



弦歌不輟

台灣戲曲

故事

*Hold that Note!*  
—Stories from Taiwan's Stage

◆ 蔡文婷 等 著

《光華畫報雜誌叢書27》

# 弦歌不輟——台灣戲曲故事

Hold that Note!

—Stories from Taiwan's Stage

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## 代代傳唱，心香幾許

## A Living Tradition

文·黃輝珍

一百年前，宜蘭員山的大樹下，愛唱漳州小調的「歌仔助」拉著弦，和三五鄉親唱出歌仔戲的第一聲，開啓了台灣歌仔戲精彩曲折的百年歷史。從清末迎神賽會時就地圍場、沿街演出的「落地掃」形式，到民初成立職業劇團、野台戲興起，之後與戲院內表演的內台戲分庭抗禮，日據後期的黑暗時代走入地下，再歷經光復後的復甦、野台全盛時期、電視歌仔戲時代，到近二十年的精緻化發展、走入藝術殿堂，歌仔戲百年來橫跨多種表演場域，歷經不同環境而不斷地蛻變創新，反映了台灣的韌性活力和豐沛創造力。

歌仔戲如此，在台灣成長的傳統戲曲如布袋戲、南管、梨園戲、皮影戲等，也都有著相似的發展脈絡，在不同時代，用歌聲、戲劇、音樂創造了一個個時代的故事，也唱出了代代市井小民的心聲。

Taiwanese Opera was born a century ago under a tree in Ilan County's Yuanshan Rural Township, where a man by the nickname of *gezai* Chu liked to sit around with neighbors, playing music and singing opera. The art form got off to a very unassuming start in the waning years of the Qing dynasty; at that time, the performers would just tag along at temple parades and put on impromptu shows along the parade route wherever they might find enough space. By the early years of China's Republican era, however, professional troupes started performing on outdoor stages. Later still, outdoor theater came to rival its indoor counterpart. In the bleak latter days of Japanese colonial rule, when the authorities slapped a ban on traditional Chinese opera of any sort, Taiwanese Opera went underground. It then made a big comeback after the restoration of Chinese rule in 1945, became popular on the airwaves following the introduction of broadcast television in the 1960s, and in the past 20 years has been developing in an increasingly refined direction. Taiwan Opera has switched venues and metamorphosed several times, showing itself to be a hardy survivor, just

這份來自民間的能量、隨時代變遷而創新變化的能力，正是台灣傳統戲曲的特色和優勢。「河洛歌仔戲團」融合各種新舊曲調，改編東、西方劇本，實驗性的表演形式，賦予了歌仔戲新時代的生命；「霹靂布袋戲」成功運用錄影帶、衛星電視頻道、電影等新媒體，塑造新時代人物，吸引年輕觀眾，又克服配音、佈景等多重挑戰，登上國家戲劇院做大型舞台表演，體現了台灣勇於創新的充沛活力；「漢唐樂府」承受反對聲浪，以改革南管、復興傳統音樂為使命，結合梨園科步，創立舞坊，開拓南管表演的嶄新面貌……，種種創新再造，豐富了傳統曲藝的文化內涵。大膽創新之外，在每種戲曲類別中，也不乏執著於傳統，講究精緻「古路」演出的各種團體，比如歌仔戲中的「傳薪歌仔戲」、「蘭陽戲劇團」，布袋戲中的「小西園」等，同樣精彩。彈丸之地的台灣，呈現如此多樣的藝術風采，不正是台灣文化旺盛生命力的象徵！

雖然，傳統戲曲不免遭遇現代社會變遷的衝擊、城鄉結構改變、多元娛樂的競爭，而讓許多傳統藝術面臨進退失據的困境，但是我們仍然看到許多有心人努力復興、鍥而不捨地開創新機。近年來政府將文化創意產業列為重點政策，挹注相當財力、人力，更將為傳統藝術帶來新面貌。

在國際化潮流下，傳統藝術較之現代藝術或西方藝術，更是文化創意產

業不可或缺的一環。因為傳統藝術歷經時代淬鍊，又能展現地方特色，具有開創商機、登上國際舞台的潛力，若能在藝術文化基礎上，配合行銷、包裝，成功的產業化，無疑是傳統藝術薪傳之路的新方向。事實上，本書中的許多實例，如明華園歌仔戲、霹靂布袋戲等團體，都已經創造相當的產業規模和前景。因此我們相信包括戲曲在內的傳統藝術，將為台灣的文化創意產業開創一番新局。

反映庶民生活、傳承台灣歷史、文化、蘊含民間美學精粹，傳統戲曲擁有寶貴豐富的文化資產，而經由翔實的紀錄，不但能廣泛流傳，更能將藝術美學保存下來。多年來光華雜誌採訪民間藝人的第一手紀錄和攝影，深入觀察報導各種戲曲的演變和發展，如今整理出版，十分具有意義。透過光華雜誌中英對照的文字，除了讓世界各國一睹這些動人的戲曲藝術，更能深入細緻地認識台灣和台灣人的心靈活動軌跡。 □

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Huang Hui-chen



like the society that gave birth to it.

This pattern of development is typical of the various forms of traditional opera that have grown up in Taiwan, including glove puppet theater, Nanguan Opera, Liyuan Opera, and shadow puppet theater. Each succeeding generation has used song, stage, and music to create stories for its age, and to give voice to the thoughts and feelings of everyday people.

One of the hallmarks of Taiwan's traditional theater is the ability of this life force, arising from the grassroots, to fuel innovation and change in response to the changing times. The Ho Lo Taiwanese Opera Troupe has injected new life into Taiwanese Opera with an experimental fusion of old and new songs as well as Eastern and Western theatrical traditions. The Pili style of televised glove puppetry is perennially at the cutting edge. It makes its way to viewers via videocassette, satellite television, and movies. The Pili troupe keeps creating exciting new characters that make a big hit with each new generation and attract new audiences, and it has overcome big logistical hurdles to put on a major production at the National Theater. Han Tang Yuefu Ensemble and Liyuan Dance Studio have embarked on a mission to reform Nanguan Opera and traditional music. In the face of opposition, they have drawn on the stage movements of Liyuan Opera to create a new-style dance troupe and take Nanguan Opera in an entirely new direction. All these innovations have added new richness and complexity to the traditional performing arts. At the same time, there are plenty of troupes dedicated to preserving tradition in its original form. Outstanding examples include Hsinchuan Taiwanese Opera Company, Lanyang Taiwanese Opera Troupe, and Hsiao Hsi Yuan Puppet Theater. One cannot but be impressed at the abundance of culture in a place so small as Taiwan.

It is true that social change, urbanization, and

the proliferation of new forms of entertainment have painted many traditional arts into a corner, but we can still find all sorts of people working hard to revitalize them. The national government in recent years has identified the development of culturally creative undertakings as an important priority, and has provided considerable funding toward that end. This support promises to bring good things!

As globalization advances, traditional arts are much more indispensable than modern or Western art to culturally creative enterprise. The traditional arts have been tempered in the crucible of time. They display the idiosyncrasies of place, and store the latent potential for creative impulses to spring forth and take to the international stage. If we can take our artistic "topsoil" and package it, market it, and successfully turn it into an economic undertaking, we will have found a new way to ensure the continued survival of the traditional arts. And in fact many of the groups mentioned in this book, such as Ming Hwa Yuan Taiwanese Opera Company and the Pili style of televised glove puppetry, have done just that. That's why we feel confident that Chinese opera and the other traditional arts will one day propel Taiwan's culturally creative enterprises to an unprecedented level of success.

Traditional theater reflects everyday life, transmits Taiwanese history and culture, and embodies the essence of Taiwanese aesthetic values. By reporting in detail on this mother lode of culture, maybe we can help to ensure that it will continue to thrive. The interviews and photographs in this book represent many years of hard work. To reassemble this fine body of first-hand information is a very worthwhile endeavor indeed, and *Sinorama* magazine's bilingual Chinese-English text will help people in other countries get to know Taiwan and the Taiwanese people much better. □

(tr. by David Mayer)



# 認識那些說故事的人

## Getting to Know the Storytellers

文·林谷芳

人不能沒有歷史。否則，生命就失去了參照座標，眼界不寬，心量自然狹小，只能蝸牛角上爭一生，害人害己在所難免。

歷史不能沒有故事。少了故事，史料只是一堆冷冰的素材，故事儘管不完全是時空中的真實，卻在人們心中活生生地存在，有了它，歷史才能有情，傳統也才永遠有當代的意義。

故事不能少了人物。缺乏有血有肉的人物，聽者的情感興不起愛憎迎拒，就不可能動人，也所以迷人的故事永遠離不開英雄與傳奇，而儘管現實中這種人很少，故事情節又難免虛構，但聽者都仍樂此不疲，因為生命的一點光亮就由此點燃。

當然，要故事存在，就必須有說故事的人。一個擅說故事的人可以化腐朽為神奇，無論如何添油加醋，炒來都是一盤好菜，而反之，一個好故事若遇到不會說的人，就只會把聽者憋

死，更遑論可能的生命對應。也所以，觀察一個社會文化的發達、歷史的傳承，都可以從它說故事者的質與量來觀察。

過去的文化中國裡，就到處有這種擅說故事的人，於是儘管戰亂不絕，文化挑戰不斷，社會也不致失序，甚且，還沈澱了無數的生命理想與藝術結晶。

這些擅說故事的人多數生活在民間，以藝術的形式鋪衍心中的傳奇，最終乃成就了中國四百個劇種、三百個曲種，這樣大規模的說故事陣容。

的確，說故事必須貼緊人間的生活才能動人，劇種、曲種的多元正對應著中國這廣大而不同的地理人文。於是，京劇、豫劇、秦腔、滬劇、越劇、贛劇、蘇州彈詞、四川清音、京韻大鼓等等，都以地為名，說明了沒有哪個地方不說故事，也沒有哪個地方不以自己的語言、方式來說故事——

People cannot be without history. Otherwise, life would be without guideposts. Our outlook would be narrow. Our hearts would be closed. And we would grope about blindly, like snails. Inevitably, we would do much harm to everyone in our midst, including ourselves.

History cannot be without stories. Without stories, historical materials would just be a cold pile of facts. Though stories are not absolute truth, they are nevertheless a living, palpable presence in our minds. It is only because of stories that history has feeling and traditions remain relevant in the contemporary world.

Stories cannot be without protagonists. If stories didn't include people of flesh and blood, listeners would not get emotionally involved. No one would care. That is why a rocking good story always has heroes and epic scenes. The heroes of legend are few and far between in real life, and the details of stories inevitably include whole-cloth fabrications, but that doesn't detract from the listener's enjoyment. The unlikelihood of it all is precisely the attraction of a good story.

Of course, for there to be stories, there must be storytellers. In the hands of good storytellers, the sordid becomes sublime. No matter how they exaggerate the facts, they always manage to cook up something pleasing to the ear. Conversely, a good story in the hands of a mediocre storyteller will bore listeners to sleep. That is why, in seeking to assess how far a culture has developed and how well its history has been passed down, one would do well to consider the quality and quantity of its storytellers.

"Cultural China" has had many talented storytellers over the ages. Such people have kept society from descending into chaos in spite of incessant wars and cultural chal-

lenges. Indeed, they have left behind countless ideals and artistic gems in their wake.

Most of these talented storytellers have lived as commoners, spinning their legends in the form of art. They are the source of China's 400 types of opera and 300 types of operatic music, and they are great in number.

Stories must be closely related to people's lives if they are to move people's hearts. The great variety of China's opera and operatic music reflect the country's huge size and the diversity of its human geography. The list includes Peking Opera, Henan Opera, Shaanxi Opera, Shanghai Opera, Zhejiang Opera, Jiangxi Opera, Suzhou Opera, Sichuan Opera, Peking Percussion Chant, and many more. Every one of these art forms is named after a particular geographic locale, which shows that there is no place where people don't tell stories, nor is there any place where people don't tell stories in their own language and style, even when the stories all originate from the same prototype.

Taiwan is no exception to the rule. We have our Taiwanese Opera, puppet theater, Hakka Opera, Liyuan Opera, and Luntan Opera. Some of these originated in mainland China, while others were born in Taiwan, but each has its own style. Each carries with it the experiences of generations past as it carries forward into the present. Our opera is infused with the shared emotional ambient of Taiwanese society, serves as a repository of memories from each stage of our historical past, and more importantly, seeps into souls in the most natural way.

Taiwan used to be quite poor, to be sure, but it had good fortune at the same time, because it had good storytellers and a lot of listeners. Now, by contrast, this good fortune is fading quickly away. Our society has few storytellers and few opportunities to hear sto-



儘管它們訴說的往往緣自同一個故事的母型。

台灣也不例外，歌仔戲、布袋戲、客家戲、梨園戲、亂彈戲，有些來自大陸，有些產自本土，卻都有自己的風貌，不僅伴隨著先民走過歷史，還穿越了當代。這裡，寄託了台灣社會的共同情感、沈澱了不同階段的歷史記憶，且更重要的，它還以一種最自然的方式沁入了我們的心靈。

坦白說，台灣以前雖然貧瘠，但卻是有福的，因為講故事的人好，聽故事的人多；但現在，這點福報都在急速消失中，我們社會已經少有說故事的人、聽故事的機會了，也因此，傳統戲曲衰微所反映的，又何止是傳統藝術的消失，它更映照了我們心中從此少了那些可資點亮生命色彩遺產的遺憾。

有鑑於此，這些年來戲曲的重振自然成為文化重建的重點之一，但遺憾的是，成績並不如人意，而之所以如此，關鍵之一，就在我們已對那些說故事的人與方式陌生了。

光華的這本書就企圖讓我們能再次看到這些方式與人，它以「故事書寫」的形式對一個社會的故事能否存在，寄予了深度的關心，有心人因此能在其中生起最自然的感動，而這感動正是一切文化重振的源頭活水，也因此，儘管過去坊間、官方都有類似的著作，我卻覺得有必要讓它為更多人所知，因為之序。 □

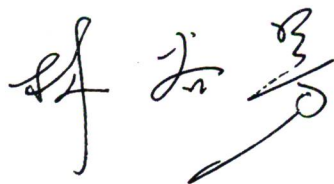
ries. The decline of traditional opera involves more than just the disappearance of a traditional art form; it is about the disappearance from our hearts of a cultural legacy that, once gone, will no longer fill our lives with light and color as in years past.

That is why the effort to bring traditional theater back to life has been a major focus of work to revitalize culture. The results, however, have fallen short of what was hoped for. One key problem is our unfamiliarity with storytellers and their methods.

This book by *Sinorama* magazine invites us to take another look at these people and their methods. Through the technique of "story writing," this book expresses a deep concern about the continued survival of society's stories. Those who care about such things will naturally be moved upon reading a book like this. And efforts at cultural revitalization rely on precisely this emotional response. Although similar books have been published before by both the government and the private sector, I still feel that this book should be read, and it is with that hope in mind that I have written this preface. □

(tr. by David Mayer)

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# 戲棚下盪鞦韆

## Sweet Memories of Theater

文·蔡文婷

一九九八年時，我到新加坡採訪。在這個多民族的國家裡，擁有全世界最活躍的歌仔戲民間劇場，可以一次連演一百八十天。就在新加坡的野台戲棚下，我看見有些媽媽利用戲棚下的空間，搭出搖床，讓孩子盡情地在歌仔戲曲調中搖盪。對一個身處多元文化的新加坡華人來說，那是他們接觸原鄉文化的第一個窗口。

不由得讓我想起，小時候成長的台北大稻埕，經常有野台戲演出。孩子們一聽到要演戲了，就急忙拿根草繩、一塊厚紙板，趕到戲棚下，將草繩穿過竹子搭的戲棚，做成一座私人的鞦韆，然後花幾毛錢買一小片烤魷魚，一邊盪鞦韆，一邊聽著戲臺上演員的走步與兩旁嘈切的鑼鼓。現在想來，對於歌仔戲的喜愛，應該就來自那樣有趣而生活的野台鑼鼓。

In 1998 I traveled to Singapore to conduct interviews for a magazine piece I was preparing to write. A city of immigrants, Singapore has the world's most active Taiwanese Opera theater, and shows there sometimes run for up to 180 days straight. At an outdoor theater I saw a mother rocking her baby in a cradle as she sat enjoying a performance. In the multicultural melange of Singapore, that is the first way that Chinese come into contact with the culture of their ancestral homeland.

It reminded me of the outdoor theater where I used to hang out as a child in Taipei's old Ta-taocheng district. When we kids heard that a performance was on, we would grab a rope and a piece of cardboard, tie either end of the rope to the bamboo structure overhead, and put the cardboard over the rope to make a swing. Munching on a strip of dried squid (which only cost a few cents back then), we would swing on our homemade contraptions as we took in the theater. My love for Taiwanese Opera no doubt stems from those happy times.

長年來，光華雜誌一向關注全世界華人的生活動態，尤其是異地生根的海外華人。於是在本書的歌仔戲報導中，從歌仔戲原鄉宜蘭，跨過海峽到歌仔戲回傳的中國福建省漳州、廈門，更遠至東南亞華人社會，可以發現歌仔戲隨著華人腳步的散落，在台灣、閩南、東南亞三地，因為地域時空的阻隔，竟然發展出三種不同的風貌來，這正是民間戲曲生命力十足的彰顯。

蒐集在這一本書中的文章，有部分的採訪時間距今已有十年以上。原本擔心會與現狀相差太大，而考慮刪去。然而，在重讀一九九〇年「老歌仔獨向黃昏？」一文時，回想當時，就因一通電話，讓已經解散三十年的老歌仔壯三班、一群七十歲以上的老藝人，特地相約為我們做了一場演出。那天，過了午、起了風，我心中暗想著，這樣的演出，恐怕是難得再見了。十多年過去了，兩年前，在我製作「歌仔戲兩岸尋親」專題時，又在宜蘭員山鄉的歌仔戲館遇到老歌仔藝師陳旺欉，他在一旁指導年輕的子弟搬演老歌仔。老歌仔不僅並未如我憂心的消逝，相反地，更在歌仔戲的原鄉薪傳茁壯了起來。對照之下，早期的採訪資料，反倒映照出歌仔戲一路發展的過程，顯得十分有意義。

人生如戲，對一個每天都在扮演不同角色的演員來說，他們比一般人多過了好幾百倍的人生，因人生的滄桑

、胸懷的虛蕩、對戲曲的熱愛與執著，沈澱出不朽的藝術成就，令人動容與感佩。

就像小西園布袋戲團長許王，他和台灣唯一一團的後場師傅，只要一見面，就會互道：「福氣啦！」意思是一日見面，就是一日的福氣，珍惜著每一場不易的演出。也如在福建，愛好歌仔戲的老人們，在廈門渡口組成社團，一人一天一塊錢人民幣，買些麵包，從下午唱到夜晚。

不論在大陸或東南亞，許許多多提著戲箱走天涯的歌仔戲藝人，因為戰火而在異鄉滯留，有家歸不得。要說戲如人生，我覺得「戲」往往還沒有「人生」來得曲折離奇，許多藝人們的真實生活可比他們扮演的角色還坎坷許多。

在這裡，我所能寫的、我所感動的，無非就是一個個時代與生命交織的故事。 □

作者

Ventine Tsai, Author

蔡文婷  
Ventine Tsai



*Sinorama* magazine has given plenty of coverage over the years to the activities of Chinese throughout the world, especially those who have relocated overseas and then put down roots in a foreign land, which is why the focus of this book extends well beyond Ilan County where Taiwanese Opera was born. I start in Ilan, but also look at the many places where Taiwanese Opera has spread, including Zhangzhou and Xiamen in Fujian Province, as well as overseas Chinese communities throughout Southeast Asia. Interestingly, the physical distance between Taiwan, Fujian Province, and Southeast Asia has resulted in the emergence of three different styles of Taiwanese Opera. That diversity is the best indicator of how well Taiwanese Opera is thriving.

Some of the articles in this book were written over ten years ago. I was worried at first that what I had written a decade ago might no longer apply, and considered leaving out the older articles. But I decided not to. Re-reading "Old Taiwanese Folk Opera Enters Its Twilight Years," which I wrote in 1990, brought back memories. In response to a phone call from me, three former members of the famous Chuang San troupe had got together for the first time in more than 30 years to put on a performance for me. A strong wind had whipped up that afternoon, and I had sat watching them, thinking to myself that this was perhaps the last time anyone would see such a performance. More than a decade went by, then two years ago, while working on "Long-Lost Relatives—Taiwanese Opera on the Mainland," I ran into the famous Taiwanese Opera master Chen Wang-tsung at the Taiwanese Opera Hall in Ilan's Yuanshan Rural Township. He was there teaching a young crop of new performers how to put on traditional Taiwan Opera. Contrary to my expectations, traditional Taiwanese Opera had not faded away; in fact, it was picking up renewed vigor. I realized then

that the article I had written so many years earlier only showed all the more clearly just how far the art form had come in the meantime. It made very good sense to include the article in this book.

If, as they say, life is but a stage, then those who spend every single day on stage have perhaps lived hundreds of times more lives than the rest of us. Their personal sagas, their ups and downs, their passion for theater—all these have percolated and distilled out into feats of artistry that will never die. Theirs is a moving spectacle, and inspires great respect.

Hsu Wang, leader of the Hsiao Hsi Yuan Puppet Theater, greets the musicians in this troupe with the phrase "*ho ki la*"—"we're so lucky"—which is exactly how he feels about each encounter. Each day spent together with his fellow performers is a stroke of good fortune, and each performance they put on is a rare treasure to be cherished. In Fujian Province, there is a group of old Taiwanese Opera artists who perform on the ferry pier in Xiamen. Each of them chips in RMB1 per day to buy themselves a bit of bread, and they sing away into the evening.

Civil war in China from 1945 to 1949 prevented many traveling Taiwanese Opera performers in Taiwan, China, and Southeast Asia from returning home, and they ended up spending the rest of their lives wherever they happened to be when the war broke out. It is said that life is but a stage, but I feel that theater cannot compare with real life for its unpredictability. Many performers have undergone hardships far worse than what they play out on stage.

What moves me most about theater is the people who perform it, and the personal stories that emerge from the chaotic collisions of fate and circumstance. It of this that I write. □

(tr. by David Mayer)