



闊別了四個年頭的阿寒湖依然是那麼的漂亮。二零一二年的夏天，當我再來到阿寒湖畔做有關漁業發展和自然保育的田野研究的時候，除了幾位當年訪問過的阿伊努人已經仙遊之外，阿寒湖的湖水仍然是平靜如鏡，雄岳、雌岳、阿寒富士、白湯山等也一如過往地安然坐落在青天白雲的祝福下，坐落在群山之中的阿寒湖似是無動於歲月的流逝。

Lake Akan is as stunning as it was four years ago when I last met her. In Summer 2012, I revisited Lake Akan for my field study on fisheries development and nature conservation. A few Ainu people I interviewed years ago had passed away. Mount Oakan, Mount Meakan, Mount Akanfuji and Mount Hakutou blissfully embrace the glassy Lake Akan under the blue sky and white clouds. Time has not taken toll on nature.

愛美是人的天性，但美麗的背後
不應該是沉淪和宿命，而是積極樂觀與包容。

給阿寒湖的情書

Love Letter
to
Lake Akan

文、圖 | 張展鴻，香港中文大學人類學系教授
Text & Photography | Sidney C. H. Cheung, Professor,
Department of Anthropology,
The Chinese University of Hong Kong

*The admiration of beauty
is a natural instinct.
But beauty should
never mean despair and fate,
but optimism and empathy.*



記得第一次到阿寒湖畔是二零零一年的夏季，目的是為理解一九九七年制定的阿伊努新法對不同阿伊努原住民社區帶來的文化影響。我走訪了登別、白老、二風谷等幾個北海道南部的著名原住民社區之後，進一步通過東部釧路試圖採訪一些阿寒湖畔居住的阿伊努人的生活歷史和社會變化。我到今天仍清楚記得初到一間咖啡館與當地阿伊努人認識的經過。我們坐下來談話後不久，我的日語便把我出賣，我的非日本身份就顯露出來。自然地，他們問我從哪裡來。我告訴他們我曾在日本留學，但返回香港工作已有些年頭了。不期然他們高興地拿出一些照片，是他們一九八四年訪港時為香港亞洲藝術節演出的熊靈祭（阿伊努人的傳統儀式）舞蹈表演和他們在維多利亞公園的臨時舞台。有趣的是我正好在一九八四年離開香港到東京留學，而二零零一年的相逢似是一九八四年的補償。也正是這場緣分，使我在往後數年多次到訪阿寒湖畔，並跟這個家庭建立起長期友誼。研究之餘，我想自己已經深深地被阿寒湖的美麗吸引了。

My first rendezvous with Lake Akan dates back to Summer 2001. I was there to investigate the cultural influences brought to different Ainu communities under the Ainu New Law enacted in 1997. After visiting Noboribetsu, Shiraoi, Nibutani and some other famous aboriginal Ainu communities in southern Hokkaido, I went further into Kushiro of East Hokkaido, trying to interview a few Ainus living beside Lake Akan about their livelihood and changes of the society. I vividly remember how I first acquainted with some local Ainus in a café. I did not speak my Japanese well, so after exchanging a few sentences, they knew I wasn't Japanese. Without doubt, they asked where I was from. I told them that I have studied in Japan, but returned to work in Hong Kong for some years. Unexpectedly, they pulled out joyfully a few photographs - the "Bear Worship Ceremony" dance performance they did in Hong Kong during the 1984 Hong Kong Festival of Asian Arts, and the temporary stage set up in Victoria Park. What a coincidence that I left Hong Kong for my studies in Tokyo in 1984 exactly. Our encounter in 2001 made a fair compensation for what I missed in 1984. For what I believe to be destiny, I visited Lake Akan repeatedly in the following years - I have become friends with this family. Putting the fieldworks aside, I think I am deeply in love with the beauty of Lake Akan.





阿寒湖

的美麗

The sheer beauty of Lake Akan



在談阿寒湖的魅力之前，先要介紹阿寒國立公園和釧路濕原的地理位置。阿寒國立公園在一九三四年建立，面積超過九百平方公里，它的範圍包括了三個淡水湖泊：不吃人間煙火的摩周湖、以黑砂浴出名的屈斜路湖和堅貞不移的阿寒湖。摩周湖坐落在群山之中，沒有川流連接，加上湖畔沒有社區，想要看到摩周湖的話，也只能站在山勢比較高的地方遠觀，不能褻玩。屈斜路湖和附近的弟子屈町相互依賴，而這一帶正是北海道東牧場的根據地；屈斜路湖畔的熱砂浴和營地區，為這平靜的湖泊帶來不少夏日歡聲。至於阿寒湖，它可算是最為遊人認識的溫泉鄉，加上交通上的方便，每年到阿寒湖的本地日本遊客和國外訪客，都為阿寒湖畔的生活添上繁忙。

若從札幌市（北海道南部的城市）出發前往阿寒湖畔，需經過釧路市和北見市，再換乘當地巴士才能抵達。阿寒湖位於北海道東部，南接釧路市沿澤地。在阿伊努語裡，阿寒（Akan）蘊含著穩定不移的意思，彰顯了它被活躍的火山和溫泉所圍繞卻依然穩固的特性。阿寒湖（面積達十三平方公里，湖深三十八米）山水相依，有雄岳（高一千三百一十七米）和雌岳作伴（高一千五百零三米），沿湖有個開發區，居民社區和商業活動共同組成了這一帶的地理景觀。擁有自然風景、溫泉，以及政府一九二一年授予的自然遺產（湖底發現了名為「毬藻」的球形海藻），阿寒湖自一九二零年代起就已是著名的旅遊景點。

But first, let me show you the geographic locations of the Akan National Park and the Kushiro Marsh. The 904.81 km² Akan National Park was established in 1934, containing 3 fresh water lakes: the outlandish Mashu-ko (Lake Mashu), the Kussharo-ko (Lake Kussharo) famous of black sand bath, and the unshakable Akan-ko (Lake Akan). Mashu-ko is mountain bound without any connecting streams or settlement. It can only be viewed from higher hills but quite impossible to approach. Kussharo-ko and the neighbouring town Teshikaga are mutually dependent, and this area is generally known as the pastures of East Hokkaido. The hot sand baths and campsites beside Kussharo-ko bring joviality to this peaceful lake in summer. Akan-ko is well-known to tourists as a hot spring resort. With good transportation links it invites both Japanese and foreign visitors.

From Sapporo (the largest city in southern Hokkaido) to Akan-ko, one must travel through the cities of Kushiro and Kitami and then take the local bus. Akan-ko is in eastern Hokkaido and north of the Kushiro Marsh. In the Ainu language, "Akan" means immovable, implying its geographical stability albeit active volcanic activities. Akan-ko (with an area of 13 km² and depth of 38m) nestles between Mount Oakan ("male mountain", 1317m) and Mount Meakan (the female counterpart, 1503m). The settlement around Akan-ko bustles with commercial activities upon the geographical landscape here. Since 1920s, Akan-ko has been a famous tourist attraction for its natural beauty, hot springs, and a Natural Heritage declared by the government in 1921 - the Marimo algae.



「非誠勿擾」

*Come to me...
only "If You
Are The One"*

二零一二年夏天，當我如常在街上走過之際，不難發現馮小剛導演、葛優和舒淇主演的《非誠勿擾》已經成了中國遊客來到阿寒湖畔的一個理由。木雕小店門外放著的舒淇購物照片，浜子居酒屋（在電影裡的四姐妹酒屋和卡拉OK）外的相片和到處可見的電影海報……

This summer I strolled along the street as usual. I noticed that "If You Are The One", a Chinese film directed by Feng Xiaogang starring Ge You and Shu Qi, has become the new incentive drawing crowds of Chinese visitors to the Akan lakeshore. Evidences include the photo of Shu Qi shopping on the door of a woodcarving shop, stills shown outside the Izakaya (Japanese-style pub) featured in the film as the "Four Sisters Izakaya" and the karaoke, and film posters everywhere...

看過《非》片的讀者，不難發現阿寒湖在片中是世外和完美的象徵。它使人忘記了塵世的煩囂和世俗的教條，沐浴在愛的樂土之中，正如方中信飾演的有婦之夫可以和舒淇飾演的梁笑笑沉醉在那份不為世人接受的感情關係。但現實往往是理性而且無情，當他倆要接受兩人的「地下關係」之際，梁漸漸發現自己既不能妥協而且也無法超越那份曾經付出的感情，此時正好碰上葛優飾演的海歸單身漢秦奮。梁要求秦和她再到緣起之地阿寒湖試圖作一了結，但她心中完美的思念未能為那份愛打上句號，反而動了死亡的念頭，阿寒湖差點成了她的葬身之地。

For readers who have watched the film, Akan-ko is described as a heavenly and perfect hideout. Anyone here can let go troubles of the mortal world and bathe passionately in love, just like the married man played by Alex Fong and Liang Xiaoxiao played by Shu Qi intoxicating in an affair appearing unethical. Yet reality is cruel. Although loving the man, Xiaoxiao slowly finds that she cannot compromise with such a relationship and the love she had paid. Then she meets Qin Fen, a single Chinese man returning from abroad. Xiaoxiao asks Fen for a trip back to Akan-ko, where her secret love with the married man begins. She hopes that it may help her to end her frustration, but turns out beaten by the perfect illusion in her mind which nearly kills her. She almost loses her life in Akan-ko.





同時地，電影對生和死的態度其實不單從梁的觀點出發。《非》片中有兩段小節——日本黑幫葬禮和四姐妹酒吧，正好提供了一些關於生命和死亡的意見。正如三十年的歲月和青春的消逝沒有給四姐妹的生命帶來半點唏噓，反而是積極樂天的態度和堅貞的友誼；而那莊嚴的黑幫葬禮也表達了日本人對生命的尊重和眾生皆能成佛的日本佛教精神。但可悲的是梁未能從其他人的生活經驗中得到啟發，在北海道的旅程上她反而把自己受到的傷害推進無法自拔的深淵，並最終走上絕路。



Life and death was not depicted only by Xiaoxiao in the film. The funeral of Japanese gangsters and the “Four Sisters Izakaya” are also inspiring. 30 years have passed, but the four sisters never sigh over it. Their optimism won friendship and solid bondage with each other. The solemn funeral of the gang member has also reflected how the Japanese respect life, and that “everyone can be Buddha”. Pathetically, all these experiences of the others have failed to inspire Xiaoxiao. In this trip to Hokkaido she throws herself into the blind abyss for the injury she cannot bear.

我不是要解讀《非》片對感情問題的處理手法，只是想為阿寒湖之美給出一點個人的想法，為我心愛的阿寒湖作出一點兒的澄清。在我看來，阿寒湖的美麗不應是在《非》片看到的宿命或是一種為世不容的感情，而是堅貞不移和樂觀包容的生命之歌。

I am not doing a critique on this film. Instead, I am adding footnotes to the beautiful Akan-ko that I am deeply in love with. In my eyes, the beauty of Akan-ko should not be interpreted as fate or evasion as seen in the film - it should be the chant of life of steadfastness, hopefulness and empathy.

阿寒湖

的內在美

Treasures
in the lake

阿寒湖除了有美麗的外觀，湖底深處還生長了神秘的毬藻。（學名：*Aegagropila linnaei*；日本人稱之為マリモ。它是一種細絲狀的綠色球狀藻類，只在北半球少數湖泊中可以找到，被日本政府認可為特別天然紀念物。）毬藻在平靜湖底和穩定水流的天作之合下，就如活在大自然掌中的湖裡寵兒，長期享受著輕撫。毬藻猶如阿寒湖的寶珠，在湖裡默默地等待知音人的來臨。阿寒湖除了毬藻之外，還有十九世紀七十年代由北美洲引進到日本的彩虹鱒魚（學名：*Oncorhynchus mykiss*；日本人稱之為ニジマス）、上世紀二十年代才放養於摩周湖的內田原螯蝦（學名：*Pacifastacus leniusculus*；日本人稱之為ウチダザリガニ）、阿寒湖原產的姬鱒（學名：*Oncorhynchus nerka*；日本人稱之為ヒメマス）、鯉魚、公魚和極度瀕危的伊富魚等。它們每個品種都有不同的歷史，有些更是有動人的故事，但在阿寒湖中它們都能彼此接受和相互包容，真是難能可貴。雖然毬藻和內田原螯蝦之間仍存在著複雜關係，但在環保和漁業協同組合的合作下，似乎目下可以看到一個相對持續平衡的發展。



Under the glassy lake surface, there is another secret garden at the bottom of the lake. Moss ball (*Aegagropila linnaei*), a mysterious filamentous green algae, appear as numberless green balls on the lakebed. They are only found in a few freshwater lakes in northern hemisphere. They are called “Marimo” in Japanese, and are designated by the government as a Special Natural Monument. Caressed by the stable currents of a calm lakebed, Marimo is the emerald of Akan-ko. Other gems in the jewel box include rainbow trout (*Oncorhynchus mykiss*, or Nijimasugani in Japanese), a fish introduced from North America in 1870s; the signal crayfish (*Pacifastacus leniusculus*, or Uchida zanigari) bred in Mashu-ko since 1920s; lacustrine sockeye salmon (*Oncorhynchus nerka*; or Himemasu in Japanese) native to Akan-ko; common carps; smelts (Wakasagi) and the critically endangered Hucho perry (Ito). Every species has its story here and each is a tribute to life. Together they build the unique and accommodating ecosystem of Akan-ko. Even the counter-balance of Marimo and signal crayfish is carefully monitored by the environmental organizations and fisheries cooperatives for sustainable growth.



內田原螯蝦在一九二六年從美國引入到北海道摩周湖繁殖，後來在阿寒湖發展成為今天的重要漁產。上世紀二十年代，毬藻持續地從阿寒湖捕獲得來，作為紀念品出售；一九四零年代，因為毬藻不斷被盜取，加上阿寒湖環境轉變，因而令毬藻瀕臨絕種。因此，為了避免毬藻消失，日本政府要求擁有毬藻的人把毬藻回歸阿寒湖，藉以保存這種獨特的植物。而當地的阿伊努人更為此舉行「毬藻歸湖」的儀式，利用儀式中象徵回歸自然的意義，從而強化阿伊努人的宇宙觀及對大自然的尊敬。這個節日已持續超過五十年，成為北海道阿伊努人文化傳承的一個重要環節。毬藻節能夠成為阿寒湖畔阿伊努人的一項地方傳統，除了是基於日本社會對自然保育的重視，其實背後還有一段值得讚美的動人故事。

Signal crayfish was introduced from the USA to Mashu-ko in Hokkaido in 1926, and was raised in massive numbers to become an important fishery product. Since 1920s, Marimos were constantly harvested from the lake bottom and sold as souvenirs, and nearly became extinct in 1940s. To save the precious algae, the Japanese government asked anyone who possessed Marimos to return them to Akan-ko. To commemorate this occasion, the Ainu people held a ritual to celebrate “the return to the nature”, reinstating their cosmology and respect to Mother Nature. The festival had then been held annually for more than fifty years, and becomes a key cultural inheritance of Ainus in Hokkaido. That Marimo Festival become an Ainu tradition is a result of local nature conservation efforts and scrupulous development.



阿寒湖

的情與義
Love & justice

故事發生在上世紀初，阿寒湖畔的經濟發展除了溫泉旅遊之外，還要提到源於前田正名在一九零六年開創的林業。自建業之後，前田家族與阿寒湖畔阿伊努人的關係對地方發展起了至關重要的作用。前田家族第三代傳人前田美津子給予阿伊努人自由使用土地的權力，使得阿寒湖畔的旅遊發展能夠建立起來並獲得今天的成功。回看阿伊努村落（日本人稱之為アイヌコタン，而コタン在阿伊努語中是「村子」的意思）的發展，一九五一年時當地只有四戶人家，大部分阿伊努人都是依季節勞作的工人或技工，他們都居住在阿寒湖畔以外的地方。為了爭取穩定的生態環境來生活和集中精力工作，一九五三年一部分阿伊努人向前田美津子發出呼籲，希望能夠在當地定居下來。雙方終於在一九五九年達成協議，阿伊努人可以在現今的阿伊努村地區居住、工作，而且不需向前田家族或地主交付租金。

In the beginning of last century, the community of Akan-ko depended largely on hot-spring tourism and the forestry industry pioneered by Maeda Masana in 1906. The relationship between the Maeda business and the Akan Ainus had been crucial to the development of the area. The vivacious tourism we see today should be credited to Maeda Mitsuko, the third successor of the Maeda family, who gave Ainu people the free use of land. In 1951, only four households were reported to be living in the indigenous Ainu settlement (called "Ainu Kotan", of which "Kotan" means "village" in their language). Most Ainus are seasonal skill workers or artisans, living elsewhere but not around the lake. They wished to live by the lake for a stable livelihood to concentrate on their work. Hence, in 1953, some of them entreated to Maeda Mitsuko to settle there. An agreement was finally reached in 1959, which allowed the Ainu people to live and work in the present Ainu Kotan without paying the Maeda family or the actual landlord.



人們或許會對當今阿寒湖居民的身份有所疑問，好奇他們是否為阿伊努原住民。事實上，當地居民既有日本人，也有阿伊努人，而且他們的父輩、祖輩都是從外地遷徙而來的。大部分日本人因旅遊業而來，在諸如酒店、紀念品商店、食物和



交通部門等工作。至於現今居住在阿寒湖畔的阿伊努人，他們既不源於同一祖先，也沒有共同的地方傳統、生活方式，和因地而生的特定社會歷史關係。他們大多數來自阿寒湖以外的各個地區，所謂的阿寒阿伊努人只是近期興起的一種自我認同。換言之，阿寒湖因其美麗的自然景觀和阿伊努人的原住民文化，成為名聲赫赫的旅遊景點。我在阿寒湖畔遇見過被阿寒湖吸引而來並居住在當地十多年的日本人，也見到有些人前來做戶外活動，諸如行山和釣魚。除眾多商店和酒店服務旅客之外，阿伊努村還開了約莫三十間商店銷售紀念品和阿伊努食物，另有阿伊努劇院上演阿伊努人的音樂舞蹈。大部份的遊客都是本國人，國際遊客主要來自台灣和中國大陸，而旅遊業帶來的收入已成為當地社區發展的重要資源。

Are the lakeside residents of Akan-ko indigenous Ainu? In fact there are both Japanese and Ainu, whose fathers and grandfathers moved here from elsewhere. The Japanese here are largely for tourism opportunities, working at hotels, souvenir shops, restaurants and transport services. The Ainu people who live by Akan-ko today belong neither to one single distinctive clan, nor do they share common local traditions, specific ways of life and socio-historical relations with the landscape. In other words, the so-called Akan Ainu is only a newly emerged self-identification. Akan-ko becomes a renowned tourist attraction for both natural beauty and Ainu indigenous cultures. Here I have met Japanese attracted by the scenery and settled here for more than 10 years, and visitors for outdoor activities such as hiking and fishing. Other than shops and hotels for the tourists, there are around 30 shops in the Ainu Kotan selling souvenirs and Ainu food. There is also an Ainu Theatre performing Ainu music and dance. Most visitors are domestic tourists, and international comers are mostly Taiwanese and mainland Chinese. Tourism revenue is a vital capital here.

最後，我需要為這一篇給阿寒湖的情書作一點總結。我想這情書代表了很多深愛阿寒湖的人的心聲，亦即，它的美麗不應是《非》片的沉淪和絕望，而是樂天和包容。✧

My love letter to Akan-ko ends with a wish. I believe this wish is shared by many who have fond memories of Akan-ko. Her beauty does not stand for indulgence and despair featured in the film, but optimism and empathy. ✧

《非誠勿擾》是二零零八年由馮小剛執導的賀歲喜劇電影。該電影在中國內地大受歡迎，以三億四千萬億元人民幣打破國內票房記錄。同時它也是近年來罕見的在國外取景的國產電影。
"If You Are The One" is a 2008 Chinese New Year blockbuster directed by Feng Xiaogang. The comedy was very well received in mainland China, breaking the box office record with RMB\$340 million. It is also a Chinese production filmed outside China, which is an oddity in recent years of the Chinese film making circle.