

另外，本片在声音上的处理也显得过于单薄。声音作为影像志的重要组成部分，不仅仅是音乐和对话本身，环境声也同样具有叙事、情绪渲染、突出文化属性的功能。例如：布朗山寨是宁静还是嘈杂？周边的生态是何种情况？我们可以依据声音判断出来的。再如：炒制茶叶的声音会直接赋予视觉与嗅觉的想象，那一声猪叫和玉坎拉的歌声相呼应，会形成多么有趣的效果！但是这些声音都被忽略了，很多时候甚至被完全拉掉，这不能不说是本片的遗憾。

正如布朗族的一首童谣里唱到：“鸡喔喔叫，赶快起来了；起床太晚了，连猪都要笑”。简单朴实，但是有声有色，有具象的生活场景。比文字更为直观的音乐影像志，更应该以视觉和听觉的经验性呈现，为观众带来丰富的感知。

YANG WANG

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Yang Wang is a Lecturer at the College of Film and Television at Yunnan Arts University, China, where he teaches courses in audiovisual language, documentary production, and editing fundamentals. His current research investigates audiovisual perception and thinking in visual anthropology.

Crossing over the Arirang Pass: Zainichi Korean Music. 2018. In Japanese and Korean with English subtitles, directed by Ko Jeongja and Terada Yoshitaka, produced by the National Museum of Ethnography, Osaka, Japan. 76 minutes.

Devastating news arrived in the middle of the night in China on March 29, 2023, during the second Chinese Music Ethnographic Films Symposium. It was with a heavy heart that I learned of the untimely passing of Terada Yoshitaka, a highly respected scholar in audiovisual ethnomusicology. His passing was especially difficult to bear given his close relationship with the China Music Ethnographic Film Festival (CMEFF), and the fact that he was far too young to be taken from us so soon. Although this is a film review, I cannot help but express my profound sadness and dedicate this review to the memory of Terada Yoshitaka, an esteemed ethnomusicologist.

As curator for the first CMEFF, I was responsible for overseeing various aspects of the festival. This included coordinating with Professor Yoshitaka, who was invited to be a jury member and had his film *Crossing over the Arirang Pass: Zainichi Korean Music* screened at the Shanghai Grand Theatre. As the film was meant for local audiences, we decided to add subtitles in Chinese for our audience. The translation process was not easy, especially with Japanese and Korean languages, as they share Chinese characters (*kanji*), but often with slightly different meanings. Moreover, we had to be extra cautious with the translations due to the sensitive political factors involved. Throughout the process, we frequently communicated to ensure accurate details, for instance, we had to consider whether to translate *zainichi* from Korean into either *chosun* people in Japanese (在日朝鲜人) or “Koreans in Japan” (在日韩国人). I admired his serious and careful approach to

his work, which made our brief time together very productive. The buzz that the film generated in Shanghai was a testament to his dedication.

The beginning of the movie showcases a captivating performance of Arirang, the Korean folk song style, featuring three talented singers each with their own unique style. The *uri-mal* (lit., “our language”) from three versions of Arirang beautifully highlights the diverse regional variations of this timeless singing style across the Korean Peninsula. It truly was a pleasure for the audience to witness these unique differences and appreciate their significance.

The filming style may be simple, but the impact of its message and connotation are truly powerful and emotional. It showcases a live concert of *zainichi* Korean musicians at the Japan Folklore Museum in June 2014, along with insightful behind-the-scenes interviews with main characters involved in the concert. By the seventh chapter, the film delves deep into the struggles of the second- and third-generation *zainichi* Korean musicians, their academic and artistic experiences, various perspectives on Korean music in different types and regional styles, and how they navigate their search for identity and belonging through music in Japan. It also provides glimpses into their daily life and historical archives of their performances and learning. There is one particular scene in which the singer Song Myonghua and *chulgang* performer, Haa Yeongsu, from the *Kumgangsán* Opera Troupe deliver a stunning rendition of the Japanese folk song “Red Dragonfly” and “Arirang,” portraying the identity of *zainichi* Koreans in a beautiful and inspiring way. Other reviews of this film offer more information about the content, but I wouldn’t want to give away too much here.

This film goes beyond its portrayal on screen and holds great value. It is not just an observational documentary from a scholar’s perspective but also a participatory activity involving scholars, NGOs, and cultural holders. On the after-talk of this film screening in Shanghai, Professor Yoshitaka recounted the challenges faced during the concert, as it brought together music styles from Democratic People’s Republic of Korea, Republic of Korea, and *zainichi* Korean musicians who played them. The performance was met with resistance; there was even a demonstration outside the venue to boycott the event and threaten the performers. Despite this, those who witnessed the concert felt a sense of unity on the stage, akin to a song from the concert Hana featured in the film: The song reflects the deep affection shared by *zainichi* Koreans for their origins in the Korean peninsula and their hometowns in Japan. The events depicted in the film may seem like an ordinary concert—but the film holds great historical significance. “Making a film is not an end,” Professor Yoshitaka used to say, “it’s about being able to interact with the wider society after the film is shown.” This is also one of the goals that ethnomusicological films should achieve so that culture can be made more sustainable. In this film, whether traditional music, popular music, or contemporary works, all these are celebrated as special cultural expressions. No form of music is considered superior or inferior to another. The memory that stands out to me is when the singer Lee Jeongmi, a lead character in the film, discussed how she transformed her approach to music. She shared that she once used music as a powerful

political tool, but eventually came to see music as a way of life through dedicated practice and commitment. Her musical journey is a reminder of the potential for growth and transformation in all aspects of life. By experiencing along with people in the film, we are granted a deeper understanding of the fundamental nature of human musicality.

It is never easy to see people suffer, whether due to natural disasters, political persecution, or even their own innate personality. But in times like these, music can be a beacon of hope, shining a light in even the darkest corners of the universe. The core of music is to build up the Tower of Babel and bring more goodwill and understanding between people, which is also the ideal inherited by ethnomusicologists. Professor Yoshitaka's film reinforces this point.

ZHIYI QIAOQIAO CHENG

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Zhiyi Qiaoqiao Cheng is a sound artist, music producer, filmmaker and doctoral student in ethnomusicology at University College Cork. She has served as Lecturer in Musical Ethnographic Filmmaking and an invited Research Fellow at the Shanghai Conservatory of Music. Qiaoqiao currently serves as Secretary of the ICTMD Study Group on Audiovisual Ethnomusicology. Her film *Home Coming: An Ethnography of Dong/Kam People's New Year* (2019) won Best Documentary Film or Video at the ICTMD in 2020. Qiaoqiao is co-founder and one of the curators of the China Music Ethnographic Film Festival, and she runs her own NGO which supports creative musicians, advises young academic fellows and hosts music events in China.