

淺談排灣族 qkata 琉璃文化於現代面臨的難題:以卡塔文化工作室為例

Kedreke dr maljaljaves (林秀慧)

卡塔文化工作室

在台灣原住民中，以排灣族的配飾與圖紋流傳與文化識別較為顯著，使用的琉璃珠飾較多，繁複的圖紋裝飾常見於身份地位較高者服飾上，其圖紋也與社會階序緊密扣連著，代表著親族與社群的關係以及神靈溝通的超自然的力量表徵。

然而，在全球文化觀光衝擊之下，部落也隨著經濟導向逐漸將具有社會地位、財富和特殊身分的文化表徵的 qkata(琉璃珠)傳統工藝透過一次次的部落行銷模式，轉為觀光藝品的銷售方向走去，該如何能保留文化的獨特性？部落具盛名的風景區為了提供充足的貨源維持收益，採以進口貿易相仿排灣族傳統珠紋以低價進貨的方式，取代培育部落工藝生產者，未來是否弱化了排灣族 qkata(琉璃珠)在傳統文化重要社會象徵？本文以筆者本為排灣族人並以 qkata(琉璃珠)為主體的卡塔文化工作室經營為例，希望藉由現有經營排灣族傳統琉璃珠配飾面臨保存傳統圖紋意涵變遷與傳統文化表徵的延續上所面臨的難題，與眾多南島語族聚集交流的場合中，尋求思考文化形式如何維持傳統工藝所蘊含的地方自主力量，持續成為族群傳統文化的表徵與文化紀念的地位和建議解決方法。

關鍵字：排灣族、琉璃珠、南島語族、配飾

The difficulties faced by Paiwan ‘qkata’ glass culture in modern period: a perspective from Ata Beads Workshop

Kedrededr maljajaves (Hsiu-Hui Lin)

Ata Bead Workshop

The ornaments, design motifs and cultural recognition of Paiwan people are one of the most distinct among the indigenous population in Taiwan. The use of glass beads is also more common. The complicated and elaborated motifs are often seen in the clothing of people with high status, closely associated with social hierarchy, and symbolizes the connection of kinship and community and the supernatural ability to communicate with the deities.

However, with the impact of globalization on tourism and the economically-oriented policy of indigenous tribes, the ‘qkata’ glass beads, which represent social status, wealth and identity, have been gradually transformed to become souvenir items as a result of marketing strategies. Under this condition, maintaining the uniqueness of indigenous culture becomes an important issue. In addition, the tribes often purchase low-priced replica beads with similar traditional Paiwan motifs, and re-sell these beads in popular scenic spots to maintain their income. They tend not to train craftspeople in the tribe. The question then is, would such strategy weaken the social significance of qkata (glass beads) in the traditional Paiwan culture? In this article, the author, an indigenous Paiwan, used Ata Bead Workshop as an example to discuss these issues. By presenting the changes in the meanings of traditional motifs and the difficulties confronted while maintaining traditional cultural representation, it is hoped to seek out and think over suggestions and solutions to keeping the local power embedded in traditional crafts and their importance in our cultural form, continually maintaining these crafts as the symbol of traditional culture, and safeguarding their role in the cultural memory.

Keywords: Paiwan, glass bead, Austronesian, ornament