

無獨有偶工作室劇團

甜眼淚

The Puppet & Its Double Theater
Sweet Tears

演出時間 | 2025.4.11 (FRI.) 19:30
2025.4.12 (SAT.) 14:30、19:30
2025.4.13 (SUN.) 18:30

演出地點 | 國家兩廳院實驗劇場 NTCH Experimental Theater

主辦單位 |  國家兩廳院
NATIONAL THEATRE & CONCERT HALL

製作單位 | 無獨有偶工作室劇團

- ◎演出全長約80分鐘，無中場休息。
- ◎建議16歲以上觀眾欣賞。
- ◎中、臺語發音，英文字幕。
- ◎本節目含有暴力、犯罪、裸露等令人不適的演出畫面與情節，請留意並斟酌入場。
- ◎演後座談：4.11 (FRI.)演出後於國家兩廳院實驗劇場。
- ◎錄影場：4.12 (SAT.) 18:30。
- ◎Duration: approx. 80 minutes, with no intermission.
- ◎Recommended for audiences aged 16 and up.
- ◎Language: Chinese and Taiwanese, with English surtitles.
- ◎Viewer discretion: contains violence, nudity, disturbing scenes and storylines depicting criminal activity.
- ◎Post-show talk: 4.11 (FRI.) at the NTCH Experimental Theater.
- ◎Recording Session: 4.12 (SAT.) 18:30

主辦單位保有節目活動異動權 The program is subject to change.

TIFA，一場繁花盛開的藝術饗宴

每年 TIFA，兩廳院會將我們認為必須一看的作品、值得關注的藝術家，端上 TIFA 這個「看世界也看臺灣」的平臺。

疫後的 2025，國內外藝術家們無不在蹲低後高高躍起，放大膽量挑戰框架與限制，以手法觀點各異卻無比的堅定回應世界。我們邀請了來自 11 國、18 檔，共 118 場精彩演出輪番登場，展現這個平臺多元而包容的獨特風景，也邀請所有觀眾，一起經歷想像與視角出格的經典翻轉、穿梭時代風格的顛覆之作，不僅要挑戰極限演繹冒險精神，更要以沉浸科技探問人間生死；多位期待已久的樂壇大師亦將閃耀登臺，帶來不可錯過的樂章。

而演出之外，TIFA 也有一系列周邊活動，提供節目之外多種接觸藝術的管道與方法。或許能這樣比喻，TIFA 像是一座繁花盛開的花園，歡迎所有人入園，用自己喜歡的態度與視角，找到屬於自己參與藝術的方法。

請與我們一同走入這場繁花盛開的饗宴！

創作者的話

導演 | 鄭嘉音

2017 年，無獨有偶與詹傑合作《微塵·望鄉》，我們花了很長的時間尋找適合偶戲表現的敘事形式。在這次創作《甜眼淚》時，這個挑戰變得更為艱鉅——當靈感來自真實案件，當這個悲劇的時間與我們並不遙遠，我們該如何選擇詮釋的角度？該多寫實，還是轉向虛構？劇組不斷的自我推翻又重組，在光譜的無數端點中尋找平衡。

偶戲擅長的語言是**象徵與隱喻**，如果依照一般舞臺劇著重對白的方式，會削弱偶戲的話語權。編劇將三則與「巫婆」相關的童話——《小美人魚》、《白雪公主》、《糖果屋》編織進女孩的世界，為偶戲找到敘事的切入點，讓偶成為我們窺探主角內心世界的窗口。

童話告訴我們，美人魚為愛獻聲，公主總會等來拯救，而巫婆則是邪惡的象徵。但當這些故事落在貧窮、絕望、精神崩潰的母女身上，會變成什麼樣子？在《甜眼淚》的世界裡，**女孩用日記紀錄母親的瘋狂，用童話填補破碎的愛與友誼，現實與夢境交錯，化作一則則黑暗童話。**

無獨有偶的創作向來充滿濃厚的人文關懷，偶戲可以溫柔，也可以控訴。它看似虛幻，卻反映真實。從 2022 年秋天藝術節的《搞砸的一天》，到 2025 年 TIFA 的《甜眼淚》，感謝兩廳院支持這兩齣戲的前期發展與首演製作，讓我們得以繼續探索偶戲的敘事美學，搭建超越現實的舞臺。

編劇 | 詹傑

幾年前和嘉音導演一起完成關注外籍移工和新二代的《微塵·望鄉》後，我們仍舊在思考，偶戲還可以跟怎樣的題材結合。2023 年，完成作品《罪·愛》後，我因為影集工作委託，持續著女性犯罪的田野調查。當我對嘉音提起曾發生在屏東一起毒糖果殺童案件，我們同時都對案件裡的女性處境感到好奇，因而啟動了《甜眼淚》的創作歷程。

《甜眼淚》創作之路非常不易，對於真

實事件的距離拿捏，以及將之轉化為偶戲故事的切入，始終困擾我們。在不斷推倒重來、刪除改寫的過程中，我們逐漸聚焦至童話上，透過虛構再造、改寫童話故事，我們的女主角小珍穿梭在真實和幻想世界，甚至因為寂寞創造出另一個自己——公主珍珍。當老鼠啃掉了故事書，小珍用自己所知記憶和素材，開始講述不同版本的《小美人魚》、《白雪公主》、《糖果屋》，她和公主珍珍如同朋友、如同姊妹，有時甚至是嚴厲老師，逼著小珍要面對自己內心的軟弱懼怕。那些被改寫的童話故事，也帶領觀眾層層深入小珍和母親的人生片段，宛如在一間漆黑屋子裡，燈光一一亮起，照亮破敗、照亮無序，也映照出小珍無盡的想像力。

幸而有兩次階段呈現，讓我們更能夠質問自己想要跟觀眾分享些什麼。《甜眼淚》不是真實案件的換句話說，或是某種紀錄，我們試著透過偶戲在其中找到角色，讓孩童用輕盈想像力，抵抗沉重現實的崩塌，在苦澀眼淚裡尋找到甜美可能，最終賦予小珍，可以繼續長大的力量。

節目介紹

八零年代的臺灣南方小鎮，被魚塢、農田、破舊工寮圍繞的女孩小珍，身邊僅有的故事書被家裡老鼠給啃壞了，她決定在日記本上，編故事給自己聽，要把媽媽、隔壁小氣的老阿嬤、不回家的爸爸，颱風天作大水，會游泳的豬都編進去，除此之外，小珍還編造了一個新朋友，那個每天都會陪在自己身旁的公主珍珍。從此以後，小珍再也不寂寞。

然而，小珍開始發現媽媽總是偷偷帶著糖果離開家裡，不久，小鎮上許多孩子都離奇暴斃。媽媽溫柔笑著對小珍說，這樣以後就沒人欺負我們了。小珍發現媽媽越來越像故事裡那個恐怖巫婆，她不知道該怎麼辦。公主珍珍鼓勵小珍，一起把死掉的小朋友帶進白雪公主的小矮人森林裡，讓他們有家可回。最後那個晚上，公主珍珍要小珍順著地上的糖果，逃出去。最終小珍找來了警察幫忙，想治好生病的媽媽，然而小珍不曉得，那將是她最後一次看見媽媽……

創作者介紹

導演 | 鄭嘉音

現任無獨有偶工作室劇團藝術總監、國立臺灣大學戲劇學系講師。作品題材和形式多樣，擅長以形體與物件營造詩意視覺，推動「偶」作為當代劇場的重要媒介，多次入圍台新藝術獎與傳藝金曲獎，並受邀於國際藝術節演出。2019年被收錄在羅德里奇（Routledge）出版的《Women and Puppetry》一書中，成為世界七位具代表性的女性偶戲藝術家之一。近年推動「利澤國際偶戲藝術村」與「國際偶戲職人學校」創立，為臺灣當代偶戲發展開拓先鋒。

編劇 | 詹傑

影視暨舞臺劇編劇，創作橫跨劇場、動畫、電影、流行音樂，曾任國家兩廳院駐館藝術家。2018年獲亞洲文化協會（ACC）贊助，前往紐約駐村。劇場作品有《逆旅》、《白色說書人》、《罪·愛》、音樂劇《勸世三姊妹》等。影像作品有《花甲男孩轉大人》、

《死了一個娛樂女記者之後》等，並以影集《刺蝟男孩》獲第四十九屆金鐘獎最佳編劇獎。

戲偶設計 | 余孟儒

國立臺南藝術大學應用藝術研究所金工與首飾創作組畢業，研習金屬工藝、複合媒材雕塑等等的藝術創作。由於創作方向時常和生命與機關結構有關，因此開始關注具有相似氣質的偶戲。2017年起加入無獨有偶工作室劇團，擔任戲偶設計製作，開創研發多種操作形式與機關，並擔任「利澤國際偶戲職人學校」講師。

無獨有偶工作室劇團

創立於1999年，秉持「無物不成偶」的創作觀點，以魔幻哲思的變身美學開創獨特的劇場敘事，打造臺灣當代偶戲劇場的前導風貌。演出以精緻戲偶工藝著稱，形式涵蓋手套偶、懸絲偶、杖頭偶、執頭偶、光影劇場等，作品風格充滿創意的造型以及詩意的演繹能力，並以各種跨領域合作，開發「人」所不能為的自由想像空間。作品多次提名及入圍「台新藝術獎」，並經常於臺北藝術節、兩廳院台灣國際藝術節、法國外亞維儂藝術節、美國綠山藝術節等國內外重要藝術節演出，足跡遍佈15個國家。2013年由臺北搬遷宜蘭，整建閒置穀倉為「利澤國際偶戲藝術村」，致力國際交流與人才培育，為亞洲最具規模的偶戲創發平臺。

TIFA, A Flourishing Arts Banquet!

For each TIFA, we look forward to presenting works we believe are must-sees and artists we think deserve more attention via this platform that reflects both the world and Taiwan.

After the pandemic, artists from Taiwan and around the world are in a crouched position, preparing to take a leap. With unwavering attitudes, they respond to the world by challenging boundaries and limitations via their artistic skills and perspective. A total of 118 outstanding performances by 18 performing artists and art groups from 11 countries demonstrate this platform's unique landscapes of diversity and inclusivity. Together, we will experience classic reversals of imagination, extraordinary perspective, and subversive works that cross eras and styles. We will journey through adventures that challenge limitations, explore life and death through immersive technology, and witness long-awaited performances by renowned maestros.

Last but not least, a series of peripheral events have been planned for TIFA, with the expectation of countless possibilities for the public to experience the arts. Perhaps, TIFA can be likened to a garden with flowers in bloom, into which you are welcome to enter and search for your own way to participate in the arts based on your preferred attitude and perspective.

Please join us for this flourishing arts banquet!

From the Director

In 2017, when The Puppet & Its Double Theater collaborated with Zhan Jie on *Homecoming*, we spent a lot of time exploring storytelling approaches that would work best with puppet theatre. This time, with *Sweet Tears*, the challenge became even more difficult, as the story is based on a true crime case, and the tragedy is not far removed from the present. How should we choose our perspective in telling this story? Should it lean more toward realism, or be entirely fictional? The creative team constantly rewrote and rebuilt the narrative, searching for balance across the vast spectrum of possibilities.

Puppetry is most effective when using the language of symbolism and metaphor. If we were to adopt the typical stage play approach, which emphasizes dialogue, it would undermine the expressive power of puppetry. In *Sweet Tears*, the playwright weaves three fairy tales related to "witches"—*The Little Mermaid*, *Snow White*, and *Hansel and Gretel*—into the world of a young girl, creating a narrative gateway for puppetry and using puppets as a window to explore the protagonist's inner world.

Fairy tales tell us that mermaids surrender their voices for love, princesses are always rescued, and witches symbolize evil. But what happens when these stories unfold in the lives of a mother and daughter struggling with poverty, despair, and mental breakdown? In the world of *Sweet Tears*, the girl uses her diary to document her mother's madness, filling the void left by broken love

and friendship with fairy tales. Here, reality and dreams intertwine, transforming into a series of dark fables.

The works of The Puppet & Its Double Theater have always been deeply committed to a humanistic approach. Puppetry can be tender, yet it can also accuse; it may appear illusory, but it reflects reality. From *Die on That Day* at the 2022 Artquake in Autumn festival to *Sweet Tears* at TIFA 2025, we are grateful to the NTCH for supporting the early development and premiere production of these two works. Their support has allowed us to continue exploring the narrative aesthetics of puppetry and to build a stage that transcends reality.

From the Playwright

A few years ago, after collaborating with director Chia-Yin on *Homecoming*, a work focused on migrant workers and second-generation immigrants, we continued to explore how puppetry could engage with various themes. In 2023, after completing *The Fall*, I was commissioned to work on a TV series, which led me to continue my field research on female crime. When I mentioned to Chia-Yin a case in Pingtung involving poisoned candy and the deaths of children, we were both intrigued by the circumstances surrounding the women involved. This curiosity sparked the creation of *Sweet Tears*.

The creation of *Sweet Tears* has been a difficult journey, as we have struggled with how to approach real events and transform them into a puppetry story. Through the process of constantly starting over and rewriting, we gradually focused on fairy tales.

By reconstructing and reimagining these tales, our protagonist, Jen, moves between the real and the fantastical worlds, even creating another version of herself—Princess Jen of loneliness. After her storybook was chewed up by the mice, Jen begins to tell different versions of *The Little Mermaid*, *Snow White*, and *Hansel and Gretel*, drawing from the memories and materials she has. She and Princess Jen are like friends, like sisters, and sometimes even like a strict teacher, pushing Jen to confront her own inner weaknesses and fears. These rewritten fairy tales also bring the audience deeper into the layers of life fragments of Jen and her mother, as if in a completely dark room where lights gradually brighten, revealing the decay and chaos inside, and allowing us to witness Jen's boundless imagination.

We are fortunate to have had two stages of work-in-progress presentations, which allowed us to question what we wanted to share with the audience. *Sweet Tears* is not a rephrasing of a real case, nor is it some kind of documentary. Through puppetry, we hope to enrich the character of the protagonist, allowing the child to use her light imagination to resist the collapse of harsh reality, find sweetness amid bitter tears, and ultimately empower Jen with the strength to continue growing.

About the Story

In a small town in southern Taiwan during the 1980s, Jen grows up surrounded by fish ponds, farmland, and dilapidated shacks. Her only storybook has been chewed to pieces by the mice at home, so she decides to create her own stories in her diary. She weaves in her mother, the stingy old grandma next door, her absent father, the devastating typhoon floods, and even pigs that can swim. But most importantly, she invents a new friend — Princess Jen — who stays by her side every day. From that moment on, Jen was never lonely again.

However, Jen starts noticing that her mother often sneaks out with candy in hand. Soon, children in the town mysteriously begin to die. With a gentle smile, her mother tells her, “Now, no one will bully us anymore.” Jen starts to realize that her mother is becoming more and more like the wicked witch from her stories, and she doesn’t know what to do.

Princess Jen encourages her to lead the lost children into the enchanted forest of Snow White’s dwarfs so they can have a home. On the final night, Princess Jen tells Jen to follow the trail of candy and escape. In the end, Jen finds the police, hoping they can cure her mother’s illness. But what she doesn’t know is that it will be the last time she ever sees her mother...

About the Artists

Director | Cheng Chia-yin

Cheng is currently the Artistic Director of the Puppet & Its Double Theater Company and a lecturer at the Department of Drama, National Taiwan University. Her works cover a wide range of themes and forms, with a focus on creating poetic visuals through shapes and objects. She has been a strong advocate for puppetry as a vital medium in contemporary theater. Cheng has been nominated multiple times for the Taishin Arts Award and the Golden Melody Awards for Traditional Arts and Music, and has been invited to perform at various international arts festivals. She is recognized as one of the seven most representative female puppetry artists worldwide in the 2019 book *Woman and Puppetry* by Routledge. In recent years, Cheng has been dedicated to founding and promoting the Lize Puppet Art Colony and the International Academy of Puppet Arts, helping to pave the way for the development of contemporary puppetry in Taiwan.

Playwright | Zhan Jie

Zhan Jie is a screenwriter and playwright whose work spans theatre, animation, film, and pop music. He has served as a resident artist at the National Theater and Concert Hall and received an ACC (Asian Cultural Council) grant in 2018 for a residency in New York. His major theatrical works include *Self Re-Quests*, *The White Storyteller*, *The Fall*, and the musical *Don’t Cry, Dancing Girls*. His television works include *A Boy Named Flora A and Tabloid*. Notably, he won the Best

Screenwriter Award at the 49th Golden Bell Awards for the TV series *Boys Can Fly*.

Puppet Design | Yu Meng-ju

Yu Meng-ju graduated from the Graduate Institute of Applied Arts at Tainan National University of the Arts, specializing in jewelry and metal arts. Her primary interests include metal craft and mixed media sculptures. With a creative focus often exploring both organic life and mechanical structures, she developed a deep interest in puppetry, which shares similar characteristics. Since joining the Puppet & Its Double Theater Company in 2017, she has served as a puppet designer and maker, pioneering various manipulation techniques and mechanical innovations. She also teaches at the Lize Puppet Art Colony.

About The Puppet & Its Double Theater

Founded in 1999, The Puppet & Its Double Theater's mission is to create challenging and innovative Puppet Arts that touches the heart and mind. Adhering to the creative principle of "everything can be a puppet", the company creates a new style for contemporary Taiwanese Puppet Arts, as well as an aesthetic imbued with magic and philosophy. Having presented more than 50 original productions, the Puppet and Its Double remains focused on breaking new ground in original local content and intercultural Puppet Arts exploration. The group has received numerous invitations to perform at international art festivals in Europe, Asia and America. With professional and delicate puppetry skills, the Puppet & Its Double brings forth a limitless imaginary space that humans alone cannot realize. Their shows not only allow children to admire aloud, but also silently contemplate. The playfulness, curiosity and joy of adults are also awakened.

演出製作團隊 Credits

編劇 Playwright | 詹傑 Zhan Jie

導演 Director | 鄭嘉音 Cheng Chia-yin

助理導演 Assistant Director | 郭品辰 Kuo Pin-chen

服裝顧問 Costume Consultant | 林璟如 Lin Ching-ju

戲偶設計 Puppet Designer | 余孟儒 Yu Meng-ju

舞臺設計 Stage Designer | 李豐丞 Li Feng-cheng

音樂設計 Music Designer | 柯智豪 Ko Blaire

燈光設計 Lighting Designer | Helmi Fita

共同創作／演員 Co-Creator & Performer | 邱米湊 Chiu Mi-chen、陳采恩 Chen Tsai-en

戲偶製作協力 Puppet Makers' Assistants | 林怡伶 Lîm Î-lîng、林書韻 Lin Shu-yuun、
林雨璇 Lin Yu-shiuan

舞臺製作協力 Stage Makers' Assistants | 林書韻 Lin Shu-yuun、林雨璇 Lin Yu-shiuan、
羅元鴻 Lo Yuan-hung、謝慧思 Tse Wai-sze、
Jae Sirikarn Bunjongtad

梳化造型 Makeup | 張維君 Chang Wei-Chun (AmyChic Studio 造型工作室)

前期共創 Co-Creator in Early-Stage | 陳人芳 Chen Jen-fang、孫旻 Sun Min、
黃婧 Huang Eunice、蕭雅庭 Hsiao Ya-ting

舞臺監督／舞臺技術指導 Stage Manager & Technical Director | 黃詩蘋 Huang Shih-ping

字幕執行／排練助理 Supertitle Operator & Rehearsal Assistant | 彭揚閔 Peng Yang-min

燈光技術指導 Master Electrician | 許俞苓 Hsu Yu-ling

燈光技術 Lighting Technician | 陳威遠 Chen Wei-yuan、鄭智隆 Jeong Zhi-long、
梁弘岳 Liang Hung-yue、許皓宇 Hsu Hao-yu

音響設計 Sound Designer | 賴韋佑 Lai Wei-yu

音響執行 Sound Operator | 邱家馨 Chiu Chia-hsin、李湘宜 Li Siang-yi

音響技術 Sound Technician | 高承駿 Kao Cheng-chun、賀開泉 Ho Kai-quan

製作人 Producer | 曾麗真 Tseng Li-chen

製作經理 Production Manager | 陳湘綺 Chen Hsiang-chi

文案企劃 Copywriter & Planner | 梁雅婷 Liang Ya-ting

執行製作 Executive Producer | 陸庭緯 Lu Ting-wei

字幕翻譯 Subtitle Translator | 吳稚涵 Wu Chee-hann

主視覺設計 Visual Designer | 詹雨樹 Chan Raintree

劇照攝影 Photographer | 陳又維 Chen You-wei

影像紀錄 Videographer | 片子國際有限公司 One Work Intertional Limit Corporatio

特別感謝 Special Thanks |

永續顧問 Consultant in Sustainability | 黃梓柔 Merita Huang

兩廳院製作團隊 NTCH Team

製作統籌 Project Manager | 鄭微馨 Cheng Wei-shin


行銷統籌 Marketing Project Manager | 陳敏伶 Chen Min-ling

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