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ANNOTATED BIBLIOGRAPHY

Secondary or Tertiary Monographs

Joyce Bourne, *In Opera: The Great Composers and their Masterworks*. London:

Octopus Publishing Group, 2008.

This book introduces four hundred years of operas and their composers. The author divides the composer into different periods, he writes about the baroque period, the classical period, the romantic period, the late romantic period, the early 20th century and the later 20th century. Puccini was a composer of the late romantic period. And in this period, Oriental fashion began to become popular, which is why Puccini's two operas *Turandot* and *Madame Butterfly* have Oriental colors. The author gives a brief introduction to Puccini's life and his operas. In my paper, I will explore music in different periods, focus on analyzing the influence of music style in late romantic period on Puccini, and summarize Puccini and *Turandot*.

Budden, Julian. *Puccini: His Life and Works*. Master Musicians Series. New York:

Oxford University Press, 2002.

This book outlines Puccini's life and his works. The author begins with Puccini's early life in Lucca and describes his experience at Milan's music academy. It also

includes works from different periods of Puccini's early, middle and late life.

Turandot was Puccini's last opera. In this book, the author gives a lot of background of *Turandot*'s creation. The final chapter concludes with Puccini, who is not only a man but also an artist. In my thesis, I can use the substantial background of this book to enrich my description of Puccini and *Turandot*.

Dissertations and Theses

Cheng, Ya-Hui. "The Harmonic Representation of the Feminine in Puccini." PhD diss., The Florida State University, 2008. ProQuest Dissertations Publishing.

This dissertation discusses and studies Puccini and his works. The author examines Puccini's opera and the harmony of the different analyses of Puccini's opera in the depiction of female characters. In the fifth chapter of this study, the author analyzes *Turandot*. The fusion of Western elements and Chinese pentatonic elements is explored. At the same time, the author analyzes the Chinese song of Mo Li Hua (Jasmine Flower). In my paper, I will explore the female characters in *Turandot* cited in this dissertation and take Jasmine Flower as an example to analyze the Chinese pentatonic mode as my comparative analysis of the Oriental factors in *Turandot*.

Davis, Andrew C. "Structural Implications of Stylistic Plurality in Puccini's *Turandot*." PhD diss., Indiana University, 2003. ProQuest Dissertations Publishing.

This dissertation discusses that *Turandot* embodies the innovation of Puccini's late

opera. Puccini used three different music styles in *Turandot*: "romantic", "discordant" and "exotic". Based on the discussion of these three types of music styles, this dissertation distinguished and defined the prototype. Through the study, this dissertation reveals the relationship between the structure and style of opera and discusses the narrative form of opera. It's important help to the structure design of opera. In my paper, I will argue that the Chinese element in *Turandot* is an example of the exotic music style.

Pal-Lapinski, Piya. "Defiant Odalisques: Exoticism, Resistance and the Female Body in Nineteenth Century Fiction." PhD diss., University of Massachusetts Amherst, 1997. ProQuest Dissertations Publishing.

This dissertation takes a different approach by exploring the relationship between exoticism and resistance in Western culture, especially in the form of exotic feminine characters. In this thesis, the introduction and the first chapter discuss *Turandot*. In my paper, I will refer to the manifestation of exotic women in this dissertation to elucidate the role of Chinese women in *Turandot*.

Yoshida, Shinobu. "Modeling Heroines from Giacomo Puccini's Operas." PhD diss., University of Michigan, 2011, ProQuest Dissertations and Theses.

This dissertation discusses different female characters in Puccini's opera. In the third chapter of the dissertation, *Turandot* is briefly elaborated and some opinions and prejudices about women in the 19th century are described. In my paper, I will

cite the analysis of different depictions of women in this study to discuss the female characters in *Turandot* and compare the different social statuses of women in the East and the West.

Greenwald, Helen M. "Dramatic Exposition and Musical Structure in Puccini's Operas." PhD diss., City University of New York, 1991, ProQuest Dissertations and Theses.

This dissertation discusses the musical structure and drama of Puccini's opera. By analyzing the musical style of Puccini's opera, it expounds several characteristics of Puccini's writing: the tone, rhythm, human voice, texture and time of the drama organization. In my paper, I will cite this point to analyze the musical structure of *Turandot*.

Journal Articles

Yang, Mina, "East Meets West in the Concert Hall: Asians and Classical Music in the Century of Imperialism, Post-Colonialism, and Multiculturalism." *Asian Music* 38, no. 1 (2007): 1-30,166. https://search-proquest-com.du.idm.oclc.org/docview/214159374?accountid=14608&rfr_id=info%3Axri%2Fsid%3Aprimo

In this article, the author discusses how East Asian countries show many similarities in the way and degree of absorption of Western influences due to the common experience of major events in modern society and the general overlap of their cultural traditions. In my paper, I will cite the author's point to illustrate the

difference and integration of the Eastern and Western musical cultures.

He, Chengzhou. "The Ambiguities of Cheesiness and The Dispute Over The "Homecoming" of Turandot." *Comparative Literature Studies* 49, no.4(2012):547. <https://muse-jhu-edu.du.idm.oclc.org/article/494318>

In this article, the author believes that *Turandot* belongs to the category of world literature, which plays an important role in the communication of world ideology by crossing the objective boundary. Influenced by *Turandot*, Chinese opera works have been constantly updated and developed. In my paper, I will mention the presentation of *Turandot*'s middle eastern elements and the integration of Chinese and western opera cultures.

Mitchell, Katharine. "Making the World Weep"? Decapitation/Castration in Puccini's Turandot." *Romance Studies* 30, no. 2 (2012): 97-106. <https://www-tandfonline-com.du.idm.oclc.org/doi/full/10.1179/174581512X13299097529433>

In this article, the author discusses the social status of women in the 19th century and the meaning of the three drums in the beheading ceremony in *Turandot*. In my paper, I will cite the two points mentioned in the article to illustrate the social status of Chinese women at that time and the different understandings of Princess Turandot in the West.

Schwartz, Arman. "Mechanism and Tradition in Puccini's Turandot." *The Opera Quarterly* 25, no. 1-2 (2009): 28-50. <https://academic-oup->

com.du.idm.oclc.org/oq/article/25/1-2/28/1445930

In this article, the author mentioned Ashbrook and Powers' claim,

“Puccini's *Turandot* holds a remarkable position in the history of artistic genres.”

In my paper, I will quote this sentence to prove *Turandot*'s position in opera.

Sound and Video Recordings

Giacomo Puccini, *Opera Explained: PUCCINI - Turandot (Smillie)*. Smillie. NAXOS

Music Library. Hong Kong: Naxos Digital Services US Inc. 8.558157,2004, CD.

Jasmine Flower is a Chinese folk song that appears in *Turandot* with a characteristic

Eastern tune, and this completely supplies the Oriental color in Western opera.

The perfect integration of Chinese pentatonic mode and Western traditional

mode gives the audience an auditory impact. The opera is full of Oriental

elements. In my paper, I will analyze and explore how the Oriental color is

reflected incisively and vividly in *Turandot*.