



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

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Abstract. The plot of Cai's remarriage is a personal spiritual embodiment of Guan, as it is based on the theory of the "voiceless group." This theory posits that in a male-dominated society, women are the "voiceless" group from Guan's perspective. The absolute position of male discourse occupies the thoughts and voices of women, and they may even internalize the male-defined world, resulting in their own alienation. Guan's male perspective reflects the fact that the hegemonic male discourse has obscured the thoughts and voices of women, and that women may even internalize the male-defined world, resulting in their own alienation. The article employs a systematic literature review method to analyze the content of empirical studies from the past forty years. It subsequently determines that the remarriage of Cai's wife in Dou'e Grievance is indicative of the male dominance of Guan Hanqing's mode of expression in his writing, which conveys his personal perspectives on the topic of remarriage to the audience. The article aims to increase public awareness of the unequal communication rights between the sexes by examining the remarriage plot through this theory. This phenomenon was previously recognized in society but had not been academically demonstrated.

Keywords: literature review; women's studies; the theory of the "voiceless group"; Dou'e Grievance; masculine perspective; Cai's remarriage

1 Introduction

The "voiceless group" was initially introduced in the field of cultural anthropology as a theory for the examination of misogyny, as it was articulated and generalized by Adenauer and Shirley. 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. In order to articulate their ideas and perspectives, the "voiceless" group is compelled to emulate the dominant group's mode of thought and expression^[2]. Women are "voiceless" in a male-dominated society, as their thoughts and voices are muffled by the prevalent male discourse, according to this theory^[3]. According to feminist and

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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,"^[5] which are the spiritual embodiment of the writer's ego, and the externalization of the Yuan dynasty's spiritual dimension, were reflected in the image and ideological tendency that Guan Hanqing portrayed when he envisaged the plot of Caiwu's remarriage. In summary, Guan contends that the issue of Cai's remarriage in Dou'e Grievance is indicative of Guan Hanqing's use of writing to convey his own perspective on the subject of remarriage and his mode of expression of masculine dominance.

2 The Sinus Grievance

The Sinus Rebellion has been the subject of study and commentary by domestic scholars for centuries.

2.1 Characterisation

Zhang Qin and Zhang E's *A Review of Dou E Grievance Research in the Past 20 Years* (2009) contend that numerous scholars have primarily praised Dou E's goodness, strength, and defiance of violence from a positive perspective, and that she is a great woman who is courageous enough to rebel against the forces of darkness. Scholars have conducted a significant amount of analysis of the characters in Dou E Grievance. In recent years, certain scholars have adopted an alternative perspective. Dou E, according to Gao Hailong's *A Brief Inquiry into the True Colour of Dou E in Dou Neng Wu* (2008), is a feudal woman who is filial to her mother-in-law, speaks of chastity, abides by the ways of the woman, and upholds the feudal order. Zhang Bao's *A New Interpretation of the Image of the Main Character of "Dou'e Grievance"* (2008) suggests that Dou'e's character and image undergo a gradual transformation as the narrative progresses from a dynamic perspective. Liu Xiaoqi's "Presenting the True State of Human Nature - An Analysis of the Main Characters in Dou'e Grievance" demonstrates that Dou'e's actions are solely a reflection of her own convictions. Additionally, scholars have examined the other characters in Dou E Grievance. In Liu Xiaoqi's article, it is noted that Dou Tianzhang is hypocritical and apathetic, which demonstrates the extinction of human nature, affection, and the limitations imposed by feudal ethics on human beings. The articles of Xu Cunyan and Qi Shijun^[6] express their opinions on Tao Legend, with a particular emphasis on their disdain for his malevolent, greedy, and villainous appearance. The function of the minor character Sailu Doctor is the subject of analyses in the articles of Yao Changbing, Zhang Bin, and Zhang Lei. It is evident that the research conducted on the character analysis of Dou'e Gwen is more comprehensive than that conducted in other areas.

2.2 The Dou'e Grievance from the Standpoint of Tragedy

Additionally, scholars have conducted extensive research on this aspect of Sinus from a tragic perspective.

The causes of the calamity

Li Chaoyang's *On the Causes of the Tragedy of Dou'e Grievance* (2013) examines the psychological consolidation of history and culture, as well as the social environment of the Yuan Dynasty, as the causes of the tragedy in Dou'e. Liu Shiji's "Discussing the Tragedy of Dou'e Grievance" (2017) suggests that the tragedy is the result of a combination of internal and external factors, which inevitably result in Dou'e's tragedy.

Not "tragic"

Additionally, certain scholars have investigated the "non-tragedy" of the Dou'e Grievance. Su Kangting's essay "On the "Non-Tragedy" of Dou'e Grievance (2015)" explores the origins of tragedy, the characteristics of the characters, and the function of tragedy. Ultimately, the author contends that Dou'e Grievance does not fall under the category of tragedy in the strictest sense. The play *Dou E Gwen* is indirectly argued to be a tragedy in Meng Lingyang's *On the Tragedy of Dou Niang Gwen* (2017), which elaborates on the tragic force of the play.

Tragic contrast

Numerous scholars have compared Dou'e Grievance to literary works in China that are similar. In "Classical Chinese Tragedy from Ya's Theory of Tragic Plot--Taking Zhao's Orphan and Dou'e Grievance as an Example" (2017), Feng Jiayi employs Ya's theory of tragic plot to analyze the classical Chinese tragedies Zhao's Orphan and Dou'e Grievance. The purpose of this analysis is to determine the relationship between Eastern and Western tragedies and to investigate the allure of tragedy. Chen Shubao's "Two Flowers in Bloom, Contesting for Glory in the Same Generation - A Comparison of Dou'e Gruel and Zhao's Orphan" (2013) unites Dou'e Gruel and Zhao's Orphan to examine their similarities and differences. The two works share the following characteristics: both feature villains who are intertwined, both express the master's will, and both possess the "joy without lust, sorrow without sadness." "Joy without lust, sorrow without sadness" are the defining characteristics of both. Additionally, scholars have examined the comparison between Dou E Grievance and Western tragedy works. Gao Jianwei's *Difference between Chinese and Western Tragedy Expression Methods - Comparison between Antigone and Dou Niang Grievance* (2018) compares the Chinese and Western tragedy works from the three perspectives of the subject matter and theme, the spiritual world of the protagonist, and the tragic expression methods. A significant number of similarities between the tragedies in ancient Greek drama and Chinese Yuanzaju have been identified. This is a result of the commonality of literature in its ability to transcend time and geography. Related studies include "A Comparison of Language and Culture in Hamlet and Dou'e Gwen" (2015) by Jin Ningli and "The Function of Dramatic Literature in Relief of Disasters and Difficulties - A Comparative Reading of Oedipus Rex and Dou'e Gwen" (2010) by Ye Shuxian, among others.

Compared to previous research, the research and analysis of "Dou'e Grievance" have been in a state of flux in recent years. A plethora of new research results have been discovered, which will be of significant assistance to future scholars.

3 The Theory of the "Voiceless Group"

The theory of the "voiceless group" posits that "voicelessness" does not refer to the inability to communicate, but rather to the fact that women as subjects are unable to articulate their thoughts. A "voiceless group" is a group whose mode of expression differs from that of the dominant group. In order to articulate their thoughts and opinions, the "voiceless" group, or its members, must follow the mode of expression of the dominant group. The theory of the "voiceless group" implies that women are the "voiceless" group in male-centred societies, as their perspectives are drowned out by powerful male discourse when applied specifically to women's issues. Women can only make their voices heard by establishing their own means of expression outside the dominant masculine system.

3.1 Sociolinguistic

Bates and Barbara's *Nonsexist Language Use in Transition*. *Journal of Communication*. Vol. 28 (1978) posits that numerous male words convey misogyny, and the "voiceless group" theory has been implemented in the sociolinguistic field. Bates and Barbara's *"Nonsexist Language Use in Transition. Journal of Communication. Vol. 28."* (1978) posits that numerous male words convey sexism. Kramarae's *"A sentence made by men: muted group theory revisited. European Journal of Women Studies (1999)"* contends that women will still lose their voices if their mode of expression is ignored and ridiculed, even if the public mode of expression contains a rich vocabulary of women's experiences.

3.2 The Mass Media

In the mass media, Baer and Joanne have contended in *Muted Group Theory* by Cheris Kramarae (1998) that women and men communicate differently and that 'stereotypes' of women exclude female language from the mainstream media. Bordo and Susan's *Twilight Zones; Feminism and Film; Feminism, Media and the Law* argue that women are conditioned and socialized into their gender roles as they reach maturity. In *Muted Group Theory* (1998), VanGorp and Ericka contended that women in comics are "stereotyped" as flamboyant and affectionate. *Gender, Technology Policy, and Cyberspace*. The argument of Kramarae and Cheris in the *Duke Journal of Gender* (1997) is that cyberspace remains a male-dominated world, and that the vernacular of the Internet is also male-dominated. Karamala contends that the majority of websites and links are generated by males, who frequently disregard the communication styles of women.

3.3 In the Public Domain

The "voiceless group" theory has also been applied to the public sphere, as demonstrated by Stuck on the Ladder. Wells and Jennifer contend in *Macleans* on October 20, 1997, that the majority of women remain in clerical positions throughout their careers, while only a small number are granted senior positions. Karen A. Foss and Sonja K. Foss's *Women Speak- The Eloquence of Womens's Lives*, Waveland Press (1991), argues that women conform to the communication norms of males. If women implemented their own communication protocols, they would not be classified as a "voiceless" group.

3.4 Reasons for the "Voiceless" and the Expansion of Theory

Three causes of "voiceless" have been investigated by scholars. The first is a result of the language system's control over meaning, as Spender, D, explains in *Defining reality: A potent instrument. Bar (Eds), Language and Power*. Beverly Hills (1984) contends that males impose their own perspectives on the world on everyone by controlling the meaning. According to (1998), the term "nagging" has been stigmatized, despite the fact that it was initially employed by women to leverage their language abilities to compensate for their "voiceless." Secondly, Kramarae, in *Women and men speaking: Frameworks for analysis*, argues that the political dominance of males is a contributing factor. The argument of Rowley, MA: Newbury House (1981) is that language is a male construct and that women's language and concepts are suppressed in our society. The male-controlled communication system further disadvantages women when they attempt to address this inequality. Male-constructed language defines, degrades, and marginalizes women, rendering them a "voiceless" category. Thirdly, as a result of the division of labor and gender disparities, *Theorizing the connection between Gilligan and Carol in Hearing the Difference. Hypatia. Vol. 10(2) (1995)* contends that males define themselves individually, while women define themselves in terms of the relationships in which they reside. Published in *Muted Group Theory* by Craig and Robert T. Cheris Kramarae (1998) contended that the division of labor results in distinct experiences for the sexes, which in turn determines their perspectives on the world. Orbe has also expanded the study of "voiceless group" theory in African American communication research; *Toward a deeper understanding of interethnic communication. Western Journal asserts in Communication (1995)* that the dominant white European culture has established a perspective on African American communication, as does Miller, K in *Communication theories: Perspectives, processes, and contexts*. New York: McGraw-Hill (2005) contends that the prominent groups in the United States, where White Europeans dominate the culture, fail to acknowledge and comprehend the communication styles of the "voiceless" groups.

The theory of the "voiceless group" has concentrated on the previously recognized but academically unproven inequality of communication rights between men and women at the societal level since its inception. This has resulted in increased awareness of the issue, enlightenment, and the development of numerous feminist movements,

which have subsequently contributed to the resolution of numerous issues. Numerous issues have been resolved as a result of the advancement of feminist movements.

4 The Remarriage of Women During the Yuan Dynasty

Numerous studies have been conducted by domestic academics regarding the issue of women's remarriage during the Yuan dynasty. In his *Primer on Women's Re-marriage in the Yuan Dynasty* (1993), Zhang Jinglong elucidates that the Cheng-Zhu theory did not have a significant impact on the freedom of women to re-marry in the Song Dynasty. He also posits that the Mongolian and Sermon marriage customs, which had always been in effect, contributed to the erosion of the concept of chastity. In his book, "A Preliminary Study of Women's Issues in the Marriage Laws and Regulations of the Yuan Dynasty" (1999), Xu Shirui elucidates that the status of women underwent a certain degree of change in comparison to that of the previous generation as a result of the integration of the traditional marriage customs and customary laws of the nomadic people. For instance, the significance of hiring money and the more lenient approach to divorce and remarriage were among the changes. Ge Rengkao, in the Yuan dynasty, the preliminary study (2003), clarified that the remarriage of Han women is not prohibited. In fact, the Yuan government made special provisions for women's remarriage, allowing them to remarry at a specific time and location when their husbands died. This practice even became a trend. Bit Xueyan, the author of the Yuan dynasty women's chastity re-exploration of the problem (2007), elucidated the "Yuan history - the women's biography" in which the women voluntarily affected by the concept of chastity for her husband to keep the few women. The Yuan dynasty women divorced and remarried phenomenon is common, and the women's chastity concept is relatively thin at the end of the Yuan dynasty. In her book "Yuan Dynasty Women's Remarriage" (2007), Tan Xiaoling elucidates that the Yuan Dynasty imposed policies and legal provisions that limited women's remarriage; however, these restrictions did not have a significant and widespread effect on the practice. In her examination of the issue of women's divorce and remarriage during the Yuan dynasty, Ren Huimin (2020) examines the economic, ideological, and social context that contribute to the prevalence of women's remarriage^[7].

5 Cai's Remarriage

The characterization of Caiwu and the issue of Caiwu's remarriage have been the subject of study by domestic scholars. In *The Dual Interpretation of Merchant Identity and Female Role--Analysing Cai Pu in Dou'e Grievance* (2010), Zheng Yanling depicts Cai Pu's cunning, greed, selfishness, and cowardice as a merchant. However, she also captures her loving and kind-hearted nature by combining her gender identity as an elderly widow. According to Liu Xiaoqi's "Presenting the True State of Human Nature - An Analysis of the Main Characters of Dou'e Grievance" (2011), Madam Cai is a skilled actor, shrewd, and clever, and she is well-versed in the real society. She is capable of identifying the most advantageous course of action when selecting and

resolving her own issues. Shi Yingxin contends in his book *A Brief Analysis of the Difference in Marriage Concepts between Dou'e and Granny Cai and Their Substance* (2011) that the concepts of marriage between Dou'e and Granny Cai are significantly different. Dou'e maintains her chastity and refrains from remarrying, whereas Granny Cai opts to remarry and persuades Dou'e to do so. This fundamentally different conception of marriage is the fundamental conflict of Dou'e's Grievance and the fundamental cause of Dou'e's beheading. In his book *Dou'e Grievance* (2003), scholar Zhang Weijuan examines Guan Hanqing's patriarchal nature and contends that Guan Hanqing vividly expresses his negative attitude toward women's remarriage through the stark contrast between Dou'e's and Cai's remarriages and her refusal to remarry, thereby reflecting the essence of his patriarchal ideology.

6 Conclusion

This study employs a systematic literature review methodology to organize the empirical research on the remarriage of Cai Po in *Dou'e Grievance* over the past 40 years, based on the theory of the "voiceless group." Initially, it investigates the issue of women's freedom of remarriage in the Yuan Dynasty by examining the impact of the political, economic, ideological, and social customs of the Yuan Dynasty on the concept of chastity of Yuan Dynasty women. By integrating the theory of "voiceless group" with the narrative of Cai's remarriage in *Dou'e's Grievance*, a work by Guan Hanqing, it is evident that Guan employed a male perspective and appropriated Dou'e's voice to convey his unfavorable disposition toward this issue^[8]. This reflects the fact that women are a "voiceless" group, and their thoughts and voices are considered to have an absolute status. The male dominates the entire social norms and social system, and the male discourse covers every corner of the society, obscuring the female voice and even internalizing the male-defined world^[9]. This leads to the perception that women are alienated, and it continues to influence the creation of contemporaries and future generations. The remarriage plot's analysis through this theory enables us to focus more on the inequality of communication rights between the sexes, a phenomenon that has been recognized but not academically justified at the social level. Consequently, we expect to raise people's awareness of this issue.

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