



A Study of the Re-marriage of Cai's Wife in Dou'e Grievance from the Perspective of "Voiceless Group"

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Abstract. The theory of the "voiceless group" places a significant emphasis on the issue of unequal rights between men and women in daily life. This paper initially examines the issue of women's freedom to remarry in the Yuan Dynasty by examining the impact of political, economic, ideological, and social conventions on the view of chastity held by Yuan Dynasty women. Guan Hanqing's masterpiece is Dou'e Grievance, and Guan's unique intention is evident in the story of Cai's remarriage. Guan's personal spiritual embodiment is embodied in the plot of Cai's remarriage, which is based on the theory of "the voiceless group." This embodies the fact that women are the "voiceless" group in the male-dominated society, under Guan's male perspective, and their thoughts and voices are covered up by male discourse, which occupies an absolute position. The plot embodies the fact that men's words, which occupy an absolute position, obscure the thoughts and voices of women.

Keywords: the theory of the 'voiceless group', Dou'e Gwen, male perspective, Cai's remarriage, women's studies

1 Introduction

Adenauer and Shirley initially introduced the "voiceless group" as a theory of sexism in the field of cultural anthropology, which was subsequently extensively conveyed and generalized. The notion of male supremacy is ingrained in the entire social norms and system of male domination and control in every aspect of the dominated society, and communication is no exception[1], not for literature that is based on this premise. The "voiceless" group is limited to expressing their thoughts and opinions by adopting the reasoning and expression modes of the dominant group[2]. The theory posits that in a society dominated by men, women are the "voiceless" group, and that the overwhelmingly dominant male discourse conceals the thoughts and voices of women. Masks of male discourse[3]. According to feminist and linguist Dale Spender, males impose their own perspective on the world on all individuals by controlling the meaning. Consequently, women are left with only two alternatives: either to internalize the male-defined world, resulting in their own alienation, or to refrain from adopting the male-defined language and becoming a "voiceless group"[4]. Guan's "feelings in his heart" were reflected in the image and ideological inclination of Guan Hanqing

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when he envisaged the plot of Caiwu's remarriage, which was the spiritual embodiment of the writer's personality and even the externalization of the spiritual dimension of the Yuan dynasty people. In summary, Guan posits that the issue of Cai's remarriage in *Dou'e Grievance* is a reflection of Guan Hanqing's use of the masculine dominant mode of expression in his writing to convey his own opinion on the subject of remarriage to the reader.

2 The Plot of Cai's Remarriage in *Dou'e Grievance*: A Discussion and Research

Madam Cai has been a widow and a loan collector for decades in *Dou E Grievance*. In the play, Cai's wife demands a debt from Dr. Sailu. However, Dr. Sailu deceives her into traveling to a secluded forest in order to avoid repaying the debt. Cai Po was able to escape just in time when Zhang Donkey's father and son passed by. She is forced to choose between death and remarriage when confronted with the coercion of her "savior," and she recruits Zhang Donkey's father as her son-in-law. Concurrently, Dou E rejects Donkey Zhang's proposal of marriage. Zhang Donkey's father becomes emotionally involved with Cai's wife after he and his son move into the Cai family's residence. Dou E, who observes this, is incensed. By overtly mocking and chastising her mother-in-law, Dou E even defies the traditional filial piety of etiquette. This demonstrates that chastity is more important than filial piety, and in Dou E's opinion, it is more important than everything else. Her conflict with her mother-in-law is also founded in her concept of chastity, which has been present throughout her life, and her anger is rooted in this concept[10]. Guan Hanqing allocates a substantial portion of the play to the concept of Cai's remarriage, which is indicative of Guan's own robust defense of the feudal concept of chastity.

3 Facts Regarding the Remarriage of Women During the Yuan Dynasty

In the Yuan drama by Guan Hanqing, Cai's remarriage is greeted with verbal abuse, ridicule, and admonishment from her daughter-in-law, Dou E. The lady has been a widow for an extended period of time; however, her daughter-in-law is opposed to her remarriage. Cai's remarriage is met with such opposition due to her long-standing widowhood. Cai is a member of the "voiceless group" as a result of the remarriage, as she is unable to express her thoughts as a woman, according to the theory of the "voiceless group." The writer conveys his thoughts and opinions through the mouth of his daughter-in-law by employing the mode of expression of the dominant group, which is the masculine mode of expression. The powerful masculine discourse that permeates every aspect of Cai's wife's life after her remarriage has completely consumed her. Then, readers are compelled to consider whether the status quo of women's remarriage in the Yuan Dynasty is truly equivalent to that of Cai's remarriage in Guan

Hanqing's writing. However, this is the outcome of Guan's utilization of the masculine mode of expression to structure the narrative.

3.1 In the Yuan Dynasty, it was not Uncommon for Women to Remarry

Widowhood was not yet widely acknowledged by society during the Yuan Dynasty. The Yuan dynasty's history is detailed in the biography of the women[5]. In the case of Jingyang Yuan Tianyou's wife Jiao, the clan is interested in remarrying. The aunts and uncles of Zhang Xingzu's wife Zhou and Zhang Bainu's wife Wang are interested in finding a suitable match. Huo Rong's wife Duan, who is enamored with her property, is urging her to remarry. The parents of Zheng Bowen's wife Ding, Yu Xinzhi, are interested in remarrying. This was so prevalent that the government issued an edict to this effect during the Yuan eight years: "In the event that a woman's husband passes away and her bereavement period has expired, and she remains resolute and desires to return to her family, her aunt and uncle are prohibited from remarrying her on either side." [6]

According to the Yuan Canon, women were permitted to remarry, and even their relatives would encourage them to do so. As an illustration, "Wang, his sister-in-law, believed that she was still young and granted her permission to remarry after the passing of his second brother. Her name was Yumu." The remarriage of eunuchs was also documented, as evidenced by the fact that "Originally, his birth mother, He, was his father's consort; however, she was married to his brother. "In the Yuan dynasty, the princess and the consort were also subject to the remarriage phenomenon. For example, "The eldest son of Wanggu's chief, Buyan Xiban, was the first husband of Taizu's daughter, Atsumi Beiji. Subsequently, she married Zhenguo, the son of his sibling, and ultimately, Marco Beihe, the King of Zhao." Genghis Khan's consort, MuGuoHadun, married his son after his demise.

Society generally sanctioned the remarriage of women. Women were not embarrassed of remarrying, and there was no discrimination against married women in Yuan Dynasty society. "The powerful and affluent all competed for Wang Jingan, who insisted on chastity and not marrying." "The powerful and noble people heard that the woman, surnamed Liu, was attractive and virtuous, and they competed to snatch and dominate her with the beasts. Her husband perished in battle." In the Yuan Dynasty, a significant number of women remarried. "In the Jiangnan region, the thin folk have a spouse, but the women also have affairs with others. The husband died without being married, which is an absolute nonsensical situation." Some women remarried independently due to the extended period of time that their spouses were absent on business. Several women married independently during their husband's filial piety or shortly thereafter his demise.

Some women even opted to abandon their spouses and remarry during the Yuan Dynasty. This phenomenon was prevalent and was also depicted in the works of Yuan miscellaneous dramas. The heroine of *The Tale of the Western Chamber's* happiness is indicative of the fact that this phenomenon was not uncommon in the society of the era, despite the fact that she abandoned her spouse and remarried.

The Yuan Dynasty's government also encouraged the remarriage of women. According to the Yuan History - Lei Daughter Biography, "Upon the passing of Yin's spouse, Yew Ching, her aunt directed her to marry others. She stated, "Women worldwide engage in this behavior, and it is not considered improper. Therefore, why are you ashamed of yourself?" she stated. Consequently, remarriage was more prevalent in Yuan Dynasty society.

3.2 The Rationale Behind the Erosion of the Concept of Chastity Among Women During the Yuan Dynasty

The Yuan Dynasty was characterized by a high prevalence of remarriage among the imperial family, nobility, and common people for the following reasons:

Factors of Political Nature.

The Yuan dynasty's law regarding women's remarriage is not entirely anti-remarriage; rather, it offers legal protection and encouragement. "You may remarry in accordance with the law and return to the clan if you compose a letter of repudiation and submit it to the court." The right to free remarriage is not granted to the ordained wife, the two wives of Canton officials, and a portion of the wives of local military, in addition to the court order woman, Remarriage among women during the Yuan Dynasty remains relatively unrestricted. Conversely, the law endorsed and safeguarded remarriage. Additionally, the government failed to enhance the procedures for recognizing celibate women. In the eighth year of the Dade Dynasty, the government established preliminary regulations regarding the procedures and conditions for the honoring of women. The regulations stated that "In the future, the chastity of women may be commended if they maintain it for thirty years prior to the death of their spouse, or until they are fifty years of age. Chastity is a difficult virtue to maintain, and it is possible for famous women who have reported their chastity to the court to receive recognition."The policy of "gleaming" was primarily restricted to the spiritual realm and was unable to ensure the fundamental livelihood of the women. On the contrary, it was endorsed and safeguarded by the law. In summary, it was logical for women to remarry.

Factors that are Economic.

The Mongols have employed force to pillage wealth since the establishment of Mongolia. The people were the only ones who had to endure the consequences of the rulers' squandering money and increasing taxes in order to consolidate their power. The Yuan Dynasty people pursued material affluence under this economic foundation, and as a result, marriages were contracted for money. [7]Furthermore, women were the auxiliary labor force of the family in the society of that era. The entire family would be in desperate circumstances if the husband's death resulted in the loss of the primary labor force[8]. Women were compelled to remarry due to the fact that they were obligated to provide for their families, had young children, or were isolated for the duration of their lives.

Factors of Ideology.

The science of the two Song dynasties was undergoing a major transformation at the same time that Kublai established the Yuan Dynasty, and it was not until the emergence of Zhu Xi that a complete theory of science was created. At the same time, the Southern Song Dynasty was still in a constant state of war, which created a great obstacle to the spread of ideas. Therefore, the dissemination process of science is extremely tortuous, so the preaching of the "three principles and five rules" Confucian culture of science on the general public less influence. After the establishment of the Yuan Dynasty, the rulers set the science of science as an official school, the rulers in the development of Confucianism in the process of almost always in the first results were forced to stop, the development of science was stagnant[9], so the science of science did not have a greater impact on the remarriage of women.

Social Context.

Social customs were progressively liberalized as a result of the rapid economic development of the two Song dynasties. The concept of chastity had a significant impact on the social milieu following the establishment of the Yuan Dynasty, which was characterized by an openness. For instance, the clan in Jingyang desired to remarry Yuan Tianyou's wife, Jiao. Furthermore, the Yuan dynasty women tend to remarry frequently due to the sale of marriage and the influence of marriage during the Mongolian period.

In conclusion, the Yuan Dynasty had minimal opposition to women's remarriage, and they were not only not held accountable for it, but they were also encouraged and supported in doing so. Remarriage became increasingly prevalent during the Yuan Dynasty due to the Mongols' buy-and-sell marriages and inheritance marriages, as well as the open social ambiance. Clearly, this is at odds with the narrative of Caiwu's remarriage that Guan Hanqing devised. The writer's powerful male discourse drowned out Caiwu's discourse, rendering it impossible for her to convey her thoughts and opinions logically as a woman.

4 Attitude of Guan of "Caiwu remarried" in Accordance with the Theory of the "Voiceless Group"

In portraying women, Yuan miscellaneous theatre writers subconsciously divided women into two types: unmarried women and married women. The emphasis is on the "one and all" in the case of married women, while the emphasis is on the opportune marriage of unmarried women. The majority of Yuan writers underscore the subjective status of men and the dependent status of women in the relationship between men and women. Guan skillfully conveys his perspective on Caiwu's remarriage by employing the mode of expression of dominance. Cai's mother-in-law in Dou'e Grievance elects to remarry when presented with the option of mortality or remarriage. Dou E is a female member of the gender, and as a result, she is influenced by male thoughts and values[11]. Consequently, she demonstrates a male mode of expression toward her mother-in-law, resulting in a household that is entirely dominated by male discourse.

Dou E's displacement by Guan Hanqing in this episode reflects Guan's personal opposition to women's remarriage[12]. Dou'e, as her daughter-in-law, had derided and reprimanded her mother-in-law for her behavior following her remarriage:

[A Flower of the Southern Lü] He desires to be accompanied throughout his lifetime. He refuses to retire to a spare room in the midst of the night; he was previously married to Zhang Lang; however, he has since remarried Li Lang. The first-class woman who accompanied them did not discuss the manner of maintaining a household; rather, she inquired about some trivial matters of right and wrong. She stated that she did not comprehend the arrangement of traps to cause strong opponents to fall into the trap, and that some individuals played false flower heads to deceive men's insight.

[Seventh Liangzhou] It is difficult to comprehend when discussing it; however, it is only comprehensible when making it. The previous lover's favors are disregarded, and the new one is the most suitable for you. A former partner has recently passed away and has been replaced by a new one. Why not follow the example of Meng Jiangnu, Raccoon Lady, and be faithful to your husband? Unfortunately, it is quite pitiful. Shame on you! As a woman, you are lacking in ambition and exhibit no benevolence, as you prefer to abscond. This is due to the fact that human nature is difficult to change, as well as the actions of those who have gone before you.

Dou E made fun of her mother-in-law, stating, "He desires to be accompanied throughout his lifetime. He refuses to retire to a spare room in the midst of the night", and he reprimanded her, "It is pathetic! Shame on you! As a woman, you are lacking in ambition and exhibit no benevolence, as you prefer to abscond. ""Mother-in-law, why don't you know how to be ashamed." In the past, Dou E's treatment of her elders was considered a significant act of unfealty. Dou E is already a male perspective at this juncture, and she is employing a male mode of expression to convey her beliefs on the Confucian "Three Obediences and Four Virtues" in place of Dou E's perspective. Dou E does not merely embody the masculine perspective; rather, she is the ritual of "three obediences and four virtues" itself.

In conclusion, Dou E confronts her mother-in-law from a male perspective, employing her male thoughts and values to suppress her various post-marriage conjugal behaviors, thereby preventing her from expressing her true intentions. This paper has utilized a significant amount of space in Chapter 2 to contend that the Yuan Dynasty's stance toward remarried women was tolerant and that the phenomenon of remarriage was widespread. It also argues that Guan Hanqing, in the creation of the plot of Cai's remarriage, borrowed Dou'e's voice to express his own aversion to the remarriage attitude.

The fundamental perspective of the "voiceless group" is that men dominate and control all social norms and systems of society, and that male supremacy is the norm in every aspect of the controlled world. Although it was more common for women to remarry in the Yuan dynasty, the social norms and systems of the Yuan dynasty were replete with male supremacy, which posed some obstacles for women to remarry. The Yuan dynasty was still a feudal society dominated by men. Women are the "voiceless" category in a male-dominated society, as their thoughts and voices are muffled by the absolute dominance of male discourse. In the face of remarriage, Cai's wife is still unable to have her own voice and is blamed and degraded by her family, despite being

a widow for many years. Dou E, a female figure, adopts a masculine perspective in response to her mother-in-law's remarriage. She is advocating for the Confucian culture of the "Three Principles and Five Virtues" and the "Three Obediences and Four Virtues" that her mother-in-law is expected to adhere to. Guan is employing Dou E's voice to communicate his masculine perspectives and ideas. Dou E, as a result of Guan Hanqing's creation, has become a member of the "voiceless" group, which represents the masculine voice, devoid of their own thoughts and souls. In other words, the literary works were replete with masculine perspectives, and the entire social norms and social system were dominated and controlled by men during that era. The remarriage of Cai in Dou'e Grievance demonstrates that Guan's male perspectives have dominated Dou'e, and that women's thoughts and voices have been obscured by male discourse, which is the absolute position. The reader is presented with a female image, but it is empty and replete with discriminatory ideas about women. This group is tamed by deeply rooted masculine attitudes, and they are unable to represent their own positions and ideas. They are tamed by deep-rooted masculinity, as they have been given a masculine meaning and have lost their voice, resulting in a plethora of masculine concepts. Their internalization of the male-defined world[13] results in their own alienation. The voluntary internalization of rituals by women is more effective and far-reaching in indoctrinating the public than the exportation of feudalism by men through their own voices.

5 The Impact of Guan Hanqing's Perspective on the Plot of Cai's Remarriage on His Subsequent Works

Guan's strong desire to express the "Three Obediences and Four Virtues," which embodies Guan's own declaration of femininity, can be reflected in the narrative of Cai Po's remarriage. The same type of examples can also be found in the miscellaneous dramas of the same generation. In "The Man on Iron Crutches Named Li Yue" by Yue Bochuan, Yue Shou, on his deathbed, instructs his wife to maintain his wife's honor. He even sends an individual to periodically spy on her and establishes a variety of restrictions on his wife's ability to publicly display her face. Despite the fact that he is on the brink of death, he still logically and clearly asserts his demand that his wife maintain her honor. Guan's rejection of women's remarriage is not the only reflection of Yue Bochuan's portrayal of the protagonist and the masculine discourse he expresses; it is also a reflection of the writer's use of male modes of thinking and expression to express his own views and ideas. In *The Romance of the Lute*, Zhao Wuniang is unable to articulate her genuine sentiments and is restricted to providing emotional support to her newlywed spouse as he travels to the capital to take the examination. Despite the years of famine, she continued to maintain the honor and support the family independently when her spouse never returned. As a newlywed wife, she is compelled to endorse her husband's decision to perform filial piety in place of her own spouse, and she is not even granted the right to die[14]. Gao Ming's Zhao Wuniang is constrained by the Confucian ethics that were pervasive during that era and is overpowered by the masculine discourse that the writer is attempting to convey. The state increased its em-

phasis on the concept of women's chastity to the extent of religion and absolutism in the Ming and Qing dynasties following the Yuan Dynasty. The "voiceless group" theory, which posits that in a male-centered society, the dominant group is the only one with the right to communicate, is directly reflected in this.

In conclusion, Guan Hanqing employs the masculine perspective of the writer to construct the narrative of Cai's remarriage, utilizing Dou'e's language to convey her unfavorable perspective on the subject. Guan Hanqing employs Dou E to advocate for Confucianism and the "Three Principles and Five Virtues," as well as to advance the masculine perspective, which is consistent with the theory of the "voiceless group." Men were the dominant force in both literature and communication during that period, and male discourse permeated every aspect of society. In accordance with the social system, male discourse permeates every aspect of society, disguising the perspectives of women and even internalizing the male-defined world, resulting in the perception that they are alienated. This influence continues to affect the creation of works by future generations and contemporaries.

6 Conclusion

Finally, this paper preliminarily explores the issue of women's freedom to remarry in the Yuan dynasty through a discussion of the impact of political, economic, ideological, and social mores on Yuan dynasty women's view of chastity. By combining the theory of "voiceless group" with the plot of Cai's remarriage in Dou'e Grievance created by Guan Hanqing to discuss Guan's use of a male perspective, borrowing Dou'e's mouth to express a negative attitude towards the matter, reflecting the fact that women are a group of "voiceless", and that women's thoughts and heartfelt voices are covered by male discourse occupying an absolute position, and that the male dominates the entire social norms and social system, and that the male discourse fills up each and every social. The idea that women's voices are muffled and even that women may internalise the male-defined world leading to their own alienation continues to influence the creation of works by contemporaries and future generations.

By analysing the remarriage plot through this theory, we pay more attention to the unequal communication rights between the two genders, a phenomenon that has been known at the social level, but not academically demonstrated, and thus hope to enlighten people's awareness of this issue. However, it must be pointed out that there are limitations in this study. Since the objects of this thesis are only certain female figures in Yuan miscellaneous operas, and since the thesis only draws on some of the basic ideas in the theory of the "voiceless group," some of the ideas and thesis may be biased.

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