



The Heart-touching “Once Upon a Time”  
Passage of Time

# 從亙古呼喚今朝

## 「泰雅千年」的紀錄與感動

一個契機，一種傳承，一部紀錄片。

*An opportunity, a legacy, a documentary.*

2008年4月19日，在美國德州第41屆休士頓國際影展的頒獎典禮上，陳文彬導演從主持人手中接下該影展紀錄片最高榮譽白金獎。當主持人問：「Where are you from？」陳導演語帶激動地回答：「I come from Taiwan.」。在此同時，這部記載著泰雅族人文化智慧、遷徙流轉的時代刻痕，也從此深烙於世界舞台，大放其異彩。

In the 41<sup>st</sup> Houston International Film Festival in Texas on April 19<sup>th</sup>, 2008, film director Wen-bin Chen received the Platinum Award – the highest honor for documentaries, from the host. When the host asked him “where are you from,” Chen replied excitedly, “I come from Taiwan.” His documentary film that records the Atayal culture, wisdom, and history, was also introduced to the world to show its glory.



《泰雅千年》榮獲美國德州第41屆休士頓國際影展最高榮譽，金獎，陳文彬導演接受頒獎情形。  
/ 雪霸國家公園提供  
“Once Upon a Time” wins the Platinum Award in the 41<sup>st</sup> Houston International Film Festival in Texas, USA. Director Chen receives the award from the host. / provided by SPNP

泰雅族人在進行各種重要事情或儀式前，會以小米酒揮灑於土地，和祖靈進行最虔誠的對話與分享。/ 雪霸國家公園提供，古少麒攝  
Before having important discussions or ceremonies, the Tayal pour millet liquor on the ground to converse with their ancestors' spirits. / provided by SPNP, taken by Shao-Chi Gu

吟唱是泰雅族人另一種特殊的敘事方式，不同的情境場合會有不同的表達方式。/ 雪霸國家公園提供，古少麒攝  
Singing is one way for the Tayal to tell stories. Different methods of expressions are used for different situations. / provided by SPNP, taken by Shao-Chi Gu



## 在「誕生」裡遇見千年之憶

長久以來泰雅族人以山為依憑，雖然在不同的山嶺上各居其所，但在與山林的互相依存中發展出了許多生活智慧與文化。從雪霸國家公園的委託開始，歷經籌劃、考察、溝通、拍攝等磨合，在工作團隊耗時2年的努力下，《泰雅千年》終在為了保存及推廣泰雅民族的文化紀錄契機下誕生。

除了在籌備企劃上的審慎，所參與的工作團隊亦可顯現雪霸國家公園對此片的重視。受委託的吾鄉工作坊盧思岳執行長集結泰雅族導演比令·亞布、泰雅族作家瓦歷斯·諾幹、原住民主題漫畫家邱若龍，以及曾入圍金馬獎最佳紀錄片導演陳文彬和靜宜大學南島民族研究中心林益仁主任率領的研究團隊，結合眾家精英的專業與付出，協力完成備受矚目的《泰雅千年》。

「鎮西堡」並非真正的碉城或堡壘，而是以古泰雅語的音譯而來，其中所蘊涵的意義是：「當太陽升起時，第一個照耀的地方」。在林益仁主任及其所帶領的研究團隊歷時半年的田野調查下，終以有著這美麗意境的鎮西堡部落為拍攝與搭建傳統部落的場景。陳文彬導演並效法小川紳介（日本知名紀錄片工作者），邀集當地鎮西堡、新光以及司馬庫斯3部落的泰雅族人一同參與搭建與演出，讓他們不再只是以往的受訪對象，而能成為影片的核心，亦全程投入籌拍的工程與製作。雪霸國家公園為呈現不同以往原住民文化影片的紀錄片方式，亦嚴格的要求製作單位以劇情片的風格呈現。陳導演期望能藉由拍片過程建立族群間的關係與連繫，並從中體會泰雅族的真實文化內涵與意義。

像是乘著時光飛機梭回遠古時代，身穿傳統服飾的族人們截取自然中的竹林樹木為建材，所有一草一木的搭建與重現都是根據部落裡耆老的經驗傳授。謹遵著最原始自然的考究下，在語言與各種風俗習慣的要求上都十分嚴謹，除了安排一連串專業的肢體訓練，讓已慣於都市化的孩子赤腳拍戲的細部原則也十分堅持；泰雅族人則利用他們熟練的技巧在短時間內將部落搭建完成，並使其於日後能留存為部落文化的公共財產，帶動傳承與產業脈動。

## The Birth of a Documentary Honoring a Thousand Years of Memories

For ages, the Tayals have lived in the mountains and development their wisdom and culture. Starting with a request from SPNP and after two years of planning, researching, communicating, and filming, the documentary “Once Upon a Time ” was finally born for the sake of preserving and promoting the Tayal culture and history.

Besides the careful planning, the selection of the staff also shows how much emphasis SPNP places on this film. After CEO Si-yue Lu of Wu-hsiang Studio was given the job, he gathered a team including the Tayal director Bi-ling, Tayal writer Walis-Nuoken, indigenous comic artist Ruo-long Chiu, and a research team led by Wen-bin Chen (nominated the best documentary director, Gold Horse Awards) and Yi-ren Lin (Austronesian Research, Providence University) . With the combined talents, “Once Upon a Time ” was finally born.

The word “Chen-hsi Bao” is a transliteration of its ancient Tayal name, meaning “the first place shined upon by the first ray of sunlight.” After 6 months of field investigation, Lin and his team finally decided to choose the beautiful Chen-hsi Bao Tribe as setting for filming. Learning from Shinsuke Ogawa (famous Japanese documentary director) , Director Wen-bin Chen also invited the local Tayal in Chen-hsi Bao, Hsin-guang, and Si-ma-ku tribes to participate in the filming, turning them into the core of the film instead of subjects for interviews. In order to come up with a distinguished aboriginal documentary film, SPNP has also asked the producer to keep the film as a feature film. Through the process of filming, Director Chen wished to establish connections with the tribes and understand the true cultural meaning of the Tayal.

Like going back to the ancient times in a time machine, the tribal members in traditional attires use bamboos and wood to reconstruct traditional architectures under the elders' guidance. There were also strict requirements in terms of the language and traditional practice. Besides a serious of dedicated physical training, the director also insisted on letting the urbanized tribal children to walk around without shoes in order to keep the film believable. The traditional architectures, which would help promote tribal culture in the future, were also completed quickly thanks to the Tayals' craftsmanship.



「整個拍片過程中，『溝通』要算是最大的挑戰之處。由於每個族系語言發音不一，往往花了很多時間停下來討論，光是在語言的探究上，就將近用了比平常劇組多出3倍的時間。」陳導演娓娓說道。不同於以往紀錄片的操作模式，執行者可以自行掌控整體的運鏡或構想，為了能有良好的品質，多元角色間的團隊溝通自然是最重要的。擔任顧問的瓦歷斯·諾幹在拍攝之初，便以其作家特有的細膩及敏銳，不斷地提醒工作團隊中不同民族間的認知與協調，他認為先建立起有共識的溝通，才能促進日後的拍攝順暢。陳導演亦摒棄制式的邏輯概念，在磨合中用順應自然的方式取得最和諧的認同。

從籌備到完成，所經歷的衝突、挫折、對立與感動激盪起各種不同的火花，這中間的過程本身就是一部精彩的紀錄片。對他們而言，這不僅僅是一部傳奇性的故事，更重要的是學習到不同文化間的思考性與各種技術，以及相容與尊重。透過影片的保存與傳達性，讓後代可以回憶起祖先的開創與文化紀錄，進而珍藏這可貴的歷史價值與傳統的人文精神，是這部影片最深處的企盼與收穫。

“During the entire filming process, the biggest challenge was ‘communication.’ The tribes have different pronunciation systems, and we often had to stop for discussions. The time we spent on studying the languages was three times as much as what we did with other films,” said Director Chen. Different from typical document films, the director of this film had the means to control the choreography and concepts. To ensure quality, communication between different tribes was crucial. Consultant Walis-Nuoken constantly reminded the team about different cognitions caused by different tribal cultures, and he believed filming was only possible with solid communication. Director Chen also gave up traditional logics and chose the more natural methods in order to ensure different tribes worked in harmony.

From planning to completion, the conflicts, setbacks, and emotions in the process alone are an exciting documentary. To the staff, the film is not just a legendary story but also an opportunity for them to learn about the philosophies and skills in different tribes and how to respect the differences. The film preserves and passes on the cultures, allowing the future generations to know about their ancestors' legacies and culture and in turn preserve their history and traditional spirit.

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1. 鎮西堡的搭建場景之一——居高臨下的瞭望台是族人守護安全的憑仗。 / 連欣華攝  
Chen-hsi Bao. The watch tower helps the tribe stay secure. / by Hsin-hua Lian

2. 部落長老帶著族人出發，一齊前往另一個棲息地，展開新的生活。 / 雪霸國家公園提供，古少麒攝  
The tribal elder brings the members to a new place for a new life. / provided by SPNP, taken by Shao-Chi Gu

3. 泰雅婦女在屋前編織。編織在泰雅族人的眼中有著極重大的意義。 / 雪霸國家公園提供，古少麒攝  
Tayal women weaving in front of their houses. Weaving is important in the Tayal culture. / provided by SPNP, taken by Shao-Chi Gu

## 從「遷徙」中步出古今之路

「泰雅的孩子們啊，居住的空間已不夠，我們要順著河流，越過山嶽，那裡有美麗的地方……」悠揚的聲音響起，圍繞於蒼翠的山谷間，清澈的水潺潺地迴流於土地，也流動在泰雅族人遷徙的足下。

深藏雲海的大霸尖山，以其廣闊雄偉之姿揭開《泰雅千年》的序幕。結實纍纍的小米田下，隱藏的卻是土地利用不足的無奈。於是接受著祖先在夢中的指示，Buta 舉家遷移，翻山越嶺為族人覓得適當的居住地，為感念其功勞，遂以 Buta 來為其地命名。

祖先在遷移中的每一足印，在耆老傳授的搭建與文史過程中逐漸被憶起，族人透過此次的參與，真正體驗到祖先在過去生活中的艱辛，重新拾起漸漸式微的古老傳統與記憶。宛如片中吟唱著的「將祖先們的背帶重新編織起來，將生鏽的心靈重新磨亮起來。」《泰雅千年》所擁有的不僅是得獎的殊榮，在泰雅族人的眼中，真正無可取代的價值應是能在這次的經驗中看到一段傳承脈動的深刻紀錄，以及與山林共存合一的生命守護與智慧，從而探索內心對 Gaga 的敬仰與因時制宜的依奉。

## 以 Gaga 追溯祖先之靈

在《泰雅千年》的片段中，當得知 Buta 尋定新居所時，部落長老將酒揮灑於地上，跟祖靈進行虔誠的溝通後，才繼續帶領族人前往移動。

Gaga 是泰雅族祖先經由古老的智慧與習俗所規範制定的。如同現今的法律，藉由族人在共同遵守中實踐對祖靈的敬意。Gaga 代表一切規範的統稱，在泰雅族的日常生活中使用範圍非常廣泛，從文化風俗、命名、生活、結親、生育、喪葬等，幾乎人生的生老病死都囊括其中。在古老的沿革上，若有人犯罪或生病，都會牽連著整個村落的懲治。藉由巫師的占卜與求問，找出觸犯

## From Migration to Today's Legacy

“The children of Tayal, we must now cross the rivers and mountains to find a beautiful new home…” As suggested by their song, the history of Atayal is a story about migration – a migration that has left trails in the beautiful woods, rivers, and lands.

The film begins with a shot of the magnificent Mt. Dabajian. Despite the millet fields, the Tayal ancestors had insufficient land. With the guidance from the ancestor's spirit, the Butas traveled far to seek new land for the tribe. As a token of the tribe's gratitude, the land is thus named “Buta.”

During the lessons given by the elders on traditional architectures and culture, the memories of the ancestors' migration were recollected. By working on the film, the tribal members got to truly experience how tough their ancestors' life was. Like the lyric in the film, “weave the belts of the ancestors' bags and polish the rusted hearts,” the true value of “Once Upon a Time” to the Tayals is witnessing the passage and record of history in this experience and to learn about the wisdom of protecting and coexisting with the mountains the woods. In turn, the people also got to explore into their hearts about their faith in “Gaga.”

## Learning about the Ancestors through Gaga

In the film, after knowing that Buta has found a new land, the tribal elder pours liquor on the ground and communicates with the ancestors' spirits before leading the people to the new place.

“Gaga” is a set of laws formulated by the Tayal ancestors based on their wisdom and tradition, and represents the respect of the tribal members towards the ancestors' spirits. Gaga includes all the regulations related to culture, naming, living, marriage, birth, and funeral – pretty much what people go through in life. In the traditional practice, any person who had committed a crime or was ill would be punished or treated by the entire village. The shaman consults the





神禁的「補償」方式，來穩定全村的安寧與豐收。泰雅族人並以彩虹為「神靈之橋」的象徵，在 Gaga 的各種制定下，使族人能在心中自守應有的本份和行為，以期死後能通過彩虹橋為至上之依歸。

泰雅族人的勤奮來自神秘的古老神話。傳說本來能輕鬆獲得飽足的族人，在因貪婪的驅使而觸犯禁律的結果下，變成得靠自己的力量才能得到收穫。而在原始的狩獵本性上，也有著他們獨特的神話，例如他們認為黑熊是森林的守護者，除非特殊情況，否則不會任意傷害。泰雅族人亦認為生前所捕獲的獵物到靈界後會變成好朋友，一起在另一個世界過著極樂生活。

在這些神秘又美麗的傳說下，顯現的是祖先的苦心與智慧，他們期望能透過習俗與規範的牽制，讓人可以發自內心對自我或他人彼此尊重，建立安樂祥和的社會，實現 Gaga 真正的內涵與想望。

### 自「今世」裡眺望遠史之跡

「在山裡面才能真正體會什麼是人的生活。」經日新月異的都市衝擊，當踏入山林的無塵淨土，不論是重返的族人或訪客，都重新找回身心靈上最原始的純淨自然。雪管處除以精湛動人的紀錄片描寫泰雅族人的故事，更籌劃了「泰雅文化裝飾藝術特展」，以織布機為展場設計概念，別出心裁，即日起至9月30日，有興趣的民眾可以前往雪管處參觀。

如同字面上互久的定義，《泰雅千年》所傳達的不僅是一部紀錄的產生或定位，而是從人文中去理解土地，在文化的交替中去喚回祖先韋路藍縷的開創與記憶。讓後世在安穩的生活中也可以有飲水思源般的珍惜，進而能推己及人的延續，這才是「泰雅千年」實質的珍貴意義！

gods and finds out the ways to compensate them in order to restore peace and prosperity.

To the Tayals, the rainbow represents the bridge between them and their ancestors' spirits. Tribal members obey the laws and do good deeds in order to get on the rainbow bridge in their afterlife.

The diligence of the Tayals comes from their myths. Legend has it that the tribe was supposed to have unlimited resources, but their greed led to the punishment of having to work hard in order to survive. Also, they believe the black bear is the guardian of the forest and should generally not be harmed, and the animals they hunted would become good friends with each other and enjoy happiness in the afterlife.

These mysterious and beautiful legends demonstrate the wisdom of the ancestors who wished to get the tribal members to respect themselves and each other by being regulated through traditions and norm. This way, the tribe would become a peaceful society in which the purpose of Gaga can truly be manifested.

### Reviewing the History

“You can only know what it means to live like a human being by living in the mountains.” The tribal members or visitors who have lived in cities for years once again get to retrieve the long lost innocence. Besides this film that describes the Tayals, SPNP is also holding the “Tayal Cultural Attire and Art Exhibition” on the topic of cloth weavers that ends on Sep. 30<sup>th</sup>.

As suggested by its name, what “Once Upon a Time” tries to depict is not just historical records but also about understanding the land and the history of the ancestors by reliving the past. The film teaches the future generations to not only remember but also cherish their history while living a peaceful life. This is what “Once Upon a Time” is truly about!

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1. 工作人員仔細製作穀倉使用的防鼠板。 / 雪霸國家公園提供，古少麒攝  
The staff making the anti-rat board to be installed in the barn. / provided by SPNP, taken by Shao-Chi Gu
2. 男主角的家搭建過程。家屋就在牢實穩固的根基下逐漸形成。 / 雪霸國家公園提供，古少麒攝  
The home of the leading male role in the making. The solid foundation requires a lot of hard work. / provided by SPNP, taken by Shao-Chi Gu
3. 取自山林的竹子根根排列，用來製作穀倉的竹子屋頂。 / 雪霸國家公園提供，古少麒攝  
The bamboos are for constructing the roof of the barn. / provided by SPNP, taken by Shao-Chi Gu