

Explore the Tragedy Art of Tsao Yu's Trilogy of Life

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ABSTRACT: Tsao Yu Drama is of great significance in Chinese literary history, tragedy charm unbeatable. His life trilogy *Thunderstorm* *Sunrise* and *Wilderness* can be seen in a series of tragic art of transcendence and the development of the tragedy image, tragedy spirit and tragedy aesthetic.

KEYWORD: Tsao Yu; Trilogy of Life; tragedy image; tragedy spirit; tragedy aesthetic

1 BEYOND THE TRAGEDY IMAGE

1.1 *Amazing born: the Thunderstorm Fan Yi*

Fan Yi, who is a bourgeois housewife and the soul of the *Thunderstorm*, is "one of the most dazzling lightning". She had a good family background, and she went school for a few years. She can be regarded as a great lady. However, she lost her youth, while losing freedom after marrying Chou Pu-Yuan. Chou Pu-Yuan is a feudal and autocratic man, as a patriarch in the Zhou Mansion. When she faced Chou Pu-Yuan, she was helpless. Chou Pu-Yuan forced her to drink medicine. From that plot, we can know she wanted to go against Chou but that didn't work. She was helpless and sad. But all the chains and shackles didn't stop her daringly and enthusiastically pursuing love. Finally, she fell in love with her stepson Chou Ping. She came to life and regained vitality. After all, their love was not normal on ethics. When she faced Chou Ping's betrayal, she immediately became an insidious woman. She did everything possible to obstruct Chou Ping and Ssu-Feng's love; even ignoring the dignity, knelt and begged Chou Ping. An honorable death is better than a disgraceful life. In the end, she ruined everything personally. She made a series of bold moves just for love. Because she did everything out of the feudal system, she was called the Nora type of character.

Although she had a rejective feeling of the Chou Mansion, she was still dependent on everything Chou. Her love is also attached to the Chou Ping but no further requirement is higher than the lust and no more about personal liberation, so she has a huge gap with the determined Nora. So it is more appropriate to call her Chinese Nemesis rather than Nora. When

Chou Ping betrayed her and the relationship between her and Chou Pu-Yuan became more evident and intense and she had known that her son loved Ssu-Feng, she could take advantage of that, but she said, "After all, she always was an uneducated low-class girl." In addition, she had said to Chou Ping, "It's you, led me to the way, mother, not the mother, mistress, not the mistress." It is so clear that hierarchy, family status and ethical and moral concepts such as old ideas are still deeply rooted in the hearts of Fan Yi. Therefore, researchers said on behalf of the May Fourth period Fan Yi new women is clearly the kind words. You can imagine if Chou Ping had not terminated the adultery relationship with Fan Yi, presumably Fan Yi it was impossible to make something amazing for Fan Yi. So her purpose was not free love, just her eyes were full of crazy hatred. Though she did not kill personally her son as Media did, she just thought about her purpose; she made the son's dignity and feelings of the mother and child as a victim. As a mother, she was willing to sacrifice his son at the expense of pure emotion to satisfy their own desires, which in any case was a despicable thing, but also a piece of cruel thing. However, Zhou Chung's accidental death is not thought of Fan Yi, the last of her as like a crazy thunderstorm destroyed all hope and attachment, eventually becoming a poor sad woman.

1.2 *Carved into the heart: embrace the sunrise* *Chen Bailu*

At that time, Tsao Yu paid attention from bourgeois family to the low class men and women of modern urban. As a party girl, she felt just like a fish in water in the urban upper classes of society. She

always lived in the fleshpots life, but the emergence of first lover had brought her to the era of Zhu Jun's memories: in order to happiness, she run away with her lover and she loved the poet husband deeply. Even as a body without a soul socialite she has always put lover's poems *Sunrise* at hand. But after marriage, romantic and fantasy as a child Zhu Jun was not happy as the duller life was, the more rational their love was. So that lead to differences in the spirit and concept of growing, even in the end they had parted ways.

After breaking, she had two choices. One went back, she went back feudal home as Zi Jun *Mourning*. Presumably she also knew that would not be a good end, after all, to be away from her spiritual pursuit and ideals of life. The other the fall, but she chose to fall. Because she felt herself was beautiful and smart, can live also well stay in this metropolis. But she did not think she would not be accepted as a bright beautiful and capable woman in this materialistic metropolis. At that moment, because of loss of the love she did not have any illusions about spiritual pursuit. She resolutely buried "Zhu Jun" and she began to walk in the upper classes of society despite the money and material corrosion.

But Da Sheng's arrival, Xiao Dongxi's appearance, she had awakened memories and pursuit of the times as Zhu Jun. But then what prompted her to finally choose death? Not only did Da Sheng and Xiao Dongxi wake her inherent goodness, but also because of their inherent dependence Panyue Ting leaving for bankruptcy. All that made her awake, aware of her depravity and evil. She would eventually ask herself she could not live such life body without soul. We can imagine that if she before said that she really could not live without this luxurious life and did not want to go back with Da Sheng. Even she known she could not come back forever. But she could find another patron totally. Nevertheless, at that night urban living creatures also clearly tell her everything she had been pursuing was just futile, just naked money relations. She had lost beautiful dreams, when she fought in the big city. Just like the girl in the *Crescent Moon* of Lao She, her belief was becoming useless, just understand "Hungry is the biggest truth" for the poor. Such change happened to Bailu. But all things came and forced her to have to face her nice like before. She had to wake up, but how did she do next after waking? She did not want to continue as Chen Bailu and changed back to Zhu Jun. So she just had the only way: death. Just dead, she could embrace the sunrise. Chen Bailu died in pursuit of her own good wishes and hallucinations. That is revivable reason, but is the cause of death.

She passionately pursued freedom and ideals like Fan Yi. But she was different from Fan Yi. They

were miserable from the perspective of the fate; they lost their love and lovers. But from the perspective of the spiritual Chen Bailu was more difficult than Fan Yi. Fan Yi revenged everything of Chou Mansion insanelly just like thunder and lightning. She did not think more about result, and she never thought that break out of the real shackles of her cage - Chou Mansion. What about Chen Bailu? After losing ideal she became decadent. But this fallen slumped masochistic life still made her restless. She needed some things flashy to intoxicate herself. Even she had forgotten the spring, the sunrise and the hope, the fate could not tolerate fallen her and sent Da Sheng to wake her up. But the fate was the teaser; Da Sheng did not pull her out of this hell-like hardship cage. From this point Chen Bailu tragedy image more impressive. That offered much food for thought. In fact, like Chen Bailu's story still continue to unfold around us. The same as in the contemporary society we search for the truth whether like Kua Fu bravely went forward or finally defeated had to bow to the reality of dark and rancid? Author torture our mind of generation after generation through Chen Bailu!

1.3 *Desperate fights: the most wilderness Hua Jinzi*

Wilderness is the best of Trilogy of Life .And Hua Jinzi is the most primitive wild symbol, she is a continuation of Fan Yi and Chen Bailu. She used a strong sense of self to break the shackles of the spirit. She was the most beautiful and original tameless. "She looked flirtatious, black hair, thick lips, long eyebrows; a pair of bright black eyes is field of charm and tough." Her tameless was unwilling to endure her husband's overbearing and her husband's childish. When the mother saw her and Qiu Hu together, she knew how to use her own beauty to confuse with White Fool to protect lover, showing her wit and clever. She straightforward assisted Qiu Hu's revenge after their relationship was figured out. When Qiu Hu came out with trembling hands full of blood, she was extremely calm than ever before. When Qiu Hu always felt the ghost follow him, Hua Jinzi said that was the wind, urging him to go faster. At this moment, she disregard of ethical constraints totally, showing abnormal blazing courageousness. So her pent-up the original naive natural wild for many years burst out, as some researchers called her like a leopard.

But she was also a Chinese feudal rural woman. She always saw the picture of her husband's father was blinking. And when she learned that the husband would come back, she felt fear and anxiety. Her inner consciousness of feudal ethics moral order was revealed. She also discouraged Qiu Hu from killing her husband. She walked together with Qiu

Hu, initially, in somewhat dazed and confused moods. She was smart and she was impulsive. The author also shows her inherent consciousness of narrow class visibly.

She is a continuation of Fan Yi and Chen Bailu. They ran after their own love bravely. They were determined people, persistent in pursuit of liberty, equality and democracy. They all have consciousness of against the feudal order. They all hope got the pursuit of spiritual ownership, real freedom and real me. The researchers said that Hua Jinzi was "The most beautiful young women with a wide range of character" She was more like a galloping horse, speeding out. She did not care about gains and losses, only want to go toward the place covered with gold with her lover. She did not care about moral ethics, dead husband or innocent stepson's death. All that won't affect her. She only knew a distant ideal place of her own. That explain why she did not choose dead, when Qiu Hu forced her to run away. She wanted true liberation and freedom of spirit all the way. So she was more rebellious and tameless than Fan Yi and Chen Bailu.

But at last Qiu Hu died, Hua Jinzi left the wilderness. Her lover, attachment, Qiu Hu's departure did not obstruct her go-ahead. But we can't help to ask whether she can reach that place covered with gold. Will the rational reality of outside will be bloody her badly? Can live, a leopard left the native place? All those make people not think deeply about anything. Compared Fanyi and Chen Bailu, Hua Jinzi's tragedy is more sorrowful.

2 BEYOND THE TRAGEDY SPIRIT

2.1 Beginning: Classical Tragedy

Thunderstorm is famous to most people, is a classical tragedy, and shows the autocracy of Chou Mansion. These different characters are wrapped in destiny. The secrets of birth and family erupted at the stormy night. Everything was so sudden, sudden non-defense, innocent people died, leaving the old people under great hardship and sorrow.

Tsao Yu has clearly stated that this was not a destiny tragedy, nor was a social problem drama. He said, "In *Thunderstorm*, the universe just as a brutal well, people fell inside, no matter how calling could not escape this dark pit." From his words we can know that Tsao Yu forced human tragedy spirit at first. At the same time, he forced the people with weak strength to fight the huge and unspeakable power. As Prometheus said, "No matter how wisdom the person is, he can not escape the fate of God arrangements." This is the Greek explanation for the mysterious unknown fate. In modern social life Tsao Yu experienced many joys and sorrows

from his childhood, who is used to seeing secular system of the big family, the fate of ugly and so on. He felt "the 'Cruel' of heaven and earth" *Thunderstorm* is a tragedy of life, is a tragedy of shattered dreams. *Thunderstorm* and classical tragedy are in the same strain. Each of the characters in the play was all pursuing their own ideals and happiness, but no one can escape this tragic ending. Every person was dominated by inexpressible and powerful forces. In order to maintain the natural order and his family Chou Pu-Puan clutched Fan Yi. And Fan Yi was in the pursuit of love with her stepson Chou Ping incest trying to get rid of blues of the life in the unbearable Chou Mansion. However, Chou Ping clutched Ssu-Feng in order to get rid of incest generated the mind and moral. Chou Chong also clutched Ssu-Feng for beautiful dreams. So they grabbed each other, fell down immeasurable well. However, *Thunderstorm* not only shows the fate of making fun of people, but also presents the tragic struggle of the presence- the tragedy spirit.

People in the face of suffering performed the fighting spirit; beyond the usual self will have a real tragedy. Sharp confrontation with the tragic spirit is fatalism and asceticism, The difference between classical tragedy hero-like hero and Fan Yi is what as an ordinary bourgeois women her struggle and revenge made her had never been full and mad, who did not want to be submissive, but she won't liberated from trivial in everyday life like heroes easily. That is what Tsao Yu want to admire the original wild, praised the spirit of ordinary people's tragedy.

2.2 Development: the tragedy of modern life

Sunrise published aroused strong repercussions as *Thunderstorm*. However, *Sunrise* pay more attention to the life of modern urban. Tsao Yu imitated classical Greek tragedy first. Then turning attention to China's social reality, Tsao Yu concerned more about people's spiritual exploration of the May 4th Movement. So he demonstrated a picture which about discovering and embracing everyone's destiny. After the May 4th Movement people thought life was full of hope. But at that time the Chinese society more colonization and increasingly bourgeois corruption and decline, so at that moment China was more abnormal. Such as Tsao said "In order to make the rich richer so make the poor more poor," "The rich rolled in wealth and rioted in debauchery. For example, Mrs. Gu was bored and vulgar, who was seemed false and sugary, and smug. Hu Si pretended to be charming. Zhang George westernized himself. All these characters more or less made readers fell sick. But the good luck characters could not escape the mercy of fate, this era of tragedy. The poor, Xiao

Dongxi and Cui Xi, made readers feel sympathy and pity, who were also the victims of this era. Even they could not control their own destiny, neither have the power of the rebellion. The author let us see what the Xiao Dongxi's future is Cui Xi, whose past as Xiao Dongxi. They all have a heart of gold. In the inferior brothels the singing beggar's interesting lyrics were extremely sad and lonely. Readers had to gasp and then felt absolutely desolated. We despise the rich's world, at the same time we sympathize with the poor in affliction. But someone between the two worlds, Li Shiqing, snobbish, dangerous and humble, had the end like Huang Xingsan. Readers have to hate at the same time with a sort of compassion.

Sunrise tragedy spirit is what no matter who could not escape the wheel of the era and fate. And compared with the characters of *Thunderstorm*, the *Sunrise* characters did not even protest, while everyone in this world like a clown. The rich's sad that demonstrated self-sufficiency and bored cruising in this upper class. They only know how to fight for money, and thus is not really fight. The word which appears repeatedly "The sun has risen, the darkness left behind, and the sun is not ours, we will fall sleep ..." That indicates everything would perish, but Fang Dasheng's arrival on behalf of new era started to look for light. Tsao Yu wanted to express this modern life was questioned and flogging, as Lu Xun face of all the social upheaval, they were more intellect than common people. They were looking for the way for people's liberation, even for intellectuals.

From the above that *Sunrise* is more realistic and epochal of tragedy spirit, more likely to draw an indelible mark in everyone's heart. *Thunderstorm* seems to be an adventurous travel to meet people for dramatic plot twists curiosity, but *Sunrise* is more like an indoctrination and baptism. In a rapidly changing nowadays, the story as *Sunrise* is still staged. Tsao Yu still interrogate: the development of era, the process of market-oriented and what we should do through *Sunrise*. In the face of all the darkness of spiritual freedom and purity scour we still have to stick to principles, I'm afraid this is the tragedy of modern human spirit can not get rid of destiny.

2.3 Zeniths: the human tragedy

Wilderness describes a simple but extremely complicated to read Avengers story. Qiu Hu was a farmer's son. Tsao Yu has minimized the importance of Qiu Hu's identity naturally or half unconsciously in the narrative. Therefore, researchers pointed out that *Wilderness* was a tribute to the class struggle and class revolt, praised working people brave spirit of resistance, and obviously this was not accurate.

Qiu Hu was a hateful person: His family's farmland occupied by Jiao Yanwang, his father was buried alive, Qiu Hu has also been accused of banditry, and was broken his leg, and his sister was sold into a brothel. How much humiliated baggage was he bringing with him. But when he came back, he knew that Jiao Yanwang had died, his revenge rationality was lost. Then he was adhering to the principle that "It is the custom for a son to pay his father's debts." So he wanted to kill Jiao Daxing his childhood friend. However, when he personally killed childhood friend Jiao Daxing, innocent Xiao Heizi died because of him. Everything seemed to repay the debt of blood; Qiu Hu's hatred should be liberated. But he suffered a mental torture and finally unbearable torment of this spiritual and chose to commit suicide.

Many researchers agree that this is revenge tragedy, but controversial is what the tragedy of the spiritual essence. Although Qiu Hu's identity is the farmer, but he and Jiao Daxing are good friends like brothers, and he was Jiao mother's godson. From these it seemed Qiu Hu's class identity was already weakened, there was no class antagonisms, not typical. However, just because such deep feelings made the play has tragic atmosphere. He was still live, even though he was insulted. We can know that he was brave. He possessed a raw energy allied to a feeling of something special. Hua Jinzi was also attracted by him deeply. But such a brave man became extremely painful after revenge. He did not get the pleasure of revenge, but into a self-blame and fear. Thus Qiu Hu as a successful avenger is still a tragedy. The reason of the tragedy is not his recklessness and indifference. He knew that the Jiao Daxing was a good man, Xiao Heizi was innocent, but he was bent on revenge. He could not get rid of the traditional thinking, "It is the custom for a son to pay his father's debts." Thus he suffered a double torture, against his will to kill Jiao Daxing. So he could not go out of the Black Forest at last.

We can see that ethical values and Superstition ravages damaged through Qiu Hu. Qiu Hu adhered to traditional ethical concepts, but after killing Jiao Daxing he suffered a deep torment, just because of traditional ethical concepts. This tragic spirit is human own tragedy. Human is unable to fight. Only people unknowingly step by step toward the abyss of destruction. It is this traditional thinking that "patricide revenge, mortal," "gentleman revenge years later," the system of revenge makes vengeance and instincts will not disappear. Therefore it is doomed to tragedy in human history. And Wilderness has a deeper and more realistic and more ambitious tragic spirit compare with *Thunderstorm* and *Sunrise*. We have to admit that *Wilderness* has reached the pinnacle of spiritual tragedy.

3 BEYOND AESTHETIC TRAGEDY

3.1 *Exploration: Drama skills and Thunderstorm*

Tension and conflict throughout *Thunderstorm*, Tsao Yu said, "I hate its structure, I feel out of some 'like the play a lot', and the techniques I used too much." Although it is Tsao Yu's early work, showing superb artistic. This is related to Tsao Yu childhood experiences, but he had a careful reading of Ibsen's plays, Shakespeare's plays, and ancient Greek tragedy. These were no doubt influenced his creation. Although he had "some brewing process," He recalled, "But it is strange, since I remember three years ago, the time of writing, I thought I should not use deception to show off their insightful. I did not realize I was going remedy, satire or attack something obviously. Maybe at the end of writing, as if there was a surge of emotion to drive me faintly" Therefore, the *Thunderstorm* is the creation of more long repressed frustration. Thus creating the most *Thunderstorm* Fan Yi, Lu Dahai also represents such a character. In the play, men and women each one of the characters has a story of love and hate, but everyone can not escape the clutches of destiny. These men and women to give *Thunderstorm* infinite lives.

You can see the beginning of Tsao Yu into art galleries draw many Western artistic skills. *Thunderstorm* set up a series of tense suspense, Characters started from blood entanglements, plots devolved in twists and turns. Tsao Yu started from the contradiction of a family is very similar to Ibsen family drama. And with the upheaval and tension plots are related to the organization of its structure, That is indeed quite sophisticated, clear and structured. The author reflected the dramatic features cleverly, who made the three elements of the drama, that time, places and plots, complete and consistent. Characters arrangement, scene changes and drama unfolds are concentrated in certain scenes. It walks along the development of the contradictions and conflicts step by step and thus form a general framework. So in the *Thunderstorm* in order to show the subject, the author adopted conflict strengthened, centralized "lockout" structure. From the conflict of one day to write, until the curtain went up, the tragedy just was the development of contradictory results thirty years ago. the current drama triggered the past drama, with the past drama to push the current drama. Past drama provided the basis, background and scenarios atmosphere for the current drama. Thirty years ago Chou's abandonment, leading to the tragedy in the thunderstorm. Today's conflict led to contradiction thirty years ago. To the history of Chinese literature there is a bright spot, so that an invisible tragedy of art to be exhibited. At the same time the author did

not deliberately pursue the creation of a simple "natural law" deliberately. This makes the tragic style hard to fathom. In the story in order to make arrangements for the plot is full of coincidence, mustered more conflicts, gathering more intrinsic capacity, Tsao Yu focused on exhibiting more intense spiritual battle and the people's inner self conflict among characters. For example, Shiping forced Ssu-feng vowed never to meet anyone of Chou family, full of tension. This ingenious structure makes *Thunderstorm* break through the limitations of Ibsen's dramatic structure, thereby creating a high degree of Tsao Yu's structural art.

Because "like the play a lot" as he said use skills a lot. From the above all, we can see Tsao Yu's early creation was weak and not very mature. The influence and immortality of this drama can not be effaced in the history of modern Chinese literature.

3.2 *Breakthrough: Deep poetic structure Sunrise*

When the drama *Thunderstorm* came out, it caused a stir in Chinese literary world in the 1933. Mao Dun praised thunder rain at sea. The creation of the drama *Sunrise* on behalf of Chinese drama artistic maturity. Tsao Yu, his unique deep thoughts, surging passion and exquisite artistic expression, laid his position in the history of Chinese drama, becoming China's modern drama artist, for Chinese drama earned a worldwide honor. Tsao Yu also said, *Thunderstorm*, "like the play a lot," thus Tsao Yu's *Sunrise* diluted the most artistic skills, and turned to attack the reality of society. Tsao Yu compared gorgeous living room with third-class brothel to expose the misery and suffering of low class working people. Intertwined with good and evil, blood and tears, serious and dissolute, no exaggeration to say *Sunrise* directly showed the Chinese financial capitalism cross-section of society depicted as scrolls, presented in front of audiences. In particular, the breadth of subject matter and the depth of character, it is rare in the literary masterpiece. Ye Shengtao placed it on a par with *Midnight*, and Mao Dun praised as *Sunrise* a microcosm of semi-colonial and financial capital.

Sunrise give up the structure of *Thunderstorm*, not concentrated in a few people. Tsao Yu they wanted, "on a new path," he used a cross-section structure, showing a broad and deep social picture. For the whole *Sunrise* script did not start any contradiction in terms, development, climax and ending, we only see the Dasheng's dementia, Bailu Chen's forced smile, and someone like Mrs. Gun's vulgar. All this without all throughout, but were fragmented, blood drops, reflecting the urban society decadent erosion patterns. Tsao Yu drew method Chekhov drama structure: on the one hand did not

pay attention to the ups and downs of the plot, on the other hand poetry flowed deep in the drama. This poetry the description of Chen Bailu embodied this poetry in the *Sunrise*. *Sunrise* is a sad poem, also a beautiful poem. Of course, along with Chen Bailu perpetual sleep, the author also described the huge worker group was singing the working song loudly. Bailu Chen was sleeping forever, workers who sang a song. It is this deep interacts with the surface, showing the *Sunrise* contains broad and deep.

3.3 *Maturity: a symbol of internal and external conflict*

In fact from *Thunderstorm*, *Sunrise* to *Wilderness* symbolism throughout every play. The *Wilderness* absorbed the symbolism and extended to the background, the scene, detail, characters and even the name and many other aspects of the drama. The background of *Wilderness* is of great symbolic. Gloomy earth, vast wilderness, the Wo roots grow slowly, the huge trunk of the giant trees, whine of Suganthawanit, dark grimace, lonely old house each scene, each with meaning, and the formation of a unified imagery groups. The single imagery of the group interconnected with each other. They formed a disharmonious atmosphere tragic atmosphere. The whole play is mysterious. As the author indicated directly, "It symbolizes the serious, sinister, revolt and concerns." From distant and unknown place two tracks is the symbol of suffering and hope. The forest is the accumulation of imagery land. This dense woods were gray, mysterious and fear, piles of bones, ghost sometimes appeared, where entrenched primitive lives. Qiu Hu fled into the forest, there were ghosts, hell, dark well, dark swamp, what jungle things surrounded him. But he did not struggle to escape this vicious circle. Two innocent ghosts followed him, and finally the symbol of his hope, Hua Jinzi, who was kicked the dead line by Qiu Hu. After he defeated the devil, but eventually consumed himself. Tsao Yu completed a life what beyond this symbolic event of natural prescriptive, so that people help themselves, to locate the source of returning to life. Recalling civilization scarce and incomplete of this era. The author blending modern men with the far distant original images, which reverted to the original situation of life.

Tsao Yu use his unique and delicate tone to direct tragic suffering of the characters' inner, so that invisible pain of the soul seemed be highlighted

reliefs in front of us. Tsao Yu always reveals the internal and external conflicts of mental suffering and survival predicament of tragedy characters. In *Thunderstorm* almost everyone was eager to get rid of insufferable way of life. But as if suffering from control of the universe, there was no self-liberation forces. *Sunrise* Chen Bailu was a degenerate woman, but her soul did not completely fall, also retained the childhood innocence, pure nature. She struggled to escape reality, to live a new life, but assets class lifestyle penetrate into her body. So ultimately she end her own life in numerous conflicts. Although Qiu Hu broke anklets, but could not broke the shackles of the soul. In order to achieve the soul completely free he end his own life in the Black Forest. Characters of Tsao Yu drama suffered strong internal and external conflicts, experiencing infernal pain and tension of the life. Their revolts are hopeless.

The tragedy of Cao Yu drama has indelible status in the history. Although his style was soften, but he portrayed the tragedy profound spiritual, lead us to think more about which is beautiful or ugly and which is virtue or evil. In a word, Tsao Yu's drama art is landmark and model.

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