

Common Poetic Heart

—Shakespeare in Dialogue with Tang Xianzu

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Abstract: William Shakespeare and Tang Xianzu are two contemporary literary stars in the literary world of the East and the West. They are both poets, followed by dramatists. Vivid, lyrical language and profound social life are the common characteristics of Shakespeare and Tang Xianzu's poetry plays. This paper expounds the eulogizing of truth, goodness and beauty and the eulogizing of respect and love for human nature in the works of Shakespeare and Tang Xianzu, reflecting the common poetic heart of Eastern and Western poets, that is, the same humanistic feelings and literary spirit.

Key words: Shakespeare; Tang Xianzu; Poetic heart

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Today, Shakespeare, an English playwright, and Tang Xianzu, a Chinese poet and playwright in the Ming Dynasty, learn from each other and compare with each other on the level of poetry, which is not only the glory of Shakespeare and Tang Xianzu, but also a great event worth celebrating in the world literary circle. For more than four hundred years, their works have not faded, but radiated a more brilliant light. In 1623 Ben Jonson observed that "Shakespeare does not belong to one age, but to all centuries", a prediction that has been confirmed by four and a half centuries of history. After entering the 20th century, in the process of mutual learning and blending of various literary and artistic schools, Shakespeare's academic laurel burst out more brilliant flame. As a representative of English poetry in the 16th and 17th centuries, Shakespeare's position is at the starting point of the development of English literature, and he is also the greatest writer in the world who was first introduced to our country. "Shakespeare also has a wide influence and a higher position in the cultural life of the Chinese people, in addition to those who study literature have more understanding of Shakespeare, generally educated people mention Shakespeare, not only know, and can say a few words." He is one of the few foreign classical writers known and loved by the Chinese people, and his plays have had a profound impact on the Chinese drama movement." [1] The study of Shakespeare has gone through several stages of development in China in the past 100 years and has achieved remarkable results, which proves that Shakespeare has a strong vitality in China.

Tang Xianzu, the great Chinese poet and playwright of the Ming Dynasty, was born in 1550 and died in Linchuan, Jiangxi Province, in 1616. He was 14 years older than Shakespeare. Although he was not born in the same year as Shakespeare, he died in the same year. Tang Xianzu was born in the prosperous era of drama in Chinese history. He had his own lofty and independent position in Chinese literary circle and was known as "the Shakespeare of the East". As a cultural giant, he, like Shakespeare, can be regarded as the mirror of The Times and the spiritual leader of human civilization, and his plays and poems are forever engraved in the history of Chinese classical culture. Tang Xianzu has a wide range of knowledge in literature, history, philosophy and art. He wrote four plays and more than one hundred poems in his life. His works reflect the artistic interest and aesthetic spirit of Chinese traditional culture. In recent years, the study of Tang Xianzu has become prominent in China. With the rise of great powers and the revival of Kunqu art, Tang Xianzu's works have become a historical model of the revival of Chinese culture. The works of Shakespeare and

Tang Xianzu not only profoundly reflect the social life, their poetry language itself has extraordinary aesthetic value, their pursuit of truth, goodness, beauty and respect for human nature, the same moral concept and aesthetic taste prove that their poetic hearts are interlinked.

1. Eulogize to truth, goodness and beauty

Shakespeare and Tang Xianzu have very similar characteristics when they express the spiritual life of people in the East and the West. As a humanist poet, in the process of pursuing the ideal of human social life, he embodies the praise of truth, goodness and beauty. They believe that the ideal state of life is "harmony", and harmony is beauty. It includes harmony between man and nature, between man and man, between man and society, and between man and himself. The core idea of the humanistic spirit reflected in their works is also "harmony", which is mainly reflected in the harmony between man and nature, the integration of emotion and scenery, the unity of heart and things, the order and eternity of all things in the world, harmonious coexistence, and mutual love between people. In the harmonious atmosphere of nature, people's life exudes the fragrance of beauty, happiness and peace. Because of this, Shakespeare's poetry and Tang Xianzu's poetry style is very elegant, the realm is very far-reaching.

Shakespeare is not only the peak of the world's dramatic art, but also a talented poet. He proposed the highest standard of human life: truth, goodness and beauty combined with all three. Shakespeare's sonnets are the combination of truth, goodness and beauty. In the 105 poems, we can see that the pursuit of truth, goodness and beauty is a very prominent idea in Shakespeare's philosophy:

Beauty, goodness and truth are all my themes,
Beauty, goodness, and truth change into different words;
And that's where my creativity goes,
Three questions in one, produce a magnificent scene.
Beauty, goodness, and truth used to be unrelated,
And now, three at the same table, that's unprecedented.

Shakespeare and Tang Xianzu believe that man and nature are connected, all plants and trees have souls, landscapes are full of feelings, the spirit of plants and trees is a kind of goodness, landscape feelings is a kind of innocence. The spirit of vegetation is the embodiment of the rich spiritual connotation of human beings, and the spirit of landscape contains the spirit of human beings. The coexistence and common prosperity of people and vegetation and landscape is the grand pattern and ideal of mankind. Therefore, the nature under their works is like harmonious music, which enriches people's feelings and nourishes people's hearts. It can be seen that the art and soul of Shakespeare and Tang Xianzu developed to the degree of being completely integrated with nature.

Shakespeare used fresh and romantic style to praise the quiet beauty of nature: the sun, moon and stars, oceans and forests, mountains and rivers; The fragrance of the flowers, the sunshine and the brightness all exude a charming charm. Especially in his cheerful, bright comedy world, but also show a deep poetic sense, see the blue sky, gentle summer night, low breeze, green mountains, curling music, everything in the world live together, love each other, nature with infinite warmth to soothe people's hearts, enrich people's taste, he sang in the thirty-third sonnet:

Many times have I seen the glorious morning,
Caress the hills with solemn eyes,
And kissed greenfield with his golden cheek,
And make the grey streams shine golden.

The nature in Shakespeare's works is an individual with emotions and vitality. The humanized nature is like a clear spring, which blends with the real life of human beings. The image in this poem is very beautiful. People seem to see the wonderful scenery of sunshine, green fields and streams reflecting the sun, which is the ideal state of the unity of heaven and man and the eternal coexistence of man and nature pursued by the poet.

In 18 verses, Shakespeare praises his friend's beautiful looks, but also praises his gentle and kind character:

May I compare you to a beautiful summer day?
You are lovelier and kinder than in summer.

This poem conveys to people the best aspects of human beings and human nature: beauty and kindness, which are also the basic content and style of Shakespeare's sonnets. The poet highly praises the inner virtues of human beings,

reflecting the poet's high level of human beings, people should be beautiful both externally and internally, that is, to achieve the realm of the unity of truth, goodness and beauty. Only when the true, the good and the beautiful are brought together in one, can mankind have hope.

In the narrative poem *Venus and Adoni*, Shakespeare describes the landscape of Stratford fields and many "true" pictures of life.

In this garden the water plants are rich and pleasant,
The valleys are green, the hills are shaded by dense trees,
The pilose leaves are dark, and the mound is round and small,
It has shielded you from the wind and shielded you from the storm.
Since art garden is so beautiful, then why don't you do young 魔?
A thousand barking dogs will not disturb you.

The artistic characteristic of this poem is to write human feelings in the scenery, which has the charm of making people fascinated. The poet organically combines water grass and green grass together, and highly integrates imagery and taste, which is the last song of harmonious coexistence between man and nature. Shakespeare's hometown Stratford town is one of the most beautiful and historic areas in the English countryside, which has had a profound influence on Shakespeare's thought and creation. *Venus and Adoni* shows a variety of landscape paintings through nature images, revealing the poet's profound artistic thoughts and beautiful ideological and emotional connotation.

Similarly, Tang Xianzu, while eulogizing the truth, goodness and beauty, also shows his amazing creativity in poetry. Tang Xianzu's poetry works are based on his understanding of truth, goodness and beauty as well as his exquisite use of Chinese language, which makes it have unique characteristics of traditional poetics. "Peony Pavilion" is a poetic drama, in his works also sublimated with beautiful imagination and replaced the real life of the human world and dirty. There is such a description in the work: "Yangchun has feet, passing through the homes of people. Moonlight no dogs bark yellow flowers, rain visitors cultivate green trees. True, village jade dew mulberry hemp." What a beautiful picture of a prosperous and peaceful life. He also borrowed the feeling of the character when the spring, singing the society presented a stable and harmonious, everywhere rising scene: "The mountains are also green, the water is also clear, people in the mountain Yin road, spring clouds everywhere." The official is also clear, the official is also clear, the villagers have nothing to go to the public court, two or three songs.

The artistic conception of this word is quiet and quiet, elegant and natural: full of valley clouds, cloud steaming Xianyu, plants and trees are hazy, officials think for the people, the people are not sad, officials and people are not fighting. He depicted the ideal life picture of landscape and water, plants and trees, official clearness, and people's peace, and also reflected the bright spiritual world and warm and delicate style of Chinese poets.

In traditional Chinese society, family is the center, family harmony is flourishing, and Confucian aesthetics also emphasizes harmonious family interpersonal care and the pursuit of benevolence. The family life reflected in Tang Xianzu's works is also harmonious and beautiful. In *The Peony Pavilion*, he describes the beautiful family life that is generally recognized by the Chinese people: "Parents are blessed, and girls are happy. Sit Huang Tang 100 years old spring, into wine a Tianlu. Zhuxuan cedar tree, though it is the son born family late, keep to see this peach ripe." This poem shows a bright, happy, pure and beautiful picture of family life, reflecting the poet's eternal pursuit of harmonious and peaceful life, from reflecting the "truth" of nature to the "goodness" between people, naturally rising to the level of beauty.

Chinese society has long been a traditional agricultural economy, so there are many works related to farming in Chinese literature. In the *Peony Pavilion*, there are more beautiful poems like this: "thousands of villages turn to the age of China, foolish father and old incense basin, children bamboo horses." Tang Xianzu described the natural scene of spring and prosperity, and also introduced the scene of people beginning to farm and mulberry, which highlighted and vividly showed the unique beauty of the countryside, and also warmly praised the "true" of farm life. He integrated the beauty of nature with real life, giving the poem a strong Chinese culture unique vitality and interest, vividly describing the weather of spring and the beauty of farm life.

Tang Xianzu also has a "Autumn West pond looking at two immortal bridge" is a scene lyrical work, the words are beautiful, sound and strong, fresh and readable.

Pool release autumn light, love sunset.
Willow in the mirror, gitoxin on the coat.
Listen to the rain at first stay shoes, when the wind a bed.

Yi LAN Yan guest language, high chrysanthemum to her neighbor.
 Purple green mountain moping, clear Yin separated from the water cool.
 Sit and see the world is small, fairy drive Baiyun township.

Poem in the artistic conception of bright and distant, fresh style, only a quiet place, patches of Qing Yin, extremely quiet, is Tang Xianzu unique wind God of poetry. This fresh and clear painting of autumn light also shows the poet's broad mind. The poet's body is not confined in the dirty reality, and bold and naive are harmoniously unified here. The poem "Lotus fragrance" "orchid" and "Gao Ju" are showing the poet's peace with the world, clean, one heart to good quality and noble soul.

In thought and practice, Shakespeare and Tang Xianzu fully understand the world, grasp the world and reflect the world's three dimensions are truth, goodness and beauty. The ideal person in their heart should be kind in nature, noble in character, and always treat others with benevolence. Their common thoughts and feelings, moral judgments and aesthetic tendencies, as well as their resolute resistance to the evil of people's pursuit of money, reflect their maintenance of truth, goodness and beauty. In the Elizabethan era, with the development of capitalism, the social corruption, the decadence of the world, everywhere in the society can be seen competing for fame and gain, the ideal of human kindness has become an illusory thing. In *Timon of Athens*, Shakespeare exposed the evil of money to the core, and his criticism of money has a depth and breadth that no one can match. Marx once said admiringly: "How well Shakespeare describes the nature of money!" His criticism of money runs through his creative process. In his later works, the criticism of money showed a sharper edge. Both Shakespeare and Tang Xianzu paid great attention to the virtues of actors. Shakespeare once said that the actor's art has always been "as if to hold a mirror to nature, to show virtue its face, to show absurdity its posture, to show time and society its image and mark." He called the actors "a microcosm and a brief history of our times." Tang Xianzu has also clearly emphasized that noble personality and morality is an important quality of actors, he warned actors no matter where to act, should be content to keep points, can not get the audience like, they ask for too much property. His contempt for mercenary thinking and the pursuit of money not only radiates noble personality in him, but also affirms the value of life, and maintains moral goodness and beauty.

It is precisely because Shakespeare and Tang Xianzu both put their ideal life into writing, reflecting the pursuit of truth, goodness and beauty in life of people in the East and the West, that their works have become popular classics.

2. Respect for humanity and praise for love

Both Shakespeare and Tang Xianzu advocate respect for human nature, respect for people's natural emotions, and the pursuit of pure and beautiful love is the core of their shared outlook on life. Shakespeare praises the sanctity and beauty of love with warm, lyrical language, and praises the beauty of love as melodious music, he said that love is "always May Day"; Tang Xianzu in the *Peony Pavilion* also describes the inner joy and happiness of the characters when they encounter love: "The warbles sing slippery when the sun is warm, and the people smile when they meet the customs." "Niao sunny silk blowing to idle courtyard, swaying spring such as line"; "The early autumn of heaven, the golden wind slightly outside the gate painting bridge smoke tree", it can be seen that Tang Xianzu's love world is also a spring, warm and romantic paradise on earth. The plots of *Romeo and Juliet* and *Peony Pavilion* are not complicated, but Shakespeare and Tang Xianzu both depict the beauty of youth and the gorgeous scenery of spring with lyrical poetic language, and the pure love of young men and women in them sublimates the spirit of the characters to the realm of pure aesthetics. Both Shakespeare and Tang Xianzu believe that the pursuit of love is human nature, and it is also the most beautiful flower in the emotional world of a person's youth. Shakespeare's idea is particularly prominent in his long narrative poem *Venus and Adonis*:

Love is like the sun after the rain.

The consequences of "sex" are like a sunny day becoming rain and wind.

Love is like spring, always warm, fresh and refreshing.

"Sex" is like winter, when summer is over, it comes in a hurry.

"Love" never disgusts, but "lewdness" is like a gluttonous animal, overfed and dying.

"Love" is always like truth, but "lust" is always a liar.

Shakespeare reflected the most essential things in human nature in "love" and "truth", and linked love with nature, thus affirming and publicizing human nature.

As the cultural heritage of mankind, the Peony Pavilion has always been the most important repertoire on the stage of Kunqu opera. Its important value lies in the pursuit of happiness and the full understanding of self-subject and self-inner call. "Tang Xianzu's Peony Pavilion has established his position in the world literature that can be compared with Shakespeare. Compared with Tang Xianzu's "Peony Pavilion" and Shakespeare's "Romeo and Juliet", these two plays with very similar themes, the protagonist died for love, and Du Liniang in "Peony Pavilion" not only died for love, but also rose from the dead for love, the thought depth of the script is obviously a higher level than "Romeo and Juliet". [2] Tang Xianzu opposed the suppression of man's nature and natural attributes, and argued that man should stand the test of life and death for the sake of his ideals. With bold conception and beautiful language, "Peony Pavilion" not only has strong infectivity, but also reflects strong spiritual power. It can also be seen that Tang Xianzu opposed the thought of asceticism, he believed that lust is the instinct of human beings, and people should pursue a leisurely and free life. Du Liniang's deeply affectionate thoughts because of the dream, she is deeply in love with her dream lover: "Path Qu dream back to people, bestie deep cold soul disappear, like fog Menghua, such as clouds leak the moon, a little early." "The most provocative spring is this year, what little low high powder wall, the original spring everywhere flying." These poems reflect the author's full understanding of women immersed in emotion, and also highlight his insistence on the theory of human nature. Tang Xianzu also described Du Liniang spring difficult, inner resentment and helplessness: "Rain sweet cloud pieces, just to the side of the dream, but Gao Tang, wake up screen sleep inconvenience." Although Du Liniang was awakened by her mother and scolded in her sleep, her heart was attached to the things in her dream and she could not let go, which shows that the poet has a strong human feeling and a full understanding of human nature.

"Romeo and Juliet" opens with two servants picking fights, two feuding families, one word, they pull a knife. Although it is a tragedy, but the two heroes and heroines boldly pursue love, at the cost of life to fight, the power of their love eventually dissolved the feud between the two families, so it is a comedy for the society. The emotional expression of Romeo and Juliet is a tragic struggle for freedom and ideals. It takes courage for young men and women to get love, and this theme of eulogize love is most vividly reflected in the creation of Romeo and Juliet. "Love and death are common phenomena in human life, and literary works often depict these life phenomena." [3] Shakespeare had a very sharp vision. At that time, all aspects of social life were in his field of vision, and the conflicts between people, national disputes and family and country enmity were all dramatically expressed in his works. He believes that family ties, secular beliefs, social status, and the role of money can destroy, hinder, or dissolve love. During the Renaissance, humanists believed that the freedom to pursue love, happiness and ideals was the basic right of human beings. However, the pure and beautiful love and free will have been brutally suppressed and ruthlessly destroyed by feudal tradition and hereditary prejudice. From the dialogue of Romeo and Juliet, we can see their situation and the harm that free love may bring to them:

Romeo: I have climbed over these walls on love's light wings, for love cannot stop walls of stone, and would venture what love could do; That's why your family can't stop me.

Juliet: If they see you, they'll kill you. (Act 2, Scene 2)

However, in the face of the harsh social world and the oppressive system of the old forces, Juliet persevered and fought to the death, representing the ideals and pursuit of humanism. The death of her lover brought the moral victory of humanistic ideals. The love relationship between Romeo and Juliet has always been harmonious and rock-solid, they will never die, and love gives them infinite courage and strength. Juliet's love for Romeo is as deep as the sea and unwavering, and she compares her love for Romeo to the sea, which is endless. She thinks that the more love she gives, the richer she will be, because both of them are endless, which reflects the inner harmony of the character.

The Peony Pavilion is still able to move people's hearts, precisely because Tang Xianzu in the Peony Pavilion with female life value and emotion, shaped the shining female image of Du Liniang. Du Liniang's female image of daring to fight for love embodies the author's affirmation of human's persistent pursuit of freedom, happiness and ideal. When Tang Xianzu created the female image of Du Liniang, he must have considered the social situation of women at that time, the oppression and shackles in reality. In the play, Du Liniang and Liu Mengmei can only communicate with each other in dreams because of the pressure and bondage of social ethics in real life. There is a poem in the Peony pavilion: "Girls only sit fragrant boudoir, pick flowers and cut flowers." "How about a window stitch?" According to the social tradition at that time, young women should read poetry and books every day, and wait for the arrival of the marriage day in the boudoir. When Du Li Niang's mother visited her boudoir, she learned that she had been to the back garden, and saw her body sleepy and bored, she thought that an unmarried woman wearing heavy makeup and wandering alone in an empty and cold land was against traditional customs, which showed the suppression of women's emotions and

restrictions on women's behavior. However, "waiting for you to cut the candle in the wind, gossip in the west window" reflects Du Liniang's perseverance, loyalty, and determination to pursue the release of individual emotions, which reflects Tang Xianzu's belief in the brilliance of human nature and also sees his firm artistic ideal.

"Poets are masters of language, and we are easily persuaded by the truth and sincerity of an emotion because its expression of truth or sincerity is so strong." [4] The greatness of Shakespeare and Tang Xianzu lies not only in their passionate poems about the beauty of love, but also in their lyric poems, which contain the most sincere understanding and respect for human emotions and thoughts. Juliet and Romeo first fall in love, one in the windowsill, the other in the garden, Juliet to Romeo expressed infinite love: "It is yes, yes!" Go, don't linger! This larks call so not listening, dumb throat, good harsh voice, people say the larks tone is the most sweet, where is? It was born to separate us!" (Act 3, Scene 5) Du Liniang is also not afraid of the shackles of secular ideas, and is deeply attached to her lover in her dream: "When you feel that you are lovesickness is not revealed, it is only because it is already deep in the bones." I do not know the situation, a deep ", "for you like a beautiful wife, like water".

Romeo and Juliet and The Peony Pavilion, two love dramas, contain the comedy factor in life, but also reveal the tragic essence in the comedy factor. Juliet drinks a sleeping pill according to the arrangement of Father Lawrence, and after 42 hours, she rises from the dead and can meet her lover, but when she wakes up, she finds that her lover Romeo has drunk the poison and committed suicide. She reproached Romeo for drinking all the poison and not keeping a drop for herself, so she did not hesitate to end her beautiful young life with her lover's short sword. The two quatrains at the end of the drama reflect the sadness caused by the young men and women's longing for spring and not seeing their lovers after waking up, and express the poet's deep concern for the spirit, fate and emotion of the characters.

Duling cold grass green, Capricorn drum sound high music stop. (1)

More hate incense soul does not meet, spring intestines remote broken peony pavilion.

Thousands of sorrows and thousands of hate flowers, people to people to drink a. (2)

Sing all the new words happy not to see, a number of birds on the flowers.

Due to the differences in culture, psychology and background, Western and Eastern poets differ in their ways of expression, resulting in differences in temperament between Western poetry and Chinese poetry. Western poetry reflects "admiration", that is, bold and passionate pursuit, while Chinese poetry reflects "resentment", that is, implicit. As Zhu Guangqian said: "I began to love Chinese poetry, appreciate the beauty of Chinese poetry, is after reading some western poetry, from the study of western poetry, I understand the artistic and artistic skills of poetry, I have learned some poets to see the life world and use the method of language." [5] "Romeo and Juliet" and "The Peony Pavilion" are two beautiful lyric poems. The poetic language makes the inner pain and helplessness of the characters full of poetry. Shakespeare not only describes Juliet's courage to pursue love, but also describes Juliet's melancholy complex like that often displayed by eastern women: hate in the ashes ignited the fire of love, if not meet, why meet! Yesterday's enemy, today's lover, this love is afraid to plant a curse. (The first act, the fifth scene) Du Liniang also has the same sigh: dream of love, why not true, the world is less dream of people? "Hate hurry, Ping shadow waves trace, wind cut jade hibiscus". Years merciless, spring is about to go, Du Liniang do not know how to get rid of all kinds of melancholy feelings and sadness and bitterness complex, can only sigh, hurt spring self-pity. "The original flowers bloom everywhere, like this are ruined and ruined. The beauty of the day, the joy of who's home. In the garden of colorful flowers in spring, hundreds of birds are singing, whispering, and flowers are blooming, but Du Liniang can only appreciate the dilapidated walls. Du Liniang borrowed from the scene, her sad mood revealed from the spring scenery, the brilliant spring light will be fleeting, but his beautiful face because no one loves, youth will also pass with the spring. The poet describes the spring vividly and concretely. The splendor of spring is in sharp contrast with the loneliness of the character.

"In the long feudal society of our country, the fate of women was the most tragic. The feudal ethics and the concept of chastity and uprightly hurt their body and mind cruelly." [6] Du Liniang's emotional depression in the play is very obvious. When the young girl is locked deep all day long in the boudoir, occasionally to the garden to cause spring stirring, back to boudoir feel spiritually sleepy by mother blame, she dare not dare to argue for themselves, can only sit in boudoir, unhappy. And "Romeo and Juliet" is always filled with a vibrant and optimistic spirit, shrouded in a strong romantic lyric color. Juliet's way of pursuing love is bold and direct. Although she is only 14 years old, she openly expresses her deep attachment to Romeo by actively pursuing him and expressing her feelings boldly and firmly:

Romeo, Romeo, why do you have to be Romeo?

Deny your father and give up your name!

Maybe you don't want to do this,

So if you promise to be my lover,
And I'm no longer a Capulet! (Act 2, Scene 2)

Although influenced by traditional culture, the temperament and expression methods of Eastern and Western poems are different, both Shakespeare and Tang Xianzu describe in detail the inner world of women's longing for love in their lyrical poetic language, demonstrating the poets' affirmation and understanding of young men and women's pursuit of love and spiritual freedom.

3. Conclusion

All the works of art that eulogize truth, goodness and beauty and reflect the pursuit of love, happiness and ideal freedom will be forever in the history of human literature. No matter how time and space change, Shakespeare and Tang Xianzu, the two towering trees rooted in the eastern and western hemispheres, will grow more luxuriant, and their artistic flowers will compete together in the garden of human culture and art, and never fade. Both Shakespeare and Tang Xianzu have written poems that reflect the brilliance of human emotions for the creation of human literature. Through the praise of nature and love, as well as the respect and understanding of human nature, it reflects the common humanistic spiritual value of Eastern and Western poets. They belong not only to one era, but to thousands of generations. Shakespeare is not only British, Tang Xianzu is not only Chinese, they belong to the world. With the mutual learning between the east and the West, we will further understand the progressive thoughts of Shakespeare and Tang Xianzu as well as their common poetic sentiment and poetic heart, continue to hold high the theoretical banner of Shakespeare, and constantly explore the national cultural characteristics in Tang Xianzu's works, so as to strengthen our self-confidence in our own national culture.

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