

# 「杜蘭朵」跨文化劇場改編之研究\*

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## 摘 要

戲曲「跨文化」改編係指以西方名劇作為基礎，重新改編為戲曲形式的創作手法。跨文化改編對於戲曲的影響，最大的是主題變革；不僅改變情節本事，也提出新的價值觀與哲學思維，進而在中國劇場中呈現出詮釋與實踐。本論文以普契尼(Puccini)歌劇《杜蘭朵》(Turandot)與魏明倫川劇《中國公主杜蘭朵》為例，將戲曲「跨文化」改編劇目做一分析與探討。

以下共分為四部份：一、改編《杜蘭朵》之歷史回顧：從波斯與阿拉伯童話的「中國公主」、十八世紀到二十世紀初的《杜蘭朵》(Turandot)；二、普契尼(Puccini)的歌劇《杜蘭朵》(Turandot)：普氏歌劇之人物塑造與改編重點，包括：中國音樂與舞臺妝飾、經典曲目與分場解析以及張藝謀歌劇《圖蘭多》(紫禁城版)；三、魏明倫川劇《中國公主杜蘭朵》的改編要點：探究其角色重塑與聲腔特色、「意識流」、「擬人化」的舞臺運用與分場解析以及從川劇版到臺灣豫劇版的移植與表現；四、普氏歌劇與魏氏川劇之比較；以「歌劇的靈魂是「歌」，「戲」是載體」與「戲在前、曲在後」的中國地方戲曲，來做一分析整理。

**關鍵詞：**普契尼歌劇《杜蘭朵》、張藝謀歌劇《圖蘭多》、魏明倫川劇《中國公主杜蘭朵》、臺灣豫劇《中國公主杜蘭朵》

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# On the Adaptation of a Cross Cultural Theater: *Turandot*\*

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## Abstract

“Cross Cultural “adaptation in theater refers to taking famous Western plays as the base, and adapting them into the form of traditional Chinese theater. The impact that cross cultural adaptation has on theater is, first of all, the change of theme. It not only changes the original storylines but also proposes new values and philosophical outlook, as revealed in the Chinese theater version with different interpretation and practice. This article targets Puccini’s opera *Turandot*, together with Wei Minglun’s Sichuan Opera *Zhongguo gongzhu dulanduo* (Chinese Princess Turandot), analyzing and discussing the cross cultural adaptation applied here.

My discussion is divided into four parts: 1) historical retrospect of the adaptation of *Turandot*: from the Persian and Arabian fairy tale “Chinese Princess” to *Turandot*, its eighteenth century version to its early twentieth century version; 2) Puccini’s opera *Turandot*: Puccini’s original characterization and the emphases in the Chinese adaptation, including the Chinese music and stage ornaments, classic programs, sub-scene analysis and Zhang Yimou’s opera *Tulanduo* (The Forbidden City Edition); 3) principles of adaptation in Wei Minglun’s Sichuan Opera *Zhongguo gongzhu dulanduo*: exploring his remolding of characters and the characteristics in vocal tunes, “stream of consciousness,” stage application of “personification” and sub-scene arrangements, further examining the transplantation and performance from the Sichuan Opera *Turandot* to the Taiwan Henan Opera *Turandot*; 4) comparing the Puccini opera with the Wei Sichuan Opera: analyzing how the soul of opera is its “song” with “drama” being its carrier whereas the Chinese local theater, “drama comes first and melody comes later.”

**Key words:** Puccini’s opera *Turandot*, Zhang Yimou’s opera *Tulanduo*, Wei Minglun’s Sichuan Opera *Zhongguo gongzhu dulanduo*, Taiwan Henan opera *Zhongguo gongzhu dulanduo*

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