

台灣當代轉型正義劇場的美學芻議與 實踐困境*

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摘要

台灣當代轉型正義長期與在地政治脈絡緊連，從步履維艱迄今急速發展，在相關任務型單位成立後，除基礎工作以外，更從藝術與文化途徑來探問社會對話與情感修復。由於國際情勢的刺激、國內政策的輔助及當代思潮的影響，以轉型正義為主題與形式的劇場質量迸發，相較過去以抒情敘事再現迫害史實的主流寫實風格，近年製作則轉以跨域、抽象、後設、複合媒材、在地協作等形式，揭發史實，強調同理、共感、溝通與辯論，更與轉型正義相關單位或政府文化部門頻繁合作，不僅呼應當代劇場發展進程，亦回饋人權體制改革。台灣轉型正義劇場一方面透過史實版本的綢繆與創試，置疑白色恐怖既有詮釋框架；另一方面，其在地參與、沉浸式劇場與自反批判之創作屬性，仍揭示劇場當中民主協作之不易、受難經驗之無法再現，以及自反機制的解構侷限。邁向共享修復的台灣轉型正義劇場不再以靜態切片的分析視角執著於社會議題的咎責、利益分配與部署競爭，而是視演出為動態改革行動之一環，其本身一如改革行動方針必須持續修正；演出不必然追求創傷的療癒、超克或和解，而是視所有社會參與者的能量、經驗與情感為團結聯盟之動能，進一步形構有機且彈性的互援行動主義結盟。

關鍵詞：轉型正義劇場、政治受難、白色恐怖、共享修復、自反性、台灣

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Visions and Impasses of Contemporary Transitional-Justice Theatre in Taiwan

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Abstract

Transitional justice in Taiwan has been tangled with local political context for decades. With a bumpy start since the 80s, it has now burgeoned to focus on reparative communication and networking through arts and cultural creations, in addition to the basic judicial measures. As the result of international pressures, domestic government support, and the impact of contemporary critical studies in recent decades, transitional justice theatre as a genre has flourished, leading to a significant increase in both quality and quantity on the island. Compared to previous works that have resorted mostly to the use of sentimental narrative to restage history, contemporary productions have turned to abstract, multimedia, metatheoretical, transdisciplinary, and participatory strategies in order to stimulate collective empathy and social interaction. Moreover, contemporary productions related to transitional justice frequently collaborate with pertinent organizations and government cultural departments. This transformation not only reflects the postdramatic development of contemporary theatre on a global scale but also impacts the reform of the transitional justice system. Transitional-justice theatre in Taiwan problematizes the established discursive framework of the White Terror Period by prototyping historical interpretations on stage. Yet, on the other hand, the use of participatory and immersive methods

in transitional-justice theatre reveal the difficulties linked to democratic collaboration, the impossibility of historical representation, and the limitations of reflexive operation. In this light, transitional-justice theater in Taiwan has been working towards reparative actions that no longer cling to the impulses of clarifying accountability and distributing resources from a static perspective. Instead, it views theater production as a dynamic and reflexive component of activism that ought to be constantly refined and revised. Rather than seeking a healing *dénouement* from traumatic histories, the theater regards participants' affects and emotions as a critical trigger for the formation solidarity alliances, as it strives to foster organic, tactical mutual-aid networks.

Keywords: Transitional-justice Theatre, Political Persecution, White Terror, Reparative Solidarity, Reflexivity, Taiwan

