

Summary

CULTURAL DIFERENCES BETWEEN EAST AND WEST IN THE CREATION OF OPERATIONAL CHARACTERS

DIFFERENCES IN THE CREATIONS OF EASTERN WOMAN CHARACTERS ON THE EXEMPLE OF THE OPERAS "TURANDOT" AND "GRIEF FOR THE PAST"

The opera *Grief for the Past*, composed by Mr. Shi Guangnan, is the first Lyric psychological opera in China to commemorate the 100th anniversary of Mr. Lu Xun's birth. On the basis of inheriting the western composing techniques, the bold use of national elements, especially in the characterization, psychological depiction, symphonic effect and other aspects, has successfully realized the Western expression under the accumulation of Chinese national culture. *Turandot*, Puccini's representative work, is a work that conforms to the western aesthetics by using Chinese elements. From it, we can see how Chinese culture is defined from the western perspective. At the same time, we can learn how Chinese national operas can find a unique way different from western operas, that is, to form their own national characteristics of opera.

Based on the theoretical knowledge of musicology, history, culture and other disciplines, this paper comprehensively discusses the artistic image of Oriental women in the combination of the Chinese story with the characteristics of the times, Chinese national music, western composing techniques and Western thinking modes in the opera *Turandot* and *Shangshi* under two different cultural backgrounds and different thinking modes in China and the West. Similarities and differences.

The first chapter of this paper mainly elaborates the development of Chinese and Western opera. The time of Chinese opera is from the 1920s and 1930s to the general situation of opera development after the reform and opening up. Western opera is mainly: from the tragedy of ancient Greece to the general situation of opera development from the Middle Ages to the Romantic Period. Among them, the opera works of each period are listed. The background and artistic characteristics of the opera works at that time are studied, and the history and reasons of the emergence of new artistic forms are explained. Chapter two mainly discusses the creation background and music characteristics of *Turandot* and *Grief for the Past* and gives a brief overview from

the background and content of the works. Chapter three is the comparative analysis of the opera Turandot and Grief for the Past, from the differences of cultural background, the differences of thinking between China and the West, and the musical structure, music characteristics and music aesthetics in the opera. The fourth chapter mainly makes a concrete analysis of the images of Liu, Princess in Turandot and Zijun in the Grief for the Past and writes the aria singing analysis of Liu and Zijun. This paper is based on the development process, creative characteristics and singing style of Chinese and Western opera arias, and on the basis of existing research, through analysis and summary, summarizes the similarities and differences between Chinese and Western opera in the field of opera, aiming at deepening the exchange of Chinese and Western opera culture, promoting the development of Chinese National Opera and the interactive exchange of Chinese and Western culture.

[Key words : Shi Guangnan; Puccini; Chinese and Western operas; female roles; characterization