

Literature Review of Onegin and Zhou Ping in Thunderstorm

Yuling Zhang^{1,a,*}

¹College of Literature, Guizhou University, Guiyang, Guizhou, 550000, China

a. gbenson79371@student.napavalley.edu

*corresponding author

Abstract: This paper focuses on the study of the characters in the plays of Eugene Onegin and Thunderstorm, Using the literature approach, the author sorts out the research results on the image of Onegin and Zhou Ping. By means of a literature review, the author summarizes the research perspectives, viewpoints and conclusions of relevant scholars from the three aspects of literature, drama and history. Nowadays domestic and foreign research in this field on the analysis of the common characteristics of a character in the image of "Superfluous people", but the exploration of the causes of the "Superfluous" character is not in place. In particular, the personality characteristics of "Superfluous people" are more neglected. Finally, the author believes that should start from the specific plot, classify the similarities and differences in the time background of the image of "Superfluous people" at home and abroad, and more attention should be paid to their character and differentiated expression.

Keywords: Onegin, Zhou, character

1. Introduction

The image of Onegin originates from the poetic novel Eugene Onegin written by the Russian writer Pushkin. It is the first "Superfluous man" image in the history of Russian literature, which was adapted by Tchaikovsky and other Russian dramatists for the world. China studied the image of Austria and Onegin in the 1930s and 1940s. Today, Onegin has begun to take shape, Concerning Onegin's image characteristics, cultural imagery, tragedy, and stage performance, the current China National Knowledge Infrastructure includes 49 related papers of Onegin, and 443 journals. However, the author found that more than half of the literature had a very low correlation with Onegin's image. The rest of the literature does not explore the image of Onegin, often floating in the phenomenon. It does not combine the particularity of The Times and the region to deeply analyze the character of "Superfluous people".

Due to the "thunderstorm" in Chinese drama detached status, the current study of thunderstorm is abundant. But in the current network included literature, Zhou Ping as the main research object of papers and journals actual number is less than 15. It serves to show the image did not cause attention, because the concept of "Superfluous" image was originally from the review of Russian literature. It is not widely used in Chinese drama literature, so the current academic circles do not Zhou Ping as "Superfluous" image to study. However, Zhou Ping's character obviously satisfies the image of "Superfluous", which is undoubtedly a suitable choice for the study of Chinese "Superfluous" and the establishment of Zhou Ping as a typical character of Chinese "Superfluous", which is conducive to the progress of drama literature and literary criticism.

At the same time, studying the character tragedy of Zhou Ping and Oegin and analyzing the bondage and oppression of the environment are also of strong practical concern for young intellectuals in the period of social change.

2. Causes and Performance of Their Personalities

Onegin is a typical image of "superfluous people", characterized by cynicism but an inability to break with society, a desire to change and indifferent escape. In *Russian Literature before the October Revolution*, Qu Qiubai reviewed the history of Russian literature in the 19th century, argued that Onegin was the ancestor of "Superfluous people" who were powerless to change, and emphasized the cowardice and delay of Onegin [1]. Zhou Yaorong in his thesis *Two "rebellious" "Superfluous man"* -- a comparative study of Jia baoyu and Onegin has an analogy of some noble youth after 1812, pointing out that the "Superfluous" neither perseverance and courage to become revolutionary, and unwilling to go with the original vulgar noble, so it seems that Onegin is cowardly hesitant and selfish [2]. It's long divorced from the people, and the character is extremely cynical. Chen Shuqing "*social*" *Superfluous people* agrees that Onegin character's melancholy loneliness attributed to their long-term worry future, looking for a way out, the French enlightenment on the influence of hate hypocrisy, the upper group mentality, Onegin to "a bunch of bad guys" " describe other noble " in the social class bitter irony, the author thinks is breeding Onegin rebellious part of the character [3]. But there is also a positive aspect in Onegin's personality, Song Defa in *why Onegin refused Dajiana——"Eugene Onegin" depression and its metaphor* through the analysis of the early love between Onegin and Dajiana, to the end Onegin refused to Dajiana, which means the collapse. Detailed analysis of the love is not only based on an emotional basis and conforming to each other's aesthetic, more is both good factors in character before and after depression, the author decided that Dajiana is rejected out of love and responsibility, refusing to behavior qualitative of this story. The author thinks Onegin's performance is kind and noble [4].

The defects of Zhou Ping's character are generally recognized, but the classification of her defects is extremely complicated. Li Anguang, Zhang Xin in *the difference: Edmond and Zhou Ping tragic fate comparison*, think that Zhou Ping is weak. The weak character of Zhou Ping's youth is owed to the shortage of family warmth and the Chinese feudal patriarchal system "patriarchal suppression", the Zhou Ping character shrinking and "common" origin through the principle of psychology, and the character performance of Zhou Ping and another play "King Lear" Edmond related, discussing the origin of "self-protection mentality" and rationality [5]. In the *Tragic Analysis of the Image of Zhou Ping in Thunderstorm*, Hong Zhenjian separates the relationship between Zhou Ping and her "parents", and respectively expounds that Zhou Ping's cowardice comes from her birth father Zhou Puyuan, and escapes from the missing birth mother Lu Shiping, and also indifference from her stepmother Fanyi [6]. This paper analyzes Zhou Ping's desires and difficulties and divides Zhou Ping's character defects into two important stages formed in the process of growth and the formation of adulthood after returning to Zhou Jia. The author directly externalizes the character defects in the drama, corresponding to Zhou Ping's different language and behavior performances of Fan Yi and Si Feng. Hu Yugu in *love tragedy* of Fanyi and Zhou Ping in Thunderstorm and multiple reasons to explore "emphasized order " on Zhou Ping character influence, the scholars think long-term depressed Zhou family order, the Zhou Ping to dare to love dare to hate numerous without deformed love, and eventually lead to violation of the inherent order of Chinese ethics for a long time [7]. Gao Chengxin with "*love*" *nothing* also has a similar expression [8]. The author of Freud's theory, Zhou Ping in the Subconscious Complex, discusses the high-pressure family atmosphere under the lack of real "love". The author thinks Zhou Ping abandons numerous without and is not only weak, but also abnormal love itself is just for Zhou Ping's lust and rebellious subconscious character.

In the drama, Zhou Ping's character is not only expressed through the script and lines, but also the musical arrangement. It also implies the weakness of Zhou Ping's character. Zhejiang music institute Xu Licheng writes in the *Chinese and foreign opera "Superfluous" image comparison* [9]. The arrangement in his opera "thunderstorm" in the image of Zhou Ping voice setting, music theme and singing interpretation, professionally interpret the opera to depict Zhou ping gentle water character details. It also further reflects the Zhou Ping cowardly timid nature. Li Jing, in the *Opera Olegin from the Comparison of Pushkin's original work*, shows that the opera strengthens the construction of the character [10]. She expresses the psychology and emotions of the characters through the musical background construction, reducing the proportion of "vanity" in the image of Olegin. Li believes that the opera highlights the worldly and alienated part of Olegin's character, and emphasizes that this part of the character comes from Olegin's frustration of seeking separation after breaking the darkness of Russian high society.

The personality differences between Zhou Ping and Olegin are both related to the family environment, but Zhou Ping was more bound by the authority and order of the feudal family. While Olegin was because of the lack of strict discipline and systematic education of the aristocracy at that time, and it was these different sources that led to the formation of similar and different personalities.

3. Time Background of Character Formation

Zhou Yaorong *Two "rebellious" "Superfluous people"—a comparative study of Jia Baoyu and Olegin* believes that Olegin is the first "Superfluous person" image in the history of Russian drama, but the image is mature enough to have the most typical characteristics of "Superfluous person" image [2]. In his article, he discussed that although from the perspective of "I", Olegin came from a fallen family, Olegin received a good academic education and entered the upper society for a long time, indicating that the actual family was still luxurious and not separated from the aristocracy. The author's idea is that the Russian aristocracy at that time was facing decline, but its long-standing inherent rules and wealth kept it dying. Zeng Siyi also pointed out in the book, *The History of Russian Literature in the 19th Century*, that the Russian aristocratic youth in this period were facing major social changes, and the stubborn class thinking ignored the major social contradictions [11]. So there was a general lack of strict and orthodox academic and ideological education, and often without real talent and practical learning. From life to the field of art, the image of Olegin, as the "epitome of The Times", lacked lofty ideals, strong will, and the real idea of running a country, reflecting the lack of corresponding theoretical basis and ideological guidance for the class struggle at that time. In Wu Pingchun's *On "Superfluous People" "Olegin"*, the feedback of Olegin coming to the countryside "light corvee and poor taxes the agricultural reform was intended to explain the social situation of the landlord class in the Russian countryside and the peasants had no fighting strength [12]. Zhang Xu *"Olegin narcissism complex"* will Olegin narcissism and the upper society luxury, associated with social ethos [13]. Olegin's pride in fluent French and his complacent character reflect the Russian aristocracy of more advanced France, and show that the rationality of the French advanced ideological trend into Russian society. Du Jihe also has a similar view in his article *Comparison of Olegin and A Dream of Red Mansions* [14]. He started with the cultural and social influence of Russia's expedition to Western Europe in the early 19th century, and characterized the Russian environment of the Olegin era with the spiritual demands and style of the Russian superior.

The background period of "Thunderstorm" is relatively uncontroversial, and the literature is close to it. A more sharp personal ideas such as Wang Yan in the *"Superfluous" image comparison between Chinese and Russian literature* pointed out that when China is in a period of class contradictions [15]. The scholar emphasized the new generation of progressive trends has been in tearing the feudal order in the family, further discusses China's national conditions and cultural traditions make the society in

the new period, new trend has not been good development and expansion, feudal ethics concept is still dominant in the people and intellectuals.

4. Conclusion

By integrating the existing literature and combining the research results of the images of Onegin and Zhou Ping, the author finds that the character analysis of the two is mostly carried out in the way of comparative literature. These studies mainly take the similarities and differences between images as the theme, and connect literature with reality as the auxiliary means. Currently for Onegin and Zhou Ping image characteristic research number is small, the depth of character characteristics exploration, strong academic literature, often between "find different", and the grasp of the image and induction is lack new, so the author thinks that in the study "Superfluous people" image of the independence and particularity, need to further strengthen. To explore the "Superfluous people" in Chinese literature, people should base on the historical background and social situation of China at that time, construct the internal causes of the character of "Superfluous people" based on the traditional Chinese Confucian culture and clan concept, and on the basis of the concept of "Superfluous people", more personalized interpretation of the role of Zhou Ping should be added. A deeper analysis of the history and personality of Onegin and Zhou Ping is not only a better integration between Chinese literature and world literature, but also can assist the growth of teenagers in the changing social environment, so as to avoid becoming "Superfluous people" in real life.

References

- [1] Qu Qiubai, (2017) *Russian Literature before the October Revolution*, Qu Qiubai Selected Fine Literature Works [M] Modern Publishing House.
- [2] Zhou Yaorong, (2003) Two "rebellious" " Superfluous people" [D] Central China Normal University, p. 7.
- [3] Chen Shuqing, (2004) "Social" Superfluous people [J] Journal of Zhongshan University.
- [4] Song Defa, (2021) Why Onegin refused Dajiana[C] Journal of Xiangtan University.
- [5] Li Anguang, Zhang Xin, (2023) The difference: Edmond and Zhou ping tragic fate comparison[J] Journal of Hubei Institute of Engineering.
- [6] Hong Zhenjian, (2022) Tragic Analysis of the Image of Zhou Ping in Thunderstorm[J] Gehai.
- [7] Hu Yugu, (2021) Love tragedy of Fanyi and Zhou Ping in Thunderstorm and multiple reasons[J] Famous works appreciation.
- [8] Gao Chengxin, (2020) With "love" nothing[J] Drama home.
- [9] Xu Licheng, (2021) Chinese and foreign opera "Superfluous" image comparison[J] The Voice of the Yellow River.
- [10] Li Jing, (2020) Opera Onegin from the Comparison of Pushkin's original work[J] The Voice of the Yellow River.
- [11] Zeng Siyi, (2015) *The History of Russian Literature in the 19th Century*[M] Beijing Normal University Press.
- [12] Wu Pingchun, (2019) On " Superfluous People " Onegin"[J] Literature Education.
- [13] Zhang Xu, (2018) Onegin narcissism complex [J] Literature Education.
- [14] Du Jihe, (2018) Comparison of Onegin and A Dream of Red Mansions[D] Northeast Normal University.
- [15] Wang Yan, (2022) "Superfluous" image comparison between Chinese and Russian literature[J] Literature observation.