

西方的中國公主：從波斯童話通過普契尼歌劇到中國戲曲

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在18世紀的歐洲，中國經常被用作喜劇的異國情調。作家勒薩日 (Alain-René Lesage) 和作曲家多納瓦爾 (Jacques-Philippe d'Orneval) 根據德拉克魯瓦 (Pétis Delacroix) 出版的波斯童話故事集《一千零一日》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》和馬可波羅所述有關蒙古公主的故事。至於新娘給新郎出謎語，而失敗者被處決等則是各國民俗文學的典型情節。《中國公主》歌劇只採用了德拉克魯瓦故事的重點情節。

在勒薩日或德拉克魯瓦版作品的基礎上，戈齊 (Carlo Gozzi) 創作了即興喜劇《杜蘭朵公主》(1761)。本劇情節和角色更加複雜，其重點在於道德教育，而不是娛樂。席勒 (Friedrich Schiller) 的德文譯本 (1801) 刪除了一些喜劇場景，使整齣劇目變成了詩意的心理悲劇。而普契尼的歌劇《杜蘭朵》(1926) 在主旋律使用八種真正的中國曲調，為故事增添了真實性。

由於其「中國公主的反面形象」，這部歌劇直到1990年代末在中國都遭到禁演；終至1998年，以色列愛樂印度籍指揮祖賓·梅塔 (Zubin Mehta) 和中國導演張藝謀在紫禁城合作了一場精彩演出。其後臺灣、大陸，乃至世界各地都出現一系列以中華文化為重點的各種演出，本場演講並將概述這十幾年來根據杜蘭朵故事改編的幾種中華戲曲。

The Chinese princess in the West: from Persian fairy-tales through Puccini's Turandot to traditional Chinese opera

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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 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.

主講人簡介：

羅子毅，俄羅斯籍，現任捷克馬薩里克大學中文系副教授。羅教授係中文博士。研究領域包括戲曲、戲劇、中國文學等。本年獲得漢學研究中心獎助，來臺灣研究主題為「臺灣閩南木偶戲的來源與演變」。