

TRADITIONAL MUSIC AND DA NCE IN CONTEM PORARY CULTU RE(S)

Jana Ambrózová
Bernard Garaj
(eds.)



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Nitra 2019

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***The 'Arirang'
Folksong as the
Emotional Unison
Between the Past
and the Future in the
Korean Peninsular***

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The word *Arirang* stands for a Korean folk song and collective contributions throughout generations. This simple song consists of the refrain *Arirang, arirang, arariyo* in 3,600 variations with 60 versions. South Korean *Arirang* (2012) and North Korean *Arirang* (2014) were added to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The song declares its meaning as “respect for human creativity, freedom of expression and empathy,” while it evokes the power to enhance communication and unity among Korean people. Although *Arirang* makes efforts for its widespread popularization and transmission in the arts and media, it also underlines local characteristics of the individual versions.¹

The name “*Arirang*” was probably taken from a love story of a bachelor and a maiden in Jeongseon area of Kangwon Province in the northern part of South Korea. However, *Arirang* became a resistance anthem during the Japanese occupation of Korea (1910–1945), associated with the silent film *Arirang* (1926). In addition to TV and radio stations, it also was represented during the 2000 Summer Olympics and PyeongChang 2018 Winter Olympics. In a word, the song has offered a successful transmission of Korean emotions, ideas and experiences to changing social circumstances in cultural identity.

Questions arise about Koreans’ emotions from different perspectives. Does *Arirang* represent a combined regret-longing after a farewell? Is the everlasting popularity due to its sorrowful melody or pathetic lyrics? What makes western people, even the Japanese colonizer, to be passionate about the song?

My paper discusses the relationship between *Arirang* and its emotions through the 600 years of history as an asset of intangible cultural heritage. It also suggests a medium for better dialogues between two Koreas due to the common emotions, recommending new ways of presenting *Arirang* with a view towards unification. In order to do so, a brief introduction of Korean intangible cultural heritage is worth mentioning.

Intangible cultural heritage

Cultural heritages (tangible/intangible/natural) are the legacy of physical artifacts and intangible attributes of a group or society, preserved in the present and standing for the profit of future generations. Intangible cultural heritage designates the practices, representations, expressions, knowledge, and skills, in addition to the instruments, objects, artifacts and cultural spaces that communities and individuals identify as components of their cultural heritage. It was transferred through generations and recreated according

to their environment and history, putting forward a sense of identity and continuity, as well as strengthening esteem for cultural diversity and human creativity.

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad areas: (i) oral traditions and expressions, including language; (ii) performing arts; (iii) social practices, rituals and festive events; (iv) knowledge and practices of nature and the universe and; (v) traditional craftsmanship. However, intangible cultural heritages are not restricted to a single manifestation and can contain elements from multiple domains.

For example, a ritual demands music and dance, prayers and songs, clothing and sacred objects, and rite and knowledge of the natural world. Festivals are the inclusive expressions, thus the lists of domains are comprehensive for inclusion on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. In the case of South Korea (Republic of Korea), several performing arts are inscribed: Royal ancestral ritual in the Jongmyo shrine and its music (2008), Pansori epic chant (2008), Ganggangsullae (2009), Gagok, lyric song cycles accompanied by an orchestra (2010), *Arirang* (2012), and Nongak, community band music, dance and rituals (2014). Each heritage expresses Korean emotions directly or indirectly.

Displaying Korean emotions on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity

“Royal ancestral ritual in the Jongmyo shrine and its music” (see Figure 1) was inscribed in 2008 (3.COM). The shrine is situated in Seoul, the capital of the Joseon dynasty (1392–1910) and the place for a Confucian ritual devoted to the dynasty's ancestors. Composed of a song, dance and music, the ritual organized by the royal descendants takes place annually on the first Sunday in May. The tradition was motivated by classical Chinese texts about the ancestor cult and the notion of filial piety. Moreover, the ritual includes a prayer for the perpetual peace of the ancestors' spirits in a shrine, which is conceived as their spiritual resting place. Although the ceremony order was conceptualized in the 15th century, most of its components have been preserved. During the rite, the priests, clad in a ritual costume with a crown for the king and diadems for the others, make offerings of food and wine in ritual vessels. The *Jongmyo*

Jerye is music played to go along with the rituals by traditional instruments – gongs, bells, lutes, zithers and flutes. And 64 dance performers in 8 lines signify the balance and contrast in forces of Yin and Yang, based on the Confucian texts. Symbolizing the Yang force, the *Munmu* dance is accompanied by the Botaepyong music and characterized by a first step to the left. The *Mumu* dance with Jeongdaeop music in a movement to the right represents the Yin force. Watching the ritual, spectators can sense the serenity and convergence in Korean Confucian culture, evoking the specific ephemeral emotions.



FIGURE 1 Civil dance. Photo: Ju Byeong-Su. Copyright: National Research Institute of Cultural Heritage, 2008.²

“Pansori epic chant” was inscribed in 2008 (3.COM). Pansori is narrative storytelling played by a vocalist and a drummer. It is created for both the elite and folk culture and is distinguished for expressive-playful-emotional singing, stylized speech, a repertory of narratives and gestured actions. During the eight-hour performance, a male or female singer accompanied by a barrel drummer makes improvisation on texts that blend rural and literary expressions. The word “pansori” is taken from the words “pan” (a gathering place) and “sori” (song). Its origin is believed to be the south-west part of Korea in the 17th century, where a new expression of the shaman narrative songs appeared in all probability.

Pansori kept an oral tradition for the commoners until the late 19th century, when it obtained the more sophisticated literary text with huge popularity among the urban elite. The settings, characters and situations in the composition of the Pansori universe are rooted in the Joseon dynasty. The singers had to exercise their voices through hard training not only to master the variety of distinct vocal timbres but also to memorize the complex repertoires. Several virtuosos have developed their own personal interpretive styles and a particular manner of performing specific episodes. Hearing the Pansori music, various emotions of the audiences resonate with those of the singers.

“Ganggangsullae” was inscribed in 2009 (4.COM). The dance is a form of a seasonal harvest and fertility ritual in the south-west region of the country. Primarily, it is performed under a vivid full moon of the eighth lunar month on Korea’s Thanksgiving Day, Chuseok. Dozens of young, unmarried village women pull together in a circle and join their hands, singing and dancing all over the night with the guidance of a lead singer (see Figure 2). During interludes, the women mime vignettes that reflect their everyday life on a farm or a fishing village, including treading on roof tiles, unrolling a mat, catching a mouse or tying herrings. It is a break from restrictive rules on the behavior of rural young women, who were not permitted to sing aloud or go out at night except the Thanksgiving celebration.

The dance borrows its name from the refrain *Ganggangsullae* repeated after each verse, although its exact meaning has not been still clear. As a hereditary communal practice, Ganggangsullae contributed to harmony, equality and friendship among participants. Interestingly, it played a special role in a war strategy during the Imjin War (1592–1598) between Joseon dynasty and Japan. Around the fire on a hill, the dancers, clad in white and black, gathered for the performance and deceived Japanese soldiers as a Joseon military barrack. Ganggangsullae is a fused emotion of the happiness-sorrow, arising from the hardship of ordinary life.

“Gagok, lyric song cycles accompanied by an orchestra,” was inscribed in 2010 (5.COM). It is traditional vocal music to the accompaniment of a small orchestra. Although Gagok was begun for the higher classes in previous times, it has become popular throughout the country recently. The song set comprises 26 songs for men and 15 songs for women. *Namchang* sung by men are characterized by strong, deep and resonant voices, in contrast to women’s *Yeochang* which is high-pitched with thin voices. All are accompanied by Korean traditional instruments. Gagok songs are praised for the lyrical patterns, balance, refined melodies and advanced musical composition, demanding dedication and control in performances. Consequently, emotions



FIGURE 2 *Moving in a circle in Ganggansulae. Photo: Ju Beung-soo. Copyright: National Research Institute of Cultural Heritage, 2009.*³

around the music can vary depending on what types of melody and lyrics are sung. However, it has been significant in the establishment of Korean identity.

“Nongak, community band music, dance and rituals” was added in 2014 (9.COM). Originated from communal rites and rustic entertainments, *Nongak* has evolved into a representative performing art with a combination of instruments, dancing, drama and acrobatic gestures. Clothed in colorful costumes, the performers enjoy their music and dance during various community events. The purposes of Nongak are (i) appeasing gods; (ii) chasing evil spirits; (iii) praying for a spring harvest; (iv) celebrating autumn festivals and (v) funding for community projects (see Figure 3).

Distinctive regional styles break into five cultural centers, and within each center, dissimilarities emerge from one village to another in the band compositions, performing styles, rhythms and costumes. Nongak consists of choreographic formations and streamer dances, while acrobatics with masks and odd outfits reflect the irony of the society, letting the spectators be familiar with its philosophy through observation and participation. Nowadays, it appears on uncountable occasions as a means for enhancing solidarity and cooperation in national and local communities. It also builds a sense of shared identity through cheerfulness in emotions, a characteristic of Korean cultural traditions.



FIGURE 3. An elementary schoolers' Nongak club of Samcheonpo, Jinju – Elementary schoolers have learned and performed a Pangut ritual native to their region (2012). Author: Kim Hyeo-jeong, 2012.⁴

Arirang, Korean lyrical folk song

Arirang was inscribed in 2012 (7.COM). It is a popular form of Korean folk song with contributions of Korean people throughout generations. Composed of the refrain *Arirang, arirang, arariyo* and two simple lines, the song is different from area to area to distinguish its regional character. In coping with diverse yet common themes, the musical and literary composition of *Arirang* invokes improvisation, imitation and singing in unison. It also encourages its reception by dissimilar musical genres.

The number of folk songs carrying the title “*Arirang*” is estimated at 3,600 variations belonging to about 60 versions. Everyone can create new lyrics, adding to the song’s regional, historical and genre variations, and cultural diversity. *Arirang* has been enjoyed by the nation itself and local communities, private groups and individuals for its popularization and transmission in every field of life. Above all, its asset is respect for human creativity, freedom of expression, and empathy. The evocative, powerful hymn strengthens dialogues and unites Korean emotions due to its universal sentiment.

Arirang, arirang, arariyo; Over the Arirang hill you go. (Refrain)
Leaving me, my love, you'd go lame before three miles. (Lyrics)
 (Another lyric version)
Arirang, arirang, arariyo,
You are going over Arirang hill,
My love, you are leaving me,
Your feet will be sore before you go ten li.
Just as there are many stars in the clear sky,
There are also many dreams in our heart.
There, over there, that mountain is Baekdu Mountain.
Where, even in the middle of winter days, flowers bloom.

The nomination form of the *Arirang* UNESCO inscription (2012) asks about “Identification and definition of the element”: (iv) What social and cultural functions and meanings does the element have today for its community? The nomination text answers:

“Arirang is one of Korea’s 100 cultural symbols selected by the government in July 2006, based on public opinion polls. It was described as “the most widely sung song of Koreans in terms of time and space.”

Arirang in pre-modern times conveyed the joys and sorrows of commoners in traditional society. During the colonial period, it gave expression to personal and national sufferings of Koreans and fanned hopes for independence in their hearts. Those hopes and aspirations, carried on the wings of a people’s song, ensured the transmission of Arirang from generation to generation as a living cultural legacy.

Today, Arirang serves to unite the Korean people. The unified team of South and North Korea sang Arirang as they marched together in the opening ceremony of the 2000 Sydney Olympics. The “Red Devils,” passionate supporters of the Korean national football team, sang it day after day during the 2002 Korea-Japan World Cup. Arirang has thus been perceived as an evocative hymn with the power to unite the Korean people in moments of vital national significance.

Ethnic Koreans residing abroad affirm their national identity each time they sing Arirang; their compatriots back home believe their local versions help promote their regional identity. Arirang

has been a popular subject and motif in diverse arts and media, including cinema, musicals, drama, dance, and literature. With surging interest in Korean popular music abroad, Arirang today has greater potential for global exposure as Korea's foremost cultural emblem and source of fresh musical inspiration" [5].

Disputed Origins of Arirang and Its History

Arirang underwent many changes through generations, and a large number of regional variations, such as the Jindo *Arirang*, Miryang *Arirang*, Gangwon Province *Arirang*, and Jeongseon *Arirang*, have been with Korean people. According to the National Folk Museum of Korea (2014), the name "*Arirang*" was taken from the story of a bachelor and a maiden who fell in love while picking camellia blossoms near the wharf at Auraji. From this, two versions emerged. In the first version, the bachelor could not cross over the Auraji to meet the maiden because the water was too high; instead, they sang a song to express their sorrow. In the second one, the bachelor made an effort to cross the Auraji but drowned, singing the sorrowful song while he was dying.

The *Arirang* scholar Keith Howard (2017) argues that the song was originated in the mountainous regions of Jeongseon, and its first account appeared in a 1756 manuscript. Moreover, an article (Yonhap 2012) mentions about 40 different theories on the origin of the song. Some claim that an ancient poem was written to praise the virtue of Ayeong, wife of Park Hyeokgeose, the Silla kingdom's founder (69 BC–4 AD) and was transformed into the lyrics of *Arirang*. Others say that the word "*Arirang*" came from the Jurchen tribal language "*arin*," meaning "hometown" or the similar-sounding name of an Indian god.

Above all, the leading theory dates back to the era of Heungseon Daewongun (1820–1898), father of the Joseon king Gojong and an acting regent due to the king's young age. *Arirang* was originally a song with the Chinese title "*Airang*," with a meaning of "I am leaving my lover." The song describes the sorrow of the commoners across the country at the fact that they were taken away from their beloved one and brought to the capital Seoul to rebuild the royal Gyeongbok Palace under the regent's rule.

Later, the loyalist Hwang Hyeon (1855–1910) in the manuscript *Maecheonjarok* (the history between 1864–1910) writes that "Emperor Gojong (1852–1919) and his queen enjoyed *Arirang* performances late into the night." Such record lacks the details of the performances, but it testifies

the popularity of *Arirang* among Korean people, regardless of their social status. Moreover, in 1896, American anthropologist Alice Fletcher recorded the *Arirang* performances by Ahn Jeong-sik and Lee Hui-cheol, national scholarship students studying in the U.S. This is another proof that the song was extensively sung in the late Joseon period.



FIGURE 4 Poster for a movie title “Arirang.” Jeongseon Arirang Research Institute, 2009.⁵

Arirang became extremely popular throughout the Japanese colonial period (1910–1945). The film director Na Yun-kyoo rearranged distinct features of an early form of the folk music, making the theme song for his 1926 movie, “Arirang” (see Figure 4). Accordingly, the majority of Korean people believe the origin of *Arirang* from this movie, as the success of the film led to the popularity of the song *Arirang*. A *Byeolgeongon* magazine article on December 1928 writes:

“Nowadays, “Arirang Taryeong” is so popular that everyone is humming the tune, from mothers preparing food for the family to both male and female students to infants that have barely been weaned. The song is so popular one student started singing it absentmindedly instead of the song set for her school music test, for which she was sorely reprimanded... It is true that the song is widely sung in Seoul. Na Yun-kyoo’s film *Arirang* enjoyed great popularity and it is natural that it has impacted life at homes and schools as well” (“*New Trend, Fad!*” in *Byeolgeongon*, cited in Zhang 2012: 42).

During this time, the song was used as a score for plays and dance performances, while it made into dance music and even introduced to Japan. One can ask for such popularity and longevity. The soft sound of A and R is said to linger gently on the tongue. The lyrics *Arirang, arirang, arariyo; arirang gogaero neommeoganda* [Over the *Arirang* hill you go] and the simple melody penetrate into listener’s hearts and incite their sentimentality.

Besides a popular folk song, *Arirang* became a labor song and an anthem of resistance and accompanied Korean people in all walks of life. Its various versions continued as a collective folk song, accompanied by traditional stringed *gayageum* and wind instruments. By doing it, *Arirang* could preserve the tradition of representing the emotion of each region. In contrast to this direction, it also underwent diverse transformations in popular music, played by a variety of modern instruments. Although the various song versions with new arrangements kept its title more or less, it was popular versions of *Arirang*, which expressed the emotions of Korea and consoled Korean people.

Arirang passed through more changes after the liberation from Japan (1945). Overseas musicians showed great interest in the song and tried to understand Korean people through the song. Its tune was used for the 1986 Christian hymn, “Christ, You Are the Fullness” and brought the listeners into tears as the cheering song of the Korean national team during the 2002 Korea-Japan World Cup (see Figure 5). It was the icon of collective enthusiasm and excitement. Moreover, the New York Philharmonic performed *Arirang* in North Korea (2008), and the Korean pop group travelled to Europe (2016) with the song. PyeongChang 2018 Winter Olympics, where the two Koreas joined, was not exceptional.

It wonders whether *Arirang* would have not been continuously favored if the song had lost its integrity and authenticity in transformation and accommodation. The song maintained its genuineness, creating harmony with



FIGURE 5 *Arirang*, sung by Korean people at the 2002 World Cup. Photo: Video Archives (2002).⁶

everything it accommodated. It was a song to resonate with basic universal emotions – happiness, longing, despair, sorrow, struggle, consolation, love and hope, regardless of who they are. The song provided healing power and touched human hearts. Its longevity lay in the song’s power to hold a balance between all things.

At the 2009 International Symposium entitled *Arirang to the World*, Keith Howard (2017) offered one explanation for the song’s firm hold on the Korean public:

“*Arirang* is today a symbol, an icon of Korea, and an essential part of Korean identity but it is globally known and touches upon universal human emotions and sentiments. All versions of *Arirang* share similar sentiments: the loss of a loved one, loss of land and property, longing for a return to the land and a yearning for peace. It is a song that pulls at the heartstrings of not only Koreans but also people of the world. Its melody is also well suited for a variety of musical arrangements and variations and sampling by other music genres such as jazz and pop” (cited in Zhang 2012: 42).

Conceptualizing the notion of emotions

The Merriam-Webster Online Dictionary relates that the notion of emotion came from the Latin word *exmovere*, meaning “to move out”, “agitate”, or “excite”. Daniel Goleman (1995) argues of two types of intelligence in his *Emotional Intelligence*: (i) rational and (ii) emotional. They are supposed to operate independently and are not necessary to be consistent with one another. Emotion is a neural impulse due to its psycho-physiological state which moves an organism to action, characterized by affective phenomena such as moods and personality traits by temporal duration.

In the moral behavior of the Western thought, the role of emotions has been discussed since ancient Greek philosophers with three traditions. First, Plato (c. 428–348 BC) and Immanuel Kant (1785; 2005) took a position, considering emotions to be a hindering to good behavior. Plato compared the rational mind to a charioteer whose task was to keep his horses. For Kant, good actions were the only true moral without motivation by any emotion. Second, Aristotle (384–322 BC) and economist Adam Smith (1759) treated emotions as vital ingredients in generating moral conduct. Aristotelian ethics are rooted in the idea of virtue, which can be an optimal midpoint between emotional extremes. They argued that certain social emotions, like sympathy, lay at the heart of all ethical behaviors. Third, all moral judgments are an expression of the speaker’s emotions. According to David Hume (1751), a certain action is said to be right or wrong, and the speaker has a feeling or sentiment of approval or disapproval of the action (cf. Price 2009).

In fact, a vast amount of different theories with dissimilar viewpoints discussed the effect of emotions on the whole of the human being. In the 1870s, Charles Darwin (1913) proposed the evolution of emotions. His evolutionary theory relates that emotions exist because they serve an adaptive role. They motivate humans to respond to stimuli in the environment, improving the opportunities for their success and survival. Moreover, recent evolutionary theories consider emotions to be innate responses to stimuli, and theorists are inclined to underestimate the influence of thought and learning on emotion. At any rate, all human cultures share numerous basic emotions including happiness, contempt, surprise, disgust, anger, fear, and sadness. Other emotions are the result of the mixture and different intensities of the basic emotions. For example, terror is a more intense form of the basic emotion of fear.

The four main theories of emotions appeared in contemporary times:

1. **The James-Lange Theory:** It is one of the best-known examples of a physiological theory of emotion. In the 1880s, the theory was proposed by psychologists William James and Carl Lange. The theory says that emotions occur as an outcome of physiological reactions to events. When people see an external stimulus, it leads to a physiological reaction. Their emotional reaction depends on how they interpret these physical reactions. People experience emotion because they perceive their bodies' physiological responses to external events.
2. **The Cannon-Bard Theory:** In the 1920s, physiologist Walter Cannon disagreed with the James-Lange Theory. His theory (1929) was expanded on by physiologist Philip Bard during the 1930s. For them, the physical and psychological experiences of emotion happen simultaneously, and one does not cause another. The brain gets a message that causes the experience of emotion while at the same time the autonomic nervous system gets a message that causes physiological arousal. People feel emotions, while they also experience physiological reactions.
3. **Schachter and Singer Two-Factor Theory:** As a cognitive theory of emotion in the 1960s, the theory drew the above-mentioned two theories together. When people perceive physiological symptoms of arousal, they search for an environmental explanation of this arousal and label it as an emotion. The label depends on what they discover in their environment.
4. **Cognitive Appraisal Theory:** Thinking should take place primarily before experiencing any emotion. Richard Lazarus claims that the sequence of events first involves a stimulus, followed by the thought, which then leads to the simultaneous experience of physiological response and the emotion. The experience of emotions of people depends on the way they appraise or evaluate the events around them.

Recently, the philosophy of emotions has addressed other questions. According to Paul Griffiths (1997), emotions are an assorted cluster of phenomena that cannot comprise a single natural kind. They are a key point of interest in personality theory because they offend the senses and supply feelings.⁷

Conclusion

UNESCO's 2003 Convention defines intangible cultural heritage as the practices, representations, and expressions that the nation recognizes as its heritage. It has been sustained throughout the nation's history, reproduced by its surroundings, to provide a national identity. In this regard, the emotions arising from *Arirang* are an asset of Korean intangible cultural heritage, in my view. Why so?

The notion of emotion is a complex, subjective experience along with biological and behavioral changes. It involves feeling, thinking, activation of the nervous system, physiological changes, and behavioral changes. Its theories endeavor to explain how people become emotional and how the various components of emotion can interact. Common sense relates that people (i) encounter a stimulus, (ii) become emotional, and (iii) react based on the four theories in turn. Korean people have no exception. Accordingly, a particular question arises on the relation between *Arirang* as music and its emotions.

“Music affects us in ways that are personal and require psychological explanation: music energizes, surprises, soothes, delights, and otherwise shapes our emotional states. Research in cognition and neuroscience supports the idea that pleasure and emotions are key motivations for listening to music. Not only does music activate “pleasure centers” in the brain” (Blood – Zatorre 2001; cited in Thompson and Quinto 2012).

“It can communicate and induce a range of powerful emotions” (Juslin – Sloboda 2001; cited in Thompson and Quinto 2012).

Robert Plutchik (1991) developed theoretic viewpoints on emotions, underlining that they do not occur in isolation but are the responses to significant situations in the individual's life and often the motivation for actions. Experimented by Plutchik and Conte (1997), emotions are generally interpreted as aspects of interpersonal interactions. The language of emotion and that of personality traits are connected by a circular phenomenon, “circumplex.”

Finally, this paper questions *Arirang* as a medium for bridging-uniting two Koreas through the basic, universal emotions from the past to the future. A summary of “*Arirang* folk song” (North Korea, the Democratic

People's Republic of Korea) inscribed in 2014 (9.COM) can answer to this:

“Arirang is a popular lyrical singing genre transmitted and recreated orally. It exists in multiple traditional forms as well as symphonic and modern arrangements. Arirang typically contains a gentle and lyrical melody, accompanied by the refrain: “Arirang, arirang, arariyo, Over the Arirang hill you go”. Arirang songs speak about leaving and reunion, sorrow, joy and happiness. The various categories differ according to the lyrics and melody used; the thirty-six known versions of Arirang have also undergone continuous development. Arirang is performed on various occasions among family, friends and communities, as well as on public occasions and at festivities... Arirang folk songs reinforce social relations, thus contributing to mutual respect and peaceful social development, and help people to express their feelings and overcome grief. They function as an important symbol of unity and occupy a place of pride in the performing arts, cinema, literature and other works of contemporary art” [6].

The UNESCO nomination texts from two Koreas indicate a similarity of explaining *Arirang*. The most crucial text is the refrain *Arirang, arirang, arariyo*, confirming a strong witness of Korean emotions which can lead to the unification of two Koreas. Regardless of current political situations, the popular reception of *Arirang* would have been impossible if the song was a fossilized relic from the past. *Arirang* is alive and continues to evolve from local to national, from folk to pop music, from sorrow to joyfulness, from separation to unity, etc. It will be with Korea as long as it never ceases to reinvent itself. It is a permanent yet mobile treasure in the Korean peninsula.

Makoto Ito's article of *Two Koreas make history during opening ceremony* (2000) can highlight my view further:

“A “unification flag” bearing a blue map of the Korean Peninsula proudly waved over the 180 athletes and officials from North and South Korea as they marched together for the first time in an Olympic opening ceremony. [...] Behind the placard “Korea,” representative [...] entered the stadium to the tune of Korean folk song Arirang. [...] President Juan Antonio Samaranch applauded warmly for the Koreans [...] about the unprecedented

inter-Korean march. [...] The first time the two Koreas march as one will be here in the Sydney 2000 Games. When things like that happen, they are events which move and progress forward to which there is no turning back” (Makoto 2000).

Endnotes

1. For further reading see also: Kim Tae-joon – Kim Yun-kab – Kim Han-soon 2011; Cho 2011; Kang Deung-hag 2001; Lee Chung-myun, 2007; Lee Yong-shik (sine anno); Kim Yeon-gap 2012
2. See [1] in „Other Internet sources.“
3. See [2] in „Other Internet sources.“
4. See [3] in „Other Internet sources.“
5. See [4] in „Other Internet sources.“
6. See [5] in „Other Internet sources.“
7. For further reading see also: Frijda 1986, Meyer 1956, Plutchik 1991, Plutchik – Conte 1997.

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