

自然烏托邦中的隱形人 ——台灣自然寫作中的人與自然^[*]

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摘要

自然寫作（nature writing）自八〇年代以降，逐漸成為戰後台灣文學史上的一個重要景觀。約莫在九〇年代中葉前後，有關自然寫作的研討，也開始成為學術界的一個重要議題。隨著參與者日眾，自然寫作無疑為戰後台灣文學帶來了一股新氣象。與此同時，原住民文學也逐漸引起原住民族群創作者與學界重視，只不過大抵集中在族群意識的議題脈絡。

就當前自然寫作研討、寫作一般情況來看，主要因素當包括了兩個部分：一、現階段對於自然寫作的研討，靠近主流生態論述，亦即連志展碩論《誰的自然？由多元觀點來反思生態保育運動》（2000）所勾勒的，是一種標榜科學知識訊息、專家、精英，及其具備正確性、符合現代觀的特定論述，從而在相當程度上排擠了原住民山海文化及其山海論述與書寫。二、類似於研討上的情況，戰後台灣自然寫作的創作成果，由於資本主義工業化的書寫背景，過度排斥人文、科技一類因子，無疑把焦點放置甚至集中在所謂的大自然身上，自然寫作從而接近於一種「大自然寫作」，逐漸擱置另一個書寫目標，亦即如何重新建立一種人與自然、生態環境之間的倫理關係；這多少造成了主要透過狩獵、

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討海一類元素體現的原住民山海書寫，與自然寫作之以大自然為主體、人退居配角紀錄者，兩者之間從而形成一種特定的緊張關係。本文最終嘗試追問的課題正在於此：究竟，我們謀求的是怎樣一種人與自然生態的倫理關係？這是否也同時導致了人類身影逐漸消失於自然寫作之中？人類近乎成了一種「隱形人」？

在第二小節裡頭，本文將針對國內既有的自然寫作研討成果，進行初步的文獻回顧，嘗試整理並探究其各自研討成果之論述取向，並參酌部分國外相關研討，唯焦點仍集中在自然寫作概念的界說上。第三小節則依循本文的主要提問，台灣自然寫作成果何以近乎總是「人跡罕至」、何以缺乏人類身影，進而探究自然寫作與土地倫理重建的相關議題。第四小節，則透過戰後台灣自然寫作者的文本，藉由具體的作品展開印證與分析。

關鍵字：自然寫作 生態文學 自然想像 劉克襄 廖鴻基
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Invisible Man in the Nature Utopia: Study on the 'Human and Nature' of Taiwanese Nature Writing

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Abstract

Around mid-1990s, studies of Nature writing have become topics in the academic circle. At the same time, Aboriginal literature interests native writers and scholars, although the main theme is ethnical consciousness. It seems that the present achievements of Aboriginal literature studying in ecological culture and from the viewpoint of Nature writing has no difference with that disclosed by Wally Norgan (瓦歷斯·諾幹): studies on the conflict of progressive development and Aboriginal culture about Mt. and Sea are scarce. If the Mt. & Sea writing of Aboriginal writers were close to the nature logically, the deeply interested question would be as the following one: why the studies from the point of Nature writing were so trivial and few, and even hard to be consistent with each other?

Basing on the present studies and writings about Nature writing, the main causes of the question above can be discussed from two aspects: firstly, the present studies about Nature writing incline to the main-stream of ecological discourse, as the specific one with correctness and modernization and emphasizing on scientific knowledge, expert and elite outlined in the dissertation of Lien (連志展) *Whose Nature? Rethinking ecological conservation movement from the Standpoint of Multi-culture*, would squeeze out the indigenous voices of the Aboriginal

culture and its discourse and writing related. Secondly, as what mentioned above, the works of post-war Taiwanese nature writing incline to reject humanist and technical images due to the rising background under the control of capitalist industrialization, so as to naturally focusing on the so-called 'the Nature', and then little by little, Nature writing has become some kind of writing of 'the Nature', and ignored the one another writing object—how to rebuild the ethic relationship between human being and the Nature/ environment. With some extension, this would cause the tension between Nature writing that stressed 'the Nature' with the mankind as the subordinate role, conservator or descriptor and the Mt. & Sea writing of the Aboriginal that primarily told by the hunting and fishing stories. After all, the very issue that this article attempt to discuss is: what kind of ethical relationship between human and nature are we trying to actualize? Does this also lead the way that human being become fading into invisible?

Through studies on present researches of Mt. & Sea writing from nature writing, what this project would like to accomplish is: 1. Arrangement of the present researches about the Mt. & Sea writing of Aboriginal literature from Nature writing. 2. Discussing the question of the ethic relationship rebuilding between human being and environment further. 3. Exposing the other side of the Aboriginal literature by focusing on the relationship between Aboriginal literature and Nature writing.

Keywords: nature writing, ecological literature, imagination of nature, Ke-xiang Liu, Hong- gi Liao, Zen- xiu Xu, Min-yi Wu.