

# Research on the Literati Image in Guan Hanqing's Drama

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**Abstract:** Guan Hanqing, as the head of the “Four Great Dramas of the Yuan Dynasty”, created many dramas in his life. As the main form of Guan Hanqing's works, Guan Hanqing's drama types are more, covering comedy and tragedy. The content of the subject matter is also extremely rich, mostly revealing the dark social reality under the historical background at that time. In Guan Hanqing's drama, the literati is a very common character image. The literati image created by Guan Hanqing is different in different drama repertoire. But on the whole, the literati image in Guan Hanqing's drama embodies Guan Hanqing's literati consciousness, which is an affirmation and recognition of Guan Hanqing's literati values. This paper analyzes the types of literati in Guan Hanqing's drama, and puts forward the literati consciousness in Guan Hanqing's drama, aiming to provide reference and reference for the follow-up research.

**Keywords:** Guan Hanqing; Drama; Literati image; Literati type; Literati consciousness

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## Introduction:

Guan Hanqing has a large number of dramas, but most of them are lost. There are 18 kinds of dramas that have been passed down so far, and 13 kinds of dramas involve the content of literati images. Although the literati images in different dramas are different, they all reflect the dark reality of the society at that time and reflect Guan Hanqing's literati consciousness, which can provide great help to the current research on the history and culture of the Yuan Dynasty.

## 1. The types of literati in Guan Hanqing's plays

### 1.1 Literati who have not yet entered officialdom

The literati images created by Guan Hanqing can be roughly divided into three types. The first is literati who have not yet entered the officialdom, such as An Xiushi in “Saving the Wind and Dust”, Li Qingan in “Fei Yi Meng” and “Golden Line Pond” Han Fuchen and so on. Compared with other literati images created by Guan Hanqing, such literati who have not yet entered the officialdom generally do not assume the role of the protagonist, and usually assume the responsibility of promoting the development of the story. For example, in Saving the Wind and Dust, An Xiushi asked Zhao Paner to persuade Song Yinzhang not to marry Zhou She with inferior character, which triggered the conflict between Song Yinzhang and Zhao Paner on the issue of marriage and laid the foundation for Zhao Paner's subsequent “Saving the Wind and Dust. In “Fei Yi Meng”, due to Li Qingan's injustice, it also paves the way for describing the case of Kaifeng Governor Qian Ke. In “Gold Line Pool”, Han Fuchen's request for Du Ruiniang's marriage provided the premise for Du Ruiniang's “Smart Bounty Line Pool. In the image of these literati who have not yet entered the officialdom, the image is generally characterized by kindness and duty <sup>[1]</sup>.

### 1.2 Literati who have stepped into officialdom

There are also many literati who have been officials in Guan Hanqing's zaju. For example, Bai Shizhong appears as the governor of Tanzhou in Wangjiang Pavilion, Wen Qiao and Wang Fuyin appear as Han Lin's bachelor in Jade Mirror, Qian Ke's position in Qian Da Yin Zhi Chong Xie Tianxiang, Shi Haowen's official position in Du Rui Niang Zhi Jin Line Pool is Jinan Fuyin, the positions of Han Tinggan in The Mountain Temple Pei Du Still Belt are the prefect of Luoyang and Bao Qingtian Bao Zheng, whom we are familiar with in The Three Prospecting Butterfly Dreams of the Baotou System and The Wisdom of the Baotou System to Beat Lu Zhai Lang. The official positions in these two dramas are Longtu Pavilion Waiting System and Kaifeng Government and Lai State Gong Kou Zhun in Chen Mother Godson. Compared with the images of literati who have not become officials, the images of literati

who have become officials usually appear as leading roles or leading roles, such as Wen Qiao and Bao Zheng. There are also some images of officials and literati, although they do not belong to the protagonist, but they are almost equal to the protagonist in terms of role and importance, such as Qian Dayin in “Qian Dayin Zhichong Xie Tianxiang”. In the image of a literati who is an official, Guan Hanqing generally portrays it as a positive image, such as honesty and integrity, and punishing evil and promoting good, but rarely focuses on the description of the process of being an official, generally highlighting the quality of the character. Taking Wen Qiao in *Jade Mirror* as an example, the portrayal of Wen Qiao’s image rarely focuses on his official position, but mainly on his pursuit of marriage and love. Although Wen Qiao has a certain cunning and philistine mentality, he always has a sincere heart for his lover, which is also a kind of literati quality <sup>[2]</sup>.

### 1.3 Literati in the official reserve

The images of literati in Guan Hanqing’s works include not only the images of literati who have been officials and those who have not been officials, but also some literati who have passed the imperial examination and become official reserves, but have not fully entered the officialdom. They are also important parts of the images of literati in Guan Hanqing’s works, such as “Baiyue Pavilion”, “Qian Da Yin Zhi Chong Xie Tianxiang” and “Peidu Liu Shilong”, although he was the bottom of the society at the beginning, he never gave up in the difficult and difficult environment, and finally became an official, which made his status and destiny have undergone earth-shaking changes. Take Jiang Shilong in “Baiyue Pavilion” and Liu Yong in “Qian Da Yin Zhi Chong Xie Tianxiang” as examples, both of them finally reaped a happy love after their own hard work. In “Pei Du Still Belt”, Pei Du was married to the daughter of Han Tinggan, the governor of Luoyang, because of his noble character. After Peidukao won the first prize, he never forgot his wife, despite marrying others at the request of the imperial edict. The literati images of different status and status created by Guan Hanqing all reflect the qualities of literati praised by the old society, such as recollection of old feelings and persistence in struggle.

## 2. The literati consciousness in Guan Hanqing’s zaju

The literati image created by Guan Hanqing embodies Guan Hanqing’s literati consciousness. The first is Guan Hanqing’s affirmation of the literati’s knowledge of their talents. In the embodiment of Guan Hanqing’s literati consciousness, it is generally carried out by describing the love story of literati. Taking Han Fuchen in “Golden Thread Pool” as an example, Guan Hanqing’s Han Fuchen is full of talents and attracts Du Ruiniang’s attention. After the two married, Du Ruiniang’s satisfaction with the marriage also confirmed the rumors. In the portrayal of Liu Yong in “Qian Da Yin Zhi Chong Xie Tianxiang”, Guan Hanqing uses Xie Tianxiang to describe his admiration for Liu Yong. In “Jade Mirror”, it is a concentrated expression of the study of literary talents. “Jade Jingtai” describes the story of Wen Qiao’s marriage, which evolved from the story of “Wen Gong marrying a woman” in “Shi Shuo Xin Yu”. However, in Guan Hanqing’s creation, there is a big difference with the original story content, focusing on the description of Wen Qiao’s talent, and forming a contrast with his age at the time of marriage. In the plot of the story, from Liu Qianying’s rejection of Wen Qiao’s age to his pursuit of Wen Qiao’s talent, it highlights the advantages of literary talent science and expresses the author’s affirmation of literary talent science <sup>[3]</sup>.

Secondly, in the literati thought, Guan Hanqing also reflected the affirmation of the Confucian way of being an official. Take Qian Dayin in “Qian Dayin Zhikan Fei Yi Meng” as an example, he can gain insight into the nature of things in the trial, correct unjust, false and wrong cases, and finally arrest the real culprit with careful deployment. In the portrayal of Bao Zheng’s image in “Three Prospecting Butterfly Dreams of Bao Waiting System”, the Bao Zheng engraved by Guan Hanqing has the characteristics of punishing evil and promoting good. In the case handled by Bao Zheng, Bao Zheng did everything possible to save the lives of the Wang brothers when they accidentally killed their emperor Ge Biao because they avenged their father. However, in order to pursue the twists and turns of the story, Guan Hanqing is not pure in portraying the image of officials. For example, in “The Butterfly Dream of the Three Prospecting of Bao Waiting System”, Bao Zheng also asked to be strict with the Wang brothers at first. The image of a literati as an official in Guan Hanqing’s ideal is the image of Bao Zheng in “Bao Waiting System Zhi Zhan Lu Zhai Lang”. It not only has talent, but also has the quality of integrity, which embodies the people-oriented thought in Confucianism.

Finally, in the analysis of Guan Hanqing over the years, most of them are evaluated as “disdain for official progress”, and think that Guan Hanqing does not disdain to enter officialdom. But in fact, in the portrayal of the literati in Guan Hanqing’s zaju, Guan Hanqing is not unwilling to enter the officialdom, and many factors such as background restrict his entry into the official position. According to the analysis of Guan Hanqing’s life, Guan Hanqing was born as a physician. In the feudal society with strict hierarchy, Guan Hanqing did not have the qualification to enter the officialdom. In addition, during the Yuan Dynasty, due to its

ethnic minority regime, the degree of Sinicization was not high, and the number of imperial examinations decreased. According to analysis, in Guan Hanqing's life, the imperial examination was held only twice. In the first imperial examination, Guan Hanqing was only about 10 years old. In the second imperial examination, Guan Hanqing was already over 80 years old, and both objective and subjective levels restricted Guan Hanqing's entry into officialdom. However, in the process of portraying the image of the literati, Guan Hanqing, with the help of giving the literati a happy ending, shows that Guan Hanqing still has the heart to enter the officialdom <sup>[4]</sup>.

## **Conclusion:**

Guan Hanqing lived in the Yuan Dynasty and experienced the stage of social unrest at the end of the Jin Dynasty and the beginning of the Yuan Dynasty. Because Guan Hanqing's personal experience is extremely rich, the description of social reality in Guan Hanqing's drama is extremely wonderful. Guan Hanqing's zaju portrays the image of many literati, and attacks the darkness of social politics with the help of the image of literati. But in spite of this, Guan Hanqing's drama does not involve the criticism of the imperial examination, which also reflects that Guan Hanqing still has a positive attitude towards being an official in the imperial examination.

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