

臺南歌舞藝陣故事類型之探討

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摘要

臺灣南部有許多農田，一些民眾靠務農維生，春秋二季是插秧的季節，早期農民插秧時，為了消除疲憊，增加勞動生產力，調劑身心，使工作時心情愉快，信口所唱出來的歌曲，是具有抒發情感與傳遞情意的功能。雖然現在南部的農田，已經轉為由機器代替人工插秧，因此在農村比較沒有歌謠的傳唱，但是這些由勞動群眾所傳唱出的歌謠，與當地的舞蹈及各種技藝結合，再貫穿故事內容，以代言體進行表演，便形成戲曲的表演藝術，並且已經融入了廟會活動中的藝陣表演。在臺南許多地區仍有農民在工作餘暇，為了排遣辛勞，增加生活情趣，或是為了廟會刈香活動，而進行歌舞藝陣的演練，臺南的歌舞藝陣不僅孕育於民間，並在「廟會」中汲取各種表演藝術的養分，而得到很好的發展。所以歌舞藝陣還是臺南比較具有代表性的文陣表演藝術之一。

臺南歌舞藝陣團體表演的曲目或劇目，積年累月而形成多樣性，內容包含：民眾的生活趣味、民情風俗、思想理念、鄉土情懷等。本文將其表演的曲目或劇目分為四種類型進行論述：其一，以時令歌謠展現具有農村生活特色的表演，例如：〈牛犁歌〉；其二，以民間故事為題材展現滑稽詼諧風格之表演，例如：〈頂巧仔〉、〈走賊〉、〈打鐵歌〉、〈桃花過渡〉等；其三，以南管戲之題材展現具有地方音樂特色的表演，例如：與〈陳三五娘〉情節相關的〈看燈十五〉、〈早起日上〉、〈鼓返三更〉、〈三人相走〉、〈當天下誓〉等表演；其四，以南戲題材展現具有歷史性特色的表演，例如：與〈劉知遠白兔記〉情節相關的〈自伊去〉、〈記得當初〉等。以上所述每種類型的歌舞題材都具有不同的特色，雖然故事的題材、內容與藝術形式相差頗大，但是這些故事情節之表演，流傳在臺南許多的車鼓相關藝陣團體中，並且是大家所熟悉的劇目與曲目。

本研究是透過多年田野調查的資料，就歌舞藝陣團體表演的曲目或故事情節內容，進行分析與論述，探討其根源之意義與價值。期望能為歌舞藝陣之表演內容進行層次性之排比，與學術性之分析，以提供相關研究者參考。

關鍵詞：藝陣、歌舞、歌謠、南管戲、南戲

The study of the Story Types of Singing and Dancing Yizhen in Tainan

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There is a vast amount of farmlands in the southern Taiwan where many farmers live on. During springs and autumns, people are busy transplanting rice shoots. In the early times, while they were transplanting, farmers would sing songs spontaneously for reducing fatigue, increasing productivity, and providing physical and mental relaxation. The songs could make farmers delighted at work with a purpose to express and transmit their feelings. Despite the fact that now the manual work has been replaced by machines in the South and the song-singing activities are not commonly found, the songs which have been produced by the labors are already incorporated with local folk dances and arts. With storylines and contents, performances are conducted in the form of Dai-yan-ti (impersonation as a representative of someone), which becomes a performing art of Xiqu and could be seen as a part of Yizhen during the religious festivals. Nowadays, in Tainan there are still many farmers participating in the practice and performance of singing and dancing Yizhen at their free time for releasing their stress from work, making life delightful or joining the activity of Yixiang (incense-questing). Singing and dancing Yizhen originated as a folk art, absorbed all performing nutrients from

various arts in the religious festivals, and eventually has developed well into a fine art. Singing and dancing Yizhen thus has become one of the representative Wenzhen performing arts.

Now the existing repertoire of singing and dancing Yizhen troupes in Tainan is various. In this paper, four categories of the repertoire will be discussed: first, the performances feature the rural life with seasonal folk songs, like Niuli Song (The Song of Ploughing). Second, the performances feature folk tales in the funny and humorous style, like Ding-qiao-zi, Zou-zei, Da-tie-ge (The Song of Forging Iron), Tao-hua-guo-du (Peach Blossom Takes the Ferry), and so on. Third, the performances feature local music with the subjects taken from Nanguan opera, such as the performances relevant to Chen-san and Wu-nian, including “Kandeng-shi-wu,” “Zao-qi-ri-shang,” “Gu-fan-san-geng,” “Sann- lāng-siotshu ā - tsáu,” “Dang-tian-xia-shi,” and so on. Fourth, the performances feature the historical subjects taken from Nanxi, such as the ones relevant to Liu Zhi-yuan, the Legend of White Hare, including “Zi-yi-qu,” “Ji-de-dang-chu,” and so on. The above-mentioned subjects are with various and different features. They are all performed by many Che-gu Yizhen acting troupes, widely known and familiar with the public, although the subject matters, contents and styles of the plots vary greatly from one to another.

This research has been conducted through collecting data via field investigation, analyzing and discussing the repertoire or story contents of the singing and dancing Yizhen. Hopefully, with the systematic comparison and contrast of the performing contents of Yizhen and academic analysis, this research could be a further reference for researchers in the related fields.

Keywords : Yizhen, Singing and Dancing, Ballads, Nanguan opera, Nan-xi