



非經親身感受，絕無法體會聖稜線的遼闊震撼 / 張燕伶攝
One can never feel the infinity of Shengling Ridge without personally visiting it. / by Yan-ling Jhang

Entering the Dreamland

邂逅 夢想之境

重溫國家公園的浪漫深情

Experiencing the Romantic Significance of National Parks



春天時的雪霸國家公園繁花盛開，為眾多遊客造訪之地 / 張燕伶攝
Flowers in Shei-Pa National Park blossom during the springtime. It is a must-visit destination for many tourists. / by Yan-ling Chang

滿身泥濘的身影，穿梭在一般人所不願到達之處；
滿眼的深情，所投射的對象是純淨的山水；
滿心的真情，透露的是面對自然與現實間的掙扎挑戰……

A muddy figure, heading for places people won't go;
eyes filled with passion, gazing at the pristine land;
a heart brimming with love,
struggling between Nature and reality.....

長久以來，國家公園在國土保育與涵養生態的展現上一直是有目共睹的，為了落實環境教育的推動，他們尋訪的足跡踏遍了台灣的每個角落，以各種不同的行動力量來多方呈現台灣國土之美的價值。而今，他們更跳脫了僵化刻板的教育形式，用著更生動親近的走向，讓人們有著更不同的深刻體驗...

沒有浪漫的花海場景，沒有糾纏的夢幻情節，兩部分別以雪霸與墾丁國家公園為主題的偶像劇，在眾多氾濫的愛情劇中有著獨樹一幟的優質精神，亦獲得了金鐘獎的肯定加持。難以忘懷的美景、在國家公園內默默付出的志工與保育人士、持續盡心研究的專家學者等，隔著螢幕的另一端，所能傳達的情感及意義將會是多少？

The efforts and achievements of our national parks in land and ecological conservation have been evident. To make the value of our land known and to implement the agenda of environmental education, the staff has visited every corner of Taiwan. Now besides conventional educational means, they are trying more lively ones to bring nature experience to people.

Without formulaic love scenes and contrived plots, two trendy dramas about Sheipa and Kenting National Parks stood out of the multitude of love dramas and won the Golden Bell Awards. The question is: how much affection and meaning can be conveyed by the unforgettable natural sceneries and endeavoring volunteers, staff, and scientists, all on the screen?

採訪撰文 Interview & Text / 連欣華 Hsin-hua Lian 翻譯 Translator / 鄭淳怡 Chunyi Cheng 圖片提供 Photo provided / 雪管處 SPNPH、墾管處 KTNPH、呂蒨媛小姐 Ms. Shih-yuan Lyu、紅豆製作 Honto Production
特別感謝 Special thanks to / 雪管處武陵管理站廖林彥主任、張燕伶小姐 Chief Lin-yan Liao and Ms. Yan-ling Chang of Wuling Station、觀霧管理站黃明通主任 Chief Ming-tong Huang of Guanwu Station、〈聖稜的星光〉製作人呂蒨媛小姐 Ms. Shih-yuan Lyu, producer of The Starlight of Shengling、墾管處解說課林瓊瑤小姐 Ms. Chiung-yao Lin of KTNPH、屏東縣稅務局施錦芳局長 Ms. Jin-fang Shih, chief of Local Tax Bureau, Pingtung County、紅豆製作 Honto Production



《雪霸》 聖稜線上的極致星光 如魚得水的角色置換

「只要每個人都把自己想成是魚去游一遍，就能知道該給予牠們的應是怎樣的環境。」

——雪霸國家公園武陵管理站 廖林彥主任

風雨交加中，人稱「鮭爺」的雪霸處主任不顧旁人勸阻，強撐著難走的步伐，執意前往已幾近毀損的台灣櫻花鉤吻鮭復育池；另一邊的山脊上，則有剛結束淨山的巡山員不慎被雷所劈及，生命危在旦夕 .. 這是以雪霸國家公園為主拍攝的〈聖稜的星光〉當中橋段，雖難免多加了點情節的表現張力，這卻是現實中國家公園所要不斷面對的挑戰與處境。

在雪霸國家公園武陵管理站服務的廖林彥主任，就是劇中「鮭爺」的化身，開朗的聲音宛如對台灣櫻花鉤吻鮭的不滅熱忱。現實生活中的他面對著台灣櫻花鉤

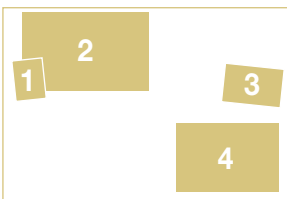
Sheipa: The Starlight of Shengling, a Fictional Replica of Life up There

“If one can think of himself as fish, he would know what kind of environment we should provide them.”

—— Lin-yan Liao, chief of Wuling Station SNPH.

In the heavy rain, “Uncle Salmon,” the deputy chief of Sheipa National Park Headquarters insists on heading toward the *Oncorhynchus masou formosanus* conservation site on foot, while a park ranger is struck by lightning and in critical condition. These plots in *The Starlight of Shengling Ridge* may have stretched the reality for dramatic tension, yet they do reflect the challenges and real life the national park staff faces up there in the mountain.

With his ardent love to the *Oncorhynchus masou formosanus* salmon, Chief Ling-yan Liao of Wuling Station is that “Uncle Salmon” in reality. Though a bright man, Liao looks grave when talking about the challenges of preserving



1. 任職於雪管處的廖林彥主任是劇中「鮭爺」的化身，對台灣櫻花鉤吻鮭的保育工作有著不滅的熱忱 / 廖林彥提供
Director Lin-yan Liao at SNPH is the show's “Uncle Salmon” in reality, and is enthusiastic with conservation of *Oncorhynchus masou formosanus*. /Photo provided by Lin-yan Liao
2. 走進錯綜複雜的黑森林地，不可冒然脫隊，以免迷失 / 張燕伶攝
Going through the complex Black Forest, one shall not leave the crew and act alone to avoid getting lost. / by Yan-ling Chang
3. 憑著一股勇氣與執著，呂蒨媛在雪山上與雪霸國家公園合作完成了不可能的任務與挑戰 / 呂蒨媛提供
With courage and perseverance, Shih-yuan Lyu collaborated with SNPH and accomplished the impossible mission on Syue Mountain. /Photo provided by Shih-yuan Lyu
4. 許多在平地理所當然的事物，在山上都變成非常困難，在幾千公尺海拔的高山上，有太多難關要克服 / 呂蒨媛提供
Things easily accomplished in cities become unattainable in Syue Mountain; there were just so many unimaginably difficult challenges. /Photo provided by Shih-yuan Lyu

吻鮭所遭遇的種種挑戰，雖並不如劇中的過度固執，然而從根本談到大環境，依然有著深深的感慨。「我知道終有一天，或許台灣櫻花鉤吻鮭會在大自然的抉擇下淘汰，這是無可避免的自然法則。然而追根究柢，人類該付出的責任應有多少？」廖主任幽幽的說。

為了經濟發展的便捷，上游快速道路的開通、果園的開發使得水生生物無法洄游，鮭魚群在祖先們腳邊的悠游的景象，已不能復見。無法改變的過去只得用現在的力量去補償，廖主任認為，經濟發展是必然的趨勢，然而如何不因小失大，將對自然的災害減至最低，是做決策者該好好審慎思量的責任。由於台灣櫻花鉤吻鮭的相關保護法較多，相對的保育過程也會較為繁複，保育工作的責任不應再只是限於國家公園內部的人力或資源，漁業法的擴大、以及游出保護區外的人民共同意識，都才是能真正讓保育資源持之以久的動力所在。

亦有化身身份在劇中，調任至觀霧管理站黃明通主任，則認為對於物種保育的認識，不能只限於明星物種。雪霸國家公園不斷致力於與社區居民的解說與溝通、以及讓遊客有更多機會參與國家公園的保育工作，就是希望能就近讓民衆有所認同，進而藉由目睹真正體會環境保育的重要性。

the fish. “Even though I know someday the salmon'd fail to survive in nature, I can't help asking: how much we humans are to blame for its extinction?” sighed Liao.

In exchange for the convenience of economic developments, the view of schools of salmon swimming in the river can no longer be seen. As economic developments are inevitable, Liao thinks minimize the damages to nature. Since the preservation work of *Oncorhynchus masou formosanus* is more complex due to the relatively more related acts and laws, it should not be restricted within national parks. The task should be sustained actually by expanding the Fisheries Law and the common awareness outside the conservation area.

Chief Ming-tong Huang of Guanwu Station, also mirrored in the show, thinks our knowledge of preservation should not be restricted only to some popular species. Thus Sheipa National Park has been dedicated to communicating with communities and inviting tourists to join in the preservation work of the park.



用生命在趕路 用真情來啓程

我其實很難理解，為什麼他們願意在這樣嚴酷甚至我認為無趣的環境下工作？是什麼動力讓他們能長期為這片土地甚至一條魚付出心力？在這樣要求快速效率與立即回報的社會中，他們的所為其實是難被大眾看見與瞭解的…。

——〈聖稜的星光〉製作人 呂蒔媛

1999年，〈聖稜的星光〉製作人呂蒔媛在一次製作節目的契機下，與雪霸國家公園有了初次的親密接觸。從解說、巡溪到巡山，不過短短5天的體驗卻讓她在往後的5年中都無法忘懷；就這樣憑著一股勇氣與執著，在台灣第二高峰——雪山，與雪霸國家公園合作完成了這不可能的任務。

「我們的最高紀錄曾達到將近有17天都沒有洗澡，但跟其他的處境比起來，這根本不算什麼。」呂蒔媛憶道。「無論演員或是工作人員，每人背著至少10公斤的裝備上山，缺乏經驗的錯誤計算、接踵而至的突發事項、難以掌握的天氣狀況……許多在平地理所當然的事物，在山上都變成非常困難，在幾千公尺海拔的高山上，實在有著太多無法想像的難關要去克服。」

曾經為了幾分鐘的戲，一行人卻花了近百倍的時間爬上了品田山，承受著瀕臨極限的體力與耐力考驗，甚至是爬雪山的過程中，心驚膽跳的摔落意外，皆是在事後回憶起來會心跳加速的體驗。雪管處及亦在其中參與演出的巡山員，就這樣陪著劇組人員走過一年多的崎嶇長路。

Do Work with Their Lives and Love

“It is actually hard for me to understand why they are willing to work in such a harsh and even boring environment? What is it that drives them to give so much for this land, and even just a little fish on it? They look just so incompatible with our efficiency- and reward-seeking society

—— Shih-yuan Lyu, producer of *The Starlight of Shengling Ridge*

In 1999 Ms. Shih-yuan Lyu had the first close contact with Sheipa National Park (SNP); it was five days of unforgettable tour guiding, and river and mountain patrolling. Then supported by her own will and perseverance, as well as the assistance of SNP, she accomplished the impossible mission of making this show.

“We had not taken a shower for up to 17 days, yet this might be the least difficult of all,” recalled Lyu. “Everyone of us, including the actors, had to go up to the mountain with at least 10kg of baggage. There were miscalculation from the lack of experience, accidents one after another, unpredictable weather conditions ; there were just so many unimaginably difficult challenges.”

Just for filming a few minutes of the show, the team once spent excessive time climbing up Pintian Mountain, putting their strength and endurance to their extremes, with a falling accident in the process of climbing Mount Syue. There were such heart-pounding experiences, yet there were also the good company of the headquarters staff during the tough year.





聖稜線的遼闊震撼，即使用再高科技的手法也無法將之虛擬而出；沒有真正的親身貼近，也永遠無法體認護育著台灣山林物種的盡心志士。從台灣櫻花鉤吻鮭的孕育到放流、復育池受颱風侵襲的毀壞到重建，過程中的意義早已超越僅是完成戲劇的想望。呂蒨媛感性的表示，印象最深刻的是曾看到一個影迷的留言：「當下次再見到颱風來臨時，不會再只是因為放假而感到高興了。」儘管只是短短的一句話；儘管颱風的威脅只是國家公園現實處境中的鳳毛麟角，然而能有這樣的同心體會，對他們而言已是心中最大的感動。

《墾丁》治癒聖地的晴朗殿堂 海角之情 注入認同

面對這一片壯觀的山海，我們深深感激天地之大德，造化之宏恩。這世界，是萬物所同住，神人所共有，凡有生命的都有權利。

——節錄自《墾丁國家公園詩文攝影集》序文 余光中

詩人作家余光中唯美感性的詞句，將墾丁的這片山海境域注入了更讓人為之深動的情感，海天一色的墾丁國

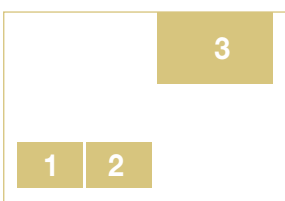
The vastness of the land felt on the Shengling Ridge cannot be virtualized by high-tech means; without physical contact, one can neither understand the devotion of the park staff. From the hatching and plantation of salmon to the restoration of conservation pond damaged by typhoon, what the production team had obtained was far beyond their original expectation, which was merely to finish making the show. A message from a fan deeply moved the team: "I won't just be happy for the typhoon holidays next time when a typhoon comes."

Kenting: The Sunny Palace Arouses the Love for and Identity with the Land

Standing before the spectacular mountains and ocean, we are deeply grateful for the grace of Nature. The earth is shared by all the creatures, gods and humans; all lives can claim a right.

—— Kuang-chung Yu, in his foreword of *Photo and Poetry Album of Kenting National Park*

Kenting National Park (KTNP) has the lovely scenery of blue sky and sea, white waves and beach. After the 2005 Tsunami, the headquarters has put even more stress on



1. 前往黑森林拍攝的劇組。幾分鐘的戲，卻可能要花了近百倍的時間 / 張燕伶攝
The filming crew on their way to Black Forest: A scene of a few minutes may take nearly a hundred folds of time. / by Yan-ling Chang
2. 劇組人員的投入參與，使他們能有親身體會的認同及收穫 / 張燕伶攝
Program people could have recognitions and gains by themselves from their attending. / by Yan-ling Jhang
3. 白雪皚皚的雪霸國家公園管理站，有如置身歐洲的童畫秘境 / 張燕伶攝
A snow-capped Shei-Pa National Park Headquarters looks just like a fairytale-like secret kingdom in Europe. / by Yan-ling Chang

家公園有著優美的藍天景致，白浪拍擊的沙灘更是許多療傷者的首選聖地。2005年南亞海嘯重創了亞洲沙灘，再度證明人為的能力永遠趕不上變化莫測的天災變異，墾管處對於這片海域的維繫莫不更加重視。恰逢公共電視欲以墾丁沙灘為景，製作與其相關的戲劇提案企劃，經再三思量後，決定嘗試透過人們最熟悉的影像媒介，將這涵蓋著生態保育與人文發展的海角之境完整呈現。

「其實剛開始我們還是會有點擔心，怕不小心又會流於胭脂俗粉的肥皂偶像劇。」時任墾丁國家公園管理處處長施錦芳小姐表示。「慶幸的是，所得到的正面迴響非常多，不管是劇組人員或是觀眾，都在觀賞的同時也有了潛移默化的成長，這真的是很令人高興的事，至少代表這樣的影響力量是成功的。」

身為台灣首座國家公園的墾丁，儘管宣導教育已走了20幾年，但人們所能認知的觀感有限，許多的珍貴訊息無法一時讓大眾全盤瞭解，無奈之時總恨不得一股腦將這些資訊全納入義務教育的教材之中，相信這亦是多數保育志士的心聲。

墾管處在協助劇組拍攝之時，從初擬劇本到劇末殺青的過程中，不斷地找演員詳談，只希望能實際注入對墾丁在地文化及保育觀念的自我認同，才能更真誠地詮釋其所欲傳達的精神與力量。令人高興的是，這樣的表現確實觸動了年輕一代的心靈深處，在許多的討論聲中，已有更多的人再度重新檢視、以及全身投入環境保育的行列。

曾為了是否要將劇中的場景遺留，在官方的留言板中掀起不小的討論。「然而，接觸就會破壞。」除了在管制面的影響，環境教育的意義與負荷都須做長遠的考量。在墾管



preserving its marine area. Meanwhile, the Public Television Station had the idea of producing a show set in the Kenting beach; after careful consideration, they decided to present this piece of land that demands both environmental protection and human development via this familiar type of medium.

“At first we were worried about falling back into the old, uninspiring formulas of soap operas,” said Ms. Jin-fang Shih, then-director of the park headquarters.

“Luckily, we got a lot of positive feedbacks. Both the production team and the viewers had been educated. This is encouraging; it shows a sign of successful impact.”

Even though KTNP is the first-established of its kind in Taiwan and its administration has been devoted to public guidance for over 20 years, the effect is still felt by many environmentalists to be desired; much precious information has been left out and needs to be learned by the public.

Since the very beginning of the promote self-identification with local cultures and conservation concepts among the young generation. The results are pleasing; many have rediscovered the significance of environmental protection, and some even throw themselves into it.

A wide discussion about whether to keep the filming backdrops had been triggered in the show's official forum. However, since “contact usually brings destruction,” it was finally decided to remove the backdrops, after prudent consideration and

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1-2. 海天一色的墾丁美景，是療傷者的治癒聖地 / 紅豆製作提供

The beautiful landscape of Kenting where the sky and ocean are of one color is the healing sanctuary for the dejected. /Photo provided by Honto Production.

3-4. 透過人們最熟悉的影像媒介，涵蓋著生態保育與人文發展的海角之境完美呈現 / 紅豆製作提供

They decided to present this piece of land that demands both environmental protection and human development via this familiar type of medium. /Provided by Honto Production.



處與民衆多方的商量與溝通下，場景依舊拆除，因只要能將回憶好好的留在心中品嚐，每次的重溫都會是美好的，不任意剝奪土地的休息空間，才是最尊重自然之美的存在價值。

美景之宴 重新體會

每次來到這裡，都能感受到一種強大的土地力量，身心舒緩暢快。墾丁堪稱是「失意者的天堂」。有人幾個月來，每到黃昏就對著大海默默喝著啤酒，讓心中所有的不滿與傷痕，在沉靜中慢慢洗滌。

——〈我在墾丁，天氣晴〉製作人 鈕承澤

人文與自然環境相遇所產生的火花，不管是在戲劇情節或現實生活，都讓所參與的人有著深刻的感受。「經過這樣長時間的親近體驗，對墾丁之美的認識不再只是侷限於美麗的風景。生態保育的維護、國土環境的尊重以及資源利用的永續價值，我們都重新領會了各種不同的深層意義，這其實也算是另一種意境之美的鑑賞。」戲劇製作團隊如此說到。

始終將墾丁視為治癒聖地的鈕承澤也表示，珍貴的地形生態需有著明確的國家公園管理法來保護的必要，然自然資源的善加規劃，確實也能帶動地方產業、促進經濟發展。長期以來，這兩股力量不斷在墾丁拉鋸著，他也試圖在戲裡呈現著這些待人深省的嚴肅空間。只希望戲播出後所能影響的，不再只是單方面的追星崇拜，而是能引起更多有識之士的關注和深思。

〈聖稜的星光〉及〈我在墾丁，天氣晴〉兩部與國家公園成功的結合，讓已被過度制式化的戲劇題材有了新的面貌，雋永的美學情節也不再只是築於浪漫不實的虛擬故事。透過強力的傳導效能，國家公園真實的感動鮮活地躍然於眼前，無形中亦增進了人們感同身受的能量，進而豐富自我內心及國土自然保育之美。 (圖)

communication. With this we show our respect to the land.

A New Experience with Natural Sceneries

Every time I visit here, I feel the renewing power of the land. Kenting is like “the paradise for the dejected.” Someone would come here looking at the sea and drinking beer at every sunset for several months, waiting for the wound and resentment in his heart to be cleansed in this calmness.

—— Cheng-ze Niou, producer of *I am at Kenting, and It Is Sunny*

Coming exhausted and hurt from the city, a confused and trapped man expects to find his self-orientation in nature. The sparks resulting from the encounter between humanity and nature are impressively bright. “After such a long contact with the land, our understanding of the beauty of Kenting is no longer limited to its sceneries. We've comprehended the deeper significance of protecting the ecology, respecting the land and reusing our resources. This is actually another artistic dimension of filming,” said the production team.

Director Niou said he had tried to present two continuously struggling powers in Kenting: the one demanding the precious land and ecology to be protected, and the other seeking to stimulate economic growth through utilizing natural resources. He hopes the show draws not only idol worship by the fans but more attention to and discussion about our land.

The Starlight of Shengling and I Am at Kenting, and It is Sunny have both successfully added the refreshing element of our national parks to the already ossified formulas of trendy dramas. Through the power of the mass media, we see the passion toward our land is awakened, and ultimately, the identification with it is strengthened. (圖)