歌仔戲在台灣地區的文化地位
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歌仔戲在台灣地區傳統的戲曲表演藝術中，無疑佔有極為特殊與重要的地位。至今，仍擁有最多的觀衆群和數量最多的職業劇團。因此，本文擬就歌仔戲在台灣地區文化發展的地位，加以探討和闡釋。全文分成：（一）歌仔戲的形成及發展，（二）歌仔戲表演藝術的特質，（三）歌仔戲在台灣文化發展中的地位，三部分。

一、歌仔戲的形成及發展

歌仔戲是以民間歌謠說唱為基礎，發展成為戲曲的劇種。歌仔戲成為獨特自足的戲曲表演藝術，是在台灣日治時期（1895-1945），在此之前台灣或福建的文獻史料中，吾人尚未發現任何歌仔戲的記載。歌仔戲產生的地區，是否在單一的地區，尚有待更多更具體的論證，但從目前我們所知曉及親自主持的田野調查結果來觀察（1），最早有大量歌仔戲活動的地區是在宜蘭。

在台灣日治時期，蘭陽地區的農村子弟在農舍或農場裡組團演唱歌仔（稱之「歌仔仔」），在迎神賽會時應邀演出，搭起板凳（即「椅條」），就可以演戲（2），完全是農村子弟業餘性的遊樂團體。表演的內容由說歌、說唱開始，後來就用肢體語言把唱詞的含義表演出來，一邊歌唱一邊表演，唱著唱著又把唱詞以四句為一個段落，形成所謂「四句聯」的方式，說唱出來。這種唱念演演的表演就形成最早期的歌仔戲，宜蘭地區稱之為「本地歌仔仔」。演出時，表演道具大抵就地取材，布腳要紮繩結，插茱萸頭飾，其餘腳色則以日常服飾登場，後場樂器不用鍵弦，用板仔弦、大廣弦、月琴和笛子，合稱「四管」；敲擊樂器則有「咕咕蛤仔」（一種由個各或木魚加上小鍾組成的樂器）、「五子仔」、「四寶」等。根據民國五十五年至七十六年的調查，可以追溯現有的「本地歌仔子弟班」，在蘭陽平原先後曾出現二十班（3）。（參見附表一）其中歷史最為悠久的是九○一年一九九二四年間的「洲仔尾班」。

這二十個子弟班所唱的劇目是十分有限的，通常是「陳三五娘」、「山伯英台」、「呂蒙正」、「什細記」等。僅能演唱這麼少的幾個劇目，就知道當時的表演非常簡略。換句話說，可以把當時流行的說唱、說書的故事，搬上舞台加上肢體語言來表演的「戲曲」，是非常有限的，我們從現在可以收集到的早期歌仔戲抄本，以及宜蘭地區的「本地歌仔仔」的表演方式來看（4），筆者推斷歌仔戲是從說唱的歌謠加上科白，以土俗小戲的身段、化妝、及敲擊樂器等，發展而成的一種具有相當長度，表現人情關係的戲曲形態。早期是應邀在節慶或廟會時當衆演出，通常在正月之前，先演一段「大拜壽」，相當於亂彈戲中的「扮仙戲」。

這種早期歌仔戲的發展歷程和許多民間土俗地方戲相當不同，它沒有經歷二小戲的階
The Cultural Significance of Gua-a Hi in Taiwan
Lin Feng-hsiung

Gua-a Hi, a Taiwanese regional opera, occupies a unique and extremely significant position among the traditional operatic genres in Taiwan. It boasts the largest number of audience and professional troupes even today. This article investigates the cultural significance of gua-a hi in Taiwan in three parts: (I) The formation and development of gua-a hi; (II) Special features of the performing art of gua-a hi; (III) The role of gua-a hi in the cultural development of Taiwan.

In the first part, “The formation and development of gua-a hi”, the author points out that gua-a hi is an operatic genre of considerable length which combines songs accompanied by plucked instruments and spoken parts, together with movements and gestures, theatrical makeup, and percussion instruments to depict human relations and emotional interactions. Romance has been the major content of this genre since the very beginning of its formation. At its peak during the 1950’s and the 1960’s, gua-a hi owned numerous troupes and commercial theatres. The closing of Gong-Yue Troupe in 1974, however, symbolized the complete retreat of gua-a hi from commercial theatres.

In the second part, “Special features of the performing art of gua-a hi”, the author observes that (1) Gua-a hi specializes in singing, and the seven-syllable tune and other tunes in this system constitute the musical feature of this genre. (2) Besides adapting and modifying movements and gestures from various traditional operas, gua-a hi also creates performing patterns for realistic, lifelike depiction. Keeping a balance between the two is the special feature of its stage movements. (3) During the course of its development, there is a tendency for the spoken parts to change from verse to colloquialism. Neither is better or worse than the other. The two stage languages prove to have coexisted and complemented each other. (4) Today’s gua-a hi presents to the audience the stage spectacle combining singing, acting, scenery and mechanical changes of scenes. (5) Although the young male and young female characters—the sheng and the dan—remain the center of today’s performance, their artistry, reflecting influences from other operatic genres, has been developed and extended to enrich the repertories and performance domain.

In the third part, “The role of gua-a hi in the cultural development of Taiwan”, the author indicates that (1) Under the Japanese occupation, common people in Taiwan created this new genre of regional opera. Viewed in this perspective, gua-a hi is full of symbolic significance in the cultural history of Taiwan. The rise of this indigenous Han culture was self-motivated and self-conscious, not accidental. (2) The assimilation, adaptation, and re-creation of musical material in the creative process of gua-a hi music can be seen as important signposts of the development and change in Taiwanese folk culture. (3) Gua-a hi played an important role in unifying the southern Min dialects in Taiwan before developing a language system based on life experiences in Taiwan.

Translated by Li Mei-lin