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Rebirth and Transfiguration of Chinese Opera in Western Opera: Semiotic Analysis of the Chinese Operatic Elements in the 1987 Metropolitan Opera Production of *Turandot*

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Introduction: The opera, *Turandot*, and the Orientalism

The opera, as the leading opera historian Leslie Orrey puts it, is "a branch of the theatre." He continues that "its essentials are dramatic confrontation and dialogue, intensified by music both on stage and in the orchestra."[1] Since its birth in 1597[2] in Florence, throughout the centuries the opera has revolutionized the western standard of high art in every aspects of the performing industry: libretto, music, orchestration, vocal presentation, scenario, and even the architecture of opera house, and has flourished all over the world, transmitting the essence and the ideology of occidental culture. In its vast repertoire, the Italian opera[3] has always been regarded the most prestigious, influential and popular of all: from Monteverdi (1567-1643), Handel (1685-1759), Scarlatti (1685-1757) in the Baroque era, Gluck (1714-1787) and Mozart (1756-1791) in the classical period, Rossini (1792-1868), Bellini (1801-1835) and Donizetti (1797-1848) in the nineteenth century bel-canto era, Verdi (1813-1901) in the post-Napoleonic era, to Mascagni (1863-1945), Leoncavallo (1857-1919) and Puccini

[1] Leslie Orrey, *Opera: a Concise History* (London: Thames and Hudson, 1987), p. 7.

[2] It is commonly believed that *Dafne*, composed by Jacopo Peri in 1597, was the first composition of opera work, though Orrey argues that the birth of opera, as an openly recognized performing art form, should be on 6 March 1637 with the opening of the first commercial opera house, San Cassiano, in Venice. See Leslie Orrey, p. 9.

[3] Conventionally the Italian operas signify the operas with Italian libretti despite the origin of the composers, like Handel from Germany and Mozart form Austria, which has long been a dominant fashion since the Baroque Era, even in the classical period.

臺灣大學學術期刊資料庫

(1858-1924) in the verismo era.

The verismo era is, without dispute, the last glory of the golden history of Italian opera, and more specifically, Puccini's *Turandot* is "The End of the Great Tradition."[4] Giacomo Puccini, the very last Italian opera master composer, on one hand carries on the glamorous Italian opera tradition of singing from Verdi, the last Romantic opera master, and on the other hand adopts the German opera master Wagner's leitmotif[5] to intensify the melodic sentimentalism and the theatrical conflict, which flourish in his most popular masterpieces like *Manon Lescaut* (1893), *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot*. Among these most performed operas in the contemporary standard repertoire worldwide, *Turandot* marks a specific importance in the history of the Italian opera. As the final, unfinished work of the last Italian master,[6] its historical significance has justified sufficiently its status in the opera history. Premiered with a luxurious cast[7] on April 25, 1926 at Teatro alla Scala, Milan, under the baton of the Italian master conductor, Arturo Toscanni, *Turandot*'s debut marked a theatrical ending.[8] And right after such an emotional premiere, *Turandot* received immediate, warm international welcome and was staged worldwide.

The story of Puccini's *Turandot*[9] is set at Peking in the ancient, legendary-time China. It contains as many exotic, sensational oriental musical and dramatic elements as possible satisfying the western taste of the Far East: musically, a Chinese folk tune, *MoLiHua* (茉莉花 Jasmine Flower), is repeatedly used as a motif that "represents

[4] See the section on "Turandot as a Number Opera," in William Ashbrook and Harold Powers, *Puccini's Turandot: The End of the Great Tradition* (Princeton: Princeton University Press, 1991), pp. 15-38.

[5] *Leitmotif*, the English correspondence to the German musical term *leitmotiv*, means 'leading motif,' referring to a reoccurring musical theme closely associated with a character or an idea.

[6] When Puccini passed away in 1924, *Turandot* was left unfinished, i.e. the last two scenes, and later completed by Franco Alfano according to the composer's sketches.

[7] The premiere cast included the leading dramatic soprano of the time Rosa Raisa as Turandot and the renowned Iberian tenor Miguel Fleta as Calàf.

[8] When the performance reached Act III, two measures after "*Liù! Poesia!*," where Puccini had finished, the conductor stopped the orchestra, laying down his baton, turning to the audience and lamented: "*Qui finisce l'opera, perché a questo punto il maestro è morto.*" ("Here the opera ends, because at this point the maestro died.")

[9] This name is a Persian word for 'the daughter of Turan,' a region in central Asia governed by the Persian Empire and the plot finds its origin in a Persian collection of story *The Book of One Thousand and One Day*, translated and introduced into the west by the French writer François Petis de la Croix in 1710, and then in 1760 according to the translation the Italian playwright Carlo Gozzi wrote it into a play, upon which Puccini based to collaborate with his librettists Giuseppe Adami and Renato Simoni from 1920.

臺灣大學學術期刊資料庫

Turandot's naïve, uncontaminated beauty"[10]; dramatically, the most extreme human conflicts, like violence vs. peace, dominance vs. obedience, and death vs. love, organically merge into one passionate crucible of affliction in an occidental fashion. No matter how hostile some critics and musicologists have ever commented on it,[11] *Turandot* has always enjoyed wide-spreading popularity in all the opera houses around the world, and any production of it embraces a guaranteed success at the box office at all times.

However, its popularity is not strictly limited in the boundary of the opera industry. *Turandot* is also highly praised in the domain of orientalism. Initiating in the nineteenth century from the Oriental study, whose focus falls mainly on the North Africa and the Western Asia, the Orientalism receives a more comprehensive academic definition from Edward Said in 1978 with the publication of his book of the same title. Reflecting upon the western artistic and academic attitude and fantasy of the objective interpretation of the East, a cultural side-product of the European imperialism in the eighteenth and nineteenth centuries, Said criticizes insightfully this scholarly, self-centered viewpoint. However, long before Said's critique, this trend of oriental fantasies had inspired the artistic creativity in western art, literature and music. *Turandot* represents a perfect union of this oriental exoticism in music and plot with the occidental love-suiting in theme and ideology.

On the operatic stage, the productions of the opera largely follow this western-centered, objective interpretative tradition toward the East to fulfill the cross-cultural fantasy. Due to the plot setting in the remote, legendary-time China, almost all the contemporary opera directors, when it comes to *Turandot*, apply innumerous Chinese elements on the stage to create or enrich the oriental atmosphere according to the western taste and interpretation. And one of the most distinguished Chinese characteristics commonly utilized in various productions is the Chinese opera, from which many opera directors/producers get inspired and apply them to create and fulfill their imaginary Chinoiserie.

I. The Chinese opera

Unlike the western theatrical tradition, the Chinese opera[12] is renowned for

[10] Michel Girardi, *Puccini: His International Art*, trans. Laura Basini (Chicago: University of Chicago Press, 2000), p. 473.

[11] Kerman severely criticizes: "nobody would deny that dramatic potential can be found in this tale. Puccini, however, did not find it; his music does nothing to rationalize the legend or illuminate the characters." See Joseph Kerman, *Opera As Drama* (Berkeley: University of Chicago Press, 1988), p. 206.

[12] The Chinese Opera, here, is used as a collective term for all the regional or provincial operas

臺灣大學學術期刊資料庫

its rich heritage of the symbolic, stylized theatrical language with both presentational and declarative functions and effects. "A real object may be substituted on the set by a symbol if this symbol is able to transfer the object's own sign to itself,"[13] as the semiotician Karel Brusak's observation on the Chinese opera. This remark exactly pinpoints the presentational and declarative functions of the Chinese operatic components on stage. Their definitions mark the uniqueness of this performing art:

1. Presentational function: any theatrical devices and personae that direct the mutual recognition and communication between the stage and the audience, which do not attempt to construct any representational illusion as does the realistic style of theatre, like the method acting by Konstantin Stanislavsky (1863-1938), perform the presentational function that is usually carried out through an aside, a soliloquy, or a chorus.[14] This function characterizes some of the most popular theaters, like the Elizabethan and Shakespearean theatre, the Chinese opera, and etc., upon whose stage the actors address directly to the audience to foretell the plot, to confess, or even to please the spectators. The facial design of the ferocious male, *Jing* 淨, in Chinese opera is not only rich in connotation but also a constant presentational reminder that the theatrical realism does not exit on that stage.
2. Declarative function: any theatrical sign, including the color, the pattern, the makeup, the costume, the prop, which can stand for or declare an unique characteristic closely associated with the mental, physical, and social status of a character, bears such declarative function, that those familiar with such a theatrical convention of lexicalized connotation may decode the meaning which it transmits. This function plays a crucial role in interpreting and understanding any highly stylized and symbolic performing art, like the Chinese opera, the Japanese Non and Kabuki. For example, on the Chinese operatic stage the yellow stands for the royalty, so only the emperor and empress can utilize the costume and prop in this color; the innumerous facial design of the role type of *Jing* 淨 contains a complex system of the symbolic significances for the colors and the patterns, like the red means loyalty and impulsive energy; *YunZhou* 雲帚 reveals the identity of the character, either an immortal, a nun or a monk, or a eunuch, and etc..

The essence of the Chinese operatic stagecraft is a form of the "lexicalized"[15] and stylized exaggeration of real life. Citing the Peking Opera as example, Pan points

which are still actively performed in China. Among them, the most well-known ones include the Peking opera and the Kun Opera.

13 Quoted in Keir Elam, *The Semiotics of Theatre and Drama* (London: Methuen, 1980), pp. 8-9.

14 Lin Tsu-cheng, "Shakespearean Soliloquies and Direct Address: Ancient Skill, Modern Media" (M.A. diss., National Taiwan University, 2001), p. 6.

15 Michael L. Quinn, *The Semiotic Stage: Prague School Theatre Theory* (New York: Peter Lang Press, 1995), p. 83.

臺灣大學學術期刊資料庫

out: "in Peking Opera, the artistic means of expression, such as song, dialogue, acting, combat and acrobatic performance, all allow conventionalized patterns taken from real life and refined by generations of operatic artists, which become symbols of human intent and sentiment."[16] This rule is skillfully applied to different aspects of the performance to create the imminent focus on the actors, the peak of the theatrical hierarchy[17]; i.e., instead of being formulated in a realistic or representational fashion, every detail on the stage is designed and intended to direct the audience's attention on the performers in action, which characterizes the Chinese opera as an actor-centered performance. And these symbolic elements and actions "carry the audience on wings of imagination to perception of the true environment of the play," whose "stage effect is even more powerful than that produced by scenery, backdrops and properties."[18]

The symbolism prevails in all aspects of the Chinese operatic stagecraft, in particular in makeup, costume and acting/movements. The colorful make-up is one of these eye-catching features. Firstly, as in any other performing art form, it is a transformation process from the actor to the character. But the make-up in Chinese opera implies more: it is an externalized symbolization of "the personality, the social status, and even the mind of the role in question."[19] The mode of the facial make-up differs from a role type to another[20]: for example, for the female, *Dan* 旦 the standard fashion[21] goes like this: the whole face, or even the neck, is painted white or light pink as the base to create the sensation of smooth skin; the rouge is applied on the part between the eye and the eyebrow on both sides, leaving the nose and the forehead untouched so that the contrast with the white base creates a stereoscopic effect on the relatively plain Asian face; the eyes are outlined in black with a tail heading upwards

16 Pan Xiafeng, *The Stagecraft of Peking Opera* (Beijing: New World Press, 1995), p. 20.

17 See Elam, pp. 16-19.

18 Pan, p. 21.

19 *Ibid*., p. 36.

20 As Pan indicates that the "make-up can be divided into the facial powdering and coloring, *MoCai* 墨彩, for the male, *Sheng* 生, and the female, *Dan* 旦, and the facial drawing or painting, *GouLian* 勾臉 for the ferocious male, *Jing* 淨, and the clown, *Chou* 丑." See Pan, p. 83. The famous Chinese facial design, *LianPu* 臉譜, is restricted mainly for *Jing* and very few characters from other role types.

21 The standard fashion of make-up can be applied to most of *Dan,* the female characters. However, some subdivisions of female type may have some small ornamented details; for example, the young teenage girl, *HuaDan* 花旦, may adds a small red flower on the forehead. The subdivisions of *Dan*, as a matter of fact, differ from one regional or provincial Chinese opera to another. To take Peking Opera and Kunqu Opera as examples:

Peking opera **Kunqu opera**

臺灣大學學術期刊資料庫

at the end to create the 'eyes of phoenix,' *DanFongYan* 丹鳳眼,[22] an effect to highlight and enlarge the eyes. And so do the eyebrows have the same black paint. Then the end of the eyebrows will be sloped upwards and outwards to enhance a more "airy or spirited"[23] facial expression; then the lips are painted rouge to echo the upper red part. As a result, the contrast of these colors (white, pink, rouge and black) and the intended effects do specify declaratively the role type from one to another and amplify the presentational theatrical exaggeration of each character in an imaginative world which springs from life but becomes larger than life.

The Chinese opera costume, *XingTou* 行頭 or *XiYi* 戲衣, bears the symbolic connotation as well. Through the gradual and continual development of hundreds of years since the Song Dynasty (960-1279), the standard costume on stage nowadays is set in the fashion of the Ming Dynasty (1368-1644) and Qing Dynasty (1636-1912).[24] According to Pan, there are five major features[25] that characterize the declarative and presentational functions of the Chinese opera costume: the declarative feature emphasizes that the costume indicates the character's gender, profession, social status, personality and even states of mind; the presentational characteristic, such as the uni-temporal and uni-periodical usage of the Ming and Qing fashion, distracts

QingYi 青衣, the young woman specialized in singing.
HuaDan 花旦, the young teenage girl or active, outgoing woman.
DaoMaDan 刀馬旦, the female warrior also specialized in singing.
HuaShan 花衫, the female warrior with the characteristics of *HuaDan*.
WuDan 武旦, the female warrior.
Laodan 老旦, the elder lady.
CiShaDan or *SiDan* 刺殺旦/四旦, the female assassinator.
KuiMenDan or *WuDan* 閨門旦/五旦, the well- bred young lady.
TieDan or *LiuDan* 貼旦/六旦, the young teenage girl or active, outgoing woman.
WaWaDan or *ZuoDan* 娃娃旦/作旦, the young boy impersonated by female actor.
ZhengDan 正旦, the married woman of lower class.
WuDan 武旦, the female warrior.

See解璽璋、張景山：《京劇常識》（上海：文匯出版社，2008年），頁41-44。

22 *DanFongYan* 丹鳳眼 is long regarded as the most beautiful shape of eye in China. The shape is formed with the inner canthus inclining downwards and the outer sloping upwards. The Chinese operatic makeup for the eye is an imitation of this shape.

23 Pan, p. 36.

24 For *Dan* costume, the antique dress, *GuZhuang* 古裝, introduced by Mei LangFan, "is adapted from the costumes worn in the ancient Chinese paintings, and it has, to conformity with such portrayals, to be matched with typical hair-dos in ancient style." *Ibid*., p. 119.

25 The features include: 1. Anachronisms are allowable. 2. The opera costume is the same regardless of the four seasons. 3. The costume has to distinguish a character's sex and status at first glance. 4. By means of a subtle symbol, the costumes may give expression to sharp distinction between the good/bad or loyal/wicked. 5. Accessories may nevertheless function to bring about more dramatic effect on the stage. *Ibid*., pp. 108-109.

臺灣大學學術期刊資料庫

the audience's emotional involvement and identification with the characters. For the female costume, the most distinctive characteristic is the extensive utilization of the cascading sleeves, *ShuiXiu* 水袖, though the costumes of all the role type use it as well. Originated from the long sleeve popular in the Ming Dynasty, it has developed five fundamental types of the sleeve-dancing techniques[26] widely used in the performance, out of which the more sophisticated variations can amount to more than thirty and not the least. These techniques are intensively applied in the presentational usage, together with the movements of fingers/hands, *ZhiFa* 指法, of aside or direct address to the audience or the feminine declarative expression of the mood and status of mind.

The acting/movements style and techniques on the Chinese operatic stage are also highly conventionalized. They result from different origins, and are applied for different purpose and occasions: in the literary scene, *WenXi* 文戲, the characters utilizes the movements mainly abstracted and stylized from daily life actions; in the combat scene, *WuXi* 武戲, however, the fighting techniques adhere from the rich tradition of the Chinese acrobatic and combat skills. Various traits of life, like walking, opening/closing door, walking upstairs/downstairs, riding horse/cart and etc., are lexicalized to formulate the declarative and symbolic stage movements that can be identified unmistakenly their origins and meanings. The combat on stage can be bare-handed: the hand-in-hand combat, *ShouBaZi* 手把子, or involve the props of weapon: the fighting with spears, *QianBaZi* 槍把子. These techniques are applicable interchangeablely between these two types of scene. Like in the literary scene, the skills and patterns of the combat undergo some refinement and modification to match the artistic taste and aesthetics of operatic performance, at the same time maintaining the beauty of the inner strength and power of Chinese martial art. All these movements have been stereotyped and standardized into the basic movement pattern, *JiBanGong* 基本功,[27] and numerous sets of combined patterns, *TaoLu* 套路, which demand the actors years of hard training to master all the basic patterns and the their combinations so as to freely communicate through their body movements with the audience the meaning of the actions and even to convey the inner feeling and emotion.

II. Methodology: Semiotics of Theatre

"All that is on the stage is a sign,"[28] as the Czech semiotician Jiri Veltrusky declared. Since the Prague School began their pioneering investigation about the

[26] The basic techniques of cascading sleeves are waving, *Dou* 抖, whisking, *Dan* 撢, throwing, *Zhi* 擲, wielding, *Hui* 揮, and grasping, *Zhua* 抓. *Ibid*., p. 128.

[27] It is also named as *XiQuWuFa* 戲曲五法, the basic movement patterns of the five parts of the body, i.e. hands, feet, eyes, head and trunk.

[28] Quoted in Elam, p. 7.

臺灣大學學術期刊資料庫

meaning of signs and symbols in 1926, semiology has been regarded as one of the most influential theories in the twentieth century, which has been profoundly developed and widely applied to various fields of research. And among these Czech semiotic scholars, Otakar Zich (1879-1934) and Jan Muksrovsky's (1891-1975) researches from 1931 onwards have influentially altered the academic analysis of the dramatic texts and theatrical performances, and the booming development of semiotics in the following decades up to the 1990s has become one of the most popular trends in the field of theatre study.

Under the inspiration of the Russion formalist poetics and the Saussurian structural linguistics, the Prague Linguistic Circle developed an interpretative system of the sign and the sign-function: signifier and signified. According to Elam's summary of the Prague School theatrical theory, there are four principles that are the basis of their analytical survey[29]:

1. Semiotization of the object: any object appearing on the stage functions not just as its practical and phenomenon effect but also as a symbolic and signifying role which can perform as an active participant in the dramatic totality of meaning.
2. Connotation: along with its literary and denotative presentation, a theatrical sign can transmit a secondary meaning which relates it to the "social, moral, and ideological values."[30]
3. Transformability of the sign: the generative capacity of the sign allows a small stock of signifiers to generate a rich semiotic structure, which the Prague structuralists went further to enhance and characterize it as *mobility*[31], *dynamism*[32] or *transformability*.
4. Foregrounding and performance hierarchy: all elements within the performance structure form a dynamic hierarchy "where one of the elements predominates over the other,"[33] and the figure that attracts the most attention in the theatre is the one "at the peak of this hierarchy."[34]

The following analysis will applies these semiotic theories generated from the Prague School as the methodological basis in hope to sharpen the analysis of the

[29] Elam bases his summary mostly on the researches by the Prague School scholars Jan Muksrovsky, Petr Bogatyrev, Karel Brusak, Jiri Veltrusky and Jiindrich Honzl. See Elam, pp. 7-19.

[30] *Ibid.,* p. 10.

[31] Bogatyrev used *mobility* to mean that "the same stage item stands for different signifieds depending on the context in which it appears." See Elam, p. 12.

[32] Honzl proposed the *dynamism* of the sign to argue that "any stage vehicle can stand, in principle, for any signified class of phenomena: there are no absolutely fixed representational relations." See Elam, p. 13.

[33] Muksrovsky quoted in Elam, p. 16.

[34] Veltrusky quoted in Elam, p. 17.

臺灣大學學術期刊資料庫

application of Chinese opera elements in this grand production of *Turandot*.

III. Semiotic Analysis of the 1987 Metropolitan Opera Production of *Turandot*

The 1987 Metropolitan Opera production was directed by the leading opera and film director Franco Zeffirelli. This Italian director gained his international artistic acclaim with his glamorous 1968 film version of *Romeo and Juliet*. However, his participation in the opera production has initiated in the 1950's first as an assistant to the great Italian theatre, opera and cinema director Luchino Visconti (1906-1976), whose most famous opera production was the 1955 revival of *La Traviata* for Teatro alla Scala with the Prima Donna Maria Callas (1923-1977), with whom Zeffirelli began an inseparable collaboration until the retirement of the Diva in 1965. With his solid academic background in art and architecture, he shows without hesitation his profound preference for the grandiose, architecture-like verismo sceneries, best examplified by his three famous productions for the Metropolitan Opera: *La Bohème* in 1982, *Tosca* in 1985 and this *Turandot*. This production featured the world-class opera singers of the time like the dramatic soprano Eva Marton as the icy princess Turandot and the dramatic heroic tenor Placido Domingo as the importunate prince Calaf.

The Chinese operatic elements utilized in this production will be grouped into four categories: application of the makeup, use of the costume, use of the props, and application of the action/movement. And to facilitate the following analysis, Ashbrook's and Powers' dramatic structure of *Turandot* will be cited as the structural indication of the selected scenes or sections.[35]

1. Application of the makeup

In Zeffirelli's Met production, those who apply the Chinese operatic makeup include the Mandarin, Turandot, the court maids/dancers, and the court maids/chorus members who wear a mask with Chinese operatic makeup.

⑴The Mandarin first appears at Act I, A.1 for his proclamation: "Popolo di Pekino" (People of Peking). With the typical mustaches and beard which fits the traditional western image of the Chinese man, he has the eyes outlined in black with a tail heading upwards at the end, corresponding to the eyebrows also sloped upwards. Besides, the part between the eyes and the eyebrows is painted in light pink. The Mandarin's makeup resembles the basic pattern of the elder male, *LaoSheng* 老生.[36]

[35] See Appendix A, William Ashbrook and Harold Powers, pp. 15-38.

[36] The role type of the male *Sheng* 生 includes two principle subdivisions: the elder male, *LaoSheng* 老生, and the young male, *XiaoSheng* 小生, who apply different patterns of makeup

臺灣大學學術期刊資料庫



The Mandarin at Act I, A.1



生角容妝 (崑劇演員計鎮華，網路照片)



The Mandarin at Act II, D.1



生角容妝 (京劇演員言興朋，網路照片)

⑵Turandot appears for the first time at Act I, B.3. Like the Mandarin, Turandot does not put on a full female makeup pattern; she focuses on her eyes highlighted and outlined in black with tails which slope upwards in parallel with the eyebrows stretching also upwards. Moreover, on the cheeks she has hair-locks which resemble the *PianZi* 片子.[37]



Turandot at Act I, B.3



旦角容妝 (京劇演員梅蘭芳，網路照片)

accordingly. The elder male uses the brown base, which is closer to the color of the skin, while the young male shares *Dan*'s makeup with a brighter base, which results in a sharper effect of contrast.

37 *PianZi* 片子 is a set of hair-locks, usually seven locks, five on the forehead and two on the cheeks, used to adjust the shape of the face for *Dan*.

臺灣大學學術期刊資料庫



Turandot at Act II, E.4


旦角容妝 (京劇演員梅蘭芳，網路照片)

⑶The court maids who keep the Princess' company first show up at Act I, B.3 (see above) and later at Act II, C.2 dancing with a broom, *YunZhou* 雲帚, and Act II, D.2 dancing with long cascading sleeves. These dancers apply a full female makeup as mentioned in the introduction: the white base, red in the part between the eyes and eyebrows, and the highlighted eyes in black.



The court maids (dancer) at Act II, C.2



The court maids (dancer) at Act II, D.2

⑷Another group of court maids who appear at Act II, B.1 wear a mask painted with the full female makeup pattern.


The court maids with a mask at Act II, B.1


旦角容妝 (崑劇演員華文漪，網路照片)

臺灣大學學術期刊資料庫

The Chinese opera makeup here is utilized for two significations: First, the differentiation of the identity and status: it serves to differentiate the royal and ruling class from the common people. Those who put on either a partial or a full version of Chinese opera makeup include exclusively the royal member, the Chinese Princess, and the members serving the Chinese royal court, like her personal maids, the court maids and the Mandarin. It also marks those different social and racial identifies like Timor and Calaf, the barbarians from a defeated foreign royal family. Second, the intensification of the Chinese image: the court maids, either applying a full makeup on the face or wearing the painted mask, bear the image of elegancy, delicacy and purity in a Chinese fashion and at the same time represent the Chinese royal superiority to the other foreign tribes, as contrasted to Liù, whose style, from the makeup to the costume, is just the opposite. The other two characters apply only partial makeup, the outlined eyes in black, which largely intensifies the Chinese characteristics. The Mandarin, as his name indicates, works as the spokesman for the royal court and represents the authoritative figure of the ruling class. The highlighted eyes help him to impose his representative Chinese image both for the country and the royal court. Likewise, Turandot, whose makeup focuses on the upper part of the face, i.e. the eyes and the eyebrows, reveals simutaneously her racial identity, femininity and dominance. As a Chinese princess this partial makeup helps to transmit the Chinese standard of feminine beauty and allows her to reveal the character's multiple temperaments as well.

The Chinese opera makeup applied in this production is the standard pattern for the young male and the female, whose differences can be marked by the small details on the forehead. This pattern, disregarding the gender, imposes an image of youthful beauty and femininity. Bearing such makeup, the court maids, either the dancers or the chorus members, do transmit the feminine tenderness and fragility, opposite to Turandot's relatively neutral makeup. The eye pattern, abstracted from the standard makeup, helps to build up a stereotyped Chinese figure with the single-edged eyelid, whose function differs from the original highlighted effect of enlargement of the eyes.

2. Use of the costume

The characters whose costume bears the Chinese operatic characteristics include the jugglers/dancers, the three Ministers Ping, Pang and Pong, the States Officials, the Emperor and his court eunuchs, the court maids/dancers, and Turandot.

⑴At Act I, A.4, when the executioners are sharpening the broadsword for the coming execution of the Prince of Persia, a group of jugglers/dancers join the exciting public to heat up the chilling atmosphere. They wear an eight-edged helmet cap, *BaMianWi*

臺灣大學學術期刊資料庫

八面威,[38] with the signifier of the immortal or ghost,[39] the immortal streamers. Besides, they put on a mask that bears some characteristic of the facial designs, *LianPu* 臉譜, of the ferocious male, *Jing* 淨.[40] Here two meaningful theatrical signs can be abstracted from the costumes of these jugglers: the mask and the streamers on the helmets. The jugglers' masqueraded outlook and the immortal streamers connote the presence of the death: they help to create the imagery of the bloody death or the loosened ghosts from the hell preparing a random attack on the living and to intensify the horrible atmosphere of the coming execution. Among the common people of Peking in the normal clothes of dark shades of color, these jugglers with such high-profiled, exaggerated 'performing' suits become the main focus of the scene, which means that the differences of the costumes push them to the peak of hierarchy of the audience's attention.



The executioners at Act I, A4


八面威 (圖片來源：趙夢林：《京劇人物》，頁37、38)


The jugglers at Act I, A4


綢條札彩球 (圖片來源：趙夢林：《京劇人物》，頁47、111)

[38] *BaMianWi* 八面威 is a form of helmet characterized by its multi-edged shape and can be worn only by a limited category of ferocious generals. See趙夢林：《京劇人物》（北京：朝華出版社，1999年），頁37-38。

[39] In Chinese opera costume, one of the signifiers for the immortal and the ghost is the two long silk immortal streamers with ball 綢條札彩球 of various colors attached to the both sides of the hat, the helmet, or the wig. See趙夢林：《京劇人物》，頁47、111。The white streamers are used by the widow to indicate the recent death of her husband.

[40] The role type of *Jing* 淨 is most noticeable for its makeup or facial design, *LianPu* 臉譜. The art of the facial design of this type of the ferocious male is governed by the symbolic rules of patterns and colors, which may create numerous designs to suit the character it portraits.

臺灣大學學術期刊資料庫

⑵The three Ministers Ping, Pang and Pong first appear at Act I, C.1 when they try to dissuade the Prince from challenging the Princess' enigmas. Ping wears a male ceremonial male robe, *NanMang* 男蟒,[41] with an improved rectangular- winged trapezoidal hat, *FangShaMao* 方紗帽,[42] without the wings but with a pin; Pang also has a male ceremonial robe of a similar design but different in colors and patterns, with a simplified martial hat, *JinDaDeng* 金大燈[43]; Pong wears a female ceremonial robe, *NuMang* 女蟒,[44] with an exaggerated round-winged headdress, *YuanChiShaMao* 圓翅紗帽.[45] Among the three Ministers, Ping and Pang dress normally as the civil servants should be: the ceremonial robe and the hat suit their ranking and status in the court. However, Pong, in a different fashion, puts on a female robe and a hat with exaggerated round wings, which are originally the comic signifiers in the Chinese operatic tradition. These three, in the dramatic structure of the plot, bear the function of comic relief, so the ironic and the comic connotation of the Chinese operatic costume is directly applied in this similar situation to denote the personality of the character and to give a greater variety in terms of the arrangement of their clothes and headdresses. Later at Act II, B.1 after their trio about the regret for the past and the lamentation for the numerous death and the present state, they redress themselves as following: Ping puts on a simplified armor, *DaKai* 大鎧,[46] and a helmet with pompons, *DaEZiKui* 大額子盔,[47] and the immortal streamers;

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41 The ceremonial robe, *Mang* 蟒, is restricted to the figures related to royalty and the nobility, from the Emperor, the official, the general, their female relatives, and even to the eunuch. The use of *Mang* is rigidly ruled by the symbolism of colors and designs to suit the social status of the character. There are ceremonial robes for male, *NanMang* 男蟒, and female, *NuMang* 女蟒, with different colors, sizes and shapes. See Pan, pp. 111-113.

42 *FangShaMao* 方紗帽 is a kind of hard-framed gauze hat worn by the civil servants. The wings of various shapes differentiate the rank and the personality of the character. The rectangular wings are commonly used with the civil servants in general. See徐華鐺、楊沖霄等：《中國戲曲服飾藝術》（北京：中國輕工業出版社，1993年），頁46、49。

43 *JinDaDeng* 金大燈 is a kind of helmet, usually in golden yellow to go with armor in the same shades of color, decorated with colorful pompons all over. *Ibid.*, pp. 47, 60.

44 *NuMang* 女蟒, the female robe, is normally intended for the female general or warrior, can be also worn by a male character in certain rare situations to signify the mockery and the ironic devaluation on him for the comic effect. See解璽璋、張景山：《京劇常識》，頁158。

45 *YuanChiShaMao* 圓翅紗帽 is also a kind of hard-framed gauze hat with round wings, usually worn by the role type of *Chou* 丑 (clown) for the comic effect. See徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁46、50。

46 *DaKai* 大鎧 is a simplified armor without the pennons on the back. See余漢東：《中國戲曲表演藝術辭典》（武漢：湖北辭書出版社，1994年），頁15。

47 *DaEZiKui* 大額子盔 is a warrior's helmet decorated with colored pompons to demonstrate the bravery and courage of the character. See徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁42、44。

臺灣博碩學術期刊資料庫

Pang wears again a male ceremonial robe with a rectangular-winged trapezoidal hat carrying the immortal streamers; Pong wears a highly decorated male ceremonial robe with a young general helmet, *TaiZiKui* 太子盔, pinned with plumes, *LingZi* 翎子[48] and the immortal streamers. All three put on a mask with partial facial designs on it. At this scene their costumes, and even the dances, share the similar images and characteristics with the jugglers at the executioner chorus scene (Act I, A.4); they become the jugglers of the court. In this rigid, deadly and chilly court they three dance in an arrogant, bald fashion that helps to heat up the accumulating tension of the riddle scene. Besides, their ghost image (the immortal streamers and the painted masks) imposes a prevailing threat of death within the court. Contrasting to the whole living court members who resemble the dead with their homogeneity in color, costume, and movement, the three Deaths pour more lively energy in this living world of the dead. The boundary between life and death becomes so fuzzy that the two coexist eventually in the same space and time.



The three Ministers at Act I, C.1



男蟒(圖片來源：解璽璋、張景山：《京劇常識》，頁156)



女蟒 (圖片來源：解璽璋、張景山：《京劇常識》，頁157)



金大燈 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁60)

[48] *TaiZiKui* 太子盔 is a form of helmet mostly worn by the young prince or general. Usually a pair of the plume, *LingZi* 翎子, the pheasant tail feather, is attached on it to enlarge the image of the character and to enrich the techniques and variety of the performance. *Ibid.*, pp. 42, 60.

臺灣大學學術期刊資料庫



The three Ministers at Act I, C.1



圓翅紗帽 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁50)



The three Ministers at Act II, B.1



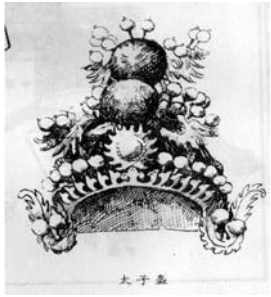
大鎧 (圖片來源：余漢東：《中國戲曲表演藝術辭典》，頁15)



The three Ministers at Act II, B.1



大額子盔 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁44)



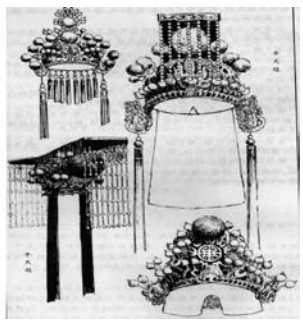
太子盔(圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁60)

臺灣大學學術期刊資料庫

⑶In the Court scene at Act II, B.2, two of the four state officials in golden robe wear a crown similar to the emperor's crown, *PingTianGuan* 平天冠,[49] in contrast to the other two. The usage of the different hat and crown in this scene should be supposed to differentiate the ranking of the four officials. However, the crown that they wear here does not match the original declarative significance of the imperial identity as it implies in Chinese opera does; it is de-connoted off its original meaning and bears a new significance of a normal rectangular-winged trapezoidal hat for the civil servants and state officials.



The four state officials at Act II, B.2



平天冠 (圖片來源：徐華鏘、楊沖霄等：《中國戲曲服飾藝術》，頁38)

⑷In the same scene at Act II, B.2, the Emperor and his court eunuchs wear the same style of the rectangular-winged trapezoidal hat. However they differ in colors and the wings: the hat worn by the Emperor is in black with delicate golden royal symbols on it, which suits his black robe; the court eunuchs have a golden hat with exaggeratedly long wings. Like the situation discussed in (3), the Emperor uses a hat that does not match his status, and neither are the two eunuchs standing bedsides him. According to the original Chinese connotation, the hats they wear, though of differences in colors, shapes and the decorative details, are the signifier of the officials and the civil servants, not intended for the emperor nor for the eunuchs.[50] Such de-connotation of the original significance to break down the hierarchical difference and to apply all these headdresses in a new fashion allows the director a greater freedom of variety and choices of the hats for the numerous groups in a massive crowd scene like this.

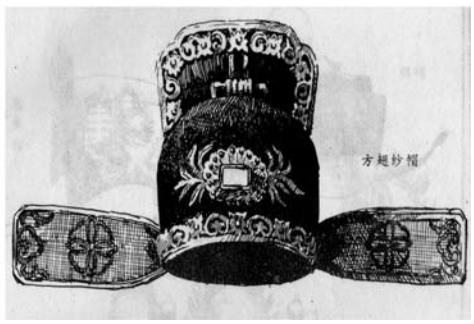
[49] *PingTianGuan* 平天冠 is the crown exclusively for the emperor. It is characterized by the two sets of strings of beads at the front and rear edges of the crown. *Ibid.*, pp.36, 38.

[50] In Chinese opera the eunuchs have several forms of helmet exclusively for them. *Ibid.*, pp.42, 49.

臺灣大學學術期刊資料庫



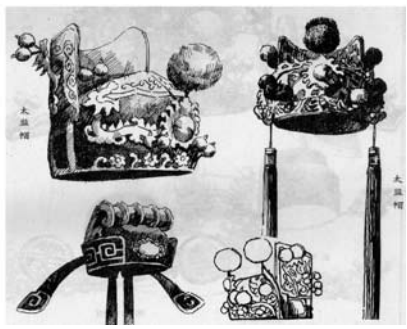
The Emperor and the court eunuchs at Act II, B.2



方紗帽 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁49)



The Emperor and the court eunuchs at Act II, B.2



太監帽 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁49)

⑸The court maids/dancers at Act II, D.2 wear a white long robe with the long flowing cascading sleeves to enrich their movements or dance to welcome the appearance of Turandot. The utilization of the cascading sleeves by the female to present the feminine beauty is a common method widely applied for the dance. In this production, only the court maids/dancers close to the proud Princess use them at the grand entrance of Turandot. Such usage does enrich the variety of the choreography and enhance the tender and submissive feminine quality contrasted to the grimness and cruelty of Turandot.





The court maids/dancers at Act II, D.2

臺灣大學學術期刊資料庫

⑹Turandot at her grandiose entrance Act II, D.3 wears a suit based on the female armor, *NuKao* 女靠,[51] with three pairs of flagpoles without the pennons, *KaoChi* 靠旗, attached on her back. She puts on also a highly elaborated female huge helmet with pompons, *QiXingEZiKui* 七星額子盔,[52] to suit the armor. In the following scenes whenever the Prince solves an enigma (respectively at Act II, E.1, E.2, and E.3), a pair of the flagpoles will be pulled out and opened to unroll the corresponding enigma-flags by the three Ministers. And after all the enigmas have been solved, the Princess is deprived of her entire armor and helmet to leave her with the simple long robe on only. The armor, first of all, is exclusively worn for the combat scene in Chinese opera. It was transformed from the real armor and further beautified and modified to satisfy the theatrical practice. Therefore nowadays the armor in Chinese opera bears not only its original pragmatic function for protection, which reflects in the structure of it,[53] but also the theatrical one for courage and bravery, like the enlargement of the character's image by the whole suit of armor from head to toe, and authority and command, as the pennons on the back indicate. This image and connotation of the armor in the Chinese opera is skillfully utilized here. Firstly, in the court scene like this, the armor definitely does not suit the occasion. However, right in the same place, she has successfully defeated innumerous foreign suitors whose lives have ended here. For Turandot, this court is her battlefield where she vows to revenge and fight for the dignity and purity of her miserable ancestor, the Princess LouLing, and herself. And later at the same spot, she is defeated by the unknown Prince by solving her three riddles. From this point of view, the armor, in fact, becomes the ONLY choice for her. Here the original theatrical connotation of the armor extends its rich meaningfulness to the scenes in a declarative sense and portraits vividly the personality and mental status of the ferocious Princess. Secondly, the pennons on the back of the armor are replaced by the three pairs of the flagpoles, which seem to weaken the original commanding and powerful imagery of the suit. But in fact here the flagpoles are the enigma-flags enrolled to become part

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[51] *NuKao* 女靠 is the female armor for the female general, solder or warrior. There are two types: the hard and the soft armor whose difference depends on the usage or not of the four pennons attached to the back. The whole suit of armor usually includes also *QiXingEZiKui* 七星額子盔 with *LingZi* 翎子. See Pan, p.120; and徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁7、11-12。

[52] *QiXingEZiKui* 七星額子盔 is the female helmet with two rows of seven colored pompons and is worn only with *NuKao* 女靠. A pair of the plume, *LingZi* 翎子 is always attached on various forms of the helmet to amplify courageous and dominating image of the character. it can reveal the identity of the character as the general, the warrior, the immortal, and the foreigner or the aborigine. See 徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁42、12; 萬鳳珠、萬如泉：《戲曲表演做功十技》（北京：中國戲劇出版社，1999年），頁58。

[53] For the detailed components of a armor, see譚元杰：《戲曲服裝設計》，北京：文化藝術出版社，2000年，頁28-29。

臺灣大學學術期刊資料庫

of the physical defense of Turandot. And whenever a riddle is broken, a pair of the flagpoles will be unrolled and removed away until the deprivation of the last pair and even the whole armor. Here are two significant changes: the transformability of the flagpoles and the connotation of the deprivation of the armor. The flagpoles that replace the connotative function of the pennons are later transformed into the enigma-flags, which changes its original meaning of manipulation and authority to the revelation of the inner most secrets and thoughts, a total reverse of the its theatrical significances, that vividly portraits the mental conflict between the cold appearance and inner yearning toward the passionate love within Turandot's heart and actual crisis that she must surrender herself to this stranger and lose the dominative control of life and death over the others' and even her own fate. The process of losing the battle against Calaf, the unknown Prince, coincides the deprivation of the armor, which ironically signifies the gradual break-down of her mythical status of royalty and at the same time the inevitable collapse of her arrogance, pride, and external protection of her innermost emotion.



Turandot at Act II, D.3



女靠 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁11)



Turandot at Act II, D.3



女靠、七星額子盔 (圖片來源：徐華鐺、楊沖霄等：《中國戲曲服飾藝術》，頁12)

臺灣大學學術期刊資料庫



Turandot at Act II, E.1



女靠、七星額子盔(京劇演員梅蘭芳，網路照片)



Turandot at Act II, E.2



女靠、七星額子盔(京劇演員梅蘭芳，網路照片)



Turandot at Act II, E.3



Turandot at Act II, E.4

3. Use of the props

The Chinese operatic prop used in this production can only be seen at Act II, C.2 when a group of court maids enter the court before the Princess' entrance, dancing with a broom (*YunZhou* 雲帚),[54] and then leave the stage.

[54] *YunZhou* 雲帚, literarily a cloud broom, is a prop used exclusively by the immortal, the nun or the monk, and the eunuch. Derived from a cleansing tool, it has been closely related with

臺灣大學學術期刊資料庫



The court maids at Act II, C.2



雲帚 (圖片來源：生嫒嫒：《戲曲表演身段：女生基礎訓練》，頁81)



The court maids at Act II, C.2



雲帚 (京劇演員程硯秋，網路照片)

According to the declarative function of the broom in its original significance in Chinese opera, the utilization of this prop can create the holy sensation of the spiritual immortality and monasticism, which restricts the types of character that can use it. Apart from this, its cleansing function does not give way to the previous theatrical connotation and is carried on and further developed, which is practiced mainly by the eunuch who always carries a broom. Before the arrival of the emperor, for example, they appear first to clean the court, palace, or the imperial ancestral temple. Such an attentive action connotes not only the pragmatic cleansing but also the preparatory ceremony for the royal arrival[55]. Here the broom is used by the court maids/dancers, obviously not practicing the secular tooling nor declaring the immortality. They dance with it to build up the ceremonial atmosphere of preparation for the formal entrance

the Taoism and regarded as a religious instrument. See生嫒嫒：《戲曲表演身段：女生基礎訓練》（北京：學苑出版社，2007年），頁71。So in the Chinese opera, *YunZhou* has the declarative function for the religious identity, like Taoist monk and nun, or other immortal figures, who utilize it as a companying instrument or a weapon. It contains also practical one as a cleansing tool, usually used by the eunuch. See余漢東：《中國戲曲表演藝術辭典》，頁298; and王詩英：《戲曲旦行身段功》（北京：中國戲劇出版社，2002年），頁484。

55 See生嫒嫒：《戲曲表演身段：女生基礎訓練》，頁80。

臺灣大學學術期刊資料庫

of the Princess, which can be seen as the formal preparatory declaration of Turandot's arrival.

4. Application of the action/movement

Those who apply the Chinese operatic action/movement are the court maids and Turandot.

⑴The court maids/dancers at Act II, C.2 hold a broom and dance with it. They apply several movements: rest the broom on the upper arm, *ShouBiTuoZhou* 手臂托帚[56]; hold the broom on the two ends and stretch it overhead, *GongTuoYun Zho* 拱托雲帚[57]; circle the broom in a '8' pattern over the two sides of the body, *RaoYunZhou* 繞雲帚[58]; repeat circling the broom above the head, *DanRaoZhou* 撣繞帚.[59] On the Chinese operatic stage, the broom is considered an expressive prop with numerous techniques[60] to cultivate and reveal the inner emotion and the thoughts of a character, which requires several years of hard training to master. The four techniques practiced in this section of choreography are the basic one easy to perform. *ShouBiTuoZhou* 手臂托帚, beside its saluting function, is usually the end of a series of movements to pose so as to form a tableau to attract the attention of audience. *GongTuoYun Zhou* 拱托雲帚 requires the character to pose a full front to the audience, demonstrating the feminine implicit temperament when she looks afar in expectation or in meditation. Here it is posed as a saluting submissive gesture to the Emperor, which differs from the Chinese connotation. *RaoYunZhou* 繞雲帚 contains a series of gestures performed in a moving action, either in fast or slow speed. It can be used by an immortal to cast the spell over the others or by the eunuch or nun to clean the environment or to search an object. *DanRaoZhou* 撣繞帚 is a moving action enacted in a continual movement overhead to intensify the eagerness or the haste. Here the dancers practice them in an elegant fashion which suits the courtliness and ceremonial beauty of royalty. As the analysis above goes,

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56 *ShouBiTuoZhou* 手臂托帚 is a technique of the broom usage: rest the broom over the arm. This is usually posed to show respect or salute. See余漢東：《中國戲曲表演藝術辭典》，頁295。

57 *GongTuoYunZhou* 拱托雲帚 is a technique of the broom usage: hold the both ends of the broom; then pull and raise it overhead. This is mostly performed by the female to look afar. *Ibid.*, p. 299

58 *RaoYunZhou* 繞雲帚 is a technique of the broom usage: wave the broom from one side of the body to the other in a moving line of "∞." This can be used by the immortal to spell over the others or the eunuch to clean, which signify their diligence and hard-working. *Ibid*., pp. 297-298.

59 *DanRaoZhou* 撣繞帚 is a technique of the broom usage: circle the broom overhead in a rapid speed to keep it from dropping. This is usually performed, either fast or slowly, to mean that the character is in movement, heading toward a destination. *Ibid*., p. 300.

60 See余漢東：《中國戲曲表演藝術辭典》，頁294-301; 生嫒嫒：《戲曲表演身段：女生基礎訓練》，71-108; 萬鳳珠、萬如泉：《戲曲表演做功十技》，頁115-126; and王詩英：《戲曲旦行身段功》，頁484-554。

臺灣博碩士論文知識加值系統 期刊資料庫

the usage of the broom does help to promote the courtly atmosphere and the royal elegance. However, some techniques, like the first two, are alienated from their original organism and meaning to be treated as the exotic, oriental dancing gestures which can be freely integrated into any choreography in accordance to the western taste.



*ShouBiTuoZhou*手臂托帚
The court maids at Act II, C.2



手臂托帚 (圖片來源：余漢東：《中國戲曲表演藝術辭典》，頁295)



*GongTuoYunZhou*拱托雲帚
The court maids at Act II, C.2



拱托雲帚 (京劇演員梅蘭芳， 網路照片)



*RaoYunZhou*繞雲帚
The court maids at Act II, C.2



拱托雲帚 (圖片來源：余漢東：《中國戲曲表演藝術辭典》，頁299)

臺灣大學學術期刊資料庫



*RaoYunZhou*繞雲帚
The court maids at Act II, C.2



繞雲帚 (圖片來源：余漢東：《中國戲曲表演藝術辭典》，頁297)



*DanRaoZhou*撣繞帚
The court maids at Act II, C.2



*DanRaoZhou*撣繞帚The court maids at Act II, C.2

⑵At Act II, D.2 another group of court maids/dancers enter the scene dancing with the long cascading sleeves, preceding the Princess. And when Turandot reaches the center of the stage, they salute to her with a movement of *ShuiXiu*: throw the right sleeve from the back over the left arm, hanging the right sleeve on it, and then stretch the left arm straight toward the Princess, leaving the left sleeve descending down, *NuBeiDaXiu* 女背搭袖.[61] This can be used in various situations: either to reveal the anxiety or resentment in an emotional occasion or to demonstrate the happy mood in singing and dancing. Here the dancers apply it in a presentational mode: they all point synchronously to the center to announce the arrival of Turandot and lead the focus of the audience on her, pushing her onto the peak of the hierarchy on the stage.

[61] *NuBeiDaXiu* 女背搭袖 is a technique of the cascading sleeves, *ShuiXiu*: throw the right sleeve from the back over the left arm which stretches straight. See余漢東：《中國戲曲表演藝術辭典》，頁210-211。

臺灣戲曲學術期刊資料庫



NuBeiDaXiu 女背搭袖
The court maids at Act II, D.2



女背搭袖 (圖片來源：余漢東：《中國戲曲表演藝術辭典》，頁210)



NuBeiDaXiu 女背搭袖
The court maids at Act II, D.2

⑶At Act II, D.3 Turandot sings the aria "In questa Reggia," which recites the miserable story of her ancestor the Princess Louling. When reaching "da un uo come te" (by a man like you), she points at the Prince who tempts to challenge her with a firm fingering, *ShiZhi* 實指[62]; she further expresses her hatred toward all men because of her ancestor's horrible tragedy and vows "L'orror di chi l'uccise" (Hatred to him who killed her). Turandot hits the back of the right palm against the left, which resembles the fist-palm hitting gesture, *ChuanZhang PaiDaShi* 拳掌拍打式[63]; later in the same aria, when she warns the stranger that "Gli enigmi sono tre, la morte una" (The riddles are three, death one), the Princess counts the enigmas with three fingers and the death with one, corresponding to the counting fingerling,

[62] *ShiZhi* 實指 is a hand gesture: pose the hand in *LanHuaZhi* 蘭花指 and point firmly at an object or a person. This is used to further focus on the intended target. See *Ibid.*, p. 38. For *LanHuaZhi* 蘭花指, see萬裕民：《京劇劇藝基礎訓練》（臺北：臺灣戲曲學院，2008年），頁97。

[63] *ChuanZhangPaiDaShi* 拳掌拍打式 is a hand gesture: hold the right hand in fist and hit with the back against the left palm. This gesture expresses the anger, dissatisfaction or coincident encounter with something unexpectedly. See萬裕民：《京劇劇藝基礎訓練》，頁105。

臺灣大學學術期刊資料庫

BiaoShuZhi 表數指.[64] Then at Act II, E.1 when announcing the first riddle to the point "per rinascere nel cuore" (to be reborn in every heart), she draws close both hands and rubs in circle in front of the heart, which is the chest-rubbing gesture, *RouXongShi* 揉胸式[65] And at Act II, E.3, the third enigma, when it comes to "ti fa più servo" (it makes you a slave), Turandot bows teasingly to the Prince with the saluting gesture, *CanBaiShi* 參拜式.

The hand gestures utilized in the Chinese opera form a complex system of lexicalized signs that can be organically organized to satisfy the theatrical necessity. These lexicalized gestures can be indicative, explicative, imitative, and connotative. For example, the indicative usage includes the gestures like *ShiZhi* 實指, which indicates explicitly the direction or the object in question with firm certainty, and *BiaoShuZhi* 表數指, that shows directly the number intended. *ChuanZhangPaiDaShi* 拳掌拍打式 and *RouXongShi* 揉胸式 contain an explicative intention to clarify or to reveal the character's inner thoughts and mood. *CanBaiShi* 參拜式 is a connotative gesture that signifies the salute and the obedience. Here in this scene of confrontation, Turandot applies successfully these hand gestures to intensify the theatrical tension. When trying to threaten the unknown Prince who proposes the new challenge, Turandot points fiercely and firmly at the stranger to announce her acceptance of his challenge. And she continues to use *BiaoShuZhi* 表數指 to exaggerate the deadly end of his reckless attempt if he fails and to emplify the horror of the consequence. *RouXongShi* 揉胸式 is used to explain the existence of the uncontrollable impulse within the burning heat, while *ChuanZhangPaiDaShi* 拳掌拍打式 helps to demonstrate explicitly the anguish and the hatred buried deeply in her soul. *CanBaiShi* 參拜式 is applied in an ironic context, in which the noble Princess would give up her dignity and pride to accept him as her ultimate master if he could manage to solve the last enigma, to tease the humble Prince for his bold attempt of confronting her nobility. All these lexicalizations of the hand gestures are masterfully utilized accordingly. Especially successful is the last one that the director transforms its final connotation by using it in the opposite context.

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[64] *BiaoShuZhi* 表數指 is a hand gesture: pose the number intended with the fingers. For example, for one, stretch out the index finger and hold the others in fist; for three, stretch out the last three finger and hold the thumb and the index finger. This is applied to intensify or exaggerate the emotion and the theatrical atmosphere. See余漢東：《中國戲曲表演藝術辭典》，頁36。

[65] *RouXongShi* 揉胸式 is a hand gesture: use one or both hands to circle in front of the chest. This may be applied to oneself or to other person, meaning to reflect upon some affair, to reveal the anxiety, or to comfort others. *Ibid.*, p. 48.

臺灣大學學術期刊資料庫



*ShiZhi*實指Turandot at Act II, D.3


【实指】戏曲手法表演程式。且行指式之一。动作程序：先作成“兰花指”式[见“兰花指”]。然后，用食指直接指向具体对象和目标，眼随手指，提神亮相[见图]。实指在舞台表演中，表现人物对某人某事直接的情感。尤其是在冲突时，所指的目标极为明确。如《宇宙锋》中的赵艳蓉指着赵高愤怒地说：“此事只怕由不得你了！”就

實指 (圖片來源：余漢東：《中國戲曲表演藝術辭典》，頁38)



*ShiZhi*實指Turandot at Act II, D.3



實指 (崑劇演員梁谷音、劉異龍， 網路照片)



*ChuanZhangPaiDaShi*拳掌拍打式
Turandot at Act II, D.3


拳掌拍打式
右手握拳上舉往下拍打在左手心，形容內心氣憤不滿，或是事有湊巧正好碰上。

拳掌拍打式 (圖片來源：萬裕民：《京劇劇藝基礎訓練》，頁105)



*BiaoShuZhi*表數指
Turandot at Act II, D.3



表數指 (圖片來源：萬裕民：《京劇劇藝基礎訓練》，頁99)

臺灣大學學術期刊資料庫



*BiaoShuZhi*表數指Turandot at Act II, D.3



*RouXongShi*揉胸式Turandot at Act II, E.1



揉胸式 (崑劇演員張志紅，網路照片)



*CanBaiShi*參拜式Turandot at Act II, E.3



*ChuanZhangPaiDaShi*拳掌拍打式
Turandot at Act II, D.3

Conclusion

"Signs on stage are never meaningless," as the semiotician Quinn declared.[66] From the analysis above, three methods of the application of the Chinese operatic

[66] See Quinn, p. 85.

臺灣大學學術期刊資料庫

elements in this production can be generated:

1. The direct application of the rich lexicalization of the Chinese operatic elements for their connotative characteristics: the innumerous lexicalized elements with precise connotation from the Chinese opera do offer the director a vast category of theatrical signifiers that can facilitate the buildup of the intended effects and, at the same time, sharpen the accuracy of the theatrical expression. The use of the Chinese operatic male facial patterns for the Mandarin enhances his oriental image as the representative spokesman for the royal court; the tender femininity of the female makeup for the court maids gives a sharp contrast to the ferocious masculinity of Turandot; the comic effect of the cross-dressing of a female robe by the Minister Pong implies the revelation of their theatrical function in the plot and offers an unexpected variety for the highly homogeneous theatrical quality of the three; the use of the immortal streamers for the jugglers and the three Ministers highlights their symbolic connotation of the theme of death prevailing throughout the plot; the chilly armor of the Princess at the court transmits not only a vivid imagery of her personality and mental status but also the conflicting struggle between war and peace, dominance and sacrifice, and ultimately life and death; those indicative gestures utilized by Turandot intensify the threatening tone and her dominating image when her self-esteem and royal authority is challenged by a stranger. The selective application of these Chinese theatrical elements manages successfully to maintain their original lexical meanings and transmit the connotative essences in the theatrical action within which the Chinese and the western theatricality are merged into one expressive and powerful presentation in the service of this opera.
2. The de-connotation of the original significance for the neutralized implication or re-connotation of new meanings: the creative utilization of the rigidly symbolic Chinese elements enables the director to abstract some certain aspects favorable to the western style and interpretation. The usage of the hats and crown by the Emperor, the officials and the eunuchs shows that all the associated connotations of social class and status within the Chinese operatic domain have been deprived and neutralized into the non-classification of headdresses of equal value; thus the distribution receives greater variety and freedom. All the headdresses are differentiated solely according to the shape and the color; the broom technique *GongTuoYunZhou* 拱托雲帚 does not present any expectative and anguish mood but bears a new meaning of submission and worship as a gesture of royal etiquette. With such de-connotative and re-connotative utilization of the Chinese elements, a greater diversity of the signifiers from the Chinese opera can be organically and creatively integrated into the western productions to enhance the oriental sentiment.
3. The transfiguration of the initial connotation into an extended or creative new meaning: the Chinese elements may keep the original symbolic significance and then be further developed and transformed into a new signifier beyond the previous connotative boundary to enrich the original and to excite the theatrical climax. The flagpoles on Turandot's armor help to create her dominative and manipulative

臺灣大學學術期刊資料庫

figure. However, they are transfigured into the enigma-flags which reveal the inner most fragility and weakness of the Princess. And the gradual deprivation of the flags and finally the whole armor generates a new interpretation: the proud Princess' loss of her identity and dignity and the disarmament of her passion and love. In the third riddle scene Turandot's seemingly submissive saluting gesture, *CanBaiShi* 參拜式, to the Prince not only enacts explicatively the meaning of the line "Se per servo t'acceta, ti fa Re" (If it accepts you as a slave, it makes you a King) but, simultaneously, mocks implicitly the stranger's baseness. The submission becomes the mockery of the status difference.

In this production of *Turandot*, the masterpiece of Chinoiserie in the occidental orientalism, the Chinese operatic elements are actively incorporated with and successfully merged into the western theatrical conventions. The Chinese opera, under Zeffirelli's imaginative selection and creative application of these Chinese features, is once again reborn with new vitality and possibility and furthermore transfigured into an organic and productive unity in a new territory, the western opera, in which we do see its rebirth and transfiguration.

臺灣大學學術期刊資料庫

Appendix A

Structure of *Turandot*

(Ashbrook & Powers 16-38)

Act I

A. Sunset: awaiting the execution
   1. Introduction: the execution motive; the Mandarin's proclamation: "Popolo di Pekino,"
   2. Recognition: the unknown Prince, Timor, Liù: "Indietro cani!"
   3. Interlude: Aria of Timor: "Perduta la battaglia"
   4. Executioners' chorus: "Ungi, arrota."

B. Moonrise: the Prince of Persia; first entrance of Turandot
   1. Moonrise chorus: "Perchè tarda la luna."
   2. Children's chorus: "Là sui monti dell'est."
   3. Funeral cortège for the Prince of Persia: "O giovinetto!"
   4. Interlude

C. The three Ministers and the unknown Prince
   1. Entrance of the ministers
   2. Interludes
   3. The ghosts of Turandot's former suitors
   4. Conclusion

D. Finale
   1. Transition
   2. Aria of Liù: "Signore, ascolta."
   3. Aria of the unknown Prince: "Non piangere, Liù."
   4. Conclusion

Act II

A. Trio of the three ministers
   1. The ministers regret the past and lament the present.
   2. The ministers nostalgically recollect their country retreats.
   3. The ministers recall recent executions; they hope this time to prepare a bridal chamber instead.
   4. The ministers' hope

B. Changes of set: the Court assembles
   1. Transition
   2. Processional: march tunes and the entrance of the Court.

臺灣大學學術期刊資料庫

C. The first confrontation
  1. The Emperor and the Prince: “un giutamento atroce mi costringe.”
  2. Brief ceremonial conclusion: “Diecimila anni”
D. Turandot
  1. Reprise of the Mandarin’s proclamation from Act I: “Popolo di Pekino,”
  2. Reprise of the children’s chorus from Act I: “ Dal deserto a; mar,”
  3. Aria of Turando: “In questa reggia,”
E. The second confrontation: the Enigma scene
  1. The first enigma: “Nella cupa notte”
  2. The second enigma: “Guizza al pari di fiamma’
  3. The third enigma: “Gelo che ti dà foco”
  4. Coda and concerted piece
F. The third confrontation
  1. The Prince’s enigma: “tre enigma m’hai proposto.”
  2. The Emperor’s reaction: “Il cielo voglia.”
  3.Full ceremonial conclusion

Act III

A. The Prince alone
  1. Introduction and chorus of heralds offstage
  2. Aria of the unknown Prince: “Nessun dorma”
  3. Extension and transition
B. The tempting of the Prince
  1. The first temptation
  2. Two more temptations
  3. Entrance of Turando
C. The slave-girl and the Prince
  1. Torture of Liù
  2. Aria of Liù: “Tanto amore segretto.”
  3. Future torture of Liù
  4. Suicide and funeral cortège of Liù; Timor’s grief
D. The thawing of the Prince
  1. The Prince’s accusation and his wooing: “Principessa di morte!”
  2. The Princess weakens: “Oh, mio fiore mattutino”
  3. Aria of Turandot: “Del primo piano.”
  4. The Prince tells his name: “Il mio mistero? Non ne ho più[a]
E. Changes of set
  1. Fanfares: appearance of the Court: “Diecimila anni”
  2. The Princess tells the Prince’s name: “Padre augusto, conosco il nome,”
  3. The final chorus: “O Sole! Vita! Eternità!”

臺灣大學學術期刊資料庫

中國戲曲在西方歌劇中的重生與變容
——試論中國戲曲元素在一九八七年大都會歌劇院《杜蘭朵》歌劇製作中的符號分析

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作爲義大歌劇作曲巨擘普契尼最後一部未完成的作品，也是當今世界各大歌劇院最佳票房保證劇目，《杜蘭朵》一直被視爲東方主義中最具代表性的藝術作品之一。接續自於十九世紀對北非與西亞東方研究，東方主義一詞在直到一九七八年愛德華．薩依德在其出版的同名書籍中才得到全面、完整的學術定義。在反省西方藝術與學術界對東方文化主觀詮釋的態度與幻想，薩依德在面對這一歐洲殖民主義的文化副產品時，犀利地批評這一自我中心的觀點。然而，早在他尖銳的評論之前，這股浪漫的東方情懷早已在西方藝術、文學與音樂中激發出諸多經典的藝術創作。而『杜蘭朵』便是其中翹楚之一，在一九二六年首演於義大利歌劇最高殿堂米蘭史卡拉歌劇院，這部歌劇所呈現的，是東方異國情調的音樂與故事以及西方追求愛情的主題與思想兩者完美的結合。

在歌劇舞台上，《杜蘭朵》一劇的製作，多沿襲西方自身對東方特有的詮釋來滿足其跨文化浪漫幻想的傳統。正因爲劇本情節設定在遙遠的中國古代，大多數此劇的歌劇導演便會順理成章地以西方的品味與詮釋觀點來運用諸多中國文化元素以期營造、增添東方氛圍。其中，最引人注目也是最常被運用在此劇製作的中國風特點就是中國戲曲。迥異於西方戲劇傳統，中國戲曲以其豐富多元的程式化戲劇語言著稱，尤其是容妝、服飾與程式動作方面，也是諸多導演由此得到靈感創意並加以運用在製作中以增強中國情調。本文將以一九八七年紐約大都會歌劇院製作、由佛朗哥．柴飛雷利執導的《杜蘭朵》歌劇爲討論的中心。

本文將著重探討：1、導演在其製作中所運用的中國戲曲元素以及其試圖要

臺灣大學學術期刊資料庫

達到的目的爲何？2、他們如何將其所選擇的元素融合在表演中用以創造預期的戲劇效果以及呈現其對此劇的詮釋？

關鍵字：戲劇符號分析　中國戲曲　歌劇　杜蘭朵　佛朗哥・柴飛雷利

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Rebirth and Transfiguration of Chinese Opera in Western Opera: Semiotic Analysis of the Chinese Operatic Elements in the 1987 Metropolitan Opera Production of *Turandot*

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Turandot, as the last unfinished masterpiece of Puccini and a sure guarantee of the office box for the opera house nowadays, has long been regarded as one of the most representative prime works of Orientalism. Initiated in the nineteenth century from the Oriental study, focusing mainly on North Africa and Western Asia, the term "Orientalism" received a more comprehensive academic definition from Edward Said in 1978 with the publication of his book of the same title. Reflecting upon the western artistic and academic fantasy attitude toward objective interpretation of the East, a cultural side-product of European imperialism, Said insightfully criticized this scholarly, self-centered viewpoint. Long before Said's critique, however, such a trend of oriental fantasy inspired artistic creativity in western art, literature and music. Premiered at the Teatro alla Scala in Milan, Italy in 1926, *Turandot* presents a perfect union of oriental exoticism in music and plot with occidental love pursuit in theme and ideology.

On the operatic stage, the productions of *Turandot* largely follow this western-centered interpretative tradition toward the East to fulfill cross-cultural fantasy. Due to the plot setting in remote, ancient China, almost all contemporary opera directors, when it comes to *Turandot*, apply numerous Chinese elements on the stage to create or enrich the oriental atmosphere according to western tastes and interpretation. And one of the most distinguished Chinese characteristics commonly utilized in various productions is Chinese opera. Unlike the western theatrical tradition, Chinese opera is renowned for its rich heritage of symbolic, stylized theatrical language, especially in makeup, costume and movements, from which these opera directors draw inspiration applied in *Turandot* to create Chinoiserie. In this research the 1987 Metropolitan production, directed by Franco Zeffirelli, of *Turandot* will be cited for discussion.

The main focus of this analysis is to investigate:

1. What are the directors' choices of Chinese operatic elements in these productions and what is their intention in utilizing these elements?

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2. How do the directors integrate these elements into the performance to create the intended theatrical effects and to present their interpretation of *Turandot*?

Keywords: Theatrical Semiotic analysis Chinese opera Opera *Turandot* Franco Zeffirelli

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