



方光雄

FĀNG GUĀNGXIÓNG

「從警界到雕界，用雙手刻劃布農的文化記憶。」

方光雄來自南投縣信義鄉，是布農族原住民，從事警界工作三十六年，公餘全心投入木雕創作，以雕刻刀記錄族人的歷史。他是信義鄉同富國中外聘木雕老師及布農族木雕班指導老師，也是南投美術協會會員，曾參加全國原住民木雕比賽，榮獲第二、三名。方光雄高中學美術，雖然從事警界工作，但對藝術創作始終熱愛。

他的木雕作品融入傳統布農文化，每件人物或器皿背後都有原鄉故事。近年來，他向長者與耆老學習，回到郡大溪舊部落，使作品充滿布農文化氣息。觀者在觀看或觸摸作品時，能感受到文化對話與傳統生活的再現。保存並傳承布農文化是他的使命，他希望透過用心的故事傳遞，將族群文化代代傳承。作品雖不追求精緻，但每件都能引發觀賞者想像。

"From Law Enforcement to Woodcarving: Shaping Bunun Cultural Memory with His Hands"

Fang Guangxiong, from Xinyi Township, Nantou County, is a Bunun indigenous artist. He served 36 years in law enforcement while dedicating his spare time to wood carving, using his knife to record his people's history. He teaches wood carving at Tongfu Junior High School and the Bunun wood carving class and is a member of the Nantou Art Association. He has won second - and third-place prizes in national indigenous wood-carving competitions.

His works reflect traditional Bunun culture, with each piece telling a story from his homeland. In recent years, he has learned from the elders and returned to the old Kunda River settlement, giving his carvings a strong cultural spirit. Viewing or touching his works offers a sense of cultural dialogue and traditional life. Preserving and passing on the Bunun culture is his mission, and through his art, he hopes to pass it on to future generations. Although his carvings are not focused on intricate details, each piece sparks the viewer's imagination.

紅嘴黑鶇的傳說

THE LEGEND OF THE HAIPIS

相傳布農族因生活懶散觸怒天神，天降40日大雨，造成洪水，因族人居住在低谷中，逃上山時帶了炊具卻忘了帶火種，只能在寒冷中苦惱。族人看見遠方最高山冒起煙火來，長老召集各家族商議，選出勇士前往取火，但因水勢汹涌都失敗，因此，族人向動物求助，首先，請求老鷹幫忙，當護送老鷹起飛時順利取得火源，但因老鷹飛得慢而被火苗傷到所以失敗，之後，癩蛤蟆跳出來自告奮勇地要幫忙帶回火種，癩蛤蟆成功游過洪水取得火種，但因為把火種背在背上，游回來的過程中被水澆熄。

最後，紅嘴黑鶇（HAIPIS）來幫忙，奮勇飛向遠方取回火種，但火種熊熊地燒，於是他一會兒用嘴叨著，一會兒用腳抓著，不斷交替拿取，儘管被火燙得嘴與腳通紅，仍將火帶回族人手中，讓族人得以重燃生命之火。抵達族人那裡時，紅嘴黑鶇的嘴跟爪都被燒得紅通通，身體也被火烤焦，雖然經過族人的照顧養傷，慢慢恢復健康，但因嘴腳燙傷變成了紅色，無法恢復原來的黑色，族人感念牠的犧牲，立誓尊敬紅嘴黑鶇，永不傷害牠們。

ACCORDING TO A LEGEND, THE BUNUN PEOPLE ANGERED THE GODS, WHO SENT FORTY DAYS OF RAIN AND CAUSED A GREAT FLOOD. LIVING IN VALLEYS, THEY FLED TO THE MOUNTAINS BUT, IN THEIR HASTE, FORGOT TO BRING FIRE AND SUFFERED IN THE COLD. SEEING SMOKE RISE FROM A DISTANT MOUNTAIN, THE ELDERS SENT WARRIORS TO RETRIEVE FIRE, BUT THE RAGING FLOOD MADE IT IMPOSSIBLE. THE PEOPLE THEN TURNED TO ANIMALS FOR HELP. AN EAGLE TRIED BUT WAS BURNED BY THE FLAMES. LATER, A TOAD SWAM ACROSS THE FLOOD WITH THE FIRE ON ITS BACK, BUT THE FLAME WAS EXTINGUISHED ON THE RETURN JOURNEY.

FINALLY, THE HAIPIS (BLACK BULBUL) STEPPED FORWARD. IT BRAVELY FLEW TO THE FIRE, CARRYING THE FLAME BETWEEN ITS BEAK AND CLAWS DESPITE BEING BADLY BURNED. ITS BEAK AND FEET TURNED RED AND ITS FEATHERS WERE SCORCHED, BUT IT BROUGHT THE FIRE BACK TO THE PEOPLE. THOUGH THE BIRD RECOVERED, THE RED MARKS REMAINED. IN GRATITUDE, THE BUNUN VOWED TO HONOR THE HAIPIS AND NEVER HARM IT.



IN 2015

大蟒蛇與大螃蟹的故事

THE SERPENT AND THE GIANT CRAB

在遠古時代，一條巨大的蟒蛇從濁水溪口進入山區，盤踞在狹窄的溪谷中，使溪水暴漲，淹沒了族人的石板屋。族人奮勇攻擊，但牠鱗片厚實，因此無法傷到牠，只能暫時撤退。

後來，族人請玉山下的大螃蟹幫忙。螃蟹順著陳有蘭溪流到下游，找到正在睡覺的蟒蛇並展開激戰，蟒蛇咬住螃蟹並纏繞牠，螃蟹則用巨鉗夾住蟒蛇的腹部，山搖地動後，蟒蛇受重傷，七天後流血而逃，河水被染紅，而螃蟹因為殼太硬了，大蛇無法傷害到牠，最後，螃蟹成功地擊退蛇，族人得以重獲安全。

據說螃蟹背上凹凸不平的痕跡，就是當年被大蛇咬傷留下的印記，從那時後大螃蟹的後代背後都留下印痕。布農族人也因此尊崇螃蟹、蟾蜍與紅嘴黑鶉為神聖動物，教導孩子不可傷害牠們。傳說若傷害蟾蜍會引來大雨，傷害紅嘴黑鶉則會被火燒頭髮。玉山也因此被視為布農族的聖山-避難之峰。

LONG AGO, A GIANT SERPENT TRAVELED FROM THE JHUOSHUEI RIVER INTO THE MOUNTAINS AND COILED IN A NARROW VALLEY. THE RIVER SWELLED AND FLOODED THE BUNUN PEOPLE'S HOUSES. THE PEOPLE BRAVELY ATTACKED IT, BUT ITS THICK SCALES COULD NOT BE PIERCED, FORCING THEM TO RETREAT.

THE PEOPLE ASKED A GIANT CRAB FROM THE FOOT OF MT. JADE FOR HELP. IT SWAM DOWN THE CHENYOULAN RIVER TO FACE THE SLEEPING SERPENT. THE SERPENT BIT AND COILED AROUND IT, BUT IT CLAMPED ITS CLAWS ON THE SERPENT'S BELLY. AFTER SEVEN DAYS, THE SERPENT WAS BADLY WOUNDED AND FLED, STAINING THE RIVER RED. THE CRAB REMAINED UNHARMED.

THE BUMPS ON A CRAB'S SHELL ARE SAID TO COME FROM THAT BATTLE. THE BUNUN HONOR CRABS, TOADS, AND BLACK BULBULS AS SACRED, TEACHING CHILDREN NEVER TO HARM THEM. MT. JADE IS REVERED AS THE PEAK OF REFUGE.



IN 2015

兩個太陽的傳說

THE LEGEND OF THE TWO SUN

遠古時代，天空有兩個太陽交替升降，族人分不清白天黑夜，許多人被曬死，農作物也枯萎。

一對部落夫婦帶著孩子在 KA NA MAL 工作時，為了保護孩子免受烈日曝曬，用 SIKUL 的葉子覆蓋嬰兒身上，但覆蓋的葉子很快枯萎，孩子又哭了，於是把孩子 T AVUK

(PUSUT) 背帶，覆蓋孩子就不哭，然而，母親工作後回來看孩子時，孩子不見了，只看見一隻蜥蜴 (SI SIU) 往草叢裡跑。

父親決心射下太陽，準備好獵器後，在家前種了 ZUK SU LAM (一種柑橘)，帶著一個孩子出發，沿途用葉子來遮蓋身體，但葉子很快就枯乾，父親突想到家中的掃帚 (ASIKAZ)，因此找尋山棕葉遮陽，發現山棕葉不怕曬乾能擋住酷陽。歷經多年，父親終於射中太陽的眼睛，使太陽在 U-BA-TAN 掉落，變成現在的月亮。回家時，父親已年老，孩子長大，家前種植的 ZUK SU LAM 柑橘樹結滿果實。此後，族人將射日的地方稱為 U-BA-TAN，感到欣喜與慶幸。

LONG AGO, TWO SUNS ROSE IN THE SKY IN TURN. THE BUNUN PEOPLE COULD NOT TELL DAY FROM NIGHT—MANY WERE SCORCHED, AND THEIR CROPS WITHERED.

A COUPLE WAS WORKING IN KA NA MAL WITH THEIR CHILD. THEY FIRST COVERED THE BABY WITH SIKUL LEAVES, BUT THE LEAVES DRIED OUT AND THE CHILD CRIED. THEN THEY USED A TAVUK (PUSUT) BACK CARRIER. LATER, THE BABY DISAPPEARED AND BECAME A LIZARD (SI SIU).

THE FATHER DECIDED TO SHOOT DOWN THE SUN. HE PLANTED ZUK SU LAM (A TYPE OF CITRUS) IN FRONT OF HIS HOME AND SET OUT WITH HIS CHILD. THE LEAVES THEY USED FOR SHADE DRIED QUICKLY, SO THEY SWITCHED TO PALM LEAVES. AFTER MANY YEARS, HE SHOT THE SUN IN THE EYE, AND IT FELL AT U-BA-TAN, BECOMING THE MOON. WHEN THEY RETURNED, THE FATHER WAS OLD, THE CHILD HAD GROWN, AND THE CITRUS TREES WERE HEAVY WITH FRUIT.



IN 2015

報戰功

REPORTING WAR ACHIEVEMENT

報戰功精神象徵勇敢無畏、冷靜領導與身先士卒。過去，部落入口會懸掛敵人的頭顱，警告外人不可進入，也表現對土地的重視。

當勇士獵取敵人頭顱返回部落時，舉行報戰功儀式，以呼喊壯膽、驅邪靈，使勇士克服恐懼。儀式由部落領袖帶頭，以 MALASTAPANG 的節奏報戰功：先報自己戰功，眾人跟誦，完成後領者敬小米酒，再依序由勇士報功，最後由老勇士講述其行經山頭、戰功與經歷。

過去報戰功需耆老認證，彰顯勇士階級；現今多以打獵獲物作為戰功。

THE RITUAL SYMBOLIZES COURAGE, CALM LEADERSHIP, AND LEADING FROM THE FRONT. IN THE PAST, ENEMIES' HEADS WERE DISPLAYED AT THE VILLAGE ENTRANCE TO WARN OUTSIDERS AND SHOW RESPECT FOR THE LAND.

WHEN WARRIORS RETURNED WITH ENEMY HEADS, AN ACHIEVEMENT-REPORTING RITUAL WAS HELD TO STRENGTHEN COURAGE AND WARD OFF EVIL SPIRITS, PERFORMED TO THE RHYTHM OF MALASTAPANG. THE LEADER SPOKE FIRST AND THE PEOPLE ECHOED, OFFERING MILLET WINE BEFORE EACH WARRIOR FOLLOWED IN TURN. THE CEREMONY CONCLUDED WITH ELDER WARRIORS RECOUNTING THEIR JOURNEYS, BATTLES, AND EXPERIENCES.

IN THE PAST, REPORTING ACHIEVEMENTS REQUIRED THE APPROVAL OF ELDERS. TODAY, HUNTING ACHIEVEMENTS OFTEN SERVE THIS ROLE INSTEAD.



IN 2015

祭槍祭

PISLAHI

清晨，獵人帶著獵槍、刀與背帶到長老家外的廣場進行 PISLAHI 祭槍儀式。狩獵 (HIANUP) 是布農族早期生活文化的重要部分，不僅提供食物，也訓練年輕人的膽識，學習認識植物、星象、動物足跡、山林生存與人際倫理。

獵人們來到長老家中，儀式裡獵人將獵具置於中央，圍成一圈蹲下，用左手觸摸獵具。此時，祭司帶領唱 PISLAHI 祭槍歌，每句需獵人複誦一次，莊重而謹慎，不得嘻笑，以尊重動物靈魂。

歌詞主要點名深山中的獵物精靈，如熊、猴、山羊、鹿、山豬與山羌，請牠們到獵人槍前。

AT DAWN, HUNTERS BROUGHT RIFLES, KNIVES, AND CARRYING STRAPS TO THE OPEN SPACE OUTSIDE AN ELDER'S HOME TO PERFORM THE PISLAHI GUN RITUAL. HUNTING (HIANUP) WAS CENTRAL TO EARLY BUNUN LIFE, PROVIDING FOOD AND TRAINING YOUNG PEOPLE IN COURAGE, READING PLANTS, STARS, AND ANIMAL TRACKS, MOUNTAIN SURVIVAL, AND SOCIAL CONDUCT.

AT THE ELDER'S HOME, HUNTERS PLACE THEIR WEAPONS IN THE CENTER, SQUAT IN A CIRCLE, AND TOUCH THEM WITH THEIR LEFT HANDS. THE SHAMAN LEADS THE PISLAHI GUN SONG, AND THE HUNTERS REPEAT EACH LINE SOLEMNLY TO SHOW RESPECT FOR THE SPIRITS OF THE ANIMALS.

THE SONG CALLS THE SPIRITS OF WILD ANIMALS—BEARS, MONKEYS, GOATS, DEER, WILD BOARS, AND MUNTJACS—TO COME BEFORE THE HUNTERS' WEAPONS.



IN 2015

八部合音

PASIBUTBUT

布農族的八部合音是一種自古流傳的祭典歌謠，唱於播種祭時，用來祈求天降瑞雪，滋潤大地、淨化土地並帶來充沛雨量，使小米健康成長、收成豐盛。演唱時極為嚴謹，由長老挑選正直純潔的族人參與，合唱時歌聲從低至高，約五至七分鐘完成，每個聲音都圍繞主音層層堆疊，隨主音緩升而共鳴，如蜂巢般形成渾厚合音。

每年二月，US HATAZAN、U SI DAN、U SIZ U、U MU SU、DALI KINANG、MA SI TA LUN、U-BA-WAN 等部落皆在播種祭舉行此儀式，並輪流主持。祭典後會敲鐵鐘通知各部落開始播種，是郡社群的重要儀式。

1952年，日本音樂學者黑澤隆朝將此曲寄至聯合國教科文組織，國際音樂學者驚嘆原住民族竟能創造出如此複雜的合音，因此，八部合音被視為布農族珍貴的文化遺產之一。

THE BUNUN PASIBUTBUT IS AN ANCIENT CHANT PERFORMED DURING THE MILLET SOWING FESTIVAL, PRAYING FOR SNOW AND RAIN TO BLESS THE LAND AND ENSURE A STRONG, BOUNTIFUL HARVEST.

THE CEREMONY IS SOLEMN. ELDERS SELECT HONEST AND PURE SINGERS. IN THE FIVE- TO SEVEN-MINUTE PERFORMANCE, VOICES START SOFTLY, GRADUALLY RISING AND LAYERING AROUND THE MAIN TONE IN RICH HARMONY.

EACH FEBRUARY, BUNUN VILLAGES TAKE TURNS LEADING THE RITUAL, WITH THE RINGING OF AN IRON BELL SIGNALING THE START OF PLANTING.

IN 1952, JAPANESE SCHOLAR TAKAMASA KUROSAWA SENT A RECORDING TO UNESCO, WHERE EXPERTS PRAISED ITS COMPLEX, BEAUTIFUL HARMONIES. TODAY, PASIBUTBUT IS A TREASURED BUNUN CULTURAL HERITAGE.



IN 2015

爬香蕉的族人

CLIMBING BANANA PLANTS

小時候因為食物不足，每家都會種香蕉。當香蕉成熟變黃時，孩子們會聚在一起採香蕉。因為香蕉根莖很滑，常看到有人摔倒又爬上，充滿笑聲與樂趣。香蕉大葉能當雨傘，是族人共同的童年回憶，希望以木雕幽默地呈現這段記憶。

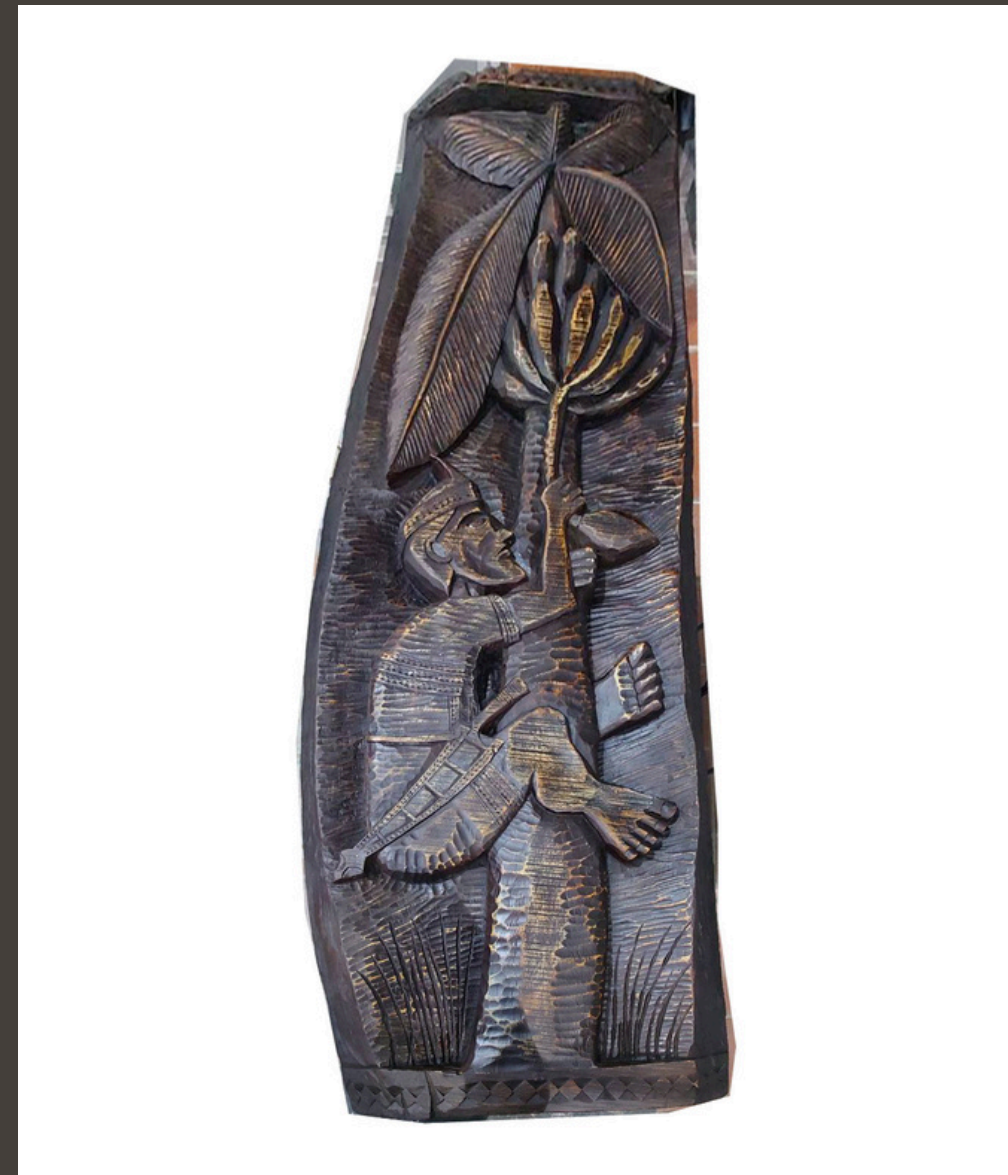
香蕉在郡社布農語中稱為 BUNBUN，是部落重要的水果。果實可食，葉子能包食物。

它是部落最古老的水果之一，無論食用或藥用，都與生活密切相關，是布農族重要的植物。

WHEN FOOD WAS SCARCE, EVERY FAMILY GREW BANANAS. AS THEY RIPENED, CHILDREN GATHERED TO HARVEST THEM. THE SLIPPERY STEMS OFTEN CAUSED FALLS, FOLLOWED BY LAUGHTER AS THE CHILDREN CLIMBED BACK UP. BANANA LEAVES ALSO SERVED AS UMBRELLAS. THIS WOOD CARVING PLAYFULLY CAPTURES A SHARED CHILDHOOD MEMORY.

IN THE ISBUKUN BUNUN LANGUAGE, BANANAS ARE CALLED BUNBUN AND ARE AN IMPORTANT FRUIT IN THE COMMUNITY. THE FRUIT IS EATEN, AND THE LEAVES ARE USED TO WRAP FOOD.

AS ONE OF THE OLDEST FRUITS IN BUNUN CULTURE, BANANAS HAVE LONG BEEN ESSENTIAL FOR BOTH FOOD AND MEDICINE AND REMAIN AN IMPORTANT PLANT FOR THE BUNUN PEOPLE.



IN 2015

布農杵音(搗米)

布農族的杵樂是一種即興演奏，古代部落在重大祭典或慶典時，族人會聚在家前搗小米，在搗米時，族人發現不同長短、粗細的木杵互相敲擊地面會產生多層次節奏，開始產生多重音節奏快慢的杵音，後成為布農三大文化資產之一，值得後輩族人學習及保護。

杵樂通常使用 8 至 16 根不同長度的木杵，在石板上交替敲擊，演奏出高低不同的旋律。目前表演所使用的木杵經過特別製作，才能適當的發出高低不同的聲音，木杵組成以高高音、高音、中高音、中音、中低音、低音、低低音為主，以檜木音質為佳，聲音深沉圓潤。

木杵演奏時，圍成圓圈，男女不拘，左手握木杵上端、右手握下端，大家依一定的模式此起彼落的在時間差之內交替敲擊，形成複音與複節奏。杵聲也可傳遞訊息，表示部落即將舉行慶典。

BUNUN POUNDING-STICK MUSIC IS AN IMPROVISATIONAL TRADITION THAT EMERGED DURING FESTIVALS, WHEN PEOPLE GATHERED TO POUND MILLET AND DISCOVERED THAT PESTLES OF DIFFERENT LENGTHS AND THICKNESSES CREATED LAYERED RHYTHMS. IT LATER BECAME ONE OF THE THREE MAJOR CULTURAL HERITAGE TRADITIONS OF THE BUNUN PEOPLE.

THE MUSIC IS PERFORMED WITH 8 TO 16 WOODEN STICKS OF DIFFERENT LENGTHS, STRUCK ON STONE SLABS TO CREATE MELODIES OF VARYING PITCHES. TODAY'S STICKS ARE SPECIALLY CRAFTED, USUALLY FROM CYPRESS, AND ARRANGED FROM HIGH TO LOW TONES TO PRODUCE DEEP, ROUNDED SOUNDS.

PERFORMERS—MEN AND WOMEN ALIKE—FORM A CIRCLE, HOLDING THE STICK WITH THE LEFT HAND AT THE TOP AND THE RIGHT AT THE BOTTOM, AND STRIKE IN STAGGERED, TIMED PATTERNS TO CREATE POLYPHONIC AND POLYRHYTHMIC SOUNDS. THE RHYTHMS ALSO SIGNAL THAT A FESTIVAL IS ABOUT TO BEGIN.

