

專訪當代作家張曉風

文學 跋山涉水而來

Literature — A Long Journey through Mountains and Waters

An Interview with Contemporary Writer Shiao-feng Chang

一個好的國家公園解說員，能讓導覽變得生動、充滿魅力，解說員也需盡力去形容美景、也談地質景觀的壯觀，這也是一種文學表現……

A good national park interpreter makes a tour lively and enchanting. He or she also needs to describe beautiful scenes and geological wonders as genuinely as possible. That, indeed, is also a form of literature...

誰，能夠代表亙古永恆？
是拔地而起的名嶽、是嶢崢的奇峰怪石，還是深不可測的溪壑、抑或是無窮無際的海與洋？可嘆的是，名嶽會因地震而變形、奇峰會因土石流而消失，溪流會因地殼運動而改道，海洋生態會因氣候變異面臨枯竭危機……

唯有文字可以留住千年前的璀璨非凡，可以重現山川美景曾有的榮光，即使環境改變，毫無重量的文字依舊能擲地有聲。

台灣國家公園發展史上，「藝文與美學」占有舉足輕重的地位，在80年代，台灣藝文風氣高熾，許多文學、美學家創造出扣人心弦的作品：余光中、蔣勳、張曉風、席慕蓉、林清玄、鍾玲、羅青等當代文學大家，應各國家公園管理處的邀約，開始將創作觸角與自然美景結合，為國家公園中的景致，留下多本盪氣迴腸的傑作。

多次參與國家公園宣導活動的張曉風老師，百忙之中同意受訪。「咱們上陽明山好了！要聊聊國家公園，還有哪裡比身處其中更為貼切呢。」隨和中帶著浪漫的張老師如是說。

What stands for eternity?
Giant mountains that rise from the plains? Sky-reaching peaks? Bottomless valleys? Or the endless ocean? But, mountains are deformed by quakes; peaks are flattened as they lose soil; streaks change route as the plates move; even the ocean may dry up as climate change worsens...

Only words capture and store the crystal of the millenniums, re-presenting the beauty of nature as time go by.

Throughout the history of Taiwan's national parks, art, literature, and aesthetics play a significant role. The 80s saw the rise in literature and art creation. Shiao-fong Chang, along with other littérateurs, began adding natural landscapes to their work on the request of the major national parks.

Chang, who has worked extensively for the promotion of national parks, took time out of her schedule for this talk. "Let's go to Yangmingshan. Since we'll talk about national parks, what place is better than a real one?"





喜愛大自然、生活中力行簡樸環保的曉風老師，與台灣國家公園接觸得早 / 蘇杰揚攝

Fond of nature and a simple green life style, Chang had an early encounter with national parks. / by Chieh-yang Su



有別於解說手冊上工整的描述夢幻湖的生成與水韭特性，張老師的散文更添詩情畫意 / 戴進元攝

Unlike the textbook-sounding description on the travel guide, Chang's writing brings out poetic elegance. / by Jin-yuan Dai

細雨濡濕陽明山 增添氤氳美感

剛過完年的陽明山完全不得閒，年假時喧鬧的遊人才剛下山，幾株山櫻花已悄悄沿著山徑展現嬌媚。經過林語堂故居時，曉風老師想起了多年前造訪，故居內的花匠送給老師親手釀的櫻花酒，那充滿春天氣息的香醇滋味，老師還惦記著。

雖然採訪當日飄著濛濛細雨，但洗滌過的山林更顯清靈飄逸。在陽明大學任教的老師對陽明山很熟悉，訪問地點大屯生態公園池邊小亭，在抵達生態公園前小徑上，幾隻台灣藍鵲在林間穿梭，「這是代表台灣意象的鳥兒，能這樣輕易瞧見，給人保育有成的安心感。」老師搖下車窗望著，展現作家獨有的敏銳觀察力。

喜愛大自然、生活中力行簡樸環保的老師，與台灣國家公園接觸得早。「藝文與自然的合作模式，端看各國家公園管理處的想法。當年是太魯閣國家公園管理處的徐國士處長找了我與席慕蓉、蔣勳，一同入山去感受，所以才出版了幾本集子。」曉風老師憶道。「當時大家的想法很單純，就是想以文學、美學的作品，來呈現國土之美。藝文界的朋友紛紛響應，一行人在國家公園裡『被感動』，然後各自用最擅長的方式，將美景表達出來。」

Yangmingshan –Beauty in Drizzle

As the busy tourist season had ended, Yangmingshan did not enjoy solitude for too long. Batches of cherry blossoms unfolded on the trees along the roadside. Passing by the Lin Yutang House, Chang recalled her last visit, when she was given some gardener-made Sakura wine. The taste is still fresh in her memory.

Drizzling rain cleared the forests of dirt. Along the way, we saw a few Formosan Blue Magpies shuttling through the woods. “These birds bear the image of Taiwan. Spotting them with ease makes us feel great about the fact that our conservation has been well-done.”

Fond of nature and a simple green life style, Chang had an early encounter with national parks. “How literature and nature could be linked depended on the park authorities. That year, Director Shu of the Taroko National Park invited me, Muren Hsi and Hsun Chiang to savor the mountains, and then several of our works were published.” She added, “The idea was simple. We wanted to show Taiwan's beauty through art and literature. Then other artists followed suit. They came, inspired, and described nature's marvel through their expertise.”

太魯閣的明媚風光展現在有文學家、書法家、畫家及攝影家參與的《谿山情》一書。另在曉風老師《從你美麗的流域》散文中，對於太魯閣國家公園及陽明山國家公園，亦有動人描述。而後參與創作《墾丁國家公園詩文攝影集》，以流轉詩句描述恆春半島的碧海藍天。文學家的敏銳心思，放逐在山林間，果然有別於一般遊客，能用繽紛卻不誇張的辭彙，讓抽象的美具體起來。

……湖上遍生針蘭，一一直立，池面因而好看得有如翠綾製成的針插。但湖中的驚人情節卻在水韭，水韭是水生蕨類，整場迴腸盪氣的生生死死全在湖面下悄然無息的進行。有學者認為它來自於中國東北，由於做了候鳥免費的搭乘客，一路旅行三千公里，托生到這遙遠的他鄉……

——摘自張曉風《從你美麗的流域》動情二章篇

陽明山國家公園夢幻湖的水韭的珍稀奇巧，遊人都知，有別於解說手冊上工整的描述夢幻湖的生成與水韭特性，張老師的散文更添詩情畫意，不但能牽引讀者按「文」索驥，燃起造訪夢幻湖的念頭，更加深對於水韭生態的好奇。

解說 也是一種文學

不過，曉風老師也認為，國家公園文學並不局限於意境的敘述，可以更廣義、更多元。

「一個好的國家公園解說員，能讓導覽變得生動、充滿魅力，解說員需盡力去形容美景、談地質景觀的壯觀，這也是一種文學表現，所以解說員的訓練在這方面應多加強，畢竟遊客與面對面的解說員，動人心弦的能力更勝文字、更能直接獲得成效。」

曉風老師感性的說，其實，解說內容能比文學作品更精湛、更獨特的，善用當地人文，尤其是原住民文化，像是耆老口述的傳說、神話，都

能吸引遊人、勾起對環境保育的同理心。「比較遺憾的是，國家公園中能透過原住民母語傳頌的故事並不多，人文歷史有些欠缺，還健在、神智還清楚的耆老要能說故事，並不容易。這些傳說是很了不起的寶藏，當老者凋零，要去哪兒聽這些傳說呢？這些文史不也像是瀕臨絕種的生物，需要被關注保育嗎？」

台灣國家公園就是需要這樣的歷史定位及傳揚，就好像大家說到電影《海角七號》，便能聯想恆春半島的連鎖效應那般，國家公園相關單位應該抱著更開放而主動的態度，提供一個「便利而無後顧之憂」的創作環境，讓作者揮灑出更多令人傳頌的文藝作品，對於創作者與國家公園，都是利多。

但甚麼是張曉風老師口中所謂的「便利而無後顧之憂」

Besides the book *Hsi Shan Ching*, in which the beauty of Taroko are collected by Chang and others, she also wrote with vivid descriptions about the Taroko and Yangmingshan in an essay entitled *From Your Beautiful River Basin*. She also joined the making of *The Photo and Poetry Album of Kenting National Park* where she gave a poetic account of Hengchun Peninsula's oceanic landscape. Her words are truly extraordinary – colorful but unexaggerated, actualizing abstract beauty.

“...full of Chenlan is the lake's surface, each standing straight, resembling jade needles. But what's truly spectacular is the quillwort, which quietly goes through birth and death under the water. Some say they came from Northeast China, where migratory birds gave their seeds a free ride down south....”

Quoted from Shiao-fong Chang's “*From Your Beautiful River Basin*”

The wonders of Yangmingshan's quillwort are known to its visitors. But unlike the textbook-sounding description on the travel guide, Chang's writing brings out poetic elegance. It triggers readers' curiosity not only about the lake, but about the whole quillwort ecology.

Interpreting – A Literary Genre Also

National park literature is not limited to pure description; it could take on broader meanings and multiplicity.

“A good national park interpreter makes a tour lively and enchanting. He or she needs to describe scenery and geological wonders as genuinely as possible. That is also a form of literature. They should be better trained to have these qualities. After all, for tourists, face-to-face talking is usually more powerful than words.”

Such interpretations, Chang said, could be even more special than pure literature. Using local aboriginal stories and legends, they could arouse visitors' curiosity and environmental awareness. “It's a pity that in the parks, stories told in aboriginal languages are not many. Surviving elders who can still share stories are rare. But those legends are true treasure. Shouldn't they be protected like endangered species?”

Taiwan's national parks need this type of historical recognition – to create the kind of promotion Kenting enjoys with the film *Cape No.7*. Parks should be more open and active in offering a “convenient and trouble-free” place for the creation of art and literature. It will be a plus for both the artists and the parks.

But what is “convenient and trouble-free”? She recalled a visit years ago invited by Ying-tai Lung, the then head of the Cultural Affairs Department, to Yangmingshan's ancient Japanese buildings to plan an art district. “A quiet old place is great for creation. But mountains are remote. Life up there isn't easy. Artists may



唯有文字可以留住千年前的璀璨非凡，可以重現山川美景曾有的榮光 / 太管處提供，戴進元攝
Only words could capture and preserve the splendor millenniums ago, re-presenting the beauty of nature as time go by. /
Photo provided by TNPH, taken by Jin-yuan Dai

她舉了幾年前在當時台北市政府文化局長龍應台女士邀約下，曾探勘隱藏陽明山裡的日式建築古蹟，想以藝文特區的概念，開闢一處空間讓藝文人士進駐、創作。「能有靜謐古意的空間來激盪文思，是件好事，但是山上偏僻，生活起居不易，創作者可能得要自行外出補給、覓食等等，得中斷思路重返現場，好像有些不便。」她笑說。

熱情使文學不滅

身為近代最傑出的散文作家之一，曉風老師認為文字不同於影像，必須透過因果的敘述，才能讓閱讀者了解情緒從何而來，文句為何而生。「年輕的文學創作者依賴現代科技，快速獲得資訊，使得文學的呈現便略顯『懶』態。例如人到山中來，總有個情緒起點，是心情好出遊或是為掃憂鬱而來，對於文學創作而言，這情緒起點是與讀者間的情感發端，總不能只用『就醬』或『我瞭』諸如此類的簡易文句，略去了與讀者心靈互動的契機。」

讀者閱讀習慣的逐漸改變，衝擊了出版界，很多新書出版就等於是絕版。出版一周後書店覺得賣不掉，就立刻退回了，因為書店空間有限，要進些能賣錢的東西。「但我認為，

need to walk for hours to get supplies. That will disrupt their creative thinking,” said Chang.

Passion Keeps Literature Alive

Chang thinks that words are different from images. In writing, you describe cause and effect, or you may confuse your readers. “Young artists rely on technology. With easy access to information, their writing becomes ‘lazy.’ Let’s say a person goes hiking. There is often a starting point of emotion. He may be in a good mood, or try to get rid of his blues. These ‘emotional starts’ connect the story with its readers. You can’t only use shallow expressions and forget all about the emotional links.”

Readers’ habits have changed, dealing a heavy blow to publishers. Many books are deemed unprofitable soon after publication and returned to publishers in a week to make room for profitable ones. “Profitability must not be the only priority. There must be a start, such as some art events, to let the young know there is true art apart from the virtual world. And young people must be stimulated to strive for refined culture. Artists must be brought back into the

政府可不全然以營利為考量，倒可先點起一把火，像國家公園多辦些藝文活動、徵文等，集結成唯美精緻的作品，讓新生代體會虛擬以外的真實藝文，重新定位出版的崇高價值，慢慢喚起年輕人追求極致的熱忱，多做這樣的策畫，把文人帶進山裡，把美景寫進文字裡。」

曉風老師語調溫軟，但她骨子裡卻充滿俠情，常常扮演那個先點一把文學熱火的人。近年來她應邀演講，談的是文學，但常常不是自己的作品。她奔走呼籲，終於使文建會同意買下出版社庫藏的藝文導師俞大綱先生的作品，並在俞大綱百歲誕辰紀念學術研討會中發行；最近她又四處演講，導讀言曦先生的著作《世緣瑣記》。她東奔西跑的忙著，卻不是為自己的作品，促動她的，是這份對文學的深情。

「今年初，資深藝人阿匹婆走了，一整版報紙道盡這位台灣觀眾耳熟能詳的甘草人物，她精彩的一生。令人感觸良多的是，文壇的譎然長者、台灣資深作家、前中央日報副刊主編孫如陵先生也於睡夢中辭世，報紙上他的消息僅寥寥幾字。台灣人常以為影響力大的是表演者，但其實藝文界年輕一輩對他也許不熟悉，但他卻為台灣文壇奠下基石。1961年起，他主編「中央日報副刊」20多年，這是中副黃金時期，許多台灣人的文藝啟蒙從中副開始。孫先生慧眼獨具，首倡「不用文言」以推廣大眾文學，甚至退了陳立夫的稿。當時默默無名的朱西甯作品《狼》令他驚豔，居然讓出整版副刊，破天荒只登這麼一篇小說，讓朱西甯一砲而紅，現在副刊常見的小方塊文章，也是他所創。他是文壇伯樂，勇於起用新銳，可說是文學界的先驅。」

「孫老打破文學畫地自限的格局，從『中副』開始走出一條新路，那麼，國家公園文學及美學，是不是也能激出火花呢？」

文學是意境美，國家公園是情境美，彼此若能相輔相成，那是何等的美好。台灣的文學創作者繼續向前的動力，無非只是忠於所愛的信念。國家公園的極致美景與人文深度，當能提供文學創作者源源不絕的靈感與題材。「有朝一日，或許傳誦千古的文句，就因台灣國家公園而生。」

mountains where they'll put the beauty of nature in words.”

Chang spoke softly. But deep inside, she is full of passion – often the one who “starts the first fire.” She has given speeches on literature. With relentless efforts, she finally persuaded the Council for Cultural Affairs to buy legendary Da-gang Yu's works from a publisher and re-published them on a seminar marking Yu's 100th birthday. She is now promoting Yen Hsi's Shih Yuan Suo Chi. She did all this not for herself, but out of love for literature.

“Earlier this year, the senior actor Apipo died. Her career story covered a whole newspaper page. What saddens me is that the press only wrote a few lines about the long-time writer- journalist Ju-ling Sun when he passed away. Most Taiwanese tend to see performers as most influential. But it is the artists that are doing the backstage work.”

Sun used “Chung Fu” as his pen name. He might not be known to young readers but was truly a founding father of Taiwan's literature. He had edited Central Daily News Supplement since 1961, unfolding CDN's golden age. Sun avoided the use of classical Chinese to promote popular literature. He was impressed by Hsi-ning Chu's Wolf and gave it full-page, which brought fame to Chu. Sun was a clairvoyant, bold to enter uncharted waters – a true pioneer in literature.

“Sun broke rules and opened up Taiwan's literature. A new path rolled out from CDNS. Can national park literature be the next?”

Literature is all about mood. National park is about landscape. If the two complement each other, how wonderful will that be? Taiwan's artists move on with their art creation. What drives them is their conviction and belief. With nature and culture, national parks provide artists with endless inspiration. “One day, literature that will remain told and read for centuries may be borne in Taiwan's national parks.”

張曉風 Shiao-fong, Chang

吳三連、中山及國家文藝獎獲獎作家，曾當選十大傑出女青年，現任教於陽明大學。作品跨越詩、戲劇、雜文、散文領域。詩人余光中讚譽其「亦秀亦豪」，詩人、資深副刊編輯痖弦曾以精彩專論《散文的詩人—張曉風創作世界的四個向度》，讚譽讀張曉風的散文簡潔、清澈與形象美。其為漢語文壇最重要的美文家之一，擴展散文的向度，把美文推向更高的藝術層次。

Chang had received multiple awards, including National Top 10 Outstanding Youth Award. She is currently teaching at Yang Ming University. Her works cover a wide range of literary genres; her prose had been praised for its “conciseness, clarity and descriptive beauty.” She strives to combine prose with aesthetic qualities.

