

家／國神話的崩離

——紀蔚然家庭三部曲中的後殖民與後現代

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摘要

紀蔚然為目前台灣現代劇場「專職編劇」的獨特地位，持續發表劇作並製作演出。從他1979年發表的劇本〈愚公移山〉，在當時台灣七〇年代戒嚴時期的創作氛圍裡，已透露出和同期劇作家不同的創作思維與企圖；美國學成返國後，接連創作一系列的劇作，其中《黑夜白賊》（1996）、《也無風也無雨》（1998）、《好久不見》（2004）三部曲，以家庭為主題，緊扣住台灣歷史轉變的軌跡，亦銜接上台灣文學步入後殖民、後現代對主體性的重新定位與自我認同。三部曲中運用的敘述手法與內涵，與歷史脈流對照，從紀蔚然到整個台灣，以自我揭露為手段，不斷與外在身處的環境相撞擊，亟欲要找到生命的出口。

關鍵字：家庭、紀蔚然、後殖民、後現代、自我揭露



The Collapsed of the Myth of Home and Country: The Post-colonial and Postmodern Approach of Wei-Jan Chi's A Trilogy of Home

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Abstract

Wei-Jan Chi takes a unique position as a “professional playwright” of the modern theater in Taiwan, continually writing plays and making productions on stage. In 1979, under the suppressed atmosphere of martial law, he published his first script, *Yugong moving mountains*, which had shown his distinct thinking and attempts greatly different from other contemporary playwrights. He came back to Taiwan from the U.S. after having received his PhD, and subsequently finished a series of plays, including a trilogy of home: *White Thief of Dark Night (1996)*, *Without Wind and without Rain (1998)*, *Long Time No See (2004)*. The theme of his trilogy falls on “family” and at the same time traces the historical changes of Taiwan. It is also engaged with the post-colonial and postmodern phenomenon of Taiwanese literature, which desires to look for its subjectivity and self-identity. Through exposing himself, the narrative techniques and content of the trilogy constantly collide with the outside circumstances in order to search inside for an outlet for life.

Keywords: Home, Wei-Jan Chi, Post-colonial, Postmodern, Expose himself