

我與台灣布袋戲的淵源(簡要描述)

因父母工作的原因我從小和父母分開居住,父母在上海工作我則在台灣家由我爺爺奶奶帶大,爺爺當時負責村裏宮廟的重新建造所以我也經常跟著爺爺去廟裡玩,每當廟有慶典時為了答謝神明就會有傳統的布袋戲舞台來廟前廣場演出,我也會跟著人群在舞台前看著精彩的布袋戲表演,我就是那時候接觸了有趣的布袋戲,

台灣的廟宇非常多每當遇到廟宇慶典答謝神明時布袋戲舞台和歌仔戲舞台或者現代化的歌唱舞台就會出現,而有著布袋戲的故鄉美稱的雲林縣也是我從小長大的故鄉。

一般來說要看到布袋戲的演出只會出現在地方的廟宇慶典上,但我們雲林縣有位黃俊雄布袋戲大師他在1980年代就把布袋戲的表演給搬上了電視屏幕讓全台灣人都能欣賞演出,也因此而造成了大轟動也創下台灣電視歷史上最高的收視率(98%)當時全台灣很多人包括公務員為了看布袋戲節目耽誤了工作!台灣政府沒辦法之下甚至下令暫時停止了布袋戲的演出,可見當時布袋戲的魅力之大。

雲林縣政府為了重視這項傳統的技藝和傳承,特將市區的一座古建築改造之後做成了全台灣的第一座“布袋戲博物館”也將這段精彩的電視歷史放在館中,所以館內有陳列著當年電視拍攝時使用的布袋戲布偶,我知道有這麼一座布袋戲館後我吵著爸爸帶我去看看我最喜歡的布袋戲,

以前只能在舞台上或者電視上用眼睛看到布袋戲偶現在在館內我還能親手去摸到也能操縱布袋戲覺得好開心。但光是摸摸布袋戲還不足夠我還想多接觸多了解布袋戲偶它為什麼眼睛可以眨?嘴巴能打開?手還能握刀?太神奇了。

長大後我深深覺得這麼精彩台灣的傳統戲偶文化必須傳承,也想讓這個世界能夠有更多人能夠看見,為了更加深入了解布袋戲於是我利用寒暑假去拜師學習了戲偶雕刻的技藝。我找到了當年如上所述電視布袋戲布偶的供應商戲偶的雕刻者家族的第二代接班人徐建彰大師我去跟他學習戲偶的雕刻藝術...

My Connection with Taiwanese Glove Puppetry

(Brief description)

Because of my parents' jobs, I grew up apart from them. While they worked in Shanghai, I was raised by my grandparents at our family home in Taiwan. Back then, my grandpa was in charge of rebuilding the village temple, so I often tagged along with him to play there. Whenever the temple held a festival to show gratitude to the gods, traditional glove puppetry (known as *Budaixi*) stages would be set up in the plaza. I'd squeeze into the crowd right in front of the stage, totally captivated by the amazing performances—that's exactly how I first fell in love with this fascinating art form. Temples are everywhere in Taiwan, and during these religious festivals, you'll always see stages for glove puppetry, local opera (*Gezai Xi*), or even modern singing acts. Yunlin County, affectionately known as the "hometown of glove puppetry," is where I grew up.

Usually, you could only catch a live *Budaixi* show at local temple festivals. But back in the 1980s, Master Huang Chun-hsiung from Yunlin took glove puppetry to television, bringing the performances to audiences all across Taiwan. It caused an absolute sensation and hit a record-breaking 98% viewership rating! At the time, so many people—including civil servants—skipped work just to watch the shows that the government actually had no choice but to temporarily ban the broadcasts. It just goes to show how irresistible the charm of glove puppetry was back then!

To highlight the importance of this traditional craft and its heritage, the Yunlin County Government transformed a historic building in the city into Taiwan's first Glove Puppetry Museum. They also preserved a remarkable chapter of television history there, featuring the very glove puppets used on set back in the day. Once I found out about this museum, I begged my dad to take me so I could see my favorite glove puppetry up close.

Before, I had only ever seen these puppets on stage or through a TV screen, but at the museum, I got to touch them with my own hands and even try operating one—it was absolutely thrilling! But just touching them wasn't enough; I wanted to dive deeper. How did their eyes blink? How could their mouths open and their hands actually grip a sword? It felt like pure magic.

As I grew older, I became deeply convinced that this incredible traditional puppet culture must be passed down, and I wanted the rest of the world to experience it too. To truly understand glove puppetry, I spent my winter and summer breaks apprenticing to learn the art of puppet carving. I sought out Master Xu Jianzhang, the second-generation heir of the carving family that originally supplied those legendary TV puppets, and began learning the art of puppet carving from him...

雲林縣布袋戲館參觀(我當時5歲)

Visiting the Yunlin County Glove Puppetry Museum (I was 5 at the time)



(我當時7歲)

I was 7 years old here. (Photo from my dad's Facebook)



(我當時6歲)

(I was 6 at the time)



我6、7歲時我父親帶我看戶外的布袋戲演出, 舞台上戲偶打鬥時的翻滾跳躍 / 嚇人的爆破 / 華麗的聲光效果 / 一個人可以發出男人女人兒童老人不同的配音大師 / 舞台內部忙碌的操偶...等。這些都讓我更加喜歡上布袋戲

When I was six or seven, my dad took me to watch an outdoor glove puppet show. Seeing the puppets tumble and leap in their fight scenes, the explosive special effects, the dazzling lights and sound, the master puppeteer who could effortlessly voice men, women, children, and the elderly all by himself, and even glimpses of the frantic backstage work... all of these made me fall even more in love with this art form.



每年我利用寒暑假拜師學習戲偶雕刻的技藝

參考採訪徐建彰大師工作室YOUTUBE: <https://www.youtube.com/watch?v=qUngUANVke4>

Every year, I use my winter and summer vacations to apprentice under a master to learn the art of puppet carving. For reference, check out this YouTube interview at Master Xu Jianzhang's studio: <https://www.youtube.com/watch?v=qUngUANVke4>



我利用寒暑假不斷的學習-作品的完成

I dedicated my winter and summer vacations to continuous learning, ultimately bringing my project to completion.



老師非常嚴格的教學

The teacher's teaching is very strict!!

