



《野村萬齋狂言劇場》

Kyogen with Mansai NOMURA

2024.3.9 Sat. 14:30 (加演場) , 19:30

2024.3.10 Sun. 14:30

衛武營戲劇院
Weiwuying Playhouse

演出全長約 110 分鐘，含中場休息 20 分鐘
Duration is 110 minutes with a 20-minute intermission.
日語演出，中英文字幕
Performed in Japanese with Mandarin and English surtitles.
提供中英文節目單
Mandarin and English program



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

野村萬齋：何謂狂言？

本文摘錄自《野村萬齋 What is 狂言?》一書

狂言是以台詞為主的喜劇，將人類的生活百態以讚揚生命的戲劇形式表現出來，狂言不以惡意來調笑，而是讓人發自內心，健康的開懷大笑，也有人將登場人物接二連三發展出來，簡潔的狂言式詼諧被評為「可愛的滑稽」。狂言可能缺少現代搞笑具有的新聞性及速度感，卻擁有引人發笑的普世力量，正因為如此，它才能成為日本的古典藝能。我們不喜歡使用「逗人開心」這個詞，狂言是竭盡全力演繹人類強韌的生命姿態，越是用盡全力，越是滑稽有趣。

狂言有各式各樣的搞笑橋段，譬如用花言巧語斡旋發展出的古傘買賣；或是將魚的名字連起來說，聽起來像是宗教講道，這樣的日文雙關語或文字遊戲，是許多曲子中常見的搞笑方式。此外，還有雙手被綁在棍棒上的演員，做著有趣的舞蹈動作，為了驅趕蚊子使用大扇子揮舞的浮誇，或曾經不可一世的大名（註 1），被剝光衣服而瑟瑟發抖、地位逆轉的趣味等，可說狂言就是「笑料的百貨公司」。

不只是這些巧妙設計過的橋段而已。譬如在《福神》中，福神突然現身在參拜者面前，傳授如何獲得幸福的方法之後，便高聲笑著離去。雖然這齣作品沒有任何戲劇性的發展，但是福神笑容滿面的姿態與開朗的笑聲，給我們帶來了笑容，使人心舒緩平靜的祈福橋段，也是狂言的重要元素。另外像是將山伏（註 2）誤認為蝸牛、粗心大意的太郎冠者、連一首簡單和歌也記不住的粗俗大名、對金錢執著的出家人、訓斥男人的妻子在重要的入齋儀式上接連失敗、不諳世故的女婿等，這些看似隨處可見，讓人感到親近的登場人物，他們的活躍表現也是狂言的一大魅力。

狂言，是個充滿健康笑聲的世界，是讚揚生命的戲劇。

註 1：日本古代用來稱呼地方上有勢力的人

註 2：在山中徒步休息的行者

節目介紹

解說 | 野村萬齋

《附子》

演出者 | 太郎冠者：野村裕基

主人：高野和憲

次郎冠者：中村修一（3/9 午）、內藤連（3/9 晚）、飯田豪（3/10 午）

輔佐員 | 飯田豪（3/9）、內藤連（3/10）

日文發音為 Busu，即將遠行的主人要求家僕太郎及次郎留守家中，特別交代罐中裝有名為「附子」的致命劇毒，切忌絕不能靠近或碰觸罐子，語畢便離家而去。主人的交代令兩位家僕更加好奇在意，不禁想一探究竟，探頭探腦地赫然發現罐中竟裝著甜滋滋的砂糖，待回過神後，罐中砂糖已被兩位一掃而空了。於是，兩位家僕便開始思考該如何交代收拾這個狀況……

這個流傳久遠的笑話是經典狂言段子，其中兩位家僕滑稽詼諧的肢體互動與舞台表現更是全段演出的精采亮點。

----- 中場休息 -----

《鮎》

演出者 | 小吉：野村萬齋

才助：石田幸雄

大鮎：深田博治

小鮎：月崎晴夫、高野和憲、內藤連、中村修一、飯田豪

囃子 | 笛：竹市學、小鼓：吉阪一郎

輔佐員 | 野村裕基、福田成生

日文發音為 Ayu，中文為香魚之意，改編自池澤夏樹的短篇作品，由野村萬齋執導，自

2017年在東京國立能樂堂首演以來，在日本國內各地進行多次演出，是一部非常受歡迎的新編狂言。這部作品巧妙地運用傳統「狂言智慧」與野村萬齋積累多年的「現代戲劇手法」。

住在石川縣白山手取川邊的才助天賦異稟，只需看人一眼，便能看穿其人品與未來。當才助一如往常在川邊釣香魚時，出現一位滿身泥濘、遍體鱗傷的年輕人，年輕人說自己名喚小吉，因與人爭吵所以逃到山的另一邊來。才助招待他吃了香魚與飯，並建議他在此處定居，但小吉的願望是離開鄉鎮，闖出一番名堂。因此在才助的介紹下，小吉來到金澤的大旅館，從燒水、管鞋夥計到掌櫃，小吉如願出人頭地，最後還當上旅館老闆的入贅女婿。某日，才助有事相求而前去拜訪小吉，卻遭到小吉的無情拒絕，甚至連一碗茶泡飯也不肯招待給精疲力盡的才助。然後，不可思議的事情發生了，接下來的故事發展，就留待到舞台上再一窺究竟吧……

《鮎》的表演特色，無疑就是那六條活靈活現的香魚了。在舞台上快樂地游來游去，被釣起、被烤、被吃，不論是動作或裝扮都無從挑剔，讓人樂在其中。雖然由人類來扮演各種生物，如馬、猴子、蚊精、蟹、蘑菇等，是遵循狂言的傳統，但不僅只有如此，演員還被賦予了進出故事的角色功能，譬如講解故事，快速搬運小道具等。運用這樣的方法，一方面活用了小說的擬人法，另一方面則迅速表現出數十年的時光流逝感。野村萬齋與資深狂言師石田幸雄之間的對話也是一大亮點。

《鮎》的主題具有當代性，才助與香魚象徵鄉村的寧靜生活，與小吉憧憬城市、在出人頭地的過程中逐漸變得冷酷的人生形成對比。小吉的憧憬，或可代表青年們「想要在廣闊世界盡情試探自己的能力，即使吃苦受傷也在所不惜」的決心。如果是你，你會如何選擇？如果為人父母，你會對孩子說什麼？《鮎》對我們拋出了提問。

事情的開端大約是 2014 年時，我在東京國立能樂堂的節目冊中寫了一篇短文，談及我與狂言之間的淵源。以此為契機，有人邀請我創作新編狂言，我就立即答應了。

我在二十多歲時迷上野村万藏（六世），看過很多他的演出，最後甚至在東京椎名町的排練用舞台看了其弟子的發表會。藝術愛好如果涉獵太廣，興趣就會變淡，所以一直以來我避開能劇，只看狂言，不看歌舞伎，只看文樂。當野村万藏（六世）的孫子萬齋先生邀請我創作新編狂言時，我很難拒絕。雖知自己能力不足，卻還是提心吊膽地踏出了第一步。心情喜懼參半，這種心情非常的「狂言」，我就像是輕輕搨著扇子，聞著「附子」的味道。

首先面臨的問題是基本故事，我也讀了其他的新編作品做為參考，最讓我折服的是飯澤匡（日本劇作家）的《濯川》，原著是法國的民間故事，夫妻之間出現契約書的部分頗有西歐風格。經過一番思考，我決定重新改寫自己的短篇小說〈鮎〉。不過這個故事也有素材在先，原本是南美洲的民間故事（我想我是在賈西亞·馬奎斯發表在《紐約客》雜誌上時讀過，但後來無論我怎麼找都找不到）。我把故事中南美洲的某處與羅馬之間來回的部分，置換為我熟悉的金澤和山村，將鴨子變成香魚，神父變成旅館的主人。

困難之處在於如何在「新編」與「狂言」之間取得平衡。過於模仿古典，則不會有新意，但過於無邊無際，則不成狂言。以「我乃本地人」開始，以「我不會做了，我不會做了」結束，如果這就是狂言，似乎也不對。在短篇小說〈鮎〉中，都市與鄉村彼此對立，住在鄉野的人純樸且誠實，將這樣帶著說教意味的主張帶入狂言，是否依舊能引人發笑？我試著寫了一小部分，深刻明白自己雖擁有文字，卻沒有動作。

在我的劇本中，狂言師會出聲說台詞，卻不會動起來，因此我決定將之後全部交給萬齋先生。這部作品寫著「編劇池澤夏樹，劇本補足與導演野村萬齋」，對此我覺得過意不去，實際上萬齋先生不僅僅是補足劇本，這根本是彼此各一半的共同創作。原著中只是

一條被釣起的香魚，在舞台上卻以活生生的姿態出現，而提出這個核心創意的人就是萬齋先生，更何況還有大小香魚的演出層次差異！

仔細想想，狂言中有牛（木六駄）、馬（止動方角）、梟（梟山伏）、蘑菇（茸）、蚊精（蚊相撲）等生物登場，那麼出現香魚一點也不奇怪。不對，是非常奇怪。日語中「奇怪」（おかしい）具有可笑及怪異兩種意思，狂言正是由這兩種意思連結起來才得以成立。

雖然能劇的文體深奧難懂，但狂言的用字遣詞卻很容易模仿，室町時代的庶民口吻，因為已經程式化，只要稍微了解一點就能按照一定的形式來書寫，即便是劇本，也只是梗概骨架而已。導演野村萬齋為其加上動作和演技的血肉，為它穿上衣服，一步一步地創造出演員的動作舉止，充分使用了三間四方的舞台與橋掛，沒有空間遺漏。我看了許多次排練，有時會針對台詞提供修改意見，這是我從未體驗過的樂趣。寫作是孤獨的工作，但戲劇有夥伴，演出時還有一排排坐著的觀眾，沒有比這更愉快的事了吧！

編劇 | 池澤夏樹

詩人，作家，1988 年以《Still Lives》獲得芥川獎，年輕時多次欣賞野村萬藏的演出。日本東北 311 大地震後，經常前往災區，以散文集《我不恨春天》、小說《雙頭船》表達自己的想法。2011 年完成《池澤夏樹 = 個人編輯 世界文學全集》，2020 年完成《池澤夏樹 = 個人編輯 日本文學全集》，兩套書都各有 30 卷，也雙雙獲得每日出版文化獎。近作有《WAKATAKERU》、《漂泊的靈魂》等。

我冒昧地對池澤夏樹老師提出請求，就是在創作劇本時，不要寫得太滿，要留下一些「空白」，因為讀起來時本來就很有趣的東西，那也不必改編為狂言，直接閱讀就好了，我認為還是要運用演員真實的聲音與身體特質才能成為狂言。這部作品《鮎》加入具有池澤老師的風格、充滿批判視角等「新意」的元素，我相信能使狂言的幅度更加寬廣。在執導新編狂言時，困難之處在於如何做到兩全，有多少部分與古典不同，有多少部分應該是新編，還有狂言的風格該保留多少。如果過於以古典狂言為基礎，最終還是會覺得那些已經表演很多次，精煉程度不同的古典作品比較好，但過於創新，也會質疑這是否還算是狂言。

狂言據信已有 650 年的歷史，其傳統就是反映當下的線條，這些線條的積累形成了古典。從這一層意義上來說，我想將當代面臨的問題融入新編作品，創作出讓觀眾開心、易於理解，並在某些時刻發人省思的作品。提到狂言，通常會想到喜劇的世界、強烈的滑稽搞笑印象。但狂言不只是搞笑，而是活生生描繪人類的一種方法論。這次的作品也不僅僅是鬧劇，因為加入了池澤老師批判文明視角的風格，拓展了狂言的作品類別、範圍與深度。

這次的作品對身於導演的我來說，也是一場賭注，有大量的香魚（演員）登場，在舞台上盡情發揮，這是透過賦予香魚人格，體現自然與人類和諧共存的新想法。讓名為香魚的魚，以樂天派的角色頻繁登場。被釣起、被烤、被串起來後吃掉的香魚，成群香魚游泳的姿態有如群舞，這是新編作品才有的特色。透過模仿燒烤時的聲音讓觀眾一起想像，我想以狂言的風格來玩，甚至想做出烤香魚的味道。在原著中，香魚只是一種可以吃的魚，但是這次將其擬人化，讓香魚以廣闊視角俯瞰人類的存在之姿登場。生活在清流中的香魚，在它們眼中的人類世界究竟為何呢？敬請期待。

通常，動物很難在舞台上呈現，本次是賦予香魚人格才讓其登場，其他狂言劇目如《蘑菇》等作品，還有野村家的名言：「以猿開始，以狐結束」（註 3）也是如此，這是狂

言才有的特權。香魚的出現帶來歡樂與哀愁，交織池澤老師的世界觀與對文明的批判，我認為這是前所未見的狂言。

以狂言劇目來說，這部作品的演出時間較長，小吉出人頭地的過程，需要花費一段時間才能成形，從思考人生的這層意義來看，這部作品有「能」的風格，也有一些對於戰爭的描述。因此《鮎》不單只有詼諧搞笑而已，更在某種程度上超越了以往的狂言作品，但我認為這部作品依然保有狂言乾脆俐落的感覺。

東京國立能樂堂已經演出許多新編狂言，但這次我們特別希望創作出「以批判的角度審視人類社會，表現出擁有森羅萬象世界觀」的作品，最後還會有一個大反轉在等待著觀眾。新編作品不光是引人發笑，而是希望在反映當下的同時，拋出提問讓觀眾去思考。隨著排練的日子變多，劇中「與自然共生、自給自足的鄉村，對應貨幣經濟共同築夢的都市」，兩者間的對立結構也逐漸變得清晰。我希望這是一部能不斷重演的劇目，最終成為向世界誇耀「肢體劇場＝狂言」的新編作品。

註3：「始於猿，終於狐」，意旨野村家的傳人須從經典劇目《靱猿》裡的猴子演起，最終須在《釣狐》裡的狐狸角色獲得成功，才能被承認是一位能獨當一面的狂言師。

演出團隊 | 萬作之會

「萬作之會」狂言劇團由野村万作（二世）所創立，現由野村万作（二世）與兒子野村萬齋（二世）共同領導，兩人承襲了 250 年來的傳統戲劇家學。自 1957 年劇團首次參加巴黎國際戲劇節以來，野村万作在世界各地巡演和舉辦講座，持續向國際觀眾分享狂言之美。延續父親的使命，野村萬齋不僅長年演出狂言，並致力探索狂言作為當代表演藝術形式的可能性。野村万作是日本政府選定的人間國寶。野村萬齋及石田幸雄被指定為日本無形文化資產保存者。

演出者介紹

野村萬齋



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生於 1966 年，師承名列人間國寶的祖父野村万藏（六世）及父親野村万作（二世），日本指定無形文化資產保存者。多次演出日本國內外傳統戲曲狂言及能劇，致力傳統狂言的推廣與普及，同時亦積極參與多項現代戲劇、電影及電視劇演出，擔任重要演出角色，更有執導作品包括《敦一山月記・名人傳》、《國盜人》、《子午線之祭》，與能狂言劇《鬼滅之刃》等，於各領域的卓越表現，巧妙運用經典與當代、東西方劇目的結合與碰撞，將古典狂言的能見度推進至世界。作為當代狂言藝術家，他也透過藉由各種演出與活動，剖析探討狂言的本質。

野村萬齋獲獎紀錄無數，包括藝術祭新人獎、藝術選部文部科學大臣新人獎、朝日舞台藝術獎、觀世壽夫紀念法政大學能樂獎、松尾藝能大獎等。現擔任石川縣立音樂堂邦樂（和樂）部總監、東京藝術大學客座教授，以及日本全國公立文化設施協會會長。2019 年與本次（2024 年），已是第二度至臺灣高雄衛武營國家藝術文化中心公演。

野村裕基

1999 年生，師從祖父野村万作及父親野村萬齋。3 歲時以《靉猿》初登舞台，以「子方」（兒童演員）身分參加日本國內外許多舞台表演，主演《三番叟》、《奈須與市語》和《釣狐》，作為「萬作之會」年輕狂言師，持續練習精進，在舞台上發光發熱。2023 年 3 月，野村裕基在世田谷公共劇場的舞台劇《哈姆雷特》中，飾演哈姆雷特一角，拓展自我的表演藝術範圍。

石田幸雄

1949 年生，師從野村万作，為日本指定無形文化資產保存者，亦是野村家的代表人物。多次主演狂言重要曲目《三番叟》、《釣狐》和《花子》，參演日本國內外狂言和能劇，在推廣狂言和能劇上貢獻斐然。憑藉大膽而細緻的演技，除了演繹經典外，舞台創新的成就亦不容小覷。在普及演出時，因為解說清楚明確，廣受好評。

深田博治

1967 年生，師從野村万作，為東京國立能樂堂之能樂三役第四期研修修畢，為日本指定無形文化資產保存者。身為「萬作之會」的表演者之一，多次參加日本國內外狂言和能劇的演出。致力推廣狂言，於朝日文化中心及日本全國各地的狂言講座、工作坊擔任講師。

高野和憲

1972 年生，師從野村万作，為東京國立能樂堂之能樂三役第四期研修修畢，為日本指定無形文化資產保存者。身為「萬作之會」的表演者之一，多次參加日本國內外狂言和能劇演出。致力推廣狂言，於朝日文化中心、新國立劇場演劇研修所及日本全國各地的狂言講座、工作坊擔任講師。

月崎晴夫

1964 年生，師從野村万作，為能樂協會會員。除了演出狂言，也參與舞台劇《子午線之祭》和《哈姆雷特》等。身為「萬作之會」的表演者之一，活躍於各領域舞台；亦致力推廣狂言，在朝日文化中心及日本全國各地工作坊擔任講師。

中村修一

1989 生，師從野村万作，為能樂協會會員。9 歲入門，自幼登台表演，現今亦致力推廣狂言，除了擔任日本全國各地狂言工作坊的講師外，也在早稻田大學、東京女子大學、共立女子大學的狂言社團，及松尾塾傳統藝能擔任教學指導。

內藤連

1986 年生，師從野村万作。為東京國立能樂堂之能樂三役第八期研修修畢、能樂協會會員。除了擔任日本全國各地狂言工作坊的講師外，也在東京大學、御茶之水女子大學、成城大學的狂言社團，及松尾塾傳統藝能擔任教學指導。

飯田豪

1989 年生，師從野村万作，能樂協會會員。大學在學期間開始學習狂言，主演過《奈須與市語》、《三番叟》。

福田成生

1962 年生，師從野村万作，於早稻田大學在學時加入狂言研究會。群眾演員及輔佐員（協助整理演出者妝容、搬運道具或候補備位演員）等為主，持續精進學習中。

竹市學

1972 年生，藤田流樂師，師從藤田六郎兵衛，國立能樂堂之能樂三役第三期研修修畢。日本指定無形文化資產保存者，曾參與《獅子》、《翁》、《道成寺》等作品演出。

吉阪一郎

1965 年生，大倉流鼓樂師，師從其祖父吉阪修一及大倉源次郎。日本指定無形文化資產保存者。目前為京都樂師同明會成員，並與京都地區的年輕樂師成立樂團，活躍辦理相關推廣活動。

演出暨製作團隊

演出者 | 野村萬齋、石田幸雄、深田博治、高野和憲、月崎晴夫、中村修一、內藤連、
飯田豪、野村裕基、福田成生

囃子 | 竹市學、吉阪一郎

製作人 / 劇團經理 | 清水薰

技術監督 | 福田純平

舞台監督 | 木村光晴

舞台技術 | 小栗直人

燈光設計 | 杉本公亮

燈光技術 | 丸山武彦、小池みのり

音響執行 | 小笠原康雅

音響技術 | 相樂恭平

字幕翻譯 | 《附子》：河合祥一郎、《鮎》：檜書店

節目單翻譯 | 沈亮慧、謝沛融、Jessi LAMB、立言翻譯

《鮎》

編劇 | 池澤夏樹

導演 | 野村萬齋

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贊助單位



在地藝文支持夥伴



柯珀汝

狂言小知識

狂言中的音樂部門：囃子

狂言舞台上，除了表演詼諧逗趣的狂言師外，偶爾也會有地謠及囃子登場。「地謠」類似希臘悲劇的歌隊，負責描述情境及角色的心理狀態，「囃子」是演奏樂器的樂師，統稱囃子方。囃子方的地位與演員相等，除了演奏樂器，也能與演員互動，同時更是醞釀氛圍，營造舞台世界的重要角色。

囃子由笛、小鼓、大鼓、太鼓四種樂器所構成，又稱為四拍子，每一種樂器各有所司的樂師，稱為笛方、小鼓方、大鼓方、太鼓方，也各有流派，不能兼奏其他樂器，遵守「一人一藝」的分業制度，有些劇目則不使用太鼓。

囃子演奏方式有兩種，一種是在明確的節奏下合奏，一種是在不突顯節奏的情況下，在一定的範圍內自由演奏。主旋律由笛方負責，演奏能樂（能劇加狂言的總稱）時所用的笛子稱為「能管」，具有「喉」這個構造，所以能發出高亢的笛音。演奏小鼓、大鼓、太鼓時須遵循固定的曲譜，並且配合節拍加入吆喝聲，鼓聲與人聲相互配合，是演奏時的一大看點。



Mansai NOMURA: What is Kyogen?

Kyogen is a comedy primarily based on dialogue that dramatically depicts the celebration of human life. Kyogen does not rely on cynical humor, but rather, places value on natural, light-hearted laughter. Some even describe the sophisticated amusement that Kyogen characters deliver to audiences as the cute silliness. Unlike today's Japanese comedies, Kyogen may lack speed or newsworthiness, instead, its universal and far-reaching strength achieved its place as the classic performing art in Japan. We prefer not to use the expression "to make people laugh" for Kyogen, as we are acting out humans living their lives to the fullest. The more soul we put into our performance, the funnier it becomes for our audience.

Kyogen used to be called "Okashi", meaning funny. As this initial name suggests, bringing laughter and joy is the most notable feature of Kyogen. Witticisms and puns are at the core of many Kyogen acts. You can see an actor tactfully selling an old umbrella as an auspicious fan, listing fish names as a sermon, dancing with their hands tied to a stick, killing a mosquito with a giant fan, and role reversals where a proud feudal lord gets stripped of all he has. You could say that Kyogen is like a department store of laughter.

Besides these clever jokes, Kyogen also has more straightforward humor. In *Fuku no Kami*, the God of Happiness suddenly appears in front of his worshipers. He teaches them how to be happy, then leaves with resounding laughter. There is no story line, but a face full of smiles and cheer naturally evokes similar sentiments. This is also essential to Kyogen. Last but not least, depictions of typical, ordinary people familiar to us add charm to Kyogen. The hiker been mistaken as snail, the careless Taro-kaja (apprentice), an uncouth feudal lord who cannot recite an easy Waka poem, a priest who obsesses over money, a wife who scolds her husband, an son-in-law who fails more than he succeeds – they all make Kyogen as charming as it is.

Kyogen - a world of light-hearted laughter and drama that celebrates humanity.

Program

Introduction by | Mansai NOMURA

Busu (Wolfsbane)

Performers | Taro Kaja: Yuki NOMURA

Master: Kazunori TAKANO

Jiro Kaja: Shuichi NAKAMURA (3/9 matinee), Ren NAITO (3/9 evening), Go IIDA (3/10 matinee)

Stagehand | Go IIDA (3/9), Ren NAITO (3/10)

As the master gets ready for a journey, he instructs his servants, Taro and Jiro, to stay behind and take care of the house. He specifically instructed them to avoid a can which contains the deadly Wolfsbane poison. With this stern warning, the master departs, leaving the servants intrigued. Unable to resist their curiosity, they sneak a peek and are astonished to find the can filled with delicious sugar. Almost before they realize it, the sweet contents have been consumed. The servants now face the challenge of explaining and rectifying the situation.....

In this classic Kyogen performance, the physical comedy and whimsical interactions between the servants are the highlights of the entire piece.

----- Intermission -----

Ayu (Sweetfish)

Performers | Kokichi : Mansai NOMURA

Saisuke : Yukio ISHIDA

ooayo : Hiroharu FUKATA

koayo : Haruo TSUKIZAKI, Kazunori TAKANO, Ren NAITO, Shuichi NAKAMURA , Go IIDA

Musicians | Noh Flute: Manabu TAKEICHI, Shoulder Drum: Ichiro KICHISAKA

Stagehand | Yuki NOMURA, Shigeo FUKUTA

Script by Natsuki IKEZAWA, based on his own short story, *Ayu* was choreographed and adapted for the theater by Mansai NOMURA. Since its premiere at the National Noh Theater in 2017, it has gained widespread popularity all over Japan. The traditional wisdom

of Kyogen and contemporary drama that Mansai has learned over the years complement each other in this production.

Saisuke, who lives by the Tedoru River in Hakusan City, Ishikawa Prefecture, has a special talent of reading people's personality and their future at a mere glance. When Saisuke is river fishing as usual, a young man appears covered in mud and scratches. He introduces himself as Kokichi and explains that he has run away from a town over the mountain after the fight. Saisuke offers sweetfish and rice to Kokichi, and asks if he would like to live by the river. However, Kokichi intends to go and make a name for himself in the city. With Saisuke's assistance, Kokichi finds a job heating up baths at a major inn in Kanazawa, where he works his way up from footwear keeper to manager then marrying into the family to become the owner. One day, Saisuke visits to ask for a personal favor yet is mercilessly rejected without even being offered a bowl of soup. Just then, something mysterious happens—we invite you to come watch and find out!

One of the production features of *Ayu* is the 6 sweetfish that thrived on stage. They swim around joyfully then get caught, grilled, and eaten. Their lively movements and costumes are utterly enjoyable. The actors also play horses, monkeys, a mosquito monster, crabs, and mushrooms under classic conventions. Furthermore, the fourth wall is broken with explanations and props moved around to bring the words in the original novel to life while expressing the passage of a few decades. Interactions between Mansai NOMURA and Yukio ISHIDA are major highlights.

Modern in theme, *Ayu* contrasts the quiet countryside living embodied by Saisuke and the sweetfish, to Kokichi's heartless life as he becomes successful in the city. His aspirations may be compared to the desire of young people to challenge themselves in the big world and their determination to overcome any hardships. Which life would you choose? If you were a parent, what advice would you give to your child?

Writing a Shinsaku Kyogen play

By Natsuki IKEZAWA

It all began in 2014, when I contributed an article to a pamphlet of the National Noh Theater on my personal experience with Kyogen. This led to a conversation about writing a Shinsaku Kyogen (New Kyogen) play, which I agreed to do without a second thought.

I was an eager fan of Manzo NOMURA VI in my twenties. I watched his performances countless times, even including his disciples' recital on the Keiko stage in Shiinamachi. Some may agree that the broader you explore the arts, the shallower your knowledge becomes. This is why I focused on Kyogen but not Noh, and Bunraku (traditional Japanese puppetry) but not Kabuki. Consequently, when Mansai, a grandchild of Manzo NOMURA VI, approached me for a new Kyogen play, I could not bring myself to turn down the offer. As much as I realized I was not properly prepared to take on this task, I decided to cautiously proceed. I had mixed feelings of excitement and fear akin to a Kyogen mindset, as if I were carefully wafting poisonous wolfsbane blossoms to inhale its fragrance.

First, I needed to come up with the basic plotline. I read other new Kyogen works for reference and was most impressed with *Susugigawa* (The Washing River) by Tadasu IIZAWA. It is based on a French folktale with Western influences including a marriage contract. After thinking it over, I settled on creating a short story based on a South American folk tale. I recall reading the original piece by Gabriel García Márquez in the New Yorker yet have been unsuccessful in retrieving it. I replaced the setting in South America and Rome with the more familiar mountain village and Kanazawa city, ducks with sweetfish, and the priest with the innkeeper.

Expressing this modern tale through the traditional art form of Kyogen was challenging. Excessively following conventions would be tasteless, but venturing too far would not be Kyogen. It was not a simple matter of putting typical lines in script. *Ayu* contrasts the city with the countryside with rural residents depicted as naive and honest. I wondered how I could draw out laughter with such an ordinary, logical idea

When I started writing, I became keenly aware that I had words without actions, vocal Kyogen actors who aren't moving. Therefore, I decided to let Mansai choreograph. I feel bad about the credit of "written by Natsuki IKEZAWA / adapted and directed by Mansai NOMURA." ; while we are co-authors in fact. For instance, at first I had merely one sweetfish get caught, but Mansai came up with the idea of bringing all 6 fishes alive on stage.

When you think about Kyogen, the characters include cows in *Kirokuda*, horses in *Shidohogaku*, owls in *Fukuroyamabushi*, mushrooms in *Kusabira*, and Kanose (a mosquito monster) in *Kazumo*, so having sweetfish shouldn't be an issue. Maybe it is very odd, but this is exactly what Kyogen is—connecting “funny” and “odd”. Both words share the same pronunciation, *okashi*, in Japanese.

Traditional Noh songs are difficult to understand, but Kyogen phrasing is easier to follow with knowing the common speech of the Muromachi era. Nonetheless, the script only serves as a frame. Mansai NOMURA the director adds choreography, acting, costumes, and different demeanors step by step, making full use of both the square stage and the long side passage. I immensely enjoyed fixing lines during the rehearsals. Writing is solitary, but in theater, there are crew and audience in performances. Could it be even more pleasant?

About Natsuki IKEZAWA

Poet and writer, won the Akutagawa Prize for *Still Lives* in 1988. He watched many performances by Manzo NOMURA VI in his young age. His repeated visits and sentiments of areas struck by the Great East Japan Earthquake were included in his essay collection *No Grudge Against Spring* and novel *The Ship with Two Heads*. He completed his *Anthology of World Literature* in 2011 and *Anthology of Japanese Literature* in 2020, which adds up to 30 volumes in total and received 2 Mainichi Publishing Culture Awards. His recent publications include *Waka Takeru* and *Sareku Tamashii*.

Direction of Ayu

By Mansai NOMURA

With all due respect, I asked Mr. Ikezawa to leave some “blank” in his script. My thoughts were that if the story was funny enough without Kyogen, one may simply read it as it is as I believe live speech and action are crucial. By incorporating new aspects such as Ikezawa's criticisms, this production will be sure to expand the horizons of Kyogen. In Shinsaku Kyogen, balancing contemporary and conventional elements is troublesome. Excessively relying on classic Kyogen will lose the point of Shinsaku Kyogen—after all, traditional performances have been perfected well over the ages. On the other hand, if it becomes too outlandish, you will question whether it can still be called Kyogen.

It is believed to be 650 years of history of Kyogen, which accomplishes its classic feature via outlining “the present”. In Shinsaku Kyogen, we aim to incorporate contemporary issues in an enjoyable and easy to understand way, yet also gives pause for reflection.

Kyogen belongs to the world of comedy, so it is naturally associated with laughter, but that is not all there is to it. Kyogen is also a means to vividly express human nature. *Ayu* is a farce that embodies Ikezawa's criticisms on civilization. I am confident that *Ayu* expands the types, scope, and depth of Kyogen.

It was our gamble to include a lot of sweetfish actively swimming around on stage. By making them carefree, we came up with a new expression for the harmony between nature and humans. The sweetfish been caught, grilled, skewered, and eaten, then swimming around is certainly unique to Shinsaku Kyogen. This playfulness imagines the grilling through onomatopoeia. I even thought of creating the smell of grilled fish in the performance. In the original novel, the fish were there just to be eaten. However, in this production, they are personified with an outside view toward humans. What do you think our world looks like from the eyes of sweetfish in the river? Stay tuned to find out!

Generally, bringing animal characters on stage is difficult. As noted in NOMURA family, Kyogen "starts as a monkey and ends as a fox" - which makes sense to personify the sweetfish in the performance. The comedic aspects, Ikezawa's worldview, and the criticisms toward civilization are intertwined to create a never-before-seen Kyogen piece. The production is well-balanced with a wide range of expressions from the fun, lively movements of the sweetfish to scenes intended to look and sound serious. *Ayu* is long compared to other Kyogen works, and you can see Kokichi's dream of success slowly takes shape. It prompts the audience to ponder on the meaning of life, similar to the question posed by traditional Kyogen. As its war references renders it beyond a comedy, *Ayu* is truly incomparable to existing plays while also preserving the Kyogen sense of exhilaration.

Numerous Shinsaku Kyogen have been created in the National Noh Theatre, but our goal was to make one that criticizes society with a worldview that captures nature and a major plot twist at the end. *Ayu* will bring you joy, but I do hope that you could take note of modern world issues. As we practiced, the contrast between the self-sufficient countryside coexisting with nature and the city with dreams alongside a monetized economy becomes clearer. I sincerely wish that *Ayu* will be continuing performing repertory, and representing as physical comedy for being Shinsaku Kyogen to the world-wide.

Team Introduction | MANSAKU-NO-KAI KYOGEN Company

The MANSAKU-NO-KAI KYOGEN Company was founded by Mansaku NOMURA II, and is now led by Mansaku and his son, Mansai II, member of a distinguished familial theatrical line that boasts a 250-year-history. Since the company's first tour abroad to the Paris International Theater Festival in 1957, Mansaku has been a pioneer in sharing the art of kyogen with international audiences, giving performances and lectures throughout the world. Continuing his father's mission, Mansai performs kyogen extensively, and is committed to exploring the possibilities of kyogen as a contemporary art. Mansaku NOMURA is titled as Living National Treasure of Japan, and Mansai NOMURA and Yukio ISHIDA have been designated as holders of Intangible Cultural Heritage.

Artists Introduction

Mansai NOMURA



©Shinji MASAKAWA

Born in 1966, and studied under his father Mansaku II and his late grandfather Manzo VI, Mansai NOMURA is titled as preserver of Intangible Cultural Heritage in Japan. He has been actively participating in diverse performances around Japan and internationally, ranging from tradition Noh and Kyogen performances, to contemporary theatre, movies, and TV series; his wide-ranging directing and leading acting works, including *Atsushi*, *Kuni-nusu-bitō*, *Requiem on the Great Meridian*, and *Demon Slayer: Kimetsu no Yaiba*, sophisticatedly integrates class theatrical techniques. He has been devoted himself to all sorts of performing arts, aiming to widen the visibility of Kyogen as much as possible. Being a Kyogen artist of modern times, he explores the nature of Kyogen through multi activities and performances.

He has been receiving numerous awards, including National Arts Festival New Artists Award, Encouragement Prize for New Artists from Ministry of Education, Asahi Performing

Arts Awards, Hosei University Nohaku Award, Matsuo Performing Arts Award. He is currently the Director of Hogaku (Japanese traditional music) in Ishikawa Ongakudo, visiting professor of Tokyo University of the Arts, and Chair of Association of Public Theatres and Halls in Japan. Since 2019, he's been touring performed in Kaohsiung for second time.

Yuki NOMURA

Born in 1999, from whom he learned Kyogen along with his grandfather, Mansaku NOMURA and father, Mansai NOMURA. Following his debut in *The Monkey Skin Quiver* at the age of 3, he appeared on both national and international stage as a child actor. He continued training and is known for his performances in *Sanbaso* (a stylized ceremonial dance), *The Tale of Yoichi of Nasu*, and *Trapping of the Fox*. Under the Mansaku-no-Kai Kyogen Company, he was the lead in *Hamlet* at the Setagaya Public Theater in March 2023, expanding his horizons as a performing artist.

Yukio ISHIDA

Born in 1949, he is an apprentice of Mansaku NOMURA known for many outstanding performances. A prominent figure of the NOMURA family, he is recognized as preserver of Intangible Cultural Heritage. He performed in renowned pieces *Sanbaso*, *Trapping of the Fox*, and *Hanako* among others both in Japan and overseas while continuing to promote Kyogen and Noh. His bold yet precise presence is exuded in modern and classic performances. His accurate commentary has also earned him an admirable reputation.

Hiroharu FUKATA

Born in 1967, he learned Kyogen from Mansaku NOMURA. He graduated from the 4th Nohgaku Sanyaku workshop at the National Noh Theatre and is recognized as preserve of Intangible Cultural Heritage. Under the Mansaku-no-kai Company, he performs Kyogen and Noh in Japan and internationally while spreading Kyogen through courses at Asahi Culture Center as well as lectures and workshops across Japan.

Kazunori TAKANO

Born in 1972, he studied Kyogen under the tutelage of Mansaku NOMURA. He graduated from the 4th Nohgaku Sanyaku at the National Noh Theatre and is a holder of Intangible Cultural Heritage. Under the Mansaku-no-kai Company, he performs Kyogen and Noh in Japan and internationally while spreading Kyogen through courses at Asahi Culture Center and the New National Theater Drama Studio as well as lectures and workshops

across Japan.

Haruo TSUKIZAKI

Born in 1964, he is an apprentice of Mansaku NOMURA under the Nohgaku Performers' Association, and Mansaku-no-kai Company. His performance ranges from Kyogen works to others such as *Requiem on the Great Meridian* and *Hamlet*. He also spreads Kyogen through courses at Asahi Culture Center as well as lectures and workshops across Japan.

Shuichi NAKAMURA

Born in 1989, learned Kyogen from Mansaku NOMURA at the age of 9, he is currently a member of the Nohgaku Performers' Association. While leading Kyogen workshops all over Japan, he coaches Kyogen clubs at Waseda, Tokyo Woman's Christian, and Kyoritsu Women's universities, as well as teaches at Matsuo Juku Traditional Performing Arts school.

Ren NAITO

Born in 1986, Ren NAITO studied Kyogen under the tutelage of Mansaku NOMURA. He graduated from Seijo University, member of the 8th Nohgaku Sanyaku at the National Noh Theatre, and Nohgaku Performers' Association. While coaching Kyogen clubs at Tokyo, Ochanomizu, and Seijo universities, he teaches at Matsuo Juku Traditional Performing Arts school.

Go IIDA

Born in 1989, he is an apprentice of Mansaku NOMURA, and started learning Kyogen since university. Under the Nohgaku Performers' Association, he performed in *The Tale of Yoichi of Nasu* and *Sanbanso*.

Shigeo FUKUTA

Born in 1962, he studied Kyogen under the tutelage of Mansaku NOMURA. While studying at Waseda University, he participated in the Kyogen club. He continuously progresses through his frequent tasks on the extras, understudy and supporting characters.

Manabu TAKEICHI

Born in 1972, musician of Fujita sect, he is an apprentice of Rokurobyoue FUJITA, and graduated from the 3rd Nohgaku Sanyaku workshop at the National Noh Theatre, and

holder of Intangible Cultural Heritage in Japan. He has been participating in performance of *The Lion*, *The Oldman*, and *Dojoji Temple*.

Ichiro KICHISAKA

Born in 1972, musician of Okura sect. He is apprentice of his late grandfather, Shuichi KICHISAKA, and Genjiro OKURA, and is the holder of Intangible Cultural Heritage in Japan. As a member of Hayashi Domei Association in Kyoto, he organize the group "Senuhima" with young musician in Kyoto area and actively managing events.

Creative and Production Team

Performers | Mansai NOMURA, Yukio ISHIDA, Hiroharu FUKATA, Kazunori TAKANO,
Haruo TSUKIZAKI, Shuichi NAKAMURA, Ren NAITO, Go IIDA, Yuki NOMURA,
Shigeo FUKUTA

Musicians | Manabu TAKEICHI, Ichiro KICHISAKA

Produce / Company Manager | Kaoru SHIMIZU

Technical Director | Jumpei FUKUDA

Stage Manager | Mitsuharu KIMURA

Stage Crew | Naoto OGURI

Lighting Design | Kohsuke SUGIMOTO

Lighting Crew | Takehiko MARUYAMA, Minori KOIKE

Sound Technical | Yasumasa OGASAWARA

Sound Crew | Kyohei SAGARA

Surttitle Translation | Busu: Shiochiro KAWAI, Ayu: Hinoki Shoten Co., Ltd.

Program Translator | SHEN Liang-hui, HSIEH Pei-rong, Jessi LAMB, Liitrans Translation

Ayu

Written by | Natsuki IKEZAWA

Director | Mansai NOMURA

Commissioned by National Noh Theatre of Japan in 2017.

Sponsored



Cultural Development Partner



柯珀汝

Musical Accompaniment For Kyogen: Hayashi (Musician)

In a Kyogen play, amidst the comedic brilliance of the actors on stage, sometimes one will also witness the presence of Jiutai and Hayashi. Similar to the chorus line in Greek theatre, Jiutai comprises a group of singers who set the scene and narrate the thoughts and emotions of the characters. Hayashi, on the other hand, is the ensemble of musical instrumentalists who play an equally important role as the actors. Beyond making music, they interact with the actors, contributing to an immersive theater atmosphere that captivates the audience.

The Hayashi ensemble is made up of a flute, snare drum, bass drum, and taiko, which is also why the ensemble is sometimes referred to as shibyōshi, or “four instruments.” Each part of the ensemble is played by a musician dedicated to one of the four instruments. There is a strict mentor-pupil system, and the musicians are barred from playing any other instruments, as they must strictly abide by the hitori-ichige (one person, one instrument) rule. Some productions may opt to feature a three-piece ensemble, omitting the use of a taiko.

There are two distinct types of Hayashi music. The first type is played at a clear, fixed tempo, and the second type features improvisations with fluid tempos. As the only pitched instrument, the flute is in charge of the main melody. Because *nogaku* is the collective term for Noh and Kyogen plays, the flute used in hayashi is also called the “*nogaku* flute.” It features a special structure called *nodo*, referring throat, that allows it to produce a distinct high-pitched sound. For the percussion section, the snare drum, bass drum, and taiko parts usually adhere to a fixed routine, complemented by rhythmic vocalizations from the percussionists. The roaring voices of musicians, harmonizing with the drum beats, render kyogen a unique experience that you cannot miss.





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衛武營

2024

#百變狂言 #非物質文化遺產 #諷刺的藝術

Call
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青少年



《野村萬齋狂言劇場》

Kyogen with Mansai Nomura

SPRING / SUMMER

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Cue to Youths



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《野村萬齋狂言劇場》

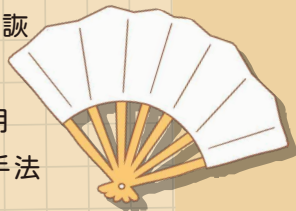
SPRING / SUMMER

春
夏

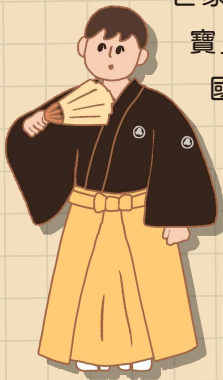
Cue to Youths

《野村萬齋狂言劇場》

狂言，是一種日本的傳統表演藝術，由猿樂發展而來。相較於同樣由猿樂分化而來、偏傳統與莊嚴的能劇，狂言擅用輕鬆、詼諧的方式諷刺武士或貴族。它是一種不需很多道具、服裝相對簡單、隨時隨地都可演出的戲劇，依靠狂言師運用豐富的表情和肢體語言來表達角色和情感。這樣的表達手法既刺激觀眾的想像力，又考驗藝術家的技藝。



說到狂言，就必須提到日本狂言大師野村萬齋。他出身傳奇狂言世家，三歲就開始登台演出。近年被譽為「未來國寶」的他，除了致力推廣狂言，也把狂言與現代及國際化的元素結合。同時，他也跨足電視、電影、廣告、聲音演出等工作，累積了多年的扎實訓練。如今的野村萬齋將狂言轉為萬能的技藝，不僅曾擔任日本花式滑冰金牌選手羽生結弦的動作指導，還曾經是哥吉拉的動態捕捉演員喔！



睽違四年，野村萬齋終於再度領軍訪臺。這回不只帶上經典段子《附子》，還有首度在海外巡演的新作《鮎》在衛武營獨家呈現。觀眾既可從經典劇目體會狂言悠久深厚的底蘊，又可從全新委製的作品中，了解狂言的創新和突破。如果你沒聽過狂言，這就是入門的絕佳機會，你會相當驚訝，原來日本傳統藝術也有這麼詼諧幽默的一面；如果你早已看過狂言演出，那就更不容錯過了，一起來體驗野村萬齋與狂言劇場的獨特魅力吧！

演出日期 / 時間

03.09 (六) 14:30

03.09 (六) 19:30

03.10 (日) 14:30

2024

演出地點

衛武營戲劇院

《野村萬齋狂言劇場》

SPRING / SUMMER

春夏

Cue to Youths

02

你聽過狂言嗎？

狂言 (Kyogen) 是歷史悠久的日本傳統表演藝術，由猿樂發展而來。是內容簡單的即興喜劇，風格滑稽洗練。

興盛於室町時代 (1336-1573)，後來成為廣受平民歡迎的民間藝術形式，已經有六百多年的歷史囉！

通常有兩個或以上的人物，戲碼多數是當時的日常生活瑣事，登場的人物也是市井小民，風格親切有趣。



除了對話，還要搭配誇張的動作和表情才對味！

萬狂言

延伸看看

狂言界的Youtuber，超詳細的狂言介紹與示範頻道，是了解狂言的最佳入門！



狂言劇碼通常與平民的瑣碎小事有關，因此登場的角色雖然沒有名字，卻因為性格或特色相似，而有一定的服裝規則，讓觀眾很快就能進入狀況。

狂言

的主要角色

認識更多角色



太郎冠者

有小聰明、開朗，但有時有點笨笨的僕人。就算遭到主人責罵，卻可以反過來說服主人，是狂言中最受歡迎的角色！

大名 (諸侯)

身分地位較高，常常故作姿態，態度囂張但最後卻失敗的角色。以他們的愚笨來襯托僕人的機靈幽默。

女

很吵但是很勤勞的妻子。狂言的女性角色都充滿行動力，而且情感豐富，對懦弱的夫婿時而責罵、時而鼓勵，充滿喜劇效果。

山伏

宣稱自己通過嚴格修行，但法力卻很弱的宗教人士。常常煞有其事地祈禱跟施法，卻多半失敗告終，讓觀眾覺得相當好笑。

鬼

本來應該是讓人害怕的角色，但每次要吃人或把人拉進地獄時，都會被人類擊敗，搞到最後反而變成總是不小心上當的老好人。

聽說……能劇與狂言好像很有關係！？

沒錯！狂言與能劇都從猿樂（Sarugaku）發展而來，狂言本來是能劇演出間隙所出現的娛樂插曲，後來獨自發展成一種表演形式，與能劇形成互補與對照的關係！

能樂堂／能舞台——乘載狂言與能劇的核心要角

從舞台一側延伸的狹長通道，演員進入和離開舞台都必須經過它。不只是舞台的一部分，也象徵從現實到超自然的過渡。

橋掛(廊道)

鏡之間

角色上場和結束的位置。

橋掛之松

橋掛附近的三株松樹，演出時會變成目標或景點，顯示遠近感。

位於演員背後的木板，通常繪製松樹圖案，象徵長壽和不朽，也是舞台上重要的象徵元素。

鏡木板

本舞台

四方形開放式舞台，觀眾可以從多角度觀賞演出。通常為木材製作，保留自然色調。

日本四大古典戲劇



能劇
(Noh)

結合舞蹈、戲劇和音樂的傳統表演藝術，特點是戴著面具的演員透過緩慢的動作和象徵性的手勢講述故事。



狂言
(Kyogen)

相較嚴肅優雅的能劇，狂言通常是幽默和輕鬆的話劇，以日常生活為主題。以諷刺的手法，尖銳地抨擊武士和貴族。



歌舞伎
(Kabuki)

融合戲劇、舞蹈和音樂的表演藝術，有四百多年歷史。以其華麗的服裝、精緻的化妝和誇張的表情動作著稱。



文樂
(Bunraku)

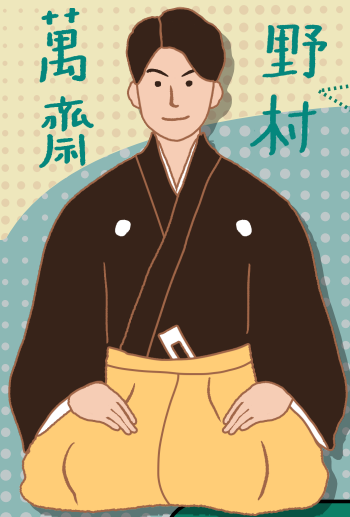
日本傳統木偶戲，可追溯到十七世紀。講述者（太夫）敘述故事時，會加上三味線伴奏。

延伸認識



萬齋

野村



野村萬齋：「用現在的電腦來比喻的話，狂言的習藝就是程式設計的過程不管孩子怎麼想，將狂言師必須具備的能力大量地植入他的身體，這一點非常重要。這項過程中並不存在什麼個性。身為程式設計師的師傅只會要求弟子一而再、再而三地模仿，以免出現『錯誤訊息』。」

說到狂言，你一定要認識野村萬齋！

💡 日本重要非物質文化遺產：
能劇狂言類持有人！

💡 三歲就登台表演了！

💡 師承名列人間國寶的
祖父野村萬藏（六世）與
父親野村萬作（二世），
自小就受到嚴格的狂言訓練。



小試身手

學習狂言不簡單！



狂言的核心是幽默、輕鬆和諷刺，以日常生活為主題，表達人類的弱點及愚蠢。但要用簡潔、精準的口語和動作表演出這些內容，卻一點都不容易喔！

狂言跟能劇一樣，表演時有固定的規則，每個姿態、聲音、詞彙等都是從數百年前流傳下來，學習狂言也必須從掌握這些「型」（kata）開始。因此學習狂言需要大量的時間和耐心，通常會從幾個範圍入手：

身體和步伐

一切的基礎！包括走路、站姿、坐下和手勢，尤其「毫無破綻地站立」是所有狂言師的基本功。

角色和劇目

這就不用多說了，廣泛地了解狂言的角色和劇目，才能在傳統中尋找突破！

這也是野村萬齋厲害的地方～

表情語言



狂言中的語音、節奏、表情，像是哭「ehen ehen」和笑「ha haa ha」都有一定的樣式。

跟著狂言師一起 笑眼看、哭哭看！

笑眼看

哭哭看

延伸閱讀

能演也能寫的野村萬齋，從〈狂言與「身」「體」〉、〈狂言與「感」「覺」〉和〈狂言與「性」「質」〉三章切入，不只分析了狂言的技藝和方法論，還忠實地分享了自已從小在狂言世界中成長的經驗和心路歷程。有興趣進一步了解他的朋友，這本書很值得搭配閱讀哦！

《狂言賽博格》

《野村萬齋狂言劇場》

SPRING / SUMMER

春夏

Cue to Youths

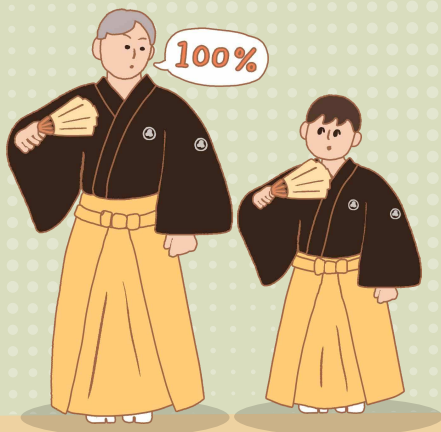
05

你知道狂言的劇目有多少嗎？



一段狂言劇目的演出時間約莫是15-30分鐘，
但你知道從古至今狂言的劇目有多少部嗎？

答案是200多部！



這個數字其實也不是固定的，狂言的劇目通常是口耳相傳，由師傅教授徒弟的方式流傳下來，隨著年代推移，一些劇目會很可惜地失傳。但也有狂言藝術家會創作新的劇目，甚至以當代視角來詮釋傳統主題或技藝喔！

例如這次演出的《鮎》，就是野村萬齋的重新詮釋～

《附子》

《附子》(Busu，意思是「美味的毒藥」)是非常受歡迎的經典劇目。情節關於一個主人在外出前把附子交給兩名家僕，還特別吩咐他們「附子是有毒的，絕對不可以吃！」偏偏越是禁止，僕人就越是好奇，一不小心，二人就把附子吃掉了。他們雖然沒有中毒，但麻煩卻大了該如何向主人交代呢？

二人脫線又機智的反應與對話，總是讓觀眾覺得好玩又好笑。

《鮎》

本次首演新作《鮎》(Ayu)是日本國立能樂堂時隔十年的委約編劇作品，由作家池澤夏樹根據民間故事改編，講述一位光看臉就能知道對方性格和未來的漁夫才助，某天遇上了一名遠走他方的年輕人小吉，好心的才助提供建議，讓小吉的命運就此改變。一天，才助來探訪已成旅館主人的小吉，並提出了一個請求

這部全新劇目呈現了傳統狂言不常見的長時間跨度，是相當有挑戰性的作品！野村萬齋認為，在創造新作的同時又不失狂言的特色是一個難題，「我希望這部作品可以展現狂言的可能性，並讓它成為未來的經典。」

狂言經典劇目

《棒縛》

為了阻止僕人在自己外出時偷喝酒，主人靈機一動，把僕人綁起來。誰知這兩個人居然還是那麼想喝，還動手動腦一起解決難題！



延伸閱讀



《柿山伏》

一個飢餓的修行者偷吃了田地主人的柿子，主人發現後不戳破，卻戲弄他假裝各種各樣的動物叫聲。騎虎難下的修行者，只好厚著臉皮豁出去了。



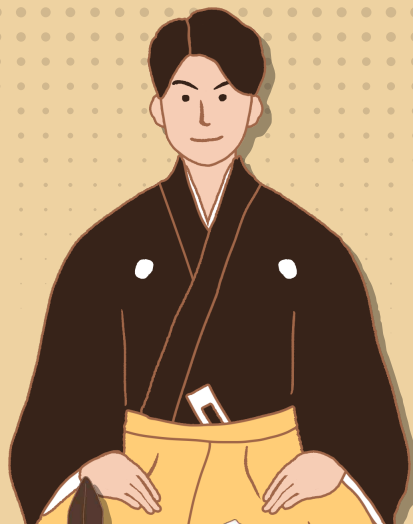


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