

ON THE FEMALE IMAGES IN THE THREE KINGDOMS – RESULT OF THE MALE RIGHT WORDS

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Imaginea femeii în romanul *Trei Regate* poate fi clasificată în patru tipuri conform caracteristicilor morale ale acesteia. Avem femei rele, frumoase, puternice și mame iubitoare. Femeile rele nu doar provoacă intrigă, dar dăunează bărbatului și afectează cariera acestuia. Femeile frumoase sunt uneltele bărbatului în conflictele politice sau metodă de relaxare. Femeile puternice reprezintă sacrificiile legilor feudale. Mamele iubitoare trebuie să fie responsabile întru datoria față de societate. Femeile reprezintă mâna dreaptă a bărbatului, autorul deseori descriind caracteristicile acestora pe parcursul romanului. Imaginile create sunt etichetate și sunt considerate ca fiind rezultatul cuvintelor bărbatului. Aceasta reflectă ideologia și intențiile aceluia timp și tendința estetică a autorului.

I. Sum up the question

The Three Kingdoms, attributed to Luo Guanzhong, with the Dream of the Red Chamber, Outlaws of the Marsh, Journey to the West, are the four ancient famous romances, which were translated into several foreign languages, including Japanese, Russian, English, German, etc. It was coming into being at the end of Yuan Dynasty (1206-1368) and the beginning of the Ming Dynasty (1368-1644). The romance, 120 chapters altogether, was based on the Annals of the Three Kingdoms, written by Chen Shou, who lived in the Jin Dynasty (265-420). So about 30% of the fiction is true, and 70% is imaginary. The fiction described the warfare among the different political groups in the special period in the end of Eastern Han Dynasty (25-220). At that time society was full of turbulences, the whole country was divided into three main states- Kingdom Shu (also called Shu Han), Kingdom Wei and Kingdom Wu. The main headmen of them were Liu Bei, Cao Cao and Sun Quan respectively. The situation was very complicated. There were many heroes emerging at that time. The tendency of the fiction stood by the side of Liu Bei, because the author thought he was the legitimate dynasty and offspring of Han Dynasty. Due to the subject matter of the battle, the novel was full of masculine smell and the female was the subordination. The author figured more than 1000 images, among them the female images is 40 or so. Today most comments are on the man characters, so it is very interesting to analyse the female images. According to different standard, the female images can be divided into different subsections. Based on their moral characteristics, they can be divided into bad women, beauties, paragons of chastity and loving mothers. We can conclude important views under these female images.

II. The types of female images in the Three Kingdoms

1. Bad women. Dante Aligheri (1265-1321), poet of Italy, wrote out the seven sins of human beings, including proud, glutton, greed, anger, envy, sensualism and sloth. Some of women images in the Three Kingdom had these disadvantages of human beings more or less. They served two masters, did something disloyal, and were harmful to morality of that time. Shi Ying, the concubine of Dong Cheng; Chun Xiang, the concubine of Huang Kui, belonged to these group. They, intrigued with other man, were the scarlet women. For instance: Lady Zou, her husband family was defeated by Cao Cao, when Cao Cao felt humdrum in the army, suddenly he wanted beauties for dispelling his worries and for relaxation. He ordered guards to bring her back. Prostrating herself, Lady Zou replied, "I am truly grateful for your gracious reprieve." "to have met you today," Cao Cao went on, "is a blessing from Heaven. I would like you to share my mat and pillow this evening and then accompany me back to the capital where you will enjoy luxury in tranquility, what is your answer?" Lady Zou, betraying her husband at once, accepted gladly and spent the night in Cao Cao's quarters. By the way, the author didn't describe the details of the adultery.

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Then talking about the envious women, for instance, Lady Guo was typical in Chapter 13. Li Jue and Guo Si, who were two friends, ran amuck in the court. The other ministers want to get rid of them. Lady Guo (wife of Guo Si) was well-known for her envy. The minister Yang Biao said to the Emperor (Han Xiandi, 190-220): “Your servant has heard that Guo Si has a jealous wife. We can use her to sow dissension between Li Jue and her husband.” Yang Biao arranged his wife to visit Guo Si’s home, and she found occasion to say to Lady Guo: “I have heard that your husband is involved in an intimate relationship with (wife of) Regent-General Li Jue. If General Li finds out, he will murder your husband. Madame would be well advised to prevent him from Lady Li again.” After this, Li Jue had some food delivered to Guo Si’s home. Lady Guo slipped some poison into the food before it was served. As Guo Si began to eat, she stopped him, saying: “One cannot simply take what comes in from outside.” She gave a little to their dog, who fell over dead. After that incident Guo Si never trusted Li Jue. Then Li Jue and Guo Si crossed swords. The war between them made ChangAn in chaos, the masses had no means to live. At last these two were annihilated by Cao Cao.

In Chapter 34, Lady Cai was also well-known for her envy. Liu Biao didn’t know whom he would make as the heir from his two sons: the elder son Liu Qi, born by first wife and her young son Liu Zong, born by Lady Cai, his second wife. Liu Biao asked Liu Bei for some suggestions. Liu Bei suggested to Liu Biao: “From most ancient times removing the elder and confirming the younger has led to disaster. If you are worried about the extent of the Cai clan’s power, try paring it down a bit at a time. But on no account should you confirm the younger because you dote on him.” Lady Cai eavesdropped on this private talk, so she hated Liu Bei, and with her brother, wanted to murder Liu Bei, at last Liu Bei couldn’t hold together with Liu Biao and went away. Their force became smaller and weaker. After Liu Biao’s death, Lady Cai and her brother surrendered to Cao Cao and ceded State JingZhou state to him. (Later he lost it to Liu Bei.)

Another good example was in Chapter 32. In order to make her own son Yuan Shang as the heir, Lady Liu had five of Yuan Shao’s favored concubines put to death. Driven by jealousy, she had their heads shaved, their faces slashed, and their corps mutilated, lest they tried to rejoin their master in the nether-world, though her husband just died, and the body was a little warm. She was a typical envious, sly, cruel woman.

These women had no sense of honor, like to lay murderous hands in private, a few of them even killed their own husband, dived into other man’s arms. The author didn’t view carnality, envy and others as the shortcomings (weakness) of the human beings’ essence only. He described these, not only for excavating the general meaning, but also for his main idea: the bad women destroyed the man’s life, good situation, great plan, the project of the family, the future of the state and the country.

2. Beauties. There are a few beauties in the Three Kingdoms. Some of them are noticeable, such as Diao Chan (the girl in Wang Yun’s house), Lady Zou (Zhang Jizhi’s wife), Lady Zeng (Yuan Xi’s wife,) Elder Qiao and Young Qiao (Fair Qiao’s daughters), Lady Xu (Sun Yu’s wife), Lady Fan (wife of Zhao Fan Zhi’s elder brother), Lady Sun (Sun Quan’s young sister), Lady Hu (Minsiter Liu Yan’s wife), and etc. Some plots are more interesting when they came out with the heroes on the same stage. The badger game about Diao Chan is the most wonderful one. In Chapter 8, “Wang Yun Shrewdly Sets a Double Snare Dong Zhou Starts a Brawl at Phoenix Pavilion”, the plot is: Dong Zhuo made the Capital LuoYang in chaos. Many men, including Wang Yun, wanted to kill him, but their force was not strong enough to do it. One day Wang Yun sighed in despair when he thought about this question at home. A girl, called Diao Chan, who was adopted by him from early time, saw this situation. “Have pity,” Wang Yun pleaded, weeping openly, “on those who live under the Han!” “I can only repeat what I have just said,” the girl replied, “Ten thousand deaths would not deter me from doing whatever it is you wish me to do.” “The common folk,” Wang Yun went on, still Knelling, “are in dire peril. The sovereign and his officials are balanced on the edge of disaster. You may be the only one who can save. Here is how matters stand: the traitor Dong Zhuo is preparing to seize the throne, and our civil and military officials have no means to prevent him. Now then, Dong Zhou has an adopted son, Lü Bu, a man of extraordinary courage and might, but, like his stepfather, a slave to his passions. I would like to catch them in a double snare by first promising you in marriage to Lü Bu and then to offer you to Dong Zhuo, thus putting you in a perfect position to turn them against one another. Drive Lü Bu to kill Dong Zhuo, and you will have eliminated a great evil, stabilized the dynastic shrines, and restored our ruling house. It lies in your power. But are you willing?” “I have already agreed to serve,” said Diao Chan. “I am eager to be presented to them. Leave all the rest to me.” “If this gets out,” Wang Yun cautioned her, “my house will be destroyed.” “Have no fear, my lord,” she said. “If I cannot live up to my duty, may I die by ten thousand cut.” Wang Yun saluted her in gratitude.

Then when Lǚ Bu visited his house, Wang Yun promised that he agreed that Diao Chan would marry him. Lǚ Bu's glance clung to her and Diao Chan reciprocated with her own suggestive signs. After a few days, when Dong Zhuo came, Wang Yun offered the girl to him as a concubine. Diao Chan cajoled him with intention. The result is: there was a conflict emerging between Lǚ Bu and Dong Zhuo. Diao Chan knew the virile mentality of sensualism very well, moved in two man: Lǚ Bu and Dong Zhuo, succeeded in finishing his task. Wang Yun made use of Lǚ Bu to get rid of his enemy. In the romance, wanting to pay back the kindness of bringing-up, Diao Chan was very active, and understood the justice, and willing to be self-sacrifice to help the man.

This is an imaginary plot of the author, not true thing in the history. In the Annals of the Three Kingdom, there is only one sentence: "Lǚ Bu intrigue with a lady' maid of Dong Zhuo." In the eyes of man, the beauties are the capital of women that can endanger the man's career, power, status, lives, wisdom, puzzle the man and defeat the man. Adding this plot, it is the misunderstanding (or we can say the man always think in this way) of the male right society about the female psychology. The beauties serve the men, and are provided with value feature of tool.

The women also became the tool of political battle even in the great family or royalty. Sun Quan, the King of Wu, accepted the suggestions of General Zhou Yu: His sister (Sun Shangxiang) was used in badger game. He agreed that his sister marry Liu Bei in order to gain the State JingZhou. Liu Bei was cheated and came to Kingdom Wu, and was immured like hostage, at last escaped successfully. The result is what was make-believe has become true. Yong lady Sun Shang xiang married Liu Bei, who was more than fifty years old, and She was most willing to be loyal to his husband: Liu Bei. Her fate was not under her own control. It is difficult or impossible to avoid the fate that their own marriage and life are under other's control, even you are a princess. The women's good looks and body were turned into the political tools that man can use to annihilate his opponents.

The beauties were also the touchstone that was used to test the man whether he is a real mankind or a hero. The hero was not puzzled by the beauties. From the point of the man who was defeated by the beauties, the women, especially the beautiful one, are disaster, misfortune.

The man, for example Dong Zhuo, a slave to his passions, sensualism, lost his life at last. It was an important standard for the author describing the characters whether you were under the control of sensualism or not. Lǚ Bu, Dong Zhuo, Cao Cao, Liu Chan, are the men full of sensualism. The author thought they were bad man somewhat. The beauty of the female has no independent value. The author didn't appreciate it as independent feature of women, just a tool for man.

3. Paragons of chastity and stoutness. Mistress Mi (one wife of Liu Bei), Lady Li (Ma Miao's wife), Lady Cui (BeiDi King Liu Chen' wife), etc. are the representatives of this type. The first three chose suicide to end their lives. One aspect of their characteristics was stouthearted, and they had their own view when they faced some accident. They had the moral spirits of sacrifice themselves for the righteousness.

For instance, in Chapter 41: "Liu Xuande (Liu Bei' another name) Lead His Flock over the River, Zhao Zilong Rescues Master Liu Single-handedly", At Steepslope Bridge, Dang Yang, in the time of danger Liu Bei retreated and left his wife (Mistress Mi) and his son (Ah Dou, also called Liu Chan) who was born by his another wife (Lady Gan). Only Zhao Zilong dropped back, fought on, on foot and brought the Mistress and the baby safely through the enemy's lines. The Mistress Mi held the baby, but her left leg was wounded, and she couldn't walk. In order to keep this scrap of blood and bone for Liu Bei, Mistress Mi set Ah Dou on the ground, turned, and threw herself into the well. Without distraction, Zhao Zilong saved the baby at last. This plot was imaginary too. In the Annals of the Three Kingdom • Biography of Mi Zhu, it is said: "At the beginning of Jian An, Liu Bei displaced his army to Haixi, GuangLing. Mi Zhu offered his sister to Liu Bei as wife." there is only one sentence, nothing else happened. Changing like this, the author made the Mistress Mi images great, and this image was filled with deep esteem. There is much ingredient and cause inside this story. A poet honored her sacrifice in these lines: "The embattled captain had to have his steed; On foot he could not save the little prince. Her death preserve the Liu Dynastic line: For bold decision mark this heroine." His sacrifice was to keep the heir of Liu Bei, whose idea about women was the same with Zhang Fei: "Brothers are like arms and legs; wife and Children are merely garments that can always be mended. But who can mend a broken limb?". The fiction attached no importance to the independence of women's life value, mainly focused on the value of ethic and morality.

Lady Cui, wife of Liu Chen, was also a typical Paragon of chastity and stoutness. In the Chapter 108, Shu Han would be conquered by Kingdom Wei. The king, Liu Chan surrendered, but his son, Liu Chen (prince of BeiDi state), didn't want so. After his wife, Lady Cui, he knew his decision: "My royal father has already conveyed the instruments of surrender of to Wei and will confirm the surrender in person tomorrow, thus consigning our sacred altars to oblivion. But before I kneel to a stranger, I'll die and present myself unstained before the late sovereign in the land below", she was active to declare at once: "Let me precede Your Highness.Your Highness will die for father, I for my husband. We will thus both fulfill our duties. When the husband has perished, the wife dies. Do need you say more?" So saying, she rammed her head against a pillar and killed herself. This detail was also imaginary. In the Annals of the Three Kingdom, it writes: "Distressed by oblivion of the country, Liu Chen, the prince of BaiDi, killed his wives first, then suicide." The changes avoided to write that the man killed the innocent persons excessively, and removed the inhuman aspect of man right. On the manner of death, she chose the same one with her husband, and so the meaning of their death is the same. In the romance, after her death, there is no praise; after her husband's, there are lines in praise: "....., what a hero BeiDi's prince,Fortun-vexed, weeping at the arched blue sky. His awesome presence seems among us still. Who can say the Han has gone for aye?" His wife's death was the supporting role to his husband's great action, gave prominence to her husband's loyalty and stoutness.

In addition, in chapter 107, Cao Wen Shu' wife (XiaHou ling's daughter), became a widow in her early ages, had no son. Her father wanted her to marry again, but she cut off her ear to mark her vow to remain chaste. When Cao family, her husband's, had been wiped out, her father tried to arrange another marriage for her, she cut off her nose to show her decision. She said: "I have been taught that 'humanity means fidelity to one's integrity, for better or worse; honor means of an unchanging heart and mind even if survival is at stake.'" "Cao was prosperous when I committed myself to remain faithful to the end. How can I abandon them in their hour of destruction? I will not behave as beasts do." Her moral integrity and courage won the author's praise: "Daughter of XiaHou Ling: honor mountain-firm." In the society of feudalism, if a woman remarry, she will lose her chaste. This is a traditional idea. It locates deep to the heart bottom of the women. It is sex durance not to allow women to remarry somebody in the society of feudalism. But the women approved of this idea. The women were willing to abandon their life in the time of difficult to pursue the ethic and moral ideology, that was canonized by the male right society. The women's life was oppressed by the ethic and moral idea, and served it. Their actions were the marking or label of feudalism culture.

4. Virtuous wife and good mother. In the Three Kingdoms, there are a few good mother images that could catch the readers' eyes. Among these, Liu Bei's mother (Chapter 1), Tai Shici' mother (Chapter 11), Jiang Xu'mother (Chapter 64), Wang Jing's mother (Chapter 114) won the praises of the author more or less. The plot about the Xu Shu's mother can illuminate the question. When Xu Shu was young, his father died, and his mother, who didn't remarry, brought him up. Xu Shu was full of talent and capability. His mother hoped him to be allegiant, and to do things for the Liu Bei (Shu Han Dynasty), as said above, which was also legitimate in the author's idea. After drifting through all sorts of places, Xu Shu met Liu Bei, formed a strong friendship with Liu Bei. Cao Cao knew that he was filial to her mother very much. So he had his mother brought to XuChang, the capital of Kingdom Wei, and had somebody imitated the mother's handwriting, written to Xu Shu. Trusting the forged scrap of paper, which he never bothered to verify, Xu Shu came to XuChang, and knew the facts that he was cheated. His mother was very angry because her son left Liu Bei and came here. She said to her son, Liu Bei was widely known for humanity and righteousness, Moreover, he was a scion of the royal house. "He is a proper master for you. You left the light for the dark and have earned yourself a name beneath contempt. Oh, you utter fool! With what kind of self-respect am I supposed to welcome you, now that you have shamed the spirit of you ancestors and uselessly wasted your own life?" Moments later, Mother Xu hanged herself from the beams! In praise of Mother Xu: "Mother Xu's integrity will savor for eternity. She kept her honor free of stain, A credit to her family's name. A model lesson for her son, No grief or hardship would she shun.Then, lest Xu Shu shame his forbears, she joined the ranks of martyred mothers.In life, her proper designation; In death, her proper destination." Xu Shu didn't exert himself for Cao Cao in his whole life though he stayed in his camp. The purpose of Mother Xu's behavior was for her son, her husband, for the family, for the legitimate dynasty. The meaning of life or death lies in the tendency "for man". It was identical with the deep essence of the culture.

In addition, the old mother image also existed. For example, Sun Quan's mother, she sometimes instructed

her son, though he was a king. She decided the marriage of her daughter, maintained the order and welfare of the big family. The characteristics of her status and right somewhat was like the Mother Jia in the romance *Dream of the Red Chamber*. The right of this type of mother came from the absence of her husband in the family in the society of feudalism. This type of women became the mouthpieces of the departed husband. In fact, she, like Mother Sun, somewhat was a person of old father (He).

III. Conclusions

On the whole, the reason for the bad women, who means disaster, is that they hinder the man's great career. The beauties are always the tools of the man to annihilate his political opponent or for relaxation. Paragons of chastity and stoutness, who dare to die for traditional morality, do the same with the man, but they are the minor role in the society. Their behavior of the good mother is identical with the moral conception. All of them are the results of the words of male right. They are the mouthpiece of the ideology. All the ideas were based on the culture of feudalism, in which, women are looked down upon. In the romance, there is plot, ZhuGe Liang smeared Wang Lang, prepared a woman clothes for him, the latter felt so angry, shame, and died at last. "The history is his story", means man is the main character in the society, the center of the culture.

The author's tendency, supporting Liu Bei (deputy of the legitimate Han Dynasty), and is inclined to him. Most of the images, who circle around Liu Bei, or have close relationship with him, are right or on the obverse side. The others, who have far relationship with him, or are the opponent of him, almost are bad, or on the inverse side. Lady Mi, Lady Cui, Mother Xu, are the main representatives of the former. Lady Guo, Lady Zou, Lady Zeng are the main ones of the latter. The design supports the main theme and tendency of the whole work. So the dominant tendency of the romance stood out. The female also is the outcome of the author's idea, which not only belongs to the author subject, but also belongs to the tradition culture. They have the same essence. Both came down in one continuous line.

From this view, the author, Luo Guanzhong, had no independent thinking and ideas of his own about the women. The woman has many aspects. Their special personality, physical and mental characteristics, the independent values of women are absent in the romance. The author's field of vision is restricted by inertia of traditional thinking way, the private position of man and the idea of legitimate dynasty. Pointing out this, it doesn't mean to deny that the *Three Kingdoms* is an excellent romance, but means to illuminate that people must give his attention to localization of the times, and to stand higher, look further, to do some special thinking that's surpassing the times, though it's difficult.

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Prezentat la 26.03.2008