

Before *Seediq Bale*:

Representation of Taiwanese Aborigine's Documentary

Films (1984-2010)

Abstract

The emergence of documentary making in Taiwan allowed filmmakers and culture researchers the opportunity to tell stories and raise awareness of various issues of importance to them. Recently, aboriginal film-directors have also begun to express and record stories of their own tribes via the work of the documentarian. Recording and mediating on their own culture confers upon these artists a responsibility to transmit and explain their tribal stories and history to outsiders. We could then argue that these aboriginal directors play an essential role of shuffling between the boundaries of screening-in and screening-out, presentation and representation, furthermore, trying to balance their multiple roles as truth recorders and story tellers. They broadcast their identity as indigenous people in Taiwan for, as with many minority ethnicities they face a perception of themselves as “the others”, having at best a marginality of existence in this island. The theory of ethnography by Clifford (1986) will be presented here to clarify the difference between writing and recording. Additionally, this paper will also discuss the narration of these Taiwanese aborigines' documentary films since narrators represent different concepts of culture interpretation and self-identity. Furthermore, this paper will use Mignolo's (1998) division of the metaphor of ethnography into three positions: frontier, border and anthropologador. We will apply this division to these narrators in Taiwanese aborigines' documentary films. Not only that, the idea of local culture in globalization from Featherstone's (1995) point of view will be further interpreted here to analyze how these documentaries could form strategies with which local people could resist globalization.

Keywords: Taiwanese aborigine, documentary film, culture theory, resistance, globalization, nostalgia

在《賽德克·巴萊》之前：再現台灣原住民紀錄片(1984-2010)

摘要

身為自身文化的紀錄及傳播者，原住民導演肩負著向外界傳達及報告部落故事並延續部落歷史的責任，因此，我們看到原住民導演們穿梭於螢幕內外，呈現與再現自己的族群，他們嘗試著以記錄者和敘事者的身分描寫多元的角色，但原住民的身分卻讓他們身陷困境，因為台灣原住民就跟世界各地的「他者」一樣，面臨著相同的問題--他們的存在遭到排斥。然而當代社會中，大量的原住民記錄片產出，使得「原民文化」成為討論的題材，因此本文將探究台灣自1984至2010以來所拍攝的原住民記錄片對部落與全球化社會帶來的衝擊與改變。文中將先提問：寫作與影片的差異何在呢？紀錄片有辦法比寫作更精確地傳達事實嗎？對於原住民的議題，紀錄片能呈現寫作無法觸及的灰色地帶嗎？文化研究學者克里佛(Clifford：1986)對於人種的新理論將會在此章節被討論。第二部份將討論這些台灣原住民紀錄片的敘事手法，因為敘事者代表著不同的文化詮釋及自我認同，文化符號學者米格那洛(Mignolo：1998)將傳播異文化的媒介者分為三個類型：文化先鋒(frontier)、文化邊緣人(border)、以及文化仲介者(anthropologador)，本文將依此分類運用於台灣原住民紀錄片中敘事類型的分析。再者，第三部份從費勒史東(Featherstone：1995)的觀點詮釋全球化的當地文化再現，並進一步分析部落居民如何以紀錄片及文化策略抵制全球化的現象。

關鍵字：台灣原住民、紀錄片、文化理論、他者、抵制、全球化、鄉愁