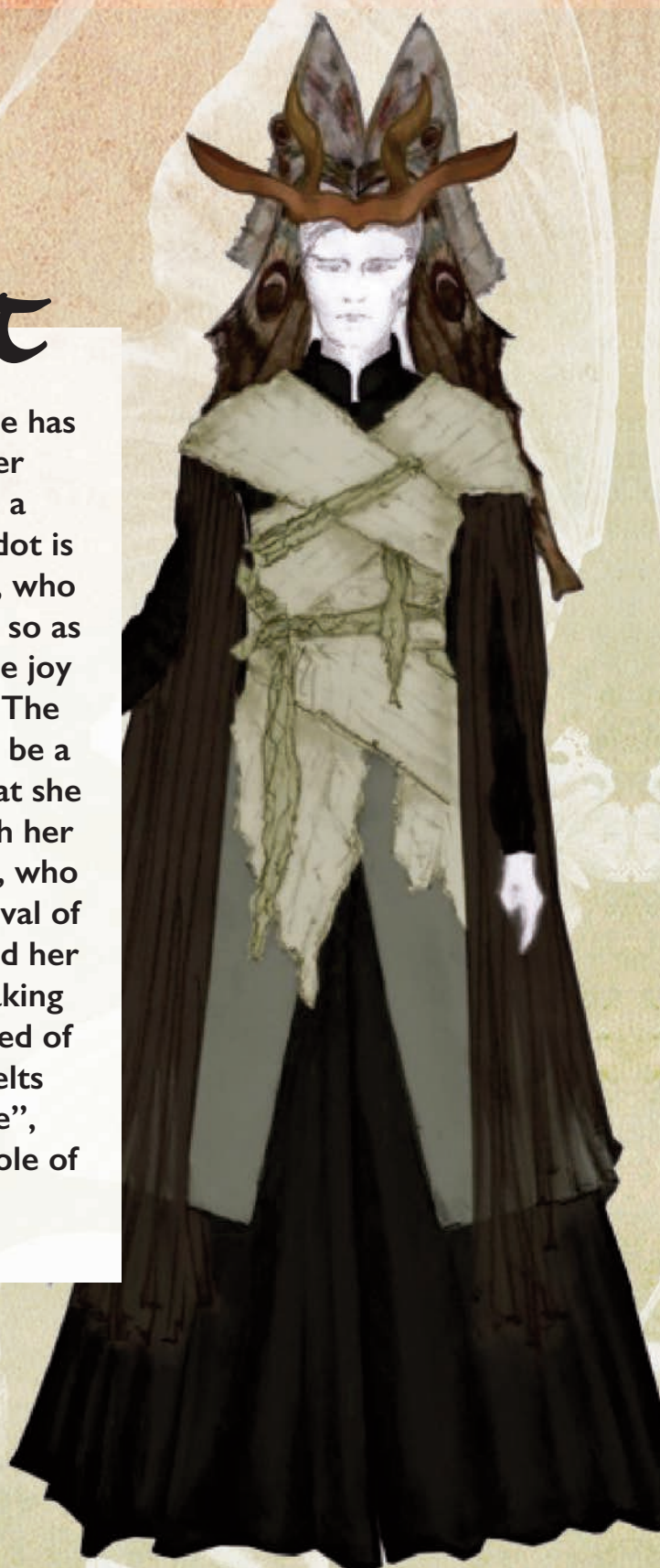


Turandot

The Moth Princess, so-called because she has lost her humanity. The heritage of her ancestor Lou-Ling represents almost a chrysalis in which she is trapped. Turandot is like a butterfly who has lost her colours, who has turned back, taking refuge in a curse so as not to face up to life and the colours, the joy but also the pain that love can involve. The fear of facing up to herself forces her to be a slave both to herself and to the curse that she is obliged to embody. Carried along with her in these events are the people of Peking, who are reduced to silence and fear. The arrival of Calaf, Liù and Timur reawaken in her and her people the desire to return to life, breaking the boundaries of a world that is deprived of humanity. The cruelty of Turandot melts away in the finale with the word “love”, which allows life to flow again in the whole of Peking.



Ping Pong Pang

The advisors, the three fearful clowns who follow Turandot, do not approve of her choices but they are afraid of her and so they do everything they can to appease her. They continue to hope that one day a prince will be able to answer the riddles. Meanwhile they fear for their own lives and so they carry out the cruel orders of the princess. They still have some bursts of humanity but they lack will and courage. They are three funny cockroaches, ready to hide their heads and circle around the feet of the princess. They are not bad people, only weak and by now reduced to insects that can remember the real life, a real life that they want but that they do not know how to obtain. They live in hope, but they do not do anything about it, just like all the inhabitants of Peking.

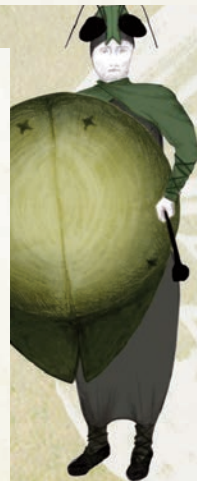


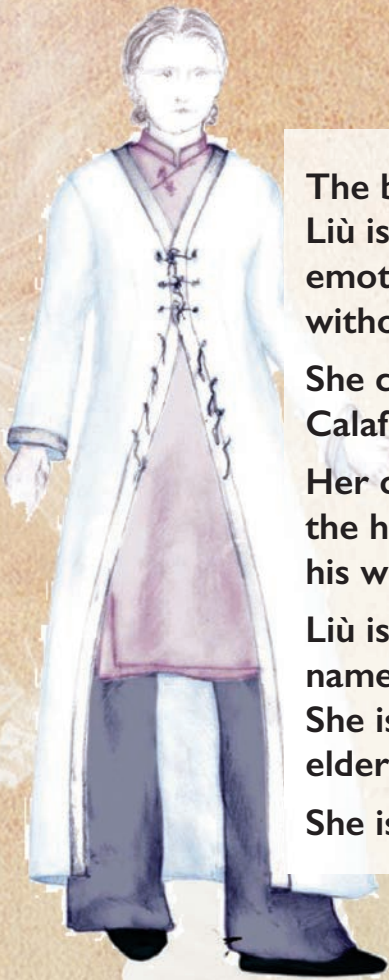
Imperatore

A transparent dragonfly, the curse of the daughter who has made him lose strength and power. His people still love him but cannot counter the perpetuation of the malice of Turandot. He is relegated to the shadows, rather like a ghost that wanders around the city, tired and powerless. He loves his daughter but he hates what she has become and does not know how to stop her. He is a father who did not know how to say no. The blame also lies with him: he loved her too much, he is the first to have dehumanised his daughter princess by giving her a power that did not belong to her.

Mandarino

The representative of order, of law, of what does not change. He has an indestructible shell, a gong that he drags on his back: the sound of the princess, the sound of fear. He too is a victim, by now completely dehumanised. He has forgotten what he was before, he always repeats the same formula. He has become an object, a symbol, an announcement.





Liù

The bearer of love.

Liù is the faithful servant, she is kind, she represents good emotions, devotion and pure love, and is without compromises, without demands.

She causes Turandot to falter and she shows her what love is, not Calaf.

Her death is the sacrifice that allows love and joy to blossom in the heart of the ice princess, and that allows the prince to realise his wish.

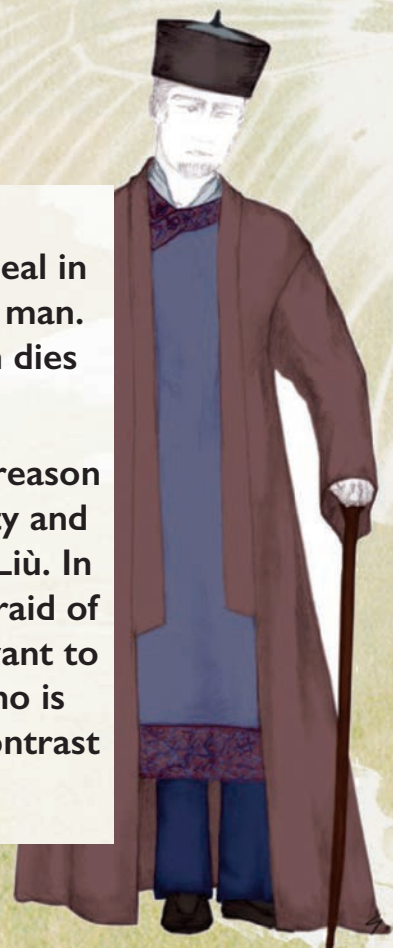
Liù is the positive character, she is the one who kills herself in the name of a higher ideal, for a noble end, for pure generosity. She is the “invasion” of humanity, and the one who cares for the elderly Timur.

She is so unreal in her perfect devotion that becomes a symbol.

Timur

The father of Calaf, the one who has seen a great deal in his life, a man tired of war and challenges: the wise man. He sees and knows Liù well and maybe part of him dies together with her.

He is a sovereign who has been ousted and for this reason he is more aware of life and of its limits, of humanity and its weaknesses. He has a great deal of affection for Liù. In her he recognises purity, a precious gift. Timur is afraid of death, he has already lost greatly and he does not want to lose his son. He is fragile. In him, we see a man who is tired of fighting, a man who craves tranquillity. In contrast his son is thirsty for life and for challenges.





Calaf

The warrior prince, a man who does not give up, the male intelligence that does not stop in the face of a challenge. He is not even stopped by the pleadings of his father and of the woman who loves him most.

Impetuous, courageous, reckless. He is like an adolescent who wants to eat the world, who is not afraid. He finds himself in front of something that will change him. He sees a woman die for him and this gives him the strength to carry on and in the end to conquer Turandot. It is as if he lives the transition from puberty to adulthood and that what he conquers is not a woman but his own emotional maturity.

