被迫遺忘
——從創作年代管窺《X 小姐》

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關鍵字：戰爭；政治迫害；白色恐怖；回不了家；兩岸隔絕；省籍意識；幻滅；失憶；被迫遺忘

一、

姚一葦期許自己成為「為人而寫」的作家，作家本身就是思想家，「對人生有他的看法，對世界有他的責任，他的寫作具有偉大的抱負與目的，懷有高尚的情操與信守」。（《有感於威權·英吉之死》, 1972）他崇卡夫卡、問題主義、契沃夫等這些現代主義大師，「他們作品中無論如何都蘊含對於這個世界的關懷，對於人類的關懷的內。當然這些關懷可能有點悲觀，有點失望，表現出某種哀愁，或是懷舊。……也都不是自我的小問題，都有大的關懷在內。」（《文學往何處去——從現代到後現代》, 1997）2 的大關懷，是姚一葦創作劇本時知性層面的主要目標。

在十四部發表的劇作中，《X 小姐》基調始終之全然絕對沉鬱灰黯，是其他十三部劇作難以企及：照姚一葦的說法，《X 小姐》是相當悲觀、相當失望，表現出極高度的哀愁……，但，仍是，「都不是自我的問題，都有大的關懷在內。」

在一九七七年，張健撰文〈姚一葦戲劇的一正一正〉，逐部解析姚一葦當時發表的七部劇本，舉出一個「鐵的事實」3：「姚氏的七部劇作中，若以內涵的主題而論，正好形成一正一反的循環現象，去而後返，有如鐘擺現象。所謂正，意指肯定人生，信任人生，乃至歌頌人類的種種；所謂反，則意指懷疑人生，諷刺人類，乃至否定人生的價值。」（《暗夜中的掌燈者》, 頁 298）

筆者接續張健分別正反之道，且照紀蔚然以「古典的」、「現代的」為姚一葦的劇作分
FORGETTING UNWILLINGLY

Ling Ling Chen

Abstract

Mr. Yao Yi-Wei, the well-known playwright and dramatist, published Miss X on February 3, 1991, at Chinatime. This is the 13th of his 14 plays, and is his darkest and most pessimistic work. This thesis tries to discover the playwright’s motivation from the social and political background, in Taiwan and internationally, during the period leading up to publication of Miss X.

During the Eighties many communist countries collapsed. In Taiwan, a group of politicians used the ‘provincial complex’ as a kind of tool to raise awareness of a Taiwanese consciousness. Unfortunately, Mr. Yao belonged to the group which were unwelcomed by those ambitious politicians. The writing of Miss X was, above all, connected profoundly with his homecoming experience. Both in 1989 and 1990, Mr. Yoa went back to his hometown of Nanchang in mainland China. He had endured a forced separation from his affectionate family for nearly 50 years because the wars. The strong impact of the political changes and his incomplete family reunion (both of his parents had passed away in his absence) forced Yao Yi-Wei to write Miss X as a kind of confession.