

西方來的東方公主： 論杜蘭朵的原型、變體與跨文化展演

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摘要

在 18 世紀的歐洲，中國經常被用作喜劇的異國情調。作家 Lesage 和作曲家 d'Ornevale 根據 Petis Delacroix 的波斯童話故事集《千與一日》創作了喜歌劇《中國公主》。具體情節取自波斯詩人尼扎米（Nizami）的史詩《七個美女》和馬可波羅關於蒙古公主的故事。新娘給新郎出謎語，失敗者被處決都是典型的世界民俗情節。《中國公主》歌劇只使用了 Petis 故事的中心部分。

戈齊（Carlo Gozzi）基於 Lesage 或 Petis 的作品寫了他的意大利即興喜劇《圖蘭朵公主》（1761）。Gozzi 的情節和角色更加複雜，其重點在於道德指導而不是娛樂。席勒（Schiller）的德文譯本（1801）刪除了一些喜劇場景，使整個話劇變成了詩意的心理悲劇。普契尼的歌劇《圖蘭朵》（1926 年）為故事增添了真實性，因為他使用八種真正的中華曲調作為主導旋律。

這部歌劇由於其“中國公主反面形象”在 1990 年代末之前在中國大陸被譴責。然而，印度/以色列指揮祖賓·梅塔（Zubin Mehta）和導演張藝謀於 1998 年在北京紫禁城上演了一場精彩的演出，之後台灣、大陸和全世界都有了一系列以中華文化為重點的各種演出。

演講中還將概述近幾十年根據圖蘭朵故事改編的幾種中華戲曲。

關鍵詞：中歐往來，童話，歌劇，戲曲，圖蘭朵

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The Oriental Princess who came from the West: the prototype, evolution and cross-cultural transformation

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Abstract

In the 18th-century Europe China was often used as an exotic background for comedy. Lesage (libretto) and d'Ornevale (music) based their comic opera *The Chinese Princess* (1725) on a story from the Persian fairy-tale collection *Thousand and One Days* by Petis Delacroix. The specific plot was taken from Nizami's epic *The Seven Beauties*. Riddles offered by a bride to a bridegroom and the execution of those who fail the test are typical motives of the world folklore. The opera used only the central part of Petis' story.

Carlo Gozzi took the plot of his fiaba *Princess Turandot* (1761) either from Lesage's opera or from Petis' collection. Gozzi's plot and characters are more complicated, and the stress is put on moral instruction rather than on entertainment. Schiller's German translation (1801) deletes some comic scenes and makes the whole play into a poetic psychological tragedy. Puccini's opera (1926) adds some authenticity to the story, as he uses eight genuine Chinese melodies for his themes.

The opera was practically frowned upon in the PRC before the late 1990s because it 'unfavourably portrayed a Chinese princess'. However an opulent performance was staged by Zubin Mehta and Zhang Yimou at the Forbidden City in 1998. A series of other performances emphasising Chinese culture were staged in Taiwan, Mainland China and all over the world.

The lecture will also give an overview of modern adaptations of *Turandot's* story in traditional Chinese genres.

Keywords: China-Europe contacts, fairy-tale, opera, Chinese opera, *Turandot*

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Despite the great interest of contemporary researchers in Chinese music, its reflection in European music has been understudied. This paper will consider the example of Giacomo Puccini's *Turandot* - one of the first cases of using authentic Chinese tunes and instruments in European music. The value of *Turandot* in this sense is confirmed by a considerable number of its productions in modern China (after more than half a century of unofficial prohibition), both in the original form and with various alterations: with a new musical finale completed by a Chinese composer, with additional ballet numbers, etc.

Although *Turandot* is a Chinese princess, the plot about her is Turkic rather than Chinese. Similar stories are found for the first time in *The Seven Beauties* (1197)¹ by Nizami Ganjavi (1141-1209). The Persian poem consists of a prologue, seven fairy tales and an epilogue and speaks about the Sasanian king Bahram who, after saving his country from the Chinese invaders, takes seven princesses in marriage. Each of them tells the king a tale when he comes to spend the night in her palace.

The second fairy tale, *How Bahram Sat on a Sunday in the Yellow Dome*, describes the king of Iraq, who cannot choose his wife for a long time, because all the brides are too arrogant. Finally he buys a Turkic-Chinese princess (at that time the western Chinese territories were under the rule of the Turks). She has many virtues and is obedient, but nevertheless does not accept his love. The princess confesses to the king that all her grandmothers and great-grandmothers died at childbirth, so she prefers to remain a virgin. This moment anticipates Puccini's motif of *Turandot's* revenge for her great-grandmother Lou Lin, who died after she was abused by a man. The king of Iraq follows the advice of a witch: he spends the night with another concubine, so that the Chinese woman becomes jealous, and eventually she shares his love.

The fourth fairy tale, *How Bahram Sat on a Tuesday in the Red Dome*, is about a Russian (or Slavic) princess. She is said to be "in form a woman, but in essence, man". She does not want to get married, because she values freedom (which resembles Schillers' *Turandot*, see below). The princess hides in the castle, surrounds it with sophisticated death traps, paints her own portrait and issues a decree that she will marry only someone who unravels all her tricks and penetrates the castle. Many enamoured princes perish, however there comes a wise and brave knight:

¹ Nizami of Gandja. *The Haft Paykar (The Seven Beauties)* / transl. by C.E. Wilson/ URL: <http://persian.packhum.org/persian/main?url=pf%3Fauth%3D176%26work%3D001> (accessed: 12.01.2018)

“[He,] like a mountain firm stood fast, shattered one by one the talismans; the fortress breached, and shrank from no condition set”.

Then the princess proposes to the groom four Sufi-style riddles, in the course of solving which they exchange pearls, precious stones and rings – symbols of their wisdom and mutual love. They get married, making the princess's father happy. The tale has several motifs that are present in subsequent versions of the story, in particular in Puccini's opera: the extraordinary wisdom of the princess; the decree that the bridegroom who has not solved the riddle will die; princes falling in love with the portrait; the father, who wants his daughter to be married.

An additional source of Turandot's story can be found in the biography of the Turkic-Mongolian princess Khutulun (the Turkic version of the name being Ay Yaruq, 1260-1306), which is described in the book of Marco Polo², as well as in Islamic sources³. Khutulun was famous for her military valour and strength and fought the Chinese-Mongolian Yuan dynasty in the territories now belonging to Western Mongolia, Western China, Kazakhstan and Kirgizstan. Khutulun said that she would marry only the man who would defeat her in close combat. The loser had to give her a herd of a thousand horses. No one could defeat her, and as a result she married a man of her own choice without fighting him.

The next stage in the development of the plot about Turandot is the fairy tale *Prince Calaf and the Chinese Princess* from the collection *A Thousand and One Day* (1710-1712)⁴ compiled by the French orientalist François Pétis de la Croix (1653-1713). Due to a number of important coincidences it can be argued that the tale is genetically related to Nizami's poem, although we do not know whether he was familiar with it directly. Pétis de la Croix himself writes that he based his work on a Persian manuscript presented to him by a dervish during his travels in the Middle East.⁵ Pétis de la Croix could also be influenced by the story of Khutulun (he could have known both Marco Polo's book and Islamic chronicles, and he worked on the history of the Mongols), but there is no decisive information on the subject, and the plot similarity is less obvious.

² The Travels of Marco Polo / transl. by Henry Yule/ URL:

https://en.wikisource.org/wiki/The_Travels_of_Marco_Polo/Book_4/Chapter_4 (accessed: 10.09.2018)

³ Rashid-al-Din. Compendium of Chronicles / rus. transl. by Y.P. Verkhovsky, ed. I.P. Petrushevsky / URL: http://www.vostlit.info/Texts/rus16/Rasidaddin_3/frametext1.html (accessed: 12.01.2018).

⁴ Pétis de La Croix. Les mille et un jours: contes persans (nouvelle édition accompagnée de notes et de notices historiques). — Paris: C. Delagrave, 1879. — pp. 69-117.

⁵ Ibid. P. 4

The fairy tale *Prince Calaf and the Chinese Princess* served as the direct source of subsequent versions of the story in Europe: we find here for the first time the Tartar Prince Calaf, his father Timourtache (later "Timur"), the Chinese princess Turandot (Farsi for "daughter of Turan" which once again speaks of the Central Asian origin of the heroine), her father Emperor Altoum-Khan (whose most likely prototype is the Mongolian Altyn Khan who lived in the 17th century), the maid Adelma, Beijing as the place of action, the execution of the unsuccessful suitors (unlike their death in traps related by Nizami), and the necessity for the princess to guess the name of the prince.

The Chinese Princess (1731) by A.-R. Lesage and J.-F. D'Orneval is the first work about Turandot on stage in general and in musical theatre in particular. It is a comic opera with dramatic dialogues in prose, arias in verse and dances. The opera was published in the form of a libretto with instructions to which popular melody the lyrics should be sung, there is no sheet music.⁶ The names of the characters are changed (Princess Diamantine, Prince Noureddine), the plot is considerably simpler: the prince's name is not guessed, and the princess makes sure the riddles are simple, since she likes her suitor. At the same time the opera introduces comic masks Pierrot, Scaramouche and Harlequin, who later appear in the works of Gozzi, Schiller and (in a modified form) Puccini. It also includes the elements of European "chinoiserie": colao (the European term for the Chinese prime minister), Mandarins with bells, and war with Japan.

Carlo Gozzi's fiaba⁷ *Turandot* (1761)⁸ retains the second part of the story, as well as the characters' names, from *The Thousand and One Days*, with the additional Venetian masks of Truffaldino (the head of the eunuchs), Brighella (the chief of the pages), Pantalone (the secretary of Altoume), Tartaglia (the great chancellor). The play is written in the Venetian dialect in the commedia dell'arte style implying improvisation by the actors. One of the riddles speaks about Venice. Gozzi is the first to talk about the war of the sexes and reconciliation in love, which is an important theme of Puccini's opera. Gozzi's tale was the source of several XIX century operas: *Turandot*, *Singspiel*

⁶ Lesage A.-R., D'Orneval J.-P. Le théâtre de la foire, ou L'opéra-comique /URL: <http://gallica.bnf.fr/ark:/12148/bpt6k5505761v?rk=64378;0> (accessed: 12.01.2018).

⁷ Fiaba is a fairy tale or fantasy with commedia dell'arte masks.

⁸ Gozzi C. Turandot, Princess of China/ transl. by Jethro Bithell / URL: <http://www.gutenberg.org/files/26730/26730-h/26730-h.htm> (accessed 10.09.2018).

nach Gozzi by Franz Danzi (1816), *Turanda* by A. Bazzini⁹ (1867), and *Turandot* by T. Rebaum (1888).

Schiller's play *Turandot, Princess of China* (1801) is the next stage in the development of the *Turandot* story towards Puccini's opera. It follows *Gozzi's* tale closely, albeit with minor differences: the commedia dell'arte characters are more realistic but less humorous, and are not supposed to improvise. The play explains *Turandot's* hatred for men:

Young prince, I clearly recognise your worth.
Be wise in time. Relinquish your attempt.
Too arduous is the trial. Do not tempt
The Fates. I am not cruel, as they say,
But shun the yoke of Man's despotic sway.
In virgin freedom would I live and die;
The meanest hind may claim this boon,—shall I,
The daughter of an emperor, not have
That birthright which belongs to all? Be slave
To brutish force, that makes your sex our lord?
Why does my hand such tempting bait afford?
The gods have made me beauteous, rich, and wise,
Presumptuous man considers me his prize.
If nature dowered me with bounteous treasure
You tyrants think 'twas all to serve your pleasure.
Why should my person, throne, and wealth be booty
To one harsh, jealous master? No, all beauty
Is heaven's gift, and like the sun, should shine

⁹ Bazzini was one of Puccini's teachers at the Conservatoire of Milan.

To glad earth's children, and their souls refine.

I hate proud man, and like to make him feel

He may not crush free woman 'neath his heel.¹⁰

Schiller's accentuation of the motif of individual freedom, its opposition to the surrounding world is not accidental: it is a striking feature of the romantic style that reigned in European culture at the turn of the 18th and 19th centuries. Another characteristic feature of Romanticism is its interest in the exotic East. No doubt, the Middle East and India were known in Europe much better than the Far East. The British conquest of India and the Egyptian campaign of Napoleon were reflected in the emerging oriental studies (it is worth noting that the multivolume report of Napoleon's expedition included a description of Middle Eastern music and musical instruments) and, as a consequence, in literature, painting and music. For example, the oriental poem by T. Moore *Lalla-Rookh* (1817) formed the basis of R. Schumann's oratorio *Paradise and Peri* (1843), C. Pugni's ballet *Lalla-Rookh, or the Rose of Lahore*, and F. David's comic opera *Lalla-Rookh* (1862). David's music includes authentic oriental motifs recorded by him during his travels around the Middle East. We find the signs of acquaintance with the music of the East in the music of H. Berlioz (opera *Les Troyens*), C. Frank (symphonic poem *Les Djinns*), M. Glinka (*Ruslan and Lyudmila*), A. Borodin (symphonic tableau *In Central Asia*, opera *Prince Igor*), N. Rimsky-Korsakov (suite *Scheherazade*, opera *Sadko*) and a number of other XIX-century composers. One can find the Oriental couleur locale even in the music of such a seemingly pure Austro-German composer as F. Schubert (operas *Graf von Gleichen* and *Sakuntala*, chamber vocal piece *Klage um Ali Bey*, and a few gazelles set to music). At the same time, because of the cultural isolation of China at that time, the Europeans scarcely had any idea about authentic Chinese music or musical instruments. Therefore, European musical works of the XIX century on Chinese themes are typical examples of "chinoiserie", i.e. a Western stylization of Chinese culture, e.g. the comic operas *Le cheval de bronze* by D. Aubert and *The Mandarin's son* by C. Cui or *Tea (Chinese Dance)* from the ballet *The Nutcracker* by P. Tchaikovsky.

C.-M. Weber's incidental music for Schiller's *Turandot* (1809) presents an exception, as he used a theme from his *Overtura Cinesa* (based on the *Chinese melody* from the *Musical Dictionary* by Rousseau, which he, in his turn, derived from the works of the Jesuit missionaries in China). This is apparently the only example of a Chinese

¹⁰ Schiller F. Turandot: the Chinese Sphinx / transl. by Sabilla Novello / URL:

<http://www.gutenberg.org/files/26553/26553-h/26553-h.htm> (accessed 10/09/2018)

melody quoted in European music before Puccini. There are no Chinese melodies in the operas based on Schiller's play, composed by K.G. Reissiger (*Turandot, tragikomisches Oper nach Schiller*, 1835), J. Hofen (*Turandot, Prinzessin von Schiras*¹¹, 1838), and F. Busoni (*Turandot*, 1917).

It was the play of Schiller in the Italian translation of Andrea Maffei that Puccini read in 1920, and the libretto is closest to it in terms of the plot. The most significant alterations made by Puccini are the new character of Liu, as well as the assignment of Chinese names to the commedia dell'arte characters. In addition, the librettists G. Adami and R. Simoni rewrote the text, leaving practically not a single line from Maffei's translation.

Unlike his predecessors, Puccini makes an attempt to recreate the Chinese *couleur locale* in his music. According to W. Ashbrooke and H. Powers¹², Puccini took authentic Chinese tunes from the music box of the former Italian Ambassador to China, Baron Fassini, and the brochure "Chinese Music" by J. van Aalst. Three melodies come from the music box: Turandot's leitmotif (Chinese song *Molihua*), the motive of the three ministers (*Ferma! Che fai?*) and the *Imperial Anthem*, all written in the pentatonic mode. He even used the same keys as in the box. As for van Aalst's brochure, it is the source of the imperial procession march from Act II (it occurs twice, once in the original key, but with *f* replaced with *fis*, another time it is transposed half a tone down), as well as of the beginning of the so-called *Anthem to Confucius* (this phrase is repeated four times by the choir of priests at the end of the procession of the Persian prince) and of the two folk melodies performed by the ministers in Acts II and III. In terms of orchestration, the march of the imperial procession is especially interesting, since here Puccini replaced the Chinese instruments described by van Aalst (the mouth organ *sheng* 笙, the transverse flute *dizi*, 笛子, the end-blown flute *xiao* 簫, the small gongs *yunluo* 云锣, drums *gu* 鼓 and castanets *xiangban* 响板 with European instruments with more or less similar sound (muted brass instruments and saxophones behind the stage, snare drum, bass xylophone, celesta and pizzicato solo cello). The drums enter precisely at the moments indicated in the Chinese score of van Aalst. Puccini introduces Chinese gongs into the orchestra as well.

Puccini also composed a number of tunes in Chinese style. The most characteristic of them are Liu's aria *Signore, ascolta* and Turandot monologue *Mai nessun m'avrà*.

¹¹ Note the reference to Iran – the original place of action.

¹² Ashbrook W., Powers H. Puccini's Turandot. The End of the Great Tradition. — Princeton University Press, 1991. — 203 p.

Liu's aria is written in pentatonic, in addition, Puccini uses the Chinese technique of "changing the tone" ("bianyin" 变音), when one pentatonic mode replaces another due to the transformation of the auxiliary tone into the main one. Thanks to these techniques, "Turandot" can be considered an example of the most authentic rendering of the characteristics of Chinese music in European music.

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