

Abstract

In the history of Chinese dramatics, there are no other images as disputatious as Fan-Yi in 《The Storm》. By her extreme personality, the character presents her typical characteristics, becomes the most moving image within those in the Chinese Neo-Literature after the May Fourth Movement, and becomes a typical artistic model. In the past sixty years, there have been many articles and great achievements in studying and discussing Fan-Yi. However, although there have been so many discussions on this character in many dimensions in the past, there are still needs to explore deeper on the ground of the current points of view.

The author in this study focuses on three aspects in studying Fan-Yi. The first is the “flowing” process of her personality. The author believes that the success in the description of her personality development is one of the essential factors that make the image a long lasting artistic fascination, and it is also the key-point of her typicalness. By studying the developmental process of her personality on the base of the former studies, we can not only get a more comprehensive picture of the image with her complexity, liveness, and richness, but also induce the successfulness in presenting such a typical image. The second is the driving effect of the inner vitality on the behaviors of the character. Fan-Yi is not a pursuer of “-ism”, but she resists when she is repressed on thinking and behaviors. Why she resists? In what dimensions she resists? What does she want? Regarding these questions, we can look for the essential answers from the basic inner needs of the human-being. The third is the philosophical thinking raised by this artistic image. 《The Storm》 is not simply a play reflecting social problems. The character brings us many thorough reflections on human history, human development, and human self-contradictory nature, and indicates many richer and deeper meanings than that of a play on social problems.

Using the methods of historical criticism and comparison, the author studies these three aspects systemically, and discusses from the lower to the deeper levels. The author expects that this article can make its own contribution to the dramatics on the foundation of the achievement of many former studies.