

# 客家戲丑行之學藝歷程與口語藝術——

## 以「憨丑」張有財為考察對象

蘇秀婷

國立臺灣戲曲學院客家戲學系助理教授

客家戲曲各式行當的表演藝術之中，以丑行最能發揮客家的口語特色，民間戲班對於丑角的分行亦與其他劇種有所不同，而有「憨丑」、「精丑」、「老時丑」、「文明丑」、「顛丑」、「武丑」等種種不同分類。其中除了後兩種是以丑行的表現情態的顛狂以及武功之擅長為區分，前四種均是依口語特色做為分行標準，可見客家丑的表演重心有一大部分是置於客家口語藝術的發揮。目前正規教育的丑行教學大致以定型化劇本做為教材，使學生熟讀熟記，再訓練其客語咬字、唱唸與肢體表情；做為進階教育的「即興」演出則必須藉由野台戲的個別參與，和戲班內老藝人觀摩學習，方能有進一步的學習與演練機會。緣於此進階教學之不易規劃與掌握，本文嚐試從民間老藝人的丑行養成歷程著手研究，探討其表演技藝的養成過程，如何掌握客語的口語表現，成為形塑不同行當表演風格的依據。本研究選擇知名丑行張有財做為考察對象，張有財擅長詮釋「憨丑」，在台灣省政府舉辦客家戲劇比賽的六屆期間(1992-1997)，曾經四度參賽，四次均獲得丑角獎。他於2012年為苗栗縣政府登錄為無形文化資產傳統藝術(客家採茶戲)保存者，目前年屆八十，已為半退休狀況，但仍參與民間酬神戲演出，擔任戲班說戲人，並在講戲過程中，負責指導班內青壯輩丑行有關唱唸、表演技巧。本文以田野調查之訪談及觀察法做為研究方法，探討張有財於「憨丑」技藝的學藝歷程，訪談其丑行養成過程、口語藝術的學習歷程，及其憨丑口語表現。

**關鍵字：**客家戲、憨丑、張有財、口語藝術

# The Learning Process and Oral Language of the Clown in Hakka Drama - Using The Character, Chang you - choi, in the "Foolish Clown" As an Example

Su.Hsiu-Ting

National Taiwan Collegiate of Performing Arts

Assistant Professor of Department of Hakka Opera

Among all types of characters in Hakka dramas, the clown role play can show the most of Hakka oral characteristics. The folk troupe for the classification of clowns are also different from other operas to have "foolish clown", "smart clown", "old-styled clown", "civilized clown", "mad clown", "martial clown" and various different categories. In addition, the latter two of which are clown performance of madness and good at martial arts for the distinction, according to the first four are oral as a role of the standard features. It can be seen that the performing of oral art has played an important role in Hakka clown.

Currently, the clown role play teaching of formal education is using already fixed script roughly as textbooks for the students to memorize familiar, then train their Hakka pronunciation, facial expressions and body style of singing as "impromptu" performance of advanced education that must be individual participation in the outdoors performances and learn from the old artists in the troupe, can obtain further learning and exercise opportunities.

Because this advanced teaching is not easy to plan and grasp, this study attempts to develop a course from the senior artist of Hakka clown to work to discuss their training process about the performance skills, and how to master Hakka oral language performance in order to shape the bases of a different role play of performance style.

In this study, I select well-known clown artist, Chang you-choi, good at performing "foolish clown" as the study object. In six times period from 1992 to 1997, Hakka drama races held by in the Taiwan Provincial Government. He has ever participated of the race four times to receive the clown role awards every time. In 2012, he was registered as traditional art of intangible cultural assets (Hakka tea-picking opera) preserver in Miaoli

County Government. At present, he is nearly eighty years old with semiretired status. But, he still performs in the civil ceremony with the drama troupe. As a director of the play, he is also responsible for guiding the young generation about the clown-related style of singing, reading and performing skills. In this paper, it explores Chang you-choi's "foolish clown" skills of apprenticeship course to use the fieldwork of interview and observation as a research method to discuss his clown role training process, oral language art learning process, and think of future possible paths for clown role play in Hakka drama advanced teaching.

Keywords: Hakka drama, foolish clown, Chang you-choi, oral language art.