

## 《糶酒》與《扛茶》、《拋茶》—— 一段客家三腳採茶戲變遷歷程考察\*

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### 摘 要

《糶酒》、《扛茶》、《拋茶》是三腳採茶戲中有關「茶文化」獨具特色的劇目，《糶酒》是丑旦間藉著喝茶吃酒來插科打諢；《扛茶》、《拋茶》則是旦角藉著請吃茶與觀眾進行互動，由觀眾出題，現場即興賦歌，藉以獲得觀眾打賞。這三個劇目呈現採茶戲演出中狂歡廣場的宴飲文化，以及在農閒時節的逸出常態的「非常」特質。本文從劇本、文獻記錄、表演實踐三者考察《糶酒》、《扛茶》、《拋茶》之間的承繼關係與變遷過程，演出型態與傳播，及其戲劇結構、廣場特質等。由此進一步思考三腳採茶戲劇目的不確定性與流動性，並觀察當代採茶戲班對於《糶酒》、《拋茶》所建構的傳統想像。

關鍵字：糶酒、扛茶、拋茶、拋採茶、三腳採茶戲

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## *Tiaojiu*, *Kangcha* and *Paocha*—An Exploration of the Transition of A Three-Role Tea-Picking Hakka Opera

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### Abstract

*Tiaojiu* (Selling Liquor), *Kangcha* (Lifting Tea) and *Paocha* (Throwing Tea) are unique repertoires within the Hakka three-role tea-picking opera relating to the “Tea Culture.” *Tiaojiu* presents *chou* (clown) and *dan* (female) characters’ buffoonery over tea and liquor. *Kangcha* and *Paocha* feature female characters interacting with the audience by inviting them to drink tea. During the show audience also make requests and performers on stage would then respond to them by composing songs to answer, spontaneously. If the audiences are happy with the answers, they would give the performers money as rewards. These three repertoires manifest the carnival spirit of banquet culture in the performance of tea-picking opera, as well as the accompanying “extraordinary” scene of leisure season in rural area. This study examines libretto, literary records, and performing practice to locate the connections and transitions among *Tiaojiu*, *Kangcha* and *Paocha*. It also investigates their respective performing types and spreading, dramatic structures, and carnival square elements, etc. Finally, this paper contemplates on the uncertain and varying quality of these repertoires, and upon which observing how the contemporary tea-picking opera troupes are reconstructing traditional images in their performances of *Tiaojiu* and *Paocha*.

Key words: *Tiaojiu*, *Kangcha*, *Paocha*, *Paocaicha*, Three-Role Tea-Picking Opera

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