

On the Phenomenon of Guan Hanqing's "Big Heroine" Zaju Creation

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Abstract: In this work, there are eighteen existing plays by Guan Hanqing, among which there is a noteworthy phenomenon of "big heroine" zaju creation. These women have a clear self-awareness and a strong personality of respecting themselves. They are very clear about what they want, and in order to grasp their own destiny, they can make every effort to fight for it, and in the process, they show a firm and persistent will. They are both intelligent and brave, planning and acting later, and are resolute and calm. The reason why Guan Hanqing's zaju creation featured the portrayal of "big heroine" in groups is partly because Guan Hanqing understood and appreciated outstanding women in real life, and was able to express his concern for the plight of lower class literati in the Yuan Dynasty through the portrayal of these female images. On the other hand, it is also a necessity for Guan Hanqing to contemplate the question of "who will save" in the face of chaotic times, and this is also the inherent mechanism that cannot be ignored in Guan Hanqing's creation of zaju.

Keywords: Guan Hanqing; Zaju; The Phenomenon of Big Heroine; Solitude; Ponder.

1. Introduction

With the current literary creation, the feminist ideological trend of literature research, some women growth as the main theme of film and television works, such as the recent according to Guan Hanqing drama "Zhao Paner romantic save dust"^[1], Zhao Paner, Song Yingzhang, Zhou She conflict adapted into the TV series "Meng HuaLu", let Zhao Paner the "big heroine" image is deeply rooted in the hearts of the people. Is known as "big heroine", because such women have a strong sense of self, self-esteem, self-confidence, self-improvement, dare to break through the present situation, their voice, have a clear life goal and ideal, they generally optimistic, kind sincere, witty, intelligent, good at resolving various contradictions in life, thus attractive. The author noticed that although Guan Hanqing's Zhao Paner image shaping did not show today "big heroine" play of female growth, but this to chivalrous bravery rescue distress sisters song, both wise and brave beauty chivalrous prostitute, has to a considerable extent have the image of the "big heroine" characteristics, this is probably "Meng HuaLu" "big heroine" image selection based on the root cause of the rescue. If we examine the existing works of Guan Hanqing's plays as a whole, we will find that the female image with the personality charm of "big heroine" is not rare, but a phenomenon that cannot be ignored. Guan Hanqing has rich works in his life^[2], retaining 18 dramatic works, twelve of which are Dan plays. Although not each of the twelve plays has "big female heroine" female images, generally general, the number of female images with the characteristics of "big female heroine" is very considerable.

2. The Image Connotation and Shaping of Guan Hanqing's Drama "Big Heroine"

Like most Yuan miscellaneous writers, most of Guan Hanqing's miscellaneous works are "the best of interest", and the image shaping of the "big heroine" in the drama is not

only the embodiment of his female aesthetic, but also carries his female consciousness.

2.1. The "Big Heroine" Has a Clear Sense of Self

Influenced by the Confucian traditional ethics of "three virtues and four virtues", most of the ancient women in the real society and literary works lack independent and clear personal consciousness, and clear and firm self. They lack the resistance spirit to the real difficulties and fate arrangement, and most of them are satisfied with the status quo and resigned. In Guan Hanqing's plays, most women are vivid and vivid, with a clear sense of self-awareness, a clear understanding of their life goals and real situation, and are very clear about how to achieve their life goals and solve the current difficulties.

Compared with other works, most readers are familiar with the novel Dou E Yuan, which is based on Xiao Fu in the East China Sea in The Biography of Lie Nu. Dou E is a civilian female image bound by the traditional feudal ethics. Different from other women, Dou E is a devout believer in feudal ethics. Her belief is in filial piety and chastity. The article mentioned: "I will serve this woman nutrition, I will serve this filial piety, my words must answer", this is Dou E's very clear self-consciousness. In Dou E's cognition, in this life, her mother died at the age of three, left her father at the age of seven, the misfortune of early widow, because the previous life has not been repaired, so, in order to suffer in the next life, she should be filial piety, faithful, do a good person. Since then, her fierce resistance to Zhang Lu'er strong marriage, to her mother-in-law to the father's irony, is the externalization of her independent consciousness. She and her mother-in-law love with mother and daughter daily, she in the court for her mother-in-law from being beaten, as well as a ghost to her father to help take care of her mother-in-law entrust, are her dedication "will raise" embodiment^[3].

In "The tricky girl plays with love affairs", dare to love dare to hate the maid Yan Yan swallow is also a very attractive role, and the existence of noble female Ying Ying formed a

strong contrast, a completely accept female “three from four virtue” education of aristocratic female image, virtuous but no self-awareness, more like a beautiful vase; the other is fresh and clever spirit. She in order to get rid of his “half cheap bad body” situation^[4], efforts to pursue love, she is not because he is a handmaid, in small thousand households and their private life, found oneself hold not people, not only their timely stop loss, grief and anger shouted loudly: “ten thousand good treat you, good at you! Now the bottom of the knife, I dare to cut the powder scraps!” Make a big wedding, to strive for the victory of their own love.

2.2. “Big Heroine” Has a Strong Respect for Herself

Du Ruiniang is “Du Ruiniang wisdom appreciation money pool” in the good strong woman, as the official prostitute on the hall of her, know in the face of all kinds of guests when their own sad and suffering and helpless. Han Fuchen suspicion, Du Ruiniang’s pride was a blow, on the one hand she can not accept Han Fuchen find another new love, can only secretly eat envy; on the other hand, she is proud so would rather pretend to be indifferent, not willing to admit that his heart is a negative heart. When the other side is not the ideal lover, even if you yearn for love is not willing to compromise.

And “temperature too true jade mirror” boudoir Liu Qianying, is a feudal ethics trained tame, Wen Qiao deception, because the royal jade stage mirror did not become married, it is such tame, but in marriage night very strong, she said: “if he comes, I caught his old face, see his good do!” Do not let Wen Qiao close to the body, do not drink, also not polite. The reason is so determined, marry a wife means low, let the academician courtyard handsome colleagues to blind date, cheated Liu Qianying, hurt her dignity. Liu Qianying with this attitude, but also in such a way to defend their damaged dignity.

2.3. “Big Heroine” Has the Character of Both Morality and Wisdom

“Wangjiang Pavilion: Cutting Fish Fillets on Mid-Autumn Festival”, Tan Jier in order to solve the troubles of her husband, the moon night ship to is drinking moon inside the new cut fish to Yang officer’s son, she caught the characteristics of Yang officer’s son lust greedy cup, false promise to do husband and wife, make Yang officer’s son carried oneself, wine table Tan jier sing: “not I praise, never and personal hot. I am ugly, ugly, tricky ancient skimming, not by me to see the official then heart evil. I also do not establish the ideal festival. Official, you save the people, people must be thorough; take excessive officials, murder must see blood. I, only for your eyes, so that my pure and pure.” She constantly cater to the preferences of Yang officer’s son in speech behavior, from the mouth to find the potential sword gold medal and documents, the excuse of with the sword fish “with the gold ring” to cheat the trend sword gold medal after the puzzle to hide the documents. Then take the opportunity to a burst of frequency advised wine full pour, afraid of “mistake” afraid of drinking Yang officer’s son color wine double attack, drunk unconscious, Tan Jier victory. Tan Jier’s confidence also forms a sharp contrast with her husband’s depression, in the face of crisis, the wife’s courage is far above her husband.

“Save the dust” in Zhao Paner, Song Yinzhong are the prostitutes at the bottom of the society, in the face of Zhou

She such a playboy, Zhao Paner and Tan Jier is also with the method of romance to save friends. Zhao Paner said, “When I go there, in three words, I will write a book of rest, but everything goes off. If I refuse to write a letter of rest, I will pinch him, pick him, hug him, hug him, and make the man numb all over. Will his nose concave son wipe on a piece of sugar, with the boy lick and can not lick, eat and eat, earn the boy wrote a book of rest.”^[5] Revolve the body another delicate, temptation to take out a book of rest. At the same time, in Zhou She put forward “buy wine, buy sheep, buy Luo Hong” to take out their own “wine, sheep, Luo Hong”, without leaving any evidence of loss. After Zhou She is aware of all this is a trap, anxious to catch up with the left Zhao Paner and Song Yinzhong, but can only grab Zhao Paner transfer good “false leave”. The brave and witty Zhao Paner finally fell into the situation of “taking the two ends” with the way of the song “and saved Song Yinzhong.

3. The Cultural Context of the Image of Guan Hanqing’s Drama “Big Heroine”

Because of the abolition of the imperial examination system, compared with the past, the status of the literati in the Yuan Dynasty plummeted, so that there is a so-called “seven hunters, eight people, nine scholars and ten beggars”^[6]. Once high on the scholar, status rapidly sinking, fell to the bottom of the society, and advocate, pauper, including Guan Hanqing, a part of the lower scholar helpless to do the book.

3.1. Guan Hanqing’s Humanistic Care and the Image Building of the “Big Heroine”

In order to make a living, Guan Hanqing once wanted to leave the hook bar. He had long contact with the bottom of society, and had more contacts with performers, brothel prostitutes and civilian women. Therefore, he understood their difficulties better and appreciated their talent.

In Guan Hanqing’s works, the women’s consciousness of resistance also fits with the playwright’s consciousness of resistance. Guan Hanqing was using the mouth of Dou’e to complain that the Yuan Dynasty was my darkness. Blood splash white practice, June snow, drought three years of oath, not only she for their own grievances, but for those oppressed people, is the resistance to the whole feudal society. There is also the pursuit of equality as a “cheap” Yan Yan, “restaurant prostitute” Zhao Paner’s righteousness and pride, all reflect Guan Hanqing’s reflection on the society. He mentioned in the south lu a flower, not old “mentioned” I am a steamed not rotten, cooked, beat not plaque, Fried, rang a copper pea “seemingly gag, full of humorous language, is his heart to the reality of social resistance and anger, this piece is his tenacious character self-portrait. Some of Guan Hanqing’s literati are always under the help and protection of their friends and unable to deal with their own problems independently.” Save the dust” in the honest scholar An Xiushi, is in the help of Zhao Paner and Song Yinzhong married. In “Xie Tianxiang”, the combination of Liu Yong and Xie Tianxiang can not be separated from the help of Qian Dayin, a good friend of Liu Yong. Only by relying on him can he get rid of the predicament, which truly reflects the situation and status of literati in the Yuan Dynasty society.

3.2. Guan Hanqing's Helpless Sustenance and the Image Shaping of the "Big Heroine"

As a talented writer, Guan Hanqing's plays are not only made for enlightenment and entertainment, but also used to write the heart [7]. If we observe Guan Hanqing's existing drama as a whole, we will find that his plays have a penetrating internal line, that is, "who will save the world in troubled times? In troubled times, how should people from "this difficult problem. Words for the heart, in the actual effect, Guan Hanqing's drama creation has completed the traditional literati's thinking by poetry and prose.

3.2.1. The Construction and Destruction of Heroic Dreams

Guan Hanqing himself in troubled times, used to human tragedy, always look forward to a hero, save the people in fire and water. Guan Hanqing created the image of Guan Yu, a perfect hero who saved the people, in the film. In order not to seize the foundation of the Han Dynasty, the people no longer suffer from the war, they resolutely decided to go to the meeting alone. In this way, the decision of "knowing that there are tigers in the mountains, I prefer to go to the tiger mountain" showed Guan Yu's fearless heroic spirit, which was also the call of Guan Hanqing's era [8]. If the image building of Guan Yu in *The Single Sword Club* builds Guan Hanqing's heroic dream, then the ending of "The West Shu Dream", where Guan Yu and Zhang Fei, "in his man and machine, the dead is less than a shrimp, crab and loach", can actually be regarded as the heroic dream constructed by Guan Hanqing. The hero is still unable to protect himself, how to talk about the rescue of the people? Living in the tragic era of chaotic times, who to save the people of the world, who to protect the masses, need Guan Hanqing to make deeper thinking.

3.2.2. The Weaving and Fragmentation of the Honest Official Dream

The destruction of the heroic dream made Guan Hanqing put his hopes on the clean and honest court officials. In "the Dream of butterflies". Bao Zheng before the trial of the butterfly dream of the revelation, the heart of the king father and son of compassion, to steal the horse thief Zhao stubborn donkey Li Dai tao stiff, seemingly fair processing, but in order to return the people justice, favoritism, steal the day, the clean official is not "clear". And such as "Bao Shizhi cut Lu Zhailang", in order to seize his wife, the emperor favored Lu Zhailang justice, bao is committed the crime of bullying the king, "Yu Qiji" wonderful "Lu Zhailang" process, full of comedy stage, but at the same time also will qing officer bao forged documents helpless now get incisively and vividly. These two honest official drama in the sustenance of Guan Hanqing honest official dream at the same time, thought-provoking: honest officials really want to know the law of the law, in order to achieve the so-called justice for the people? In a sense, Guan Hanqing actually created their own dream of being a clean official personally shattered.

3.2.3. Ideal and Sustenance of Self-help in Troubled Times

When the hero dream is destroyed, when the dream of the honest official is broken, Guan Hanqing turned to the insult of the savior, the damage of the guard to themselves, self-salvation is the only possibility in helplessness, self-salvation is also the necessary to face the reality. In the face of the

reality of "nine scholars and ten beggars", Guan Hanqing, the talented scholar, chose to avoid the creation of literati self-help, and the hope of self-help was selectively placed by Guan Hanqing on some lovely female images with the characteristics of "big heroine". Dou E did not yield after her death, and maintained her innocence without compromise. Her life had expired, and the struggle still continued. Zhao Paner play week house, successfully rescued the dust sister Song Yinzhang, brave and resourceful. Maidservant Yan Yan in a small thousand family wedding, try their best to fight for their own rights. Tan Jier is extremely calm, wisdom and courage, to protect his marriage. The women in these works finally get the desired ending with their own firm and persistent efforts. I think this method of writing is to give people in troubled times a glimmer of light, illuminate the future, meaning hope.

4. Conclusion

Guan Hanqing created dramas for entertainment and education, while Guan Hanqing, a scholar, created dramas to write lyrical feelings. Whether it is entertaining or self-consistent, fascinating plot, vivid image, authentic language are the carrier of Guan Hanqing's creative will. Guan Hanqing's sympathy and appreciation for the current women, his compassion and concern for the plight of the literati in the Yuan Dynasty, and his cry and thinking about the troubled world of "who will save them", often focus on the creation phenomenon of "big heroine" presented in his drama works.

Guan Hanqing's "big heroine", with different identities, but a distinct image. They have a clear sense of self, a strong respectful personality, understand the direction of their life, the courage to grasp their own destiny. In the face of hardships and hardships in life, they are firm and persistent; in the face of problems and crises in life, they try to resolve. Compared with the men around them, they are more calm and brave, showing the determination of not letting the men, and love. These images express Guan Hanqing's care and thinking in the troubled times, and carry the helplessness and longing of Guan Hanqing's heart.

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