix', but also internalized into a Confucian ideal of taking the world as his own responsibility in the youth roaming of 'unrestrained Qi and Zhao, Qiu Ma is quite crazy'. This makes the "cloth" group in his works go beyond the surface meaning of cold elements and become the identity and declaration of scholars.

In Du Fu's poems, the connotation of 'cloth' group is very rich. According to statistics, 'cloth gown' representing Du Fu's self-expectation and identity appeared 7 times, 'Qingpao' appeared 7 times, and 'Ruguan' appeared 3 times; the 'short brown', 'short coat' and 'open fur' of writing distress life appeared 13 times in total; in the later period, 'green shoes' expressing hermit ambition appeared three times. The 'cloth gown' group appeared in Du Fu's poems in the middle and late years of his stay in Chang'an (746-755), Anshi Rebellion (755-763), and old age drift (765-770).

'cloth gown' originally refers to the civilian clothing made of cotton and hemp in ancient China, which is later derived as the name of the literati and the civilian class. The 'Confucian crown' is a ceremonial headwear worn by Confucian scholars in ancient China, which has an important function of identifying the identity of scholars. In Du Fu's poems, the literary image of the fate of literati is derived. In the Han and Tang Dynasties, 'Qingpao' mostly referred to 'poor scholars' or 'lower prisoners'. The 'cloth gown' group in Du Fu's poetry has changed from expressing the author's desire to do something and hesitate to the resentment of his lack of talent and his own hardship, and then to the social unrest and the worry about the current situation.

Liu Yi has never made a wish, and he has lost millions of dollars. ('Traveling this evening')

Chang'an cloth who count, anti-lock door guard ring block. ('Autumn rain sigh three · its three')

Du Ling has cloth clothes, and the old mind turns clumsy. Xu Shenyi what foolish, steal than Ji and deed. ('Five hundred words from Beijing to Fengxian County')

Dandy don't starve to death, Confucian crown more wrong body. ('Offering Wei Zuocheng twenty-two rhymes')

The most distressed Qingpao courtiers, white head pick up on foot. ('Hiking') [3]

The fate of the characters is not only the result of personal choice, but also reflects the social style of a specific era. During the ten years of being trapped in Chang'an, the 'cloth gown' group in Du Fu's poems was embodied in the self-expectation of a poor scholar and the persistence of identity in distress. At this time, although he said that 'Duling has cloth clothes', but this cloth clothes is not civilians, but is closely linked with the political ideal of 'to the monarch Yao and Shun', and narrates the ambition of worrying about the country and the people and the ideal of making the world rule. Du Fu has just come to Chang'an from Qi and Zhao in his "This Day and Evening Trip". In his poems, there are still rough and bold when he travels; in the three poems of 'Autumn Rain Sigh', the poet was trapped in Chang'an for ten years, suffered from months of rain, self-injury and poverty, and lamented the difficulties of the people, from the portrayal of his personal situation to the epitome of the turbulent era of the decline of the Tang Dynasty.

Mr. Mo Lifeng once said: 'The dark and turbulent times before and after the An-Shi Rebellion played a more important role in our 'poetic saint' [4]. The outbreak of the Anshi Rebellion was a turning point in Du Fu's life and poetry style, and also deepened the connotation of the "cloth gown" group in Du Fu's poems. The war made him from an aspiring 'poor scholar' to a drifting 'refugee'. Compared with the political ideals carried by 'cloth clothes', 'Confucian crown' and 'Qingpao', there were a large number of clothing groups such as 'short clothes', 'short brown' and 'Biqu' after the Anshi Rebellion, which did not contain the author's political expectations of 'becoming an official', but rose from the physical suffering of clothing writing to the criticism of society and the concern for the people, and realized Du Fu's 'political concern' in another sense.

Polygonatum sibiricum has no seedling mountain snow, and the number of short clothes is not covered. ('Seven Songs Composed in Tonggu County, Qianyuanzhong Residence · Second')

All raw old short brown, travel a duckweed. ('Thirty rhymes of Qiaoling poetry are presented by officials in the county')

Tianwu and Zifeng, upside down in the short brown. ('Northern Expedition')

As the light entered the urn, the body bed was shocked. ('Hui Ri Xun Cui Ji Li Feng')

When Du Fu wrote about the suffering of life through clothes, he realized his criticism of the darkness of society. In the 'Northern Expedition', 'Tianwu' and 'Zifeng' were inverted in short brown. The patterns of 'Tianwu' and 'Zifeng' on the old official robe cloth were cut up indiscriminately and then sewn up the tattered short brown. 'Short brown' refers to the clothing of civilians' rough short clothes. Originally, it was opposite to 'Tianwu' and 'Zifeng', but it was cut up by the former officials for temporary warmth. Here, Du Fu used the dislocation of 'Short brown' and 'Tianwu Zifeng' to subvert the social chaos and value system collapse after the Anshi Rebellion.

Shoes see the Son of Heaven, sleeves exposed two elbows. In "Shuhuai", Du Fu wrote from the background of the country's destruction, the fall of Kyoto, the displacement of war to the absconding from Beijing, and finally he was able to worship Tang Suzong with a confused image. At this time, 'hemp shoes' and 'sleeves' not only symbolize Du Fu's personal, but also reflect the image of the embarrassment and escape of countless ordinary people in the war. In the song of 'thatched cottage is broken by autumn wind, 'the quilt is cold and iron for many years, and the baby is lying in the middle of the crack. The two sentences describe the physical cold and psychological despair incisively and vividly. The "years" of "cloth quilt" point out that the warm performance of the quilt has long been lost, reflecting the long-term nature of poverty. And the tactile description of 'cold like iron' can make readers compare it with the fluffy and soft performance. At this time, the 'quilt' brings not warmth, but the sense of oppression that struggles to be cold at the edge of life. His 'bu qu', in the turbulent late Tang Dynasty, is also the representative of the same embarrassing life of countless poor families. The cold he endures is also the pain that thousands of people are suffering. It is

through the extreme portrayal of the daily clothing image of 'cloth quilt' that Du Fu issued the exclamation of 'thousands of rooms in Andeguanguangxia' and 'Wulu alone was frozen to death', and completed the sublimation from personal embarrassment to social sadness.

Du Fu's "cloth gown" group eventually transcended itself and rose to become a collective portrayal of the ordinary people who were displaced and hungry in the war and criticized the darkness of society. Starting from his own experience of "cloth clothes", he empathized with "the world's poor scholars", and went out of the scholar-officials' spectatorship and sympathy, and jointly shouted to the times with thousands of "cloth clothes".

3. The scenery and shadow of 'vermilion door'

3.1. Luxury life and the privileged class's prosperity

Du Fu is not an empty criticism in the writing of the 'vermilion door' group. He built a luxurious world of 'vermilion door' with extremely refined and perceptual brushstrokes. Du Fu used 'soft fur', 'embroidery', 'vermilion door' and so on to write from the aspects of color senses, the accumulation of rich and valuable items, and prosperous clothing.

'Houhanshu · Yufu system' said: 'The prosperity of the husband's dress, so the meritorious service, respect for benevolence. Therefore, the etiquette is noble and can not be overstepped, so it is also etiquette. Non-people are not allowed to obey their clothes, so it is also obedient. Taking the color of clothing as a means to distinguish the status of social members and the level of official positions has far-reaching influence in ancient times. After the Sui and Tang Dynasties, the grade of clothing color was highly strengthened, forming the system of 'Pinse Fu'. Zhu purple belongs to the same precious color, which is dressed by senior officials. The political color of 'Zhu' becomes more and more intense, becoming a visual declaration of power, hierarchy and privilege [5]. In the "Five Hundred Words from Beijing to Fengxian County", the word "Zhu" in "vermilion door Wine and Meat Odor" forms a chain reaction from vision to smell with the following "Wine and Meat" and "Odor". With a strong visual impact, it symbolizes the material life of the upper class. The 'wine meat' is the extreme of the basic survival data, representing material abundance; the word 'stinky' also means excessive, rotten and morally corrupt. Du Fu showed the picture of the luxurious life of the aristocracy through the presentation of banquets, songs and dances, and utensils inside the magnates.

The peak of the purple camel comes out of the green kettle, and the disk of the water is the scale of the water. Rhinoceros chopsticks have been tired for a long time, and the Luan knife cuts through the air. Through the accumulation of rich and valuable things, Du Fu constructed a rich scene beyond practical value. 'Disgusted for a long time' is to write about the laziness and numbness of the aristocrats in the face of delicious food.

Lin Shaoxiong once mentioned: 'Human clothing can be said to be the earliest materialized form of human culture and a concrete symbol of human civilization. It not only takes all the ways of wearing, clothing, jewelry and other material things of human beings as the premise, but also reflects the content of spiritual culture such as human concepts and institutional forms [6]. 'In the 'Lirenxing', 'embroidered clothes shines in the twilight spring, frowning gold peacocks and silver unicorns. From the perspective of clothing, it describes the exquisite material, exquisite craftsmanship and precious auspicious patterns of clothing, while the luxurious clothing 'shines' in the late spring, using exaggerated expressions to write out the dazzling and compelling clothing. The 'Peacock Kirin' is a rare bird, which also suggests that the Yang family is extremely powerful and hot power. This is not only an aesthetic choice, but also a symbol of identity and power. With the words of luxury, the grand scene of 'vermilion door' is pushed to the extreme.

'vermilion door' is not only a door, but also the entrance and symbol of the power class in the late Tang Dynasty. This group also represents political monopoly, economic exploitation and hereditary social status, which is a concrete manifestation of institutionalized injustice.

3.2. Social criticism and the shadow of inevitable decline

In the "Embroidered Clothing Shines in the Twilight of Spring" of "Lirenxing", abnormal expressions are used to not only write about the suppression of artificial luxury on natural beauty, but also "Twilight of Spring" is the season when spring will end. The extreme prosperity in this context also constitutes a metaphor: the prosperity of individuals and families has reached its peak, just as the twilight is about to decline. The material extremism of 'Peacock Kirin' is a proof of its luxurious life, and behind it is the labor sweat of countless 'cloth coat' workers. Although it is not clear, its criticism has pointed to huge social injustice. 'What can be seen behind it' It is written that his whole body is full of luxury goods. The word 'stability' implies that he enjoys the wealth and honor beyond his duty, which is in great contrast to the situation of the country with surging undercurrents and crises at that time. 'There is no sarcasm, depicting the sarcasm of the language'. Through the microscopic description of clothing, it shows that it has become the dress of power, the declaration of corruption and the prophecy of the tragedy of the times. "In the 'drive upright pick Xanthium' ", the rich kitchen meat stinks, and the battlefield bones are white. This juxtaposition of narration points to the prosperity of 'vermilion door' at the cost of the lives of the cloth-clothed people. When the deprivation of 'vermilion door' intensified, it will also lead to the collapse of the social foundation.

Under the 'vermilion door grand scene' described by Du Fu, it is the collapse of morality and the deprivation of society, and the shaky grand scene will eventually become the shadow of decline. The so-called 'vermilion door Shengjing', in fact, is also a mirror of the flower water month, in the 'poor trade bank', 'turn your hands over the clouds and hand rain, have thin how to count. The convergence at the time of pride and the divergence at the time of frustration change rapidly and capriciously. Although the people of 'vermilion door' have material 'Shengjing', their mental numbness, coldness and degeneration also reveal the emptiness and unsustainability of this 'Shengjing'.

Under the grand scene of vermilion door, there is a shadow of the tragedy of the troubled times. In Du Fu's poetry, there is also a complex and compassionate attitude towards the fallen 'vermilion door', which also makes his criticism more historically profound. In the 'Ai Wang Sun', 'has been a hundred days of thorns, the body has no skin. The former king and grandson, now the dog who lost his family, his suffering experience also proves that in the great social disintegration, the former 'vermilion door Grand View' will also be thrown into the misery of the 'cloth world'. An unfair social structure and gradually sharp social contradictions will eventually destroy all people and become the common tragic fate of 'cloth gown' and 'vermilion door'.

The "vermilion door" scene in Du Fu's works is the root of his moral shadow. The depiction of the "vermilion door" group is not limited to exposure, but also has a historical philosophical criticism and warning. He had an insight into the great crisis hidden behind the extravagance and extravagance, and predicted the fate of its inevitable decline, which was also an important reason why his poetry was called "the history of poetry".

4. The combined narrative and criticism of 'cloth gown' and 'vermilion door'

4.1. Space juxtaposition and contrast impact

In Du Fu's poems, 'cloth gown' and 'vermilion door' are not simple juxtaposition descriptions, but constitute a picture of social stratification by describing the insurmountable separation of the power class and the civilian class in physical space and living conditions. Through artistic techniques, Du Fu transformed the spatial social tearing into a temporal narrative of poetry history, and finally sublimated it into an essential criticism of the Tang Dynasty's crisis from prosperity to decline.

'warm mink fur, sad tube chase qingshe. Persuade guest camel's hoof soup, frost orange pressed tangerine. The meat smells of vermilion door wine, and the road has frozen bones. Prosperity is different, melancholy is difficult to retell.' ('From Beijing to Fengxian County, chanting five hundred words')

Du Fu placed 'cloth gown' and 'vermilion door' in the same space-time picture, and strengthened the absurdity and impact of social class fracture through the proximity of physical space. The contrast between the rich and the poor and the difference between life and death brought about by the separation of the wall is a narrative metaphor of the social structure. In this poem, Du Fu replaces the plot with a comparative combination of two groups, which is a highly concise and impactful combination narrative. Through the display of similar object groups such as 'mink rat fur', 'camel hoof soup', 'frost orange orange orange' and other precious items, the content of 'wine meat' is also specified, describing its luxury beyond ordinary people. The comparison between the elegant music of 'the sad pipe chases the Qingse' and the cry of 'the entry to the bawl' in the following text shows that the 'elegant music' in 'vermilion door' is isolated from the people's 'howl'.

'Dandies don't starve to death, the Confucian crown is more mistaken. ('Gifted Wei Zuo Cheng Zhang 22 rhymes')

Du Fu used the two dress nouns of 'dandy' and 'Confucian crown' to replace the rich children and the poor students. The 'dandy' refers to the noble children who are entrenched in the 'vermilion door' by virtue of their family background and are happy but have no worries about food and clothing. The 'Confucian crown' refers to the poor scholars who uphold the Confucian ideal but fall into the bureaucracy and even have no livelihood. The opposition between the two exposes the block of social class mobility in the Tang Dynasty and the morbid structure of 'virtuous and foolish inversion'.

4.2. Group images and close-ups

The juxtaposition of 'cloth gown' and 'vermilion door' groups in space outlines the basic outline of social tragedy, and the close-up and detailed writing of group images interspersed in it fills Du Fu's poetry with flesh and soul. In the narration of 'Three Officials' and 'Three Farewells', 'cloth gown' and 'vermilion door' go beyond the scope of clothing and become concrete and sensible 'Shihao Old Woman' and 'Newly Married Conqueror'. The suffering and sorrow of the aristocratic spokesman 'Officials' is cold and noisy. Through the interweaving of individual life features and group images, Du Fu has also shifted from macro social criticism to temperature bioethical narrative, which has great artistic appeal.

'Hair is the king's wife, not warm the king's bed. Wedding morning farewell, but too hasty.' ('New marriage')

The four suburbs are not quiet, and the old are uneasy. The descendants died in battle and died alone. Throwing a stick out the door, the same behavior of bitterness. Fortunately, there are teeth, the

sad bone marrow.'('Chui Lao Bie')

The pedestrian sees the empty lane, the day is thin and miserable. But to the fox and the fox, I cry.'('Homeless')

Du Fu wrote in 'San Li' and 'San Bie' that after the failure of the Xiangzhou War, the majority of the people suffered from the pain of forced conscription by the court officials, including the farewell words of the bride and groom who said goodbye in the late morning. There are 'descendants died', had to 'long Yi Bie Shang Guan' of the old man; there is a homeless home where the returning soldiers found that 'the survivors have no news, and the dead are dust.' It shows the readers the crushing of the good feelings of the 'cloth' group in the war, the collapse of the foundation of survival, the loss of the sense of social belonging and countless specific destroyed lives.

In Du Fu's other poems, the juxtaposition of 'cloth gown' and 'vermilion door' often does not produce an intersection, and is mostly a parallel comparison between the poor and the aristocracy. In the 'Shihao Officials', the description of 'Officials Capture People at Night' directly describes the confrontation between the sharp contradictions of 'vermilion door' and 'cloth gown'. As the spokesperson of the power class, their "official" reflects the cruelty and violence of the power class. In order to stabilize the regime under its control, 'Li' is a pair of tangible hands that the 'vermilion door' class extends to the 'cloth gown' class.

In the "Three Officials and Three Distinctions", Du Fu's brushstrokes went deeper into the society, from the specific and vivid group tragedy to the evil state apparatus at the root of all tragedies. In the group writing, 'old woman', 'old man' and 'newly married couple' together constitute a tragic group image of the exhaustion of military resources and the unlimited expansion of military service objects under the military service system. It also directly reflects the cruel disorder of the wartime military service system after the collapse of the Tang Dynasty's military system. In addition to the specific "officials", "vermilion door" is more of a cold and irresistible invisible violence. From the 'Wang Ming' of breaking up newly married couples, to the 'emergency military service' of officials catching people in the middle of the night, and then to the helpless war of 'repairing customs and preparing for Hu', it was actually the ultimate appeal of the Tang Dynasty's high-level strategic mistakes, political corruption and maintenance of rule. The connotation of 'cloth gown' and 'vermilion door' has also evolved from a relatively static class symbol to a fierce conflict in dynamic narrative. Thus, Du Fu's criticism of society was more incisive, and his character of "poetry history" was also established.

4.3. Phenomenon portrayed to the essence of criticism

Du Fu's poetry also completed a leap in the style of poetry, from realistic depiction to historical criticism of the nature of the Tang Dynasty, in the late period of 'An-Shi Rebellion', when individual grief gathered into the elegy of the times. This is not only the cry of the poet who goes deep into the people, but also the Confucian intellectual's ideal answer to the initial' to Yao and Shun, and then to make the customs pure' and the analysis of the whole era.

Zou Jinxian mentioned: 'An-Shi Rebellion period... During the war, a large number of specific and living social and life events, scenes and characters quickly poured into Du Fu's poems. The realism of the world's devastation and folk suffering replaced the creation of 'poetic and pictorial' [7].'

After the gradual increase of Du Fu's feelings and understanding of reality, compared with the natural writing of 'Daizong' and 'Junma' in his early period and the extreme writing of 'Eight Immortals in Drink' and 'Qujiang', Du Fu began to carry out the realistic writing of 'the devastation of the world and the suffering of the people'. From 'vermilion door" wine and meat stink', we can see

the excess material consumption of the aristocracy, while the 'frozen bone' of 'cloth gown' symbolizes the lack of means of production. In Du Fu's poetry, he points directly to the land annexation of the Tang Dynasty. The rich have tens of thousands of acres of land, and the poor have no adequate housing. Through plundering, devouring the means of production on which countless people depend for survival.

'Kuangwen everywhere sell men and women, cut merciful love also rent mediocre. In the past, money was used to capture private casting, today lead tin and bronze. Du Fu directly pointed to the extreme injustice of the "zu yong" mode and even the two tax laws during the period of war. The crisis of national finance, through the abnormal tax system, the government levies violently and transfers it to the "cloth coat" with nothing. After the writing of Tianbao, the landlord merchants stole the benefit, mixed lead and tin in the bronze, and made huge profits. The government listens to the chaotic dark phenomenon.

The description of the fate of the cloth in 'Sanli' and 'Sanbie' also reveals how the unrest war launched by the 'vermilion door' class destroyed the people, which transcends the description of individual events and points directly to the corruption of the Tang Dynasty. During the war in Xiangzhou, under the siege of Tang Dynasty generals Guo Ziyi and Li Guangbi, the rebels were exhausted and the victory was in sight. However, because the two officials were similar, Tang Suzong was difficult to control each other, and he used eunuch fish to face the grace of the army. Therefore, the whole line was defeated due to the inconsistency of orders [8, 9]. The minor mistakes of the powerful class became a mountain-like heavy 'conscription order' on the poor class.

From the exploitation of the system to the dereliction of power and the transfer of responsibility, the whole burden of the dark society and the failure of the war is unfairly pressed on the weak cloth. What Du Fu criticizes in his poems is the misplacement of the responsibility of the Tang Dynasty and the injustice of the social nature. In the face of the painful social reality, Du Fu's mentality has also shifted from lamenting his personal career to compassion for the common people. He describes the social reality in depth with the poetic style of 'depression and frustration'. In the context of the disorder of 'vermilion door', he is no longer a scholar who adheres to the 'Confucian crown'. He wrote in 'the song broken by the autumn wind in the hut' that 'there are thousands of buildings in Ande, and the poor people in the world are all happy.' This poem reflects the deep concern for the cloth-clad group in the form of ideal appeal, and also forms a cloud-mud difference from the cold selfishness of the real power at the highest political end.

5. Conclusion

'Clothing' has both practicality and social symbols. In Du Fu's poetry, it transcends its original basic function of resisting the cold and shielding the body, and becomes a key group representing wealth and social status. The 'cloth' and 'vermilion door' in Du Fu's poems are not isolated, but as a combined narrative, they have constructed a profound critical model. 'cloth gown' is the symbol of the Confucian ideal and identity of the poor class 'Zhijun Yao and Shun'. It is also the poet's self-portrayal in the dilemma of displacement, and finally sublimates into a general epitome of the collective suffering of the general public. The deconstruction of the "vermilion door" group intuitively reflects the material life of the privileged class, which has become a symbol of its political power and social privilege, and its grand scene reflects the inevitable shadow of social collapse.

Du Fu juxtaposed these two groups in space and narrative combination, making them produce a critical tension far beyond personal meaning. This artistic technique successfully elevates specific social phenomena into insight and trial of the essence of the times. Mr. Xiao Difei once said: 'A true

humanitarian must also be a national warrior who loves his motherland. Through the strong contrast between "cloth gown" and "vermilion door", Du Fu transcended the simple portrayal of the rich and the poor, and condensed the core of Du Fu's "poetry history". This not only laid the immortal ideological value of his poetry, but also set up a monument of "poetry history" for Chinese poetry. The realistic spirit and humanitarian feelings contained in his works have gone through thousands of years and are still inspiring.

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