

Taiwanese indigenous cultures and languages in the modern world

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A breeze, a valley and
millet wine

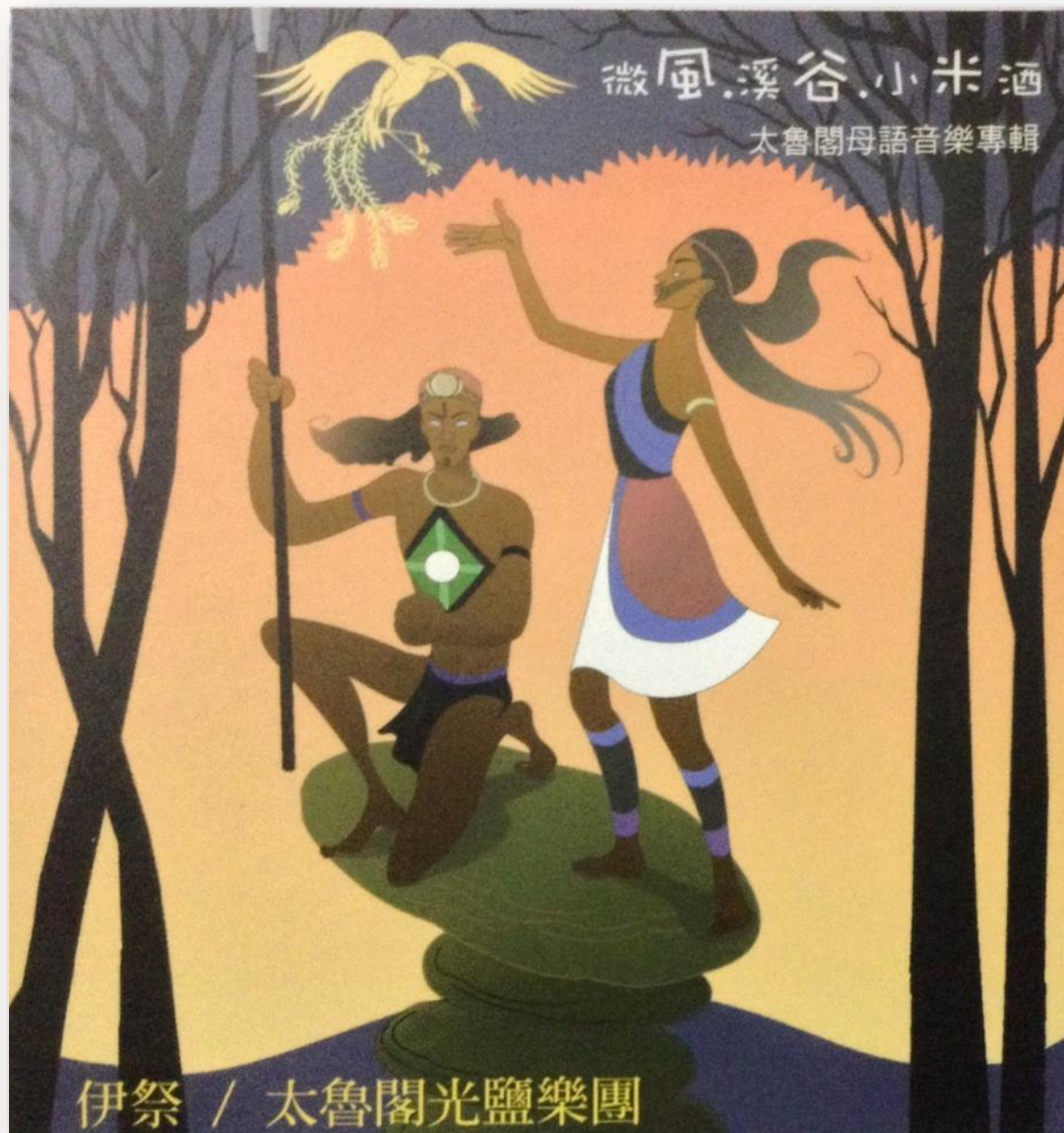
Truku Guang-lan
Orchestra & Yi-ji Da-dao
2010



Niqan kingal spi mu
(I had a dream)



Truku language

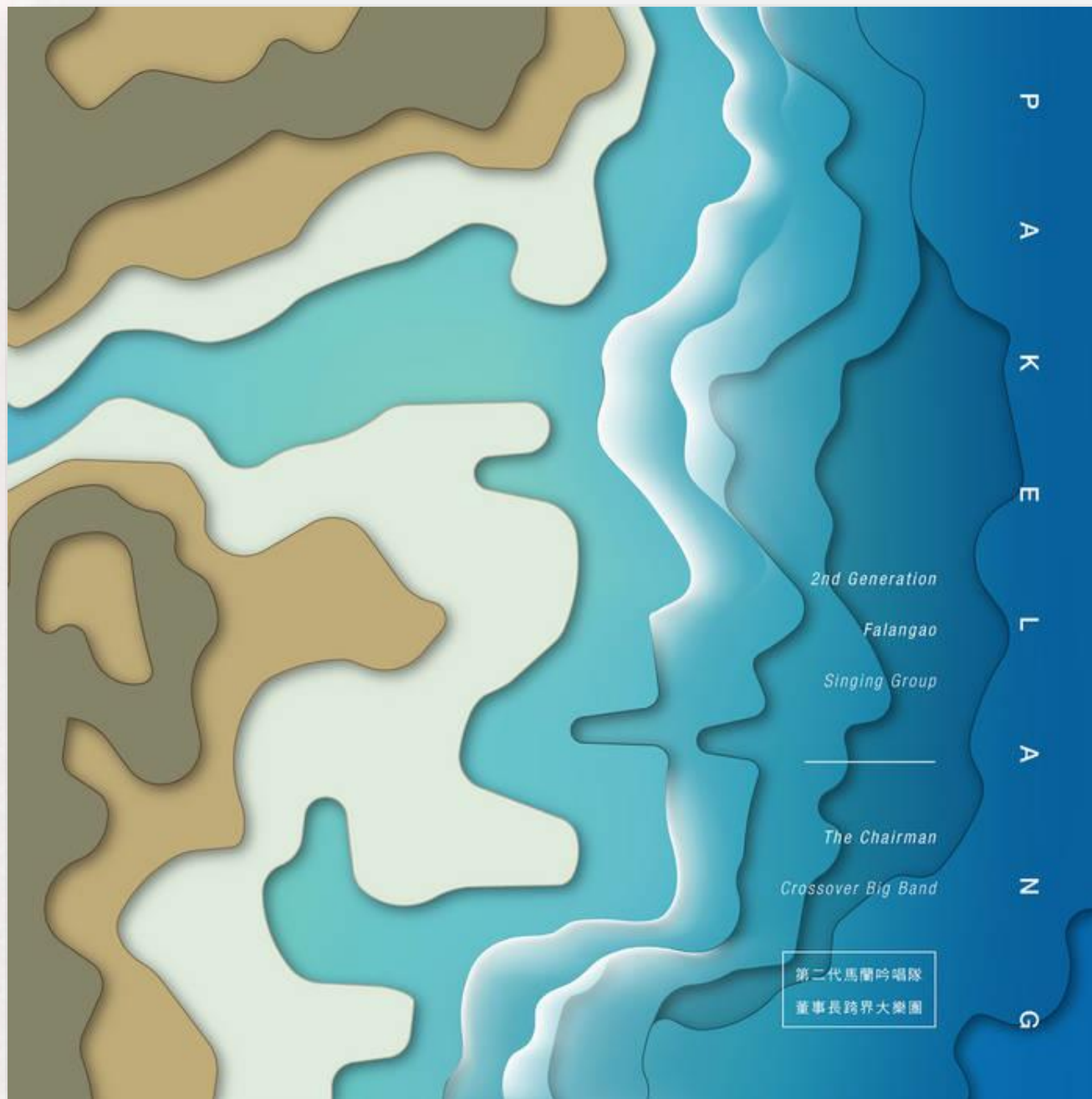


Pakelang

Falangao Singing Group
&
The Chairman
2021



The Visiting Song
Amis language



Today's topic

- Indigenous cultures and languages of Taiwan
 - Introduction
 - Cultural variation
- How are Taiwanese Indigenous languages used in modern culture?
 - Popular culture: **music, (film)**
 - Modern religious practices: **Christianity**
 - Modern language use, cultural survival, and appropriation



Who are you?

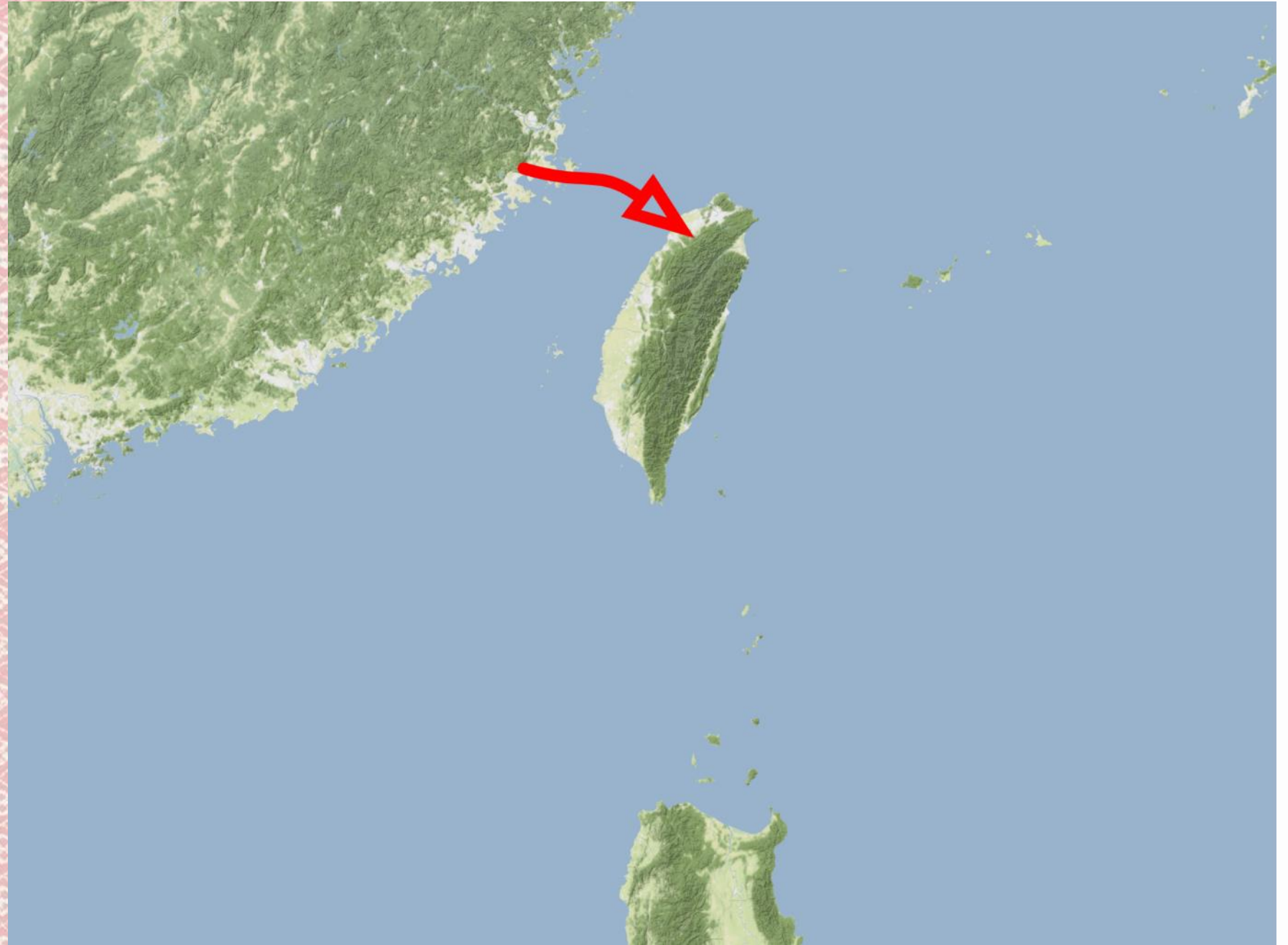
- Rik De Busser
- Graduate Institute of Linguistics
- Austronesian languages
- Language documentation and description
- Functional linguistics





Austronesian people in Taiwan

6000 years BP



Ethnic groups in Taiwan

- Indigenous people make up about 2.4 % of Taiwan's population
- Total population: 23.52 million (Executive Yuan 2016)

Chinese groups		23,556,169	± 95 %
	Hoklo / Taiwanese		± 70 %
	Mainlanders		± 5 %
	Hokkien / Hakka	4,202,000	± 18 %
Indigenous groups		557,355	± 2.4 %

(CIP 2017, MOI 2017, updated to August 2017; HAC 2014, updated to 2014)



Recognized indigenous groups

Amis

Atayal

Paiwan

Bunun

Puyuma

Rukai

Tsou

Saisiyat

Yami

Japanese Era

9

Recognized indigenous groups

Amis

Tsou

Atayal

Saisiyat

Paiwan

Yami (Japanese Era)

Bunun

Thao (2001)

Puyuma

Rukai

11

Recognized indigenous groups

Amis

Tsou

Sakizaya (2007)

Atayal

Saisiyat

Seediq (2008)

Paiwan

Yami (Japanese Era)

Hla'alua (2014)

Bunun

Thao (2001)

Kanakanavu (2014)

Puyuma

Kavalan (2002)

Rukai

Truku (2004)

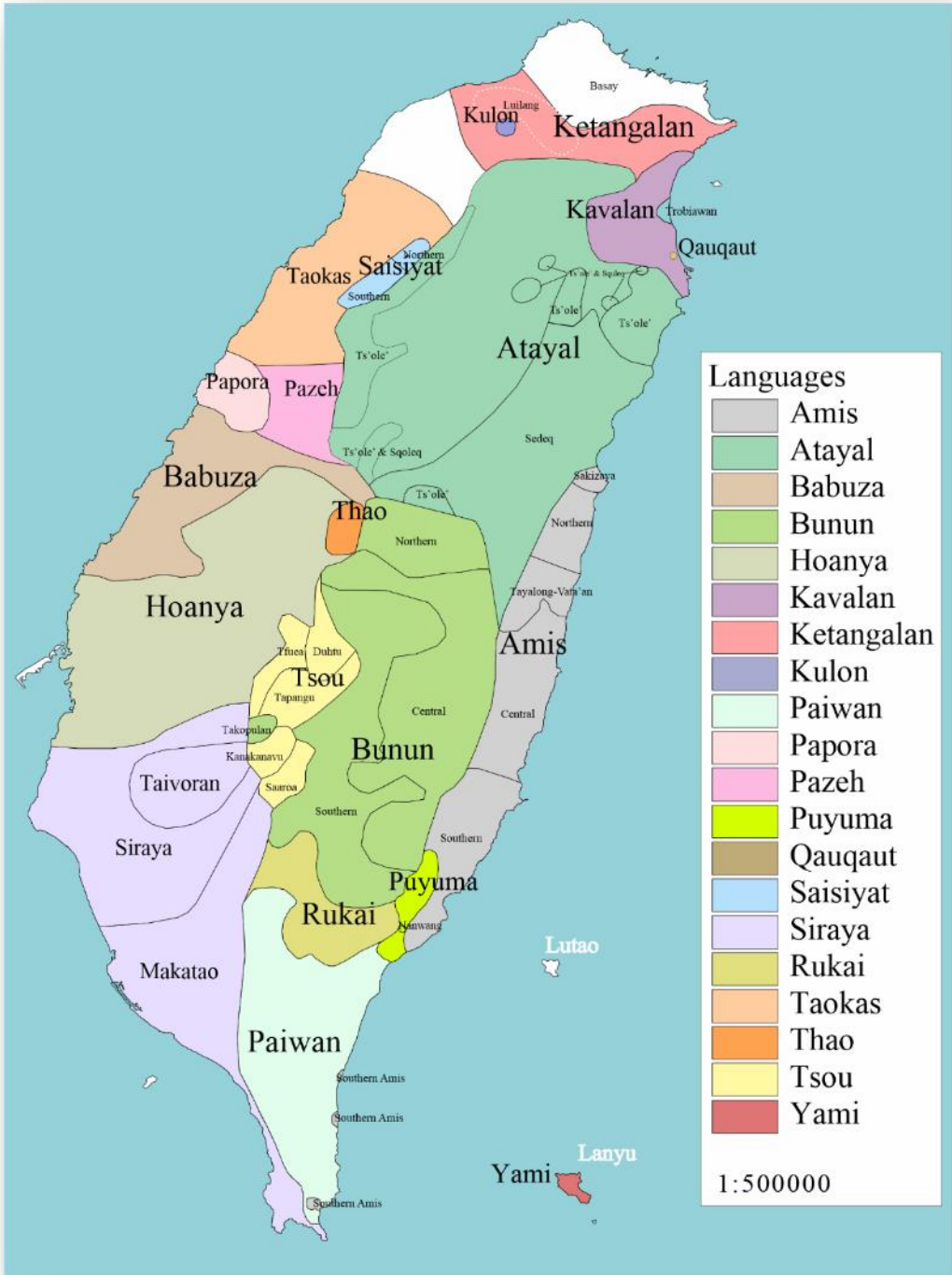
16

Unrecognized indigenous groups

- Still active speakers
 - Kaxabu
- Still speakers
 - Siraya
- Recently died out (probably)
 - Pazeh
- Language probably extinct
 - Papora
 - Ketagalan
 - Basay
 - Hoanya
 - ...



Distribution of
Formosan Indigenous
groups

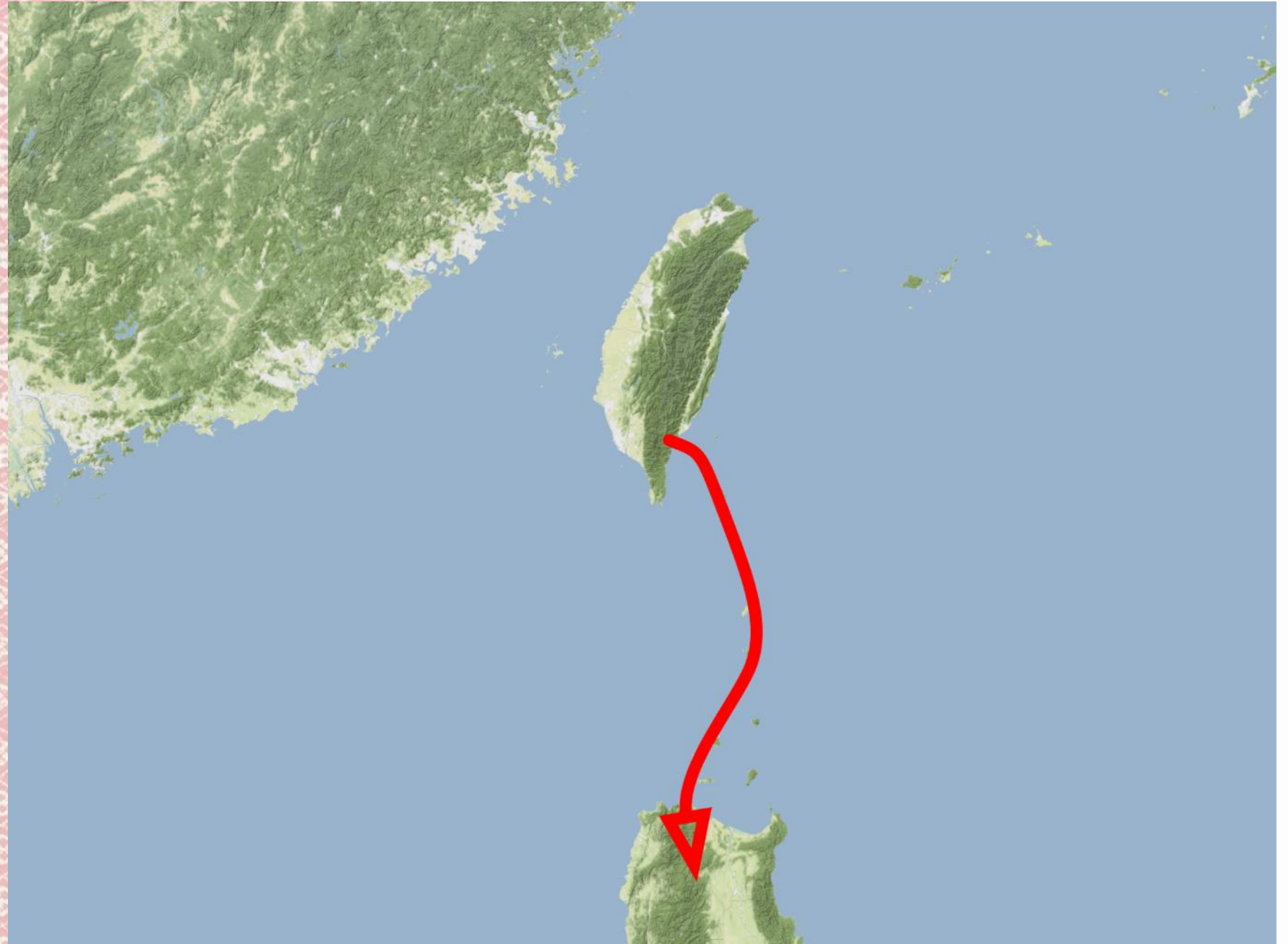


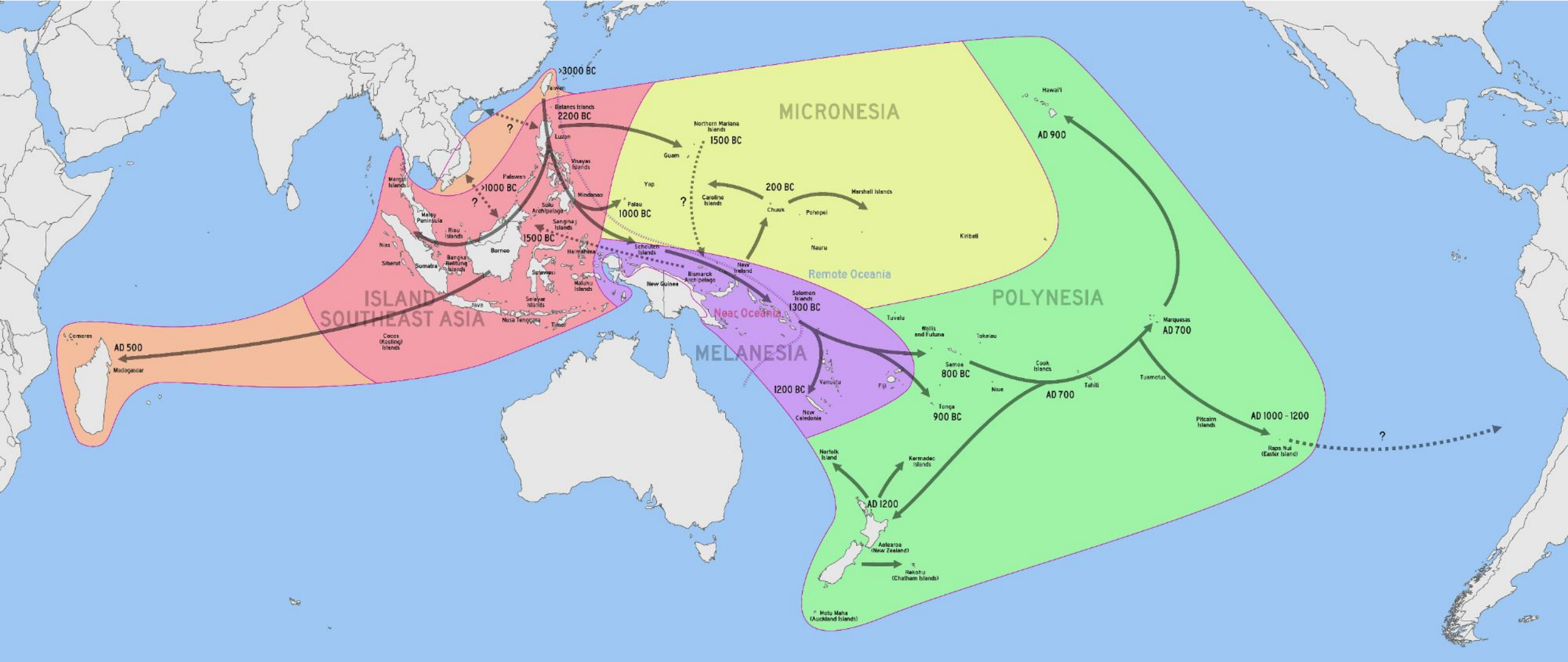
Indigenous people of Taiwan

- Austronesian
 - ⇔ Sinitic
 - Austronesian language family
 - Related to languages and cultures of the Pacific area
 - Philippines
 - Indonesia, Malaysia
 - All islands in the Northern Pacific and Polynesia
 - New Zealand
 - ... and Madagascar!
 - (But not Australia and most of mainland Papua-New Guinea)

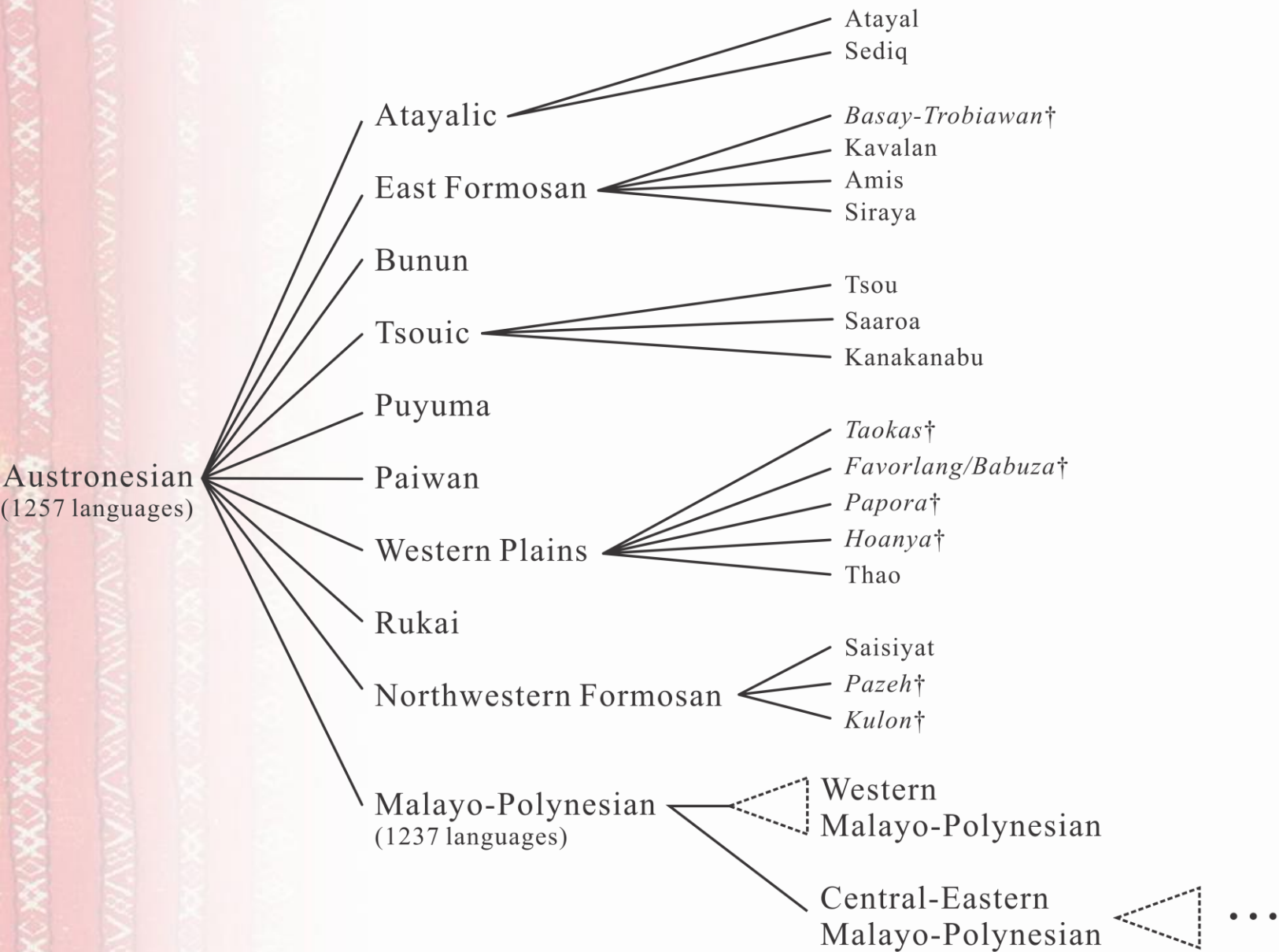


3500 years BP





Austronesian language tree



(based on Blust 1999)

Indigenous people of Taiwan

- Aboriginal → Indigenous people
- 原住民族 (yuán zhú mín zú, 'original inhabitants')
- Multiple groups or tribes, each with
 - Its own language
 - Its own culture
 - Its distinct social organization



A vertical strip of traditional red and white patterned fabric, possibly a textile or rug, runs along the left edge of the slide. The fabric features a series of repeating geometric patterns in white on a red background, including diamond shapes, zig-zags, and cross-like motifs. The right side of the slide is a plain, light beige background.

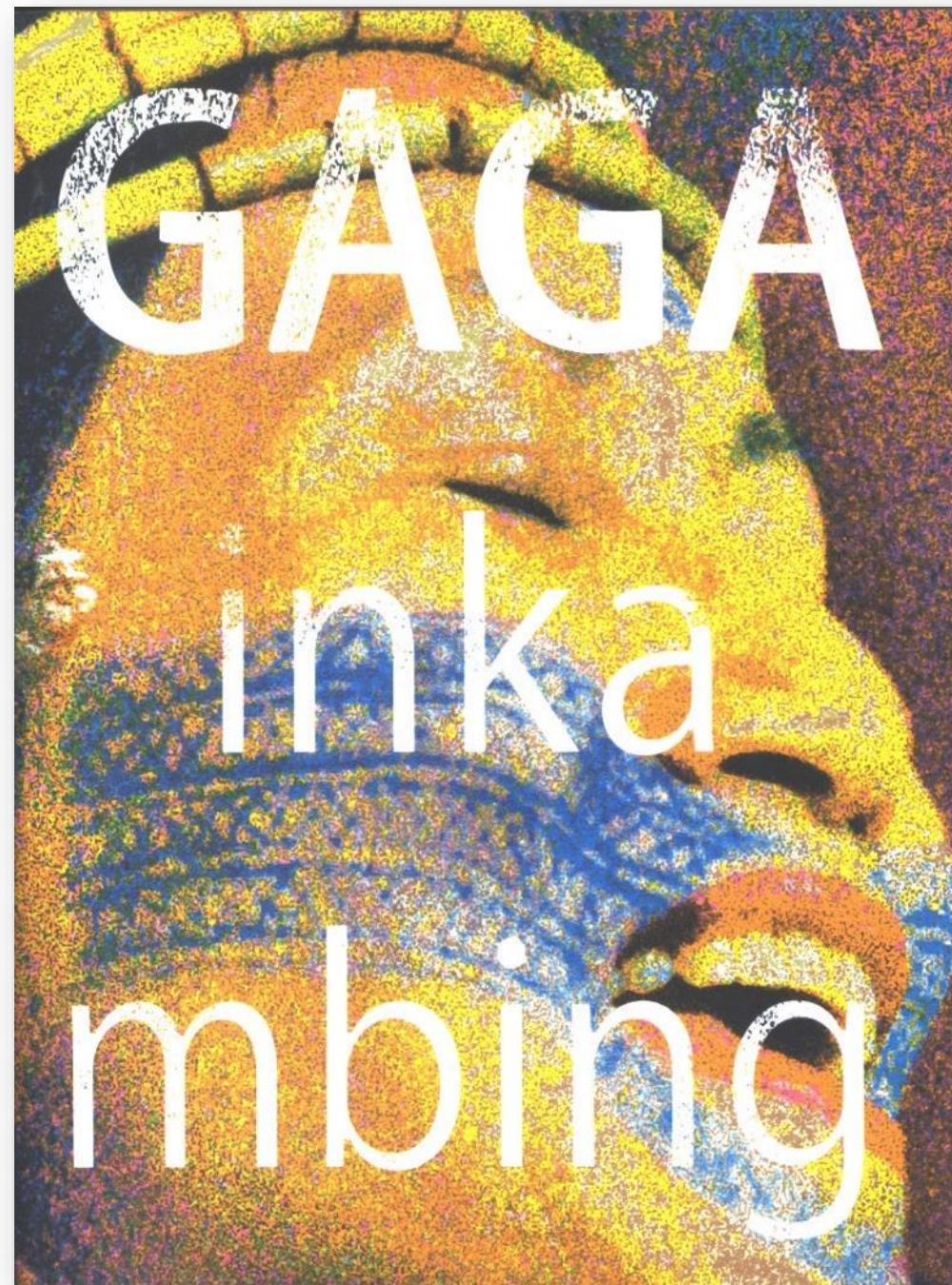
Cultural diversity

A breeze, a valley and
millet wine

Inka Mbing
2010

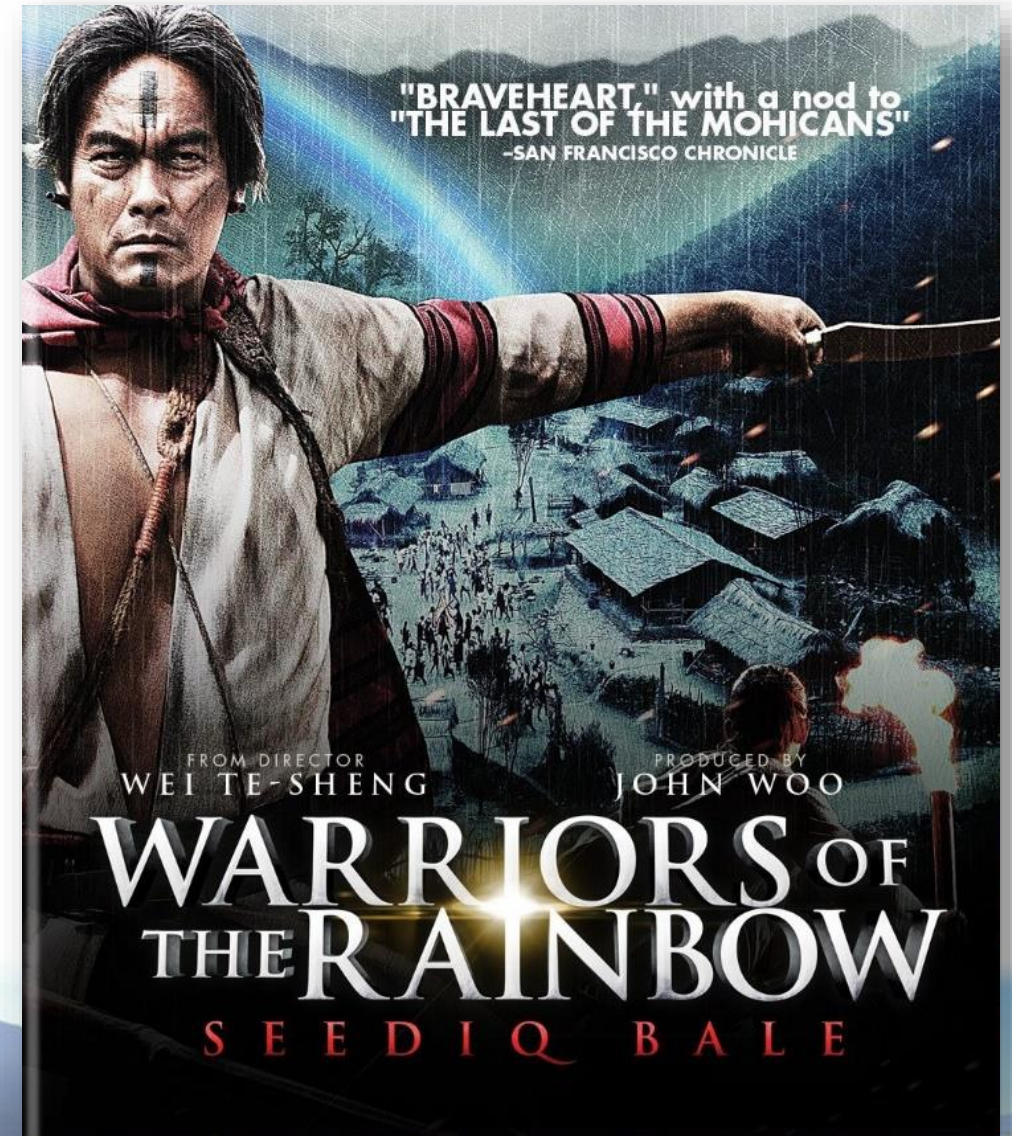
Minkahul hnqyaa'n na
Papakwaqa
The sound coming from
Sheipa Mountain

Atayal language



Seediq Bale

- Wushe Incident
- 27 October 1930
- Rudo Bai holds wedding for grandson Mona Rudo
- Fight with Japanese officer escalates
- Seediq troupes led by Mona Rudau



(US Blu-ray release)

賽德克族（道澤群）被迫以蕃制蕃



鐵木·瓦力斯
與莫那·魯道誓不兩立的屯巴拉社頭目（馬志翔飾）

日本人

夫妻



小島松野
開啟同族相殘悲劇的關鍵人物（田中千繪飾）



小島源治
對賽德克人由愛生恨的屯巴拉巡査（安藤政信飾）



佐塚愛祐
鄙視原住民的霧社分室主任（木村祐一飾）



鎌田彌彥
負責平定霧社事件的陸軍少將（河原さぶ飾）

人物關係圖

馬赫坡社



魯道·鹿黑
馬赫坡社勢力者（曾秋勝飾）



烏布斯
保護少年隊的馬赫坡長者（陳松柏飾）



巴萬·那威
無所畏懼的少年隊領袖（林源傑飾）

戰友

照顧

父子

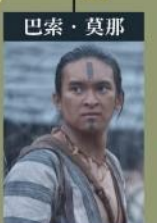


莫那·魯道
震懾眾人的馬赫坡頭目
中年莫那（林慶台飾）
青年莫那（游大慶飾）

父子

父子

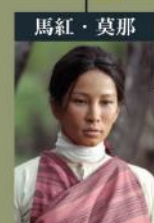
父女



巴索·莫那
以死激勵族人的孤傲戰士（李世嘉飾）



達多·莫那
連日人也敬佩的善戰勇士（田駿飾）



馬紅·莫那
強悍堅毅的烈性女子（溫嵐飾）



巴岡·瓦力斯
青年巴岡（張愛伶飾）
中年巴岡（摩兒·尤淦飾）

夫妻



薩布
沉默、懷悍又深情的馬紅丈夫（田金豐飾）

羅多夫社



羅多夫社老頭目
（林秀玉飾）

波阿崙社



達那哈·羅拜
協助莫那·魯道起事的部落頭目（高勇成飾）

說服



比荷·沙波
在部落間浪遊奔走的狡黠青年（張志偉飾）

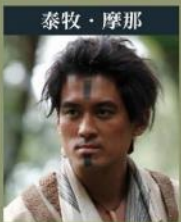
斯庫社



烏千·巴萬
安靜沉穩的鎮密戰士（金照明飾）

族人

塔羅灣社



泰牧·摩那
勇武不羈的塔羅灣頭目之子（林孟君飾）

族人

荷戈社



比荷·瓦力斯
背負家族血債的悲憤青年（曾伯郎飾）

族人



阿威·拉拜
點燃事件導火線的情慾青年（林思杰飾）

族人



塔道·諾幹
親赴戰爭前線的英勇頭目（拉卡·巫茂飾）

父女



花岡一郎
達奇斯·諾賓
受日本教育的賽德克巡査（徐詣帆飾）

夫妻



川野花子
歐頓·那威
受日本教育的賽德克勢力者之女（羅美玲飾）



高山初子
歐頓·塔道
一生顛沛流離的賽德克公主（徐若瑄飾）



花岡二郎
達奇斯·那威
與妻訣別的賽德克巡査（蘇達飾）

賽德克族（德克達亞群）抗暴六社

(From Savage Minds)

Mona Rudo

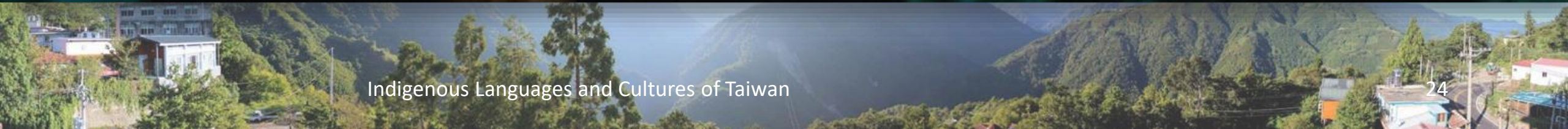
- Born 1882
- Educated
- Fluent Japanese speaker
- Visited Japan
- Father dies in Mona's youth
- The then headman takes him under his wing



(From Savage Minds)

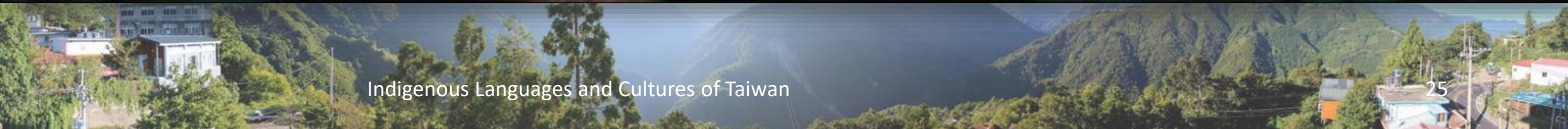


Mouna...



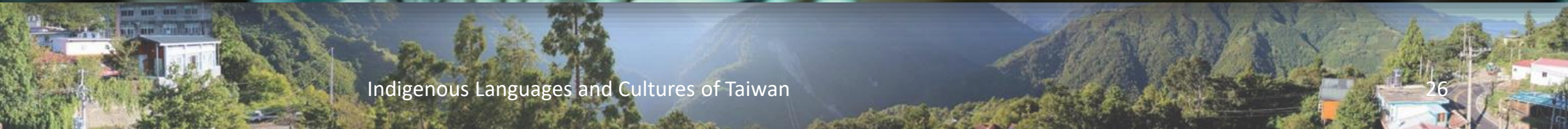


you must keep the intruders away from our clan





Chief Mouna?



Mona Rudao as a 'chief'

- In the movie:
 - Mona Rudao's father seems to transfer his responsibilities as chief to his son
 - Mona Rudau is himself referred to as a chief
 - This suggests a hereditary class of leaders
- The term used to refer to these 'chiefs' in the movie:
 - In Toda Seediq: *qbsuran* 'elder brother'
 - In Tgdaya Seediq: *tulang* < Southern Min 頭人 *thâu-lâng* 'head man'
 - This suggests that there is no indigenous word in Tgdaya, the language that Mona would have spoken, for this concept



Seediq social organization

- Patriarchal and patrilineal society with clearly defined social responsibilities for both sexes
- Very little social stratification
 - Decisions would be collectively taken
 - Great men model: men with exceptional abilities in hunting or warfare were considered leaders (cf. Huang 1995)
 - Important decisions were made after consultation with elders and shamans





No. 203 GIRLS OF PAIWAN TRIBE FORMOSA.

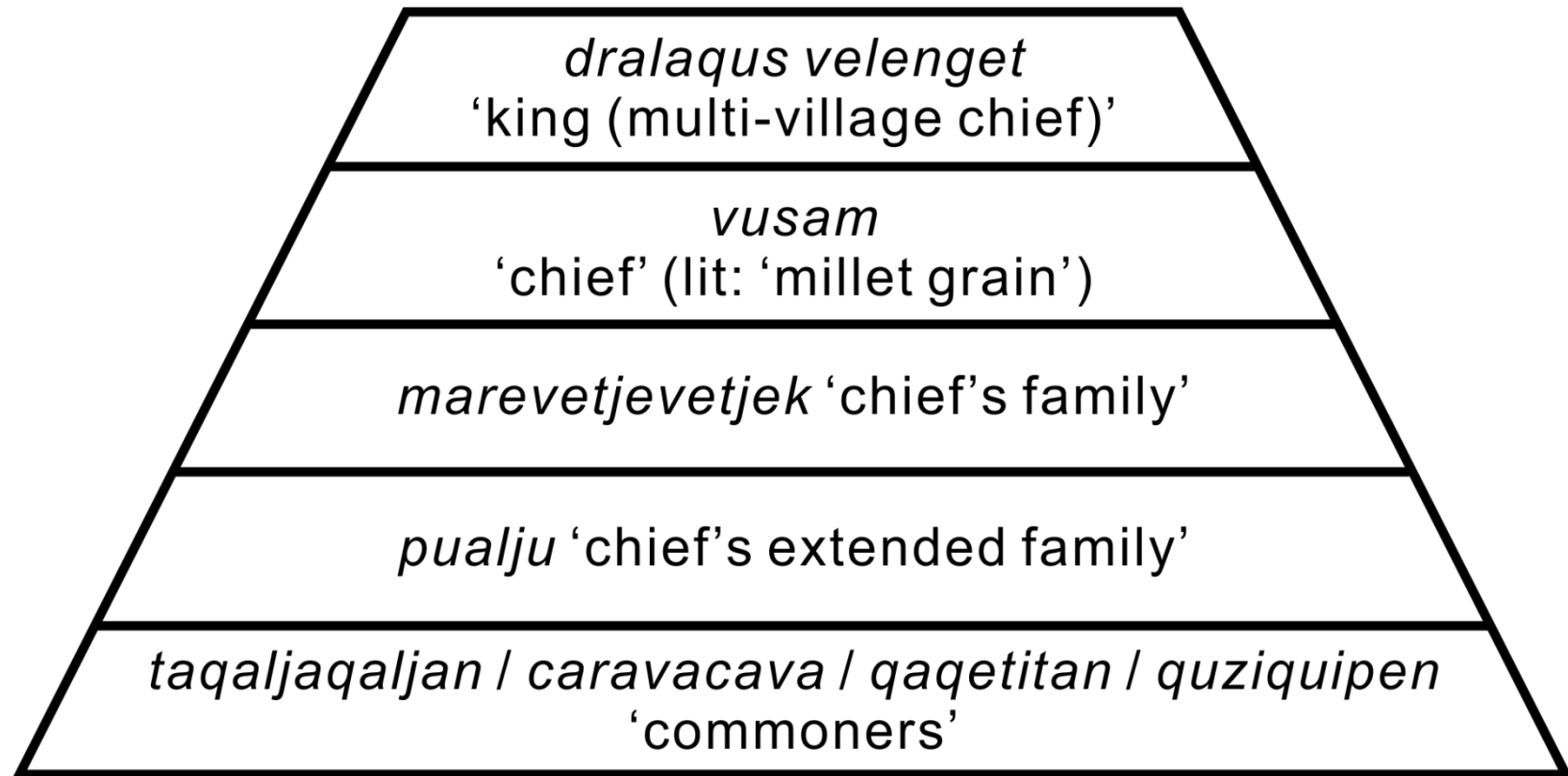
パイワン族の娘達。これから踊らうと集つた娘の群。香氣
の高い花や葉で飾りたてゝ居ます

Paiwan social organization

- Patrilineal society with clearly defined gender roles, but socio-political power sharing between genders in noble classes (cf. Matsuzawa 1995)
- Hereditary chiefs
 - Political, economic and ritual power
 - Responsible for the welfare of the village
 - Status inherited by the first-born, irrespective of gender (cf. Matsuzawa 1995)



Paiwan social structure



Social organization of Indigenous peoples

Bunun	Seediq	Amis	Paiwan	Rukai
No social stratification	No social stratification	No social stratification	Chief / commoners	Nobility / commoners
Patriarchal	Patriarchal	Matriarchal	Weakly patriarchal	Patriarchal
Small family groups	Small family groups	Villages	Large villages	Large villages
				Segregation of young men

- Socio-political organization changed during the Japanese era, due to massive resettlement



Villages

- Family groups → Large communities
- Bamboo or slate houses
- In mountainous areas, often slated streets and courtyards



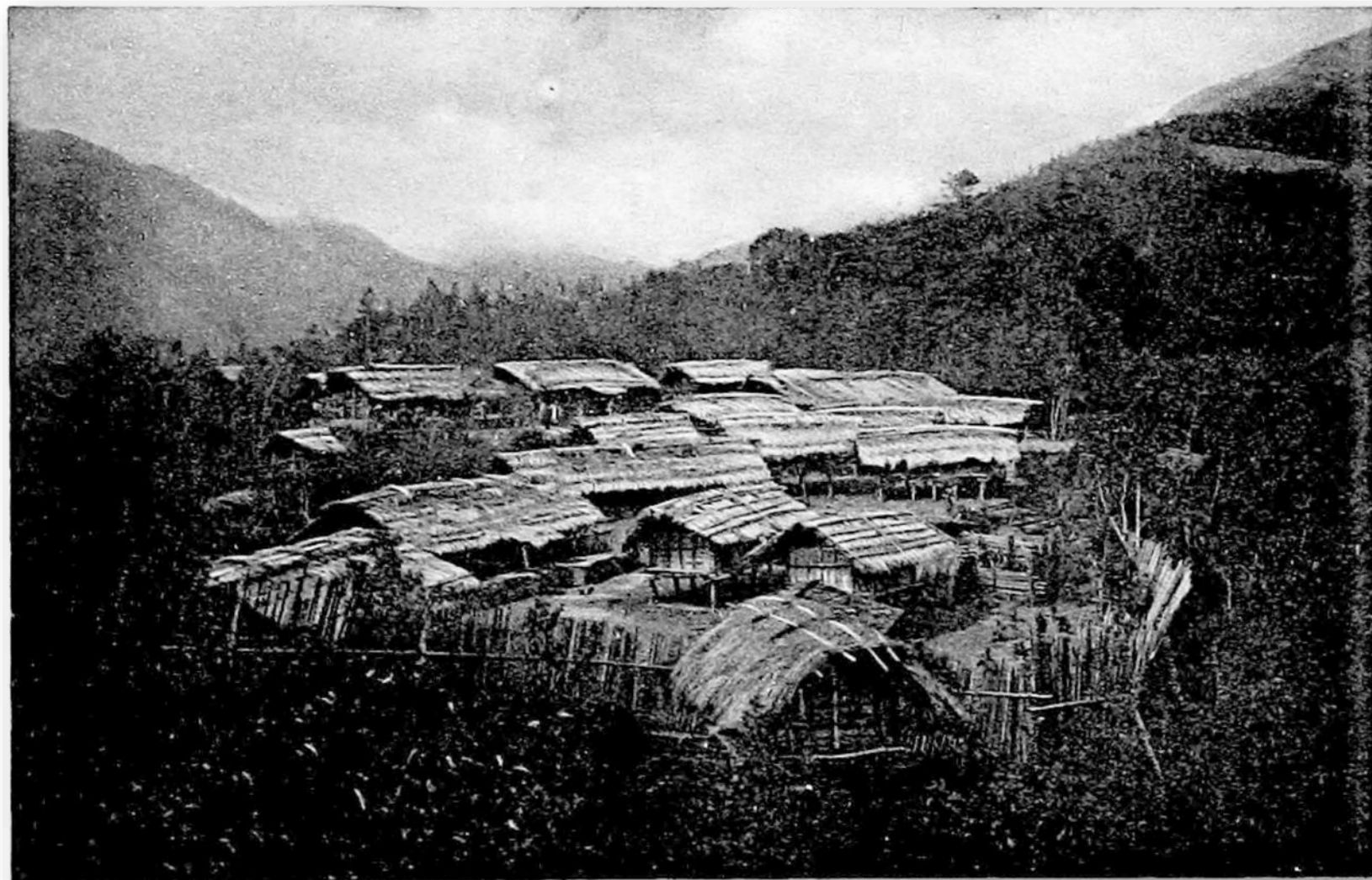
Formosan Aboriginal
Culture Village
九族文化村

2011

Rukai men's house



Seediq village
Wushe district



TAIYAL VILLAGE, MUSHA (NANTO DISTRICT).





PAIWAN CHIEF'S HOUSE, KAPIAN VILLAGE (AKO DISTRICT).



Cultural similarities

- Small-scale agriculture
- Ritual importance of millet
- Importance of weaving
- Animism with a class of shamans
- Taboo-based moral system
- Hunting
- Headhunting
- Absence of seafaring technologies (exception: Yami)



Agriculture and hunting

- Hunting and/or fishing
- Small-scale agriculture
 - Millet
 - Sweet potatoes and yams
 - Local crops such as different types of bamboo and wild vegetables
- Importance of (foxtail) millet
 - Food source
 - Economic importance
 - Ritual importance



Millet stored in a
traditional Bunun house



Cultural differences

- Relative importance of agriculture and hunting
- Exact agricultural habits
- Fishing
- Clothing styles
- Bodily embellishments (tattoos, piercing, etc.)
- Music





Traditional and modern Indigenous culture

Traditional indigenous culture

- What is traditional culture? What is indigenous culture?
- Who does it belong to and what makes it authentic?
- Culture in pre-modern society
- Present-day **incarnations** of this culture
- Present-day **reinterpretations** / **reimaginings** of this culture
- New cultural markers



Carved image of a warrior

Wutai village (霧台)

Pingdong

Rukai



Carved image of a warrior

Wutai village (霧台)

Pingdong

Rukai



Traditional house
in the old village

Rinari village (瑪家)
Pingdong

Paiwan



Formosan Aboriginal
Culture Village
九族文化村

2011

Bunun performance



Formosan Aboriginal
Culture Village
九族文化村

The Formosan
Aboriginal Culture
Village Theme Song



Mandarin
& a number of other
languages



Wulai
烏來

Atayal

2015



Wulai
烏來

Atayal

Aboriginal
food

2015



Lin (2007)

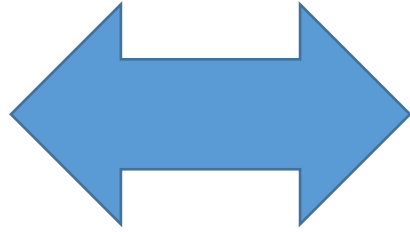
*Transforming Taiwan Aboriginal
cultural features
into modern product design*

Reinterpretation of
traditional Yami culture



Traditional indigenous culture

- Orientalist reinterpretations
 - Tourism
 - Official imposition
- Commodification
- Simplification
- Misinterpretation



- Cultural evolution
- Modern reinterpretations





Indigenous music

Traditional music

- Bunun traditional eight-voiced polyphony
- Related to traditional cultural / religious practices
- Five Bunun subgroups
 - Northern: Takibakha, Takituduh
 - Central: Takbanuaz, Takivatan
 - Southern: Isbukun ← polyphonic singing





u hu hai ia du e he

Religious music made traditional

- Indigenous conversion to Christianity
 - After WWII
 - Two main players: Catholic Church & Presbyterian Church
- Indigenization of local Churches (especially Presbyterians)
 - Local control
 - Indigenous ministers, services in Austronesian languages
 - Translation of religious materials in Austronesian languages
 - Transposition of religious music



Takivatan Bunun hymn
at the Qimei
Presbyterian Church

Qimei village
Hualien

2006

Modern Christian Hymn



Traditional Bunun
Christian Hymn



Takbanuaz Bunun hymn
at the Sinapalan
Presbyterian Church

Sinapalan village
Nantou

2011



Modern Indigenous music

- In Indigenous languages
- In Mandarin / Taiwanese
- Integration of:
 - Indigenous traditional songs,
 - traditional musical motives,
 - Indigenous issuesin modern music

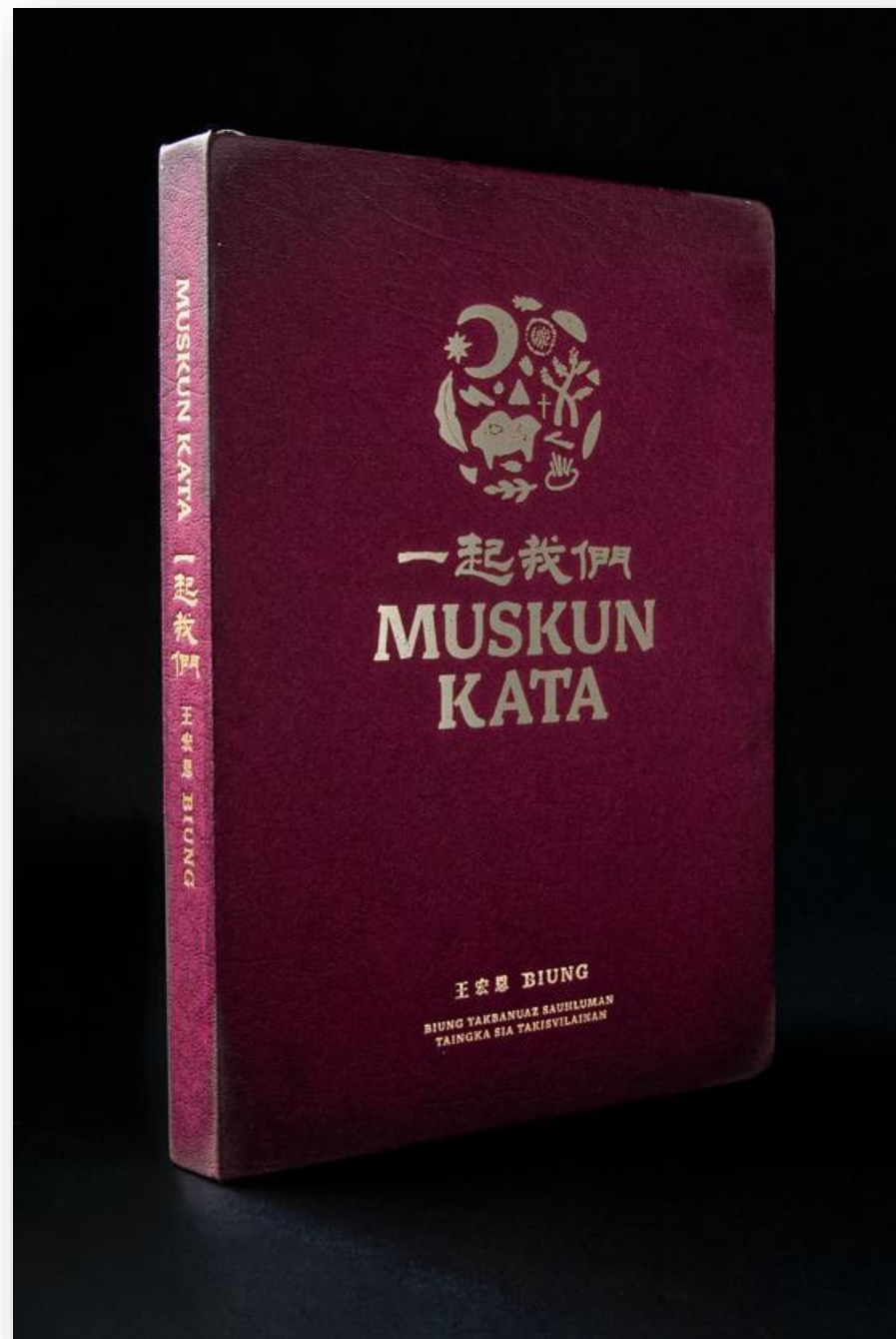


Muskun Kata
We together

Biung (王宏恩)
2022

Isia habas habas
From a long time ago

Bunun language



Functions in Indigenous societies

- Indigenous music as:
 - A repository of Indigenous languages and cultures
 - An expression of cultural pride
 - A gateway to learn about traditional language and culture



Vavayan
Women

ABAO
2017

Izuwa
There is

Paiwan language



1996 Atlanta Centennial Olympics

Theme song:

Based on 'Return to
Innocence'
by Enya



... or is it?



Difang and Igay Duana

Amis, Taidong

Elders drinking song



Original



Modern version

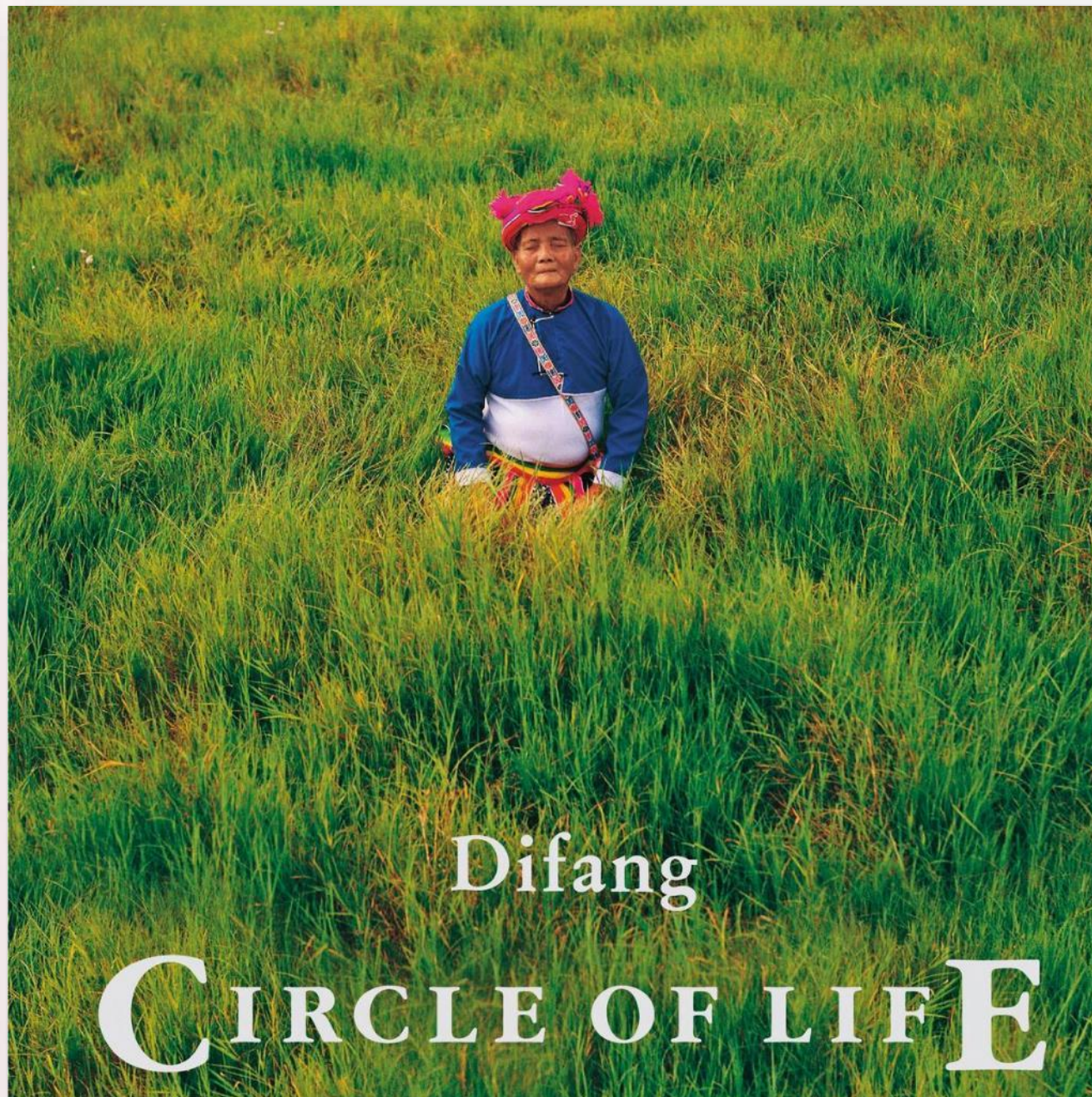


Difang

The circle of life



1998



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