



Chapter VI

Arirang, the Popular Songs

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arirang arirang arariyo / arirang gogaero bomnori gaja
nareul beorigo gasineun nimeun / sinnido motgaseo balbyeong-i nanda
sarange dujaneun geo nwigana nanna / cheongchune ggeulnen pi da bbareonaenda

Let's go on a picnic to *Arirang-gogae* to enjoy the spring/
 If you leave me, you are going to get sore feet within 10 li [two miles]/
 Who made the word "love," which stirs up the youthful blood?
 (liberal translation)

This is an *Arirang* song in the "new folk song" (*sinminyŏ*) style rendered by Kim Juk-pa, a holder of Important Intangible Cultural Asset No. 23 (*Gayageum Sanjo* and *Byeongchang*). Working as a female entertainer and artist during the Japanese ruling era under the stage name Kim Un-seon, she sang the above *Arirang* in a youthful voice with *gayageum* accompaniment. Should we consider this song a folksong or a popular song? Should we put this song under the category of *gugak* (traditional Korean music) or popular music? What matters most may not be how it is categorized, but that such a song relevant to *Arirang* was enjoyed so much by a majority of people.

Arirang has voluminous lyrics and tunes. In this study, I will examine how *Arirang* came to appear among Korea's popular songs, starting with the *Arirang* songs found on albums produced during the Japanese ruling era. Since that time, *Arirang* has managed to maintain its presence, even in the face of profound changes in the dominant genres of popular songs.

Symbols Embedded in *Arirang* Songs

1) *Gogae*

Scholars who study *Arirang* pay attention to the meaning of "gogae," which appears in the lyrics of *Arirang* songs. "Gogae" generally means "ordeal" or "to overcome" or "overcoming of hardships." References to "gogae" are at times associated with "suljip" (bars) or "jumak" [酒幕, taverns]. "*Arirang Suljip*" provides a typical example. "*Jakbu jatan Arirang*" is transmitted along with it:

eolgului heomuleun bunchilhaedo / sogeomneun ayangeun jeongjukgetso/arirang arirang
arariyo
jakbuui paljaro wae taenanna. bidanot goupge danjanghaedo / deoreopda garaechim
batane/arirang arirang arariyo
geuraedo i momeun saramiya / sulsang-e heureuneun nureun suleun / i naeui sok sseongneun
nunmulira/ arirang arirang arariyo(Monthly magazine, *Sil saenghwal*, Aug. 1934)



Even with make-up, coquette without love is meaningless/*Arirang arirang arariyo*
 How was I born to be a hostess? . . . Even dressed and made up, I get only spittle/
Arirang arirang arariyo

But I am a human. . . The wine that I pour into a glass is tears from my heart/
Arirang arirang arariyo(liberal translation)

2) *Gangnam* [江南, South of the river]

If one is interested in the *Arirang* of the Japanese ruling era, s/he probably pays attention to words such as “*gogae*,” “*gangnam*,” and the like, which seem to be counterparts of *gogae*. The word “*gangnam*” is considered to mean “utopia” or “hope.” “*Gangnam*,” as it appears in *Arirang*, is thus not the name of a literal region but a place of “hope” wherein people may forget the burdens of their reality. Passing over “*gogae*,” they can find “utopia” welcoming them.

The word “*gangnam*” is found in “*Gangnam Arirang*.” Though it is necessary to compare the lyrics of the diverse *Arirang* songs, it is certain that “*gangnam*” means the “utopia” of the people, while “*gogae*” in the lyrics means the overcoming of hardships.

“*Gangnam Arirang*” (lyrics by Gomabu (Gong Sa-il)), composed by Hyeong Seok-gi and sung by Yun Geon-yeong on Polydor Records, June 1934) is an example of a typical style of folksong.

“*Gangnam Arirang*”

arirang arirang arariyo / arirang gangnameul eonjena gana.
gannameun meoreoseo icheon chilbaengni / handalhago yeolheureul chaja gamyeoneun/
ggotpigo saeuneun byeolyucheonjirane / gangnameun sasisacheol ggotpineun nara/
bamnajeuro hema-eo chajagamyeoneun / byeoldeureun banga-i maja jundane

When can we reach *Gangnam* /
 It is so far that it takes one and a half months to get there/
 It is a world where flowers are blooming and birds are singing/
 Flowers bloom all year round in *Gangnam*/
 If we keep going every day and night, the stars will welcome us/
 (liberal translation)

“*Geuliun Gangnam*”

Now it's March, when swallows, which had left for *Gangnam*, are to come back/
 If they return, we will have the spring/
Arirang arirang arariyo, let's hurry to *Arirang Gangnam*

Entering March, the swallows fly to my restless heart
Arirang arirang arariyo, let's hurry to *Arirang Gangnam*!

Who knows where *Gangnam* is, which we have conceived in our hearts for 12 months but have never been to?/ Only sparrows know/
Arirang arirang arariyo, let's hurry to *Arirang Gangnam*!

A spring well wells up spontaneously at every house, man and women live happily together/
 In peace, a thousand years feels like a day/
Arirang arirang arariyo, let's hurry to *Gangnam*!

Everyone works for him/herself living his/her own life, neighbors trust one another having no conflicts.
Arirang arirang arariyo, let's hurry to *Gangnam*!

When the sky lightens everyone goes out to work, in the starry night all get together and sing/
 Such country is *Gangnam*!
Arirang arirang arariyo, let's hurry to *Gangnam*!

Only longing for *Gangnam*, I cannot go, for the water is too deep and my feet hurt/
Arirang arirang arariyo, let's hurry to *Gangnam*!

When can I go to *Gangnam*? September 1st comes every year
 but the swallows always leave us behind/
Arirang arirang arariyo, let's hurry to *Gangnam*!

If we want to reach *Gangnam*, we will have to stand together.
 Even with hurt feet, we can go if we are willing to/
Arirang arirang arariyo, let's hurry to *Gangnam*!

(liberal translation with the original texts omitted)

Arirang with Women as Main Agents

Arirang naturally formed and developed as the songs of commoners. A notable fact is that the composers of some of the *Arirang* songs—those recorded on albums—are quite well known.

Arirang includes both “songs of the commoners that were naturally made and sung by many people and naturally spread, and personal songs at the same time that were made on the basis of the composer's” sentiments. However, “personal songs” were not just rendered by individuals for an individual, but earned and have maintained popularity by reflecting the general sentiments of a majority of people over time. This is the singularity of *Arirang*.

1) Arirang Songs with Known Composers

Generally speaking, those songs the composers of which are unknown and that were transmitted orally are called *minyŏ* (folksongs). Folk songs that have been dispersed through media, such as records, whose composers are known, are called “popular songs.” Among early popular songs for which the composer is known is “*Banga jjinneun saksiui norae*” (lyrics by Kim Su-gyeong, music by Hong Nan-pa, sung by Choi Myeong-su, Lee Gyeong-suk, and Seo Geum-yeong, Columbia Records, 1931). Depicting life during the times as the word “*arirang*,” the main agent in this song is a “milling woman”—a woman who adheres to tradition, in other words. Although *Arirang* has been transformed and has advanced over the years, the woman and her traditional activity still appear.

Since it is the night of August 14th, the moon is so bright/
Though my husband is away, I keep milling/
Arirang arirang arariyo, what is this milling for?

Since it is in Hokkaido, how deep the mine is/
My husband has been mining for 10 years/
Arirang arirang arariyo, what is his mining for?

Suni's father in the neighboring village returned with money after 3 years' mining,
though he is not good looking/
Arirang arirang arariyo, they are buying a field and building a house/
(liberal translation)

2) Well-Known Arirang by Women Singers Recorded during the Japanese Ruling Era

Let us ask again: Is *Arirang* a folksong? Is *Arirang* a popular song? It is meaningless to categorize the *Arirang* songs this way. *Arirang* has existed among the Korean people for a long time, speaking for them. *Arirang* has comforted the grief of the people and encouraged the people. Naturally, it grew to be a song to represent the Korean people.

Arirang was the song that was naturally spread from mouth to mouth. In addition, recordings and broadcasts made a great contribution to its diffusion. However, the main agents of early *Arirang* songs were “women” or “female” singers, who played a significant role in spreading *Arirang*. In this chapter, I will concentrate on the role of female singers in spreading and sustaining *Arirang*.

* *Wang Su-bok: The Person Who Gave Wide Publicity to Arirang through Broadcasting*

On January 8, 1934, a stage performance by Wang Su-bok, 18 years old at the time and accompanied by the JODK [Kyeongseong Broadcasting Corp.] Orchestra, was aired across Korea and Japan during the first broadcast of the second channel of JODK. Her performance was the first relay broadcast from Korea throughout Japan. Although the Japanese had been exposed to *Arirang* before, the event was meaningful in that it was the first time they heard *Arirang* through broadcast media.

Wang Su-bok also sung the *Arirang* we call “*Bonjo* [original] *Arirang*” these days, as well as “*Geuriun*(missing)*Geumgang-san*,” an *Arirang* song in which the refrain depicts the “hope” of “*Gagnam*.” Wang Su-bok ultimately aimed for the Western (Italian) style of vocalization. Thus, this *Arirang* song is notable in that it has been performed with diverse vocalizing styles, including the traditional singing style of folksongs, the singing style of popular songs, and the Western singing style.

As is known, Wang Su-bok settled down in North Korea when the nation became divided. The former *gisaeng* (female entertainer), she grew up to be a singer and performer held in the highest esteem in North Korea. She fostered disciples in the Pyeongyang Music and Dance College and became an exemplary figure in the music world of North Korea in terms of sustaining and enriching *Arirang*, and developing the North Korean singing style of *Arirang*.

* *Park Dan-ma: From “Arirang Mokdong” to “Halmiggot Arirang”*

”*ariang gidang seung gidang seung gidang, sseuriang gidang seung gidang eum . . .*”

This is the refrain of “*Cheonyeo*(Girl) *Hwaweon*” by Park Dan-ma, which was popular during the Japanese ruling era. In the lyrics of its three verses, the song felicitously depicts the feeling of a lady reaching marriageable age. With the first verse beginning with “*ggotchiyeo*” (flowers), the 2nd with “*imiyeo*” (lover), and the 3rd with “*ggumiyeo*” (dream), the narrator speaks frankly about her life and love, substituting natural phenomena for herself and the people around her. Some words, such as “*ariang gidang sseuriang gidang*,” found in the lyric, are considered variations of “*arirang*,”

“*sseurirang*,” “*ariarirang*, *sseurisseurirang*”-a form of expression associated with *gayageum gueum* (oral sound for the *gayageum*).

Park Dan-ma seems to be the most modern among the female singers of the Japanese ruling era. In the history of Korean popular songs, she revealed her presence with so-called flirtatious gestures and vocals. However, her coquettish manner and flirtatious voice were not considered vulgar. Rather, her voice, along with mute trumpet accompaniment, sounded humorous and rather erotic.

The year 1938 can be said to be “the year of Park Dan-ma.” Beginning with “*Naneun Yeolilgopsalieyo*” (I am 17) (composed by Jeon Su-rin) and “*Nallari baram*(wind)” (composed by Lee Myeon-sang), her songs, including “*Aigona Yo Mangggong*” (later titled “*Mangggongi-taryeong*”) (composed by Hyeong Seok-gi and released in 1939), were continuous hits. All the songs she sang are considered to be the best works and classics of the “new folk song” (*sinminyŏ*) genre.

Park Dan-ma's life can be summarized as *Arirang* as well. She met the composer Park Chun-seok in the 1950s and became the best singer of the “theatrical show” genre. Park Chun-seok became the band master of the “Park Dan-ma Show,” in which the song “*Arirang Mokdong*” was born.

“*Danma*” (丹馬) means a “red horse.” Park Dan-ma's life was just like a red horse running in excitement. At the height of her popularity, she fell in love with an American soldier living in Korea and left for Hawaii. With her well-defined features, when she made a short return visit to Korea in 1972, she looked like a Westerner or at least a woman of mixed blood.

In spite of her Western appearance, the last album Park Dan-ma recorded in Korea embodied genuine *Arirang* sentiments. Released by Oasis Records, the album included three *Arirang* songs: “*Arirang Nangnang*” “*Arirang Bombaram*” (Spring wind *arirang*), and “*Nareuldugo Arirang*” (Leave me behind *arirang*), a song of Park's junior colleague that was very popular at that time.

It is no exaggeration to say that Park Dan-ma's personal life, with its twists and turns, together with her songs, live on in five *Arirang* songs: “*Arirang Nangnang*,” “*Arirang Bombaram*,” “*Halmiggot Arirang*” (Pasqueflower *arirang*), released before National Liberation, and “*Arirang Mokdong*” (1955) and “*Nareuldugo Arirang*” (1970) released after National Liberation.

Picking and carrying an armful of spring willow branches / let's go visit *Arirang* inn/
Arirang arirang the old *arirang* / the toothless *arirang* the bold *arirang*!
 With a conical hat, dancing to *salpuri* rhythms, let's go visit *Arirang* inn/
Arirang arirang halmiggot (a pasqueflower often likened to an old woman (*halmeoni*) *arirang* /
 walking stick *arirang* . . . (from “*Halmiggot Arirang*”)

There are many interpretations of *Arirang*. “*Ari+rang*” means “a beautiful woman” . However, “*Halmiggot Arirang*” also depicts sentiments of the old, as described in the title (*halmiggot*, the

pasqueflower, and *halmeoni*, grandmother, are associated with each other). It is notable that expressions such as the toothless *arirang*, the bold *arirang*, and *halmiggot arirang*, depict images different from those found in other *Arirang* songs. The song contains other unique expressions, such as “*jeomjanko*” (gentle), “*teuljigo*” (majestic), and “*nungchigo*” (pacifying). As examined, *Arirang* popular songs are diverse, not only in their tunes but also in their lyrics. “*Halmiggot Arirang*” provides a good example in this sense.

”*Arirang Nangnang*” (lyrics by Cheo Nyeo-rim, composed by Kim Gyo-seong), which many singers interpreted during the Japanese ruling era, is also cited as an *Arirang* song that instilled hope in singers and audiences during that time. In this song, “*gogae*” signifies hope for the arrival of spring time.

“*Arirang Nangnang*”

On *Arirang gogae* is the spring coming, in *Arirang gogae* are swallows coming/
 [Your] leaving without me, I would hate, [your] living with me, I would love/
Arirang gogae is the place lovers pass to come/
 Passing over the slope are many people / but my lover don't pass/

On *Arirang gogae* the moon is rising, on *Arirang gogae* the flowers are blooming/
 Crying ones are good for nothing, smiling ones are good for all/
Arirang gogae is where the good ones come/
 Crying over and over are many people / but my lover don't cry/

On *Arirang gogae* is the happy occasion, on *Arirang gogae* is good luck with spring/
 Dressed in wedding gown and passing *Arirang gogae*!
 How happy it was! I shed tears of joy!

3) “*Yeongam Arirang*”: The Song of a Beautiful Woman (1972)

With her hit *Arirang* songs in the 1970s, Ha Chun-hwa played a leading role in depicting rural and native sentiments in *Arirang* during a time of urbanization of the Korean countryside. The people of that time, both man and woman, young and old, all welcomed “*ari+rang*”-the beautiful woman Ha Chun-hwa. Stepping onto the stage, she sang “*dali ddeunda* (the moon is rising) *dali ddeunda*” in a slow tempo, without rhythm. She sang this song of few words dragging syllables and phrases lengthily as “*dali~ddeunda / dali ~ddeunda/ Yeongam goeule~ dunggeun dali ddeun~da.*”

This style of singing is the same as that in the Jollado moon-viewing circle-dance folksong “*Ganggang sullae*,” which is sung in a lengthy dragging style despite its four-syllable words. Some call

this song “*Ganggang suwollae*,” with an extra syllable put in, lengthening the tune. This style is called “*eodan seongjang*” [語短聲長], meaning to sing the first syllable short and lengthen the next. “*Yeongam Arirang*” by Ha Chun-hwa is the same as the folksong “*Ganggang sullae*” in this respect, as it is sung by lengthening the melody, as if dragging it, and singing the beginning part in a slow tempo and later quickening the rhythm.

At the time, “*Yeongam Arirang*” was sung by everyone, men and women, young and old, clapping their hands together. All the people, including little girls and boys, students, and old women who were used to local folksongs, would clap along together. It was not much different from other traditional folksongs.

Dali-ddeunda / dali-dduenda / Yeongam goeule~ dunggeun dali dden~da

The moon is rising, the moon is rising / The full moon is rising in the sky of Yeongam village
[in Jeolla Province]

1st verse: The moon is rising, the moon is rising. / The full moon is rising/
Over Cheonhwang-peak of Weolchulsan [月出山, Moonrise Mountain],
the full moon is rising/

(refrain) *Arirang dongdong / seurirang dongdong~ / eheyo deheya eosawa deheya /*
dal boneun arirang[*arirang* of looking at the moon] / *nim boneun arirang*
[*arirang* of looking at my love]/

2nd verse: A prosperous year is coming, a prosperous year is coming / *jihwaja!* how great!
In the field near the river, we'll have good harvest/

3rd verse: He is sing *Heung-taryeong* [興打令, Ballad of joy], singing *Heung-taryeong*
carrying a load of cotton/Young master Myeongsil is wedding for the first time/

In this song, the moon is equivalent to *nim* (lover). This symbolism and sentiment have persisted from “*Jeongeupsa*” to the *gayageum* music “*Dala nopigom*” by Hwang Byung-Ki to the *geomungo* music by Jeon In-pyeong. The way of singing “*dali dden~~~~da*,” by lengthening the lyrics in the refrain, is, as mentioned above, the same as in the case of “*Ganggang sullae*.”

Upon the death of Hwang Geum-sim, Ha Chun-hwa said, “A true singer must know how to sing folksongs.” Today, academic ethnomusicology has an interest in popular songs, and few people perceive traditional musicians to be antagonistic to popular music. However, if there is one thing to feel

sorry about, it is that there remain no popular singers who can sing folksongs properly.

4) Singing Farewell in the “Cool Way”: “*Arari*” by Jang Yun-jeong (2005)

Have you forgotten that you said you would love me forever?
I want to know why you want to leave me/ I hate you/
Feeling your first stare at me, trembling was my heart, just like the leaves trembling in the breeze/
How heartless you are, you have broken my heart like a flower before booming/
Don't speak of farewell when in love, take my tears with you when parting/
Ariariyo, arariyo. Can you come back to me?
Why did you tell me you liked me, that you loved me?
Ariariyo, arariyo. Let me sprinkle flower petals on your way/
Be happy. I've loved you. Don't forget my love. Good-bye/

Looking closely, one finds that “*ariariyo, arariyo*” appears twice in the song, seemingly substituted for words the speaker is having difficulty saying directly to the lover. In the following stanza, “*ariariyo, arariyo*” is substituted for “you liked me, you loved me,” with the words “*haengbok haseyo*” [幸福, be happy] and “*sarang hatseoyo*” *haesseoyo* (I've loved you) rhyming.

“*Arari*” by Jang Yun-jeong is a song of farewell subtitled “*Sangsabyeong*” [相思病, lovesick]. The lyrics seem to be a combination of *Arirang* and “*Jindalae-ggol*” (Azalea). The speaker says that she will sprinkle flower petals on the way her lover goes. However, the tune of this song, a polka rhythm, which is typically a cheerful and vigorous dance rhythm, is different from older versions. The use of the polka rhythm in a tune of farewell marks a musical transformation, or a reversal, in *Arirang* songs.

This song is in a continuous 2/4 beat with saxophone added. The saxophone is typically used to represent tears and sadness in Korean trot, but in this song it is used to portray a cheerful mood. This makes it distinct from saxophone tunes of the past, which proceeded in a pentatonic scale.

This “*Arari*” that Jang Yun-jeong rendered is “cool.” It sounds as if the speaker is saying she will not cry over the breakup, which was the trend in farewell songs—there is no “crying song” better than Korean trot. Deviating from the “pitiful” act, this song follows “purity” as in romance comics and dramas, borrowing from *Arirang*.

Arirang Songs as Reflective of Social Change

Arirang is life. Its transformations in accordance with the times can be summarized in three main points.

The first, and most superficial, change can be found in changes to *Arirang*'s rhythms. For example, during the era in which the mambo, cha-cha, and twist were popular, *Arirang* mimicked the trend with “*Arirang Mambo*” and “*Arirang Chachacha*.” In accordance with the popular rhythms of the time, *Arirang* molded itself to new songs with popular rhythms based on its foundational melodies.

Second, the lyrics of *Arirang* songs have changed. Timely issues and the changing values of the Korean people are implanted in the ever-evolving lyrics of *Arirang* and spread among the people. “*Yeoncho Ariang*,” sung by Kim Yong-man, wherein a catchphrase to promote Korean-made cigarettes is contained in the lyrics and the tune, is an example of one of these songs. Despite the songs' limitations in promoting the public interest, modern *Arirang* has been relatively impactful. During the financial crisis of 1998, “*98 Ariang*” (lyrics, music, and vocals by Kang San-e) conveyed through *Arirang* a message of overcoming the national crisis. Featuring the lyric, “Let's burn the things to be burnt leaving only the ashes,” the song sought to encourage people through the incorporation of the traditional double-reeded *piri* and percussive gong *ggwaenggwari* instruments.

Third, *Arirang* has always appeared when notable events have occurred, both internally and externally, injecting its unique energy into the events. When *Arirang* was suggested as the song for the united team of South and North Korean athletes in a world sports competition, South and North Korea agreed. In addition, *Arirang* was sung at the Seoul Olympic Games in 1988 and the 2002 World Cup co-hosted by Korea and Japan. Although it was not the official song of the Seoul Olympic Games, *Arirang* appears in the beginning part of the song, “*Goyohan achimui naraeseo*” (In the land of the morning calm), lyrics by Gil Ok-yun, sung by Kim Yeon-ja. This song appeared under the full glare of publicity in Japan before the Olympic Games. “*Pyeonghwai Arirang*” [*Arirang* for peace, composed by Park Beom-hun and sung by Kim Seong-nyeo and children] was sung at the opening event of the 2002 World Cup. At this event, all the people who were gathered in the stadium carried the “*sogo*” [小鼓, small hand drum] and became one.

“*Ggumui Arirang*,” (*Arirang* of dreams) by Jo Yong-pil, which first appeared on the eve of the event, can be said to be the most large-scale of *Arirang* in Korea. With its many musical changes, solo and chorus parts, solo instruments and orchestral instruments in shifts, it created *Arirang* on a grand scale, epitomizing the dreams and ideals of the Korean people.

As everyone knows, *Arirang* is continuously sung and produced both in South Korea and North Korea. The most recently produced *Arirang* to represent the North Korean government is “*Gangseong*

daeguk Arirang” [强盛大國, *Arirang* for a strong and prosperous nation], a typical propaganda song. “*Ggumui Arirang*,” by Jo Yong-pil, made in South Korea, can be considered a counterpart to this song. Through these two examples, by comparing how the *Arirang* common denominator of the North and South is made and consumed under each system, *Arirang* can be seen as an instrument for measuring similarities and differences between the two social systems.

Arirang is usually displayed in official events at which Korea will receive attention internally and externally, as shown in the above cases. However, some *Arirang* songs are transformed from the songs originally made on a personal basis into new songs and popularized by “folksong singers” or “trot singers.” These cases can be categorized into two types, with one related to “region” and the other to “unification.” A typical example of the former is “*Ulsan Arirang*,” sung by Oh Eun-ju, in which she sang about Ulsan in the trot style. Even though she was not from Ulsan, she became “an honorary citizen of Ulsan” after singing the song. This tradition traces back to “*Yeongam Arirang*,” by Ha Chun-hwa, which is typical of this place-based category.

Arirang in the second subcategory made by folksong singers since the 1970s include “*Hangyeore Arirang*” (*Arirang* of the Korean race) by Kim Serena, and “*Chilcheonmanui Arirang*” (70,000,000 [i.e. the combined population of North and South Korea] *Arirang*) by Kim Bu-ja, which uses the structure of *Arirang* to advocate for “unification.” In these songs, either the traditional large bamboo flute, the *daegeum* (or a synthesizer) is used to express the unique timbre of the *daegeum*.

Songs of Female Singers Unique, but with a Common Theme

Many female singers who have represented Korea have sung *Arirang* songs. The typical example is Ha Chun-hwa in the early 1970s. However, there had been others before her, including Baek Nan-a, Park Jae-ran, and Lee Mi-ja. “*Arirang Chunpung*” (*Arirang* spring wind) by Park Jae-ran, “*Arirang Sseurirang*” by Hwang Jeong-ja, and “*Arisseuri Nangnang*” are all *Arirang* songs typical of the new folk song *sinminyoo* style of the 1960s.

“*Jindo Arirang*,” by Lee Mi-ja, features different lyrics and a different tune, though it has the same title as the folksong “*Jindo Arirang*.” In trot style, it is considered a typical *Arirang* song in that it is a song of “waiting” for the lover, and of “enduring” the burdens of reality.

Arirang songs of the 1960s include “*Namdo Sinarirang*” (New *arirang* of the southern provinces), sung by Hwang Geum-sim, the representative singer to inherit the “*Sinminyoo*” songs after National Liberation.

A singer who played the same role in the 1970s was Ha Chun-hwa. Along with “*Yeongam Arirang*,” she rendered “*Daegwallyeong Arirang*” (composed by Park Chun-seok). Related to the *Arirang* songs of Gangweon Province, this song, as revealed in the lyrics, also speaks to the building of

the economy and highways in the time of the Park Jeong-hi regime.

All of these female singers of *Arirang* share in common the theme of “waiting.” This can be seen in “*Arirang Cheonyeo*” (*Arirang* of the virgin), rendered by Na Mi in the 1980s. Although this song was produced in the style of dance music popular at the time, and Na Mi was an icon of polished urban women, this song ends with the *arirang* virgin waiting for her lover.

***Arirang* of the 1970s “Saemaul 'New Community' Movement”**

In the 20th century, *Arirang* songs were considered to have a similar mood on the whole. However, some *Arirang* songs omitted the resentful element of more traditional *Arirang*. “*Jeulgeoun Arirang*” (Happy *arirang*) composed by Kim Gang-seop and sung by Kim Sang-hi, was made for a foreign pop song festival. In its attempts to graft pop music onto *Arirang*, it lost what was needed to reach the hearts of the people. Kim Ha-jeong also sang “*Sin Arirang*” (New *Arirang*) (lyrics by Shin Dong-un, composed by Yeo Dae-yeong, 1973), but it was not popular. Kim Gang-seop, Yeo Dae-yeong, and Lee Bong-jo played leading roles in the Pops Orchestra during the time of the rise of television in the 1970s. Singing to promote the making of a bright and hopeful world through *Arirang*, the result was a typical kind of “propaganda song,” full of illusion and empty of reality.

Arirang arirang ah! arariyo, who will be on the other side of this *arirang gogae*....

There my lover is waiting for me, so I should hurry to my lover.

Arirang arirang ah! arariyo, I should overcome the hardships of life happily.

The bright sun is shining and smiling, I feel energetic to find my place.

Place Names as an Intrinsic Attribute of *Arirang*

Arirang can be found in various performances and mass media due to its intrinsic structural attribute of presenting polarities, such as National Liberation vs. resistance or suffering vs. endurance, that embody the shared history of the Korean people. However, there is another structural component often found in *Arirang*-something we find in films titled *Arirang*, almost without exception. “*Donggyeong Arirang*” (Tokyo *arirang*) “*Apgujeong Arirang*,” and “*LA Arirang*” provide cases in point. This way of combining place names with *Arirang* is very natural for *Arirang* songs. As in other *Arirang* songs, “*Donggyeong Arirang*,” deals with issues of ethnicity and resistance against the Japanese occupation, but against a backdrop of Donggyeong (Tokyo).

Other Modern Forms Incorporating *Arirang*

1) The Cartoon “Apgujeong *Arirang*”

In the form of a newspaper cartoon, “*Apgujeong Arirang*” depicts the mindset and lifestyle of young Koreans who underwent significant changes in the 1980s. It is notable that the cartoon has *Arirang* in its title. In fact, *Arirang*, as a song genre, does not appear in this cartoon. Rather, it was incorporated to suggest the presence of an “original identity” of the Korean people under changing circumstances.

2) The Sitcom “LA *Arirang*”

The sitcom “*LA Arirang*” depicts the lives of Koreans living abroad. However, the lives of these immigrants are different from the lives of immigrants in the past-or the *Arirang* of the past, in other words. Songs dealing with issues of migration usually depict the migrants in early settlements in a foreign country who arrived there as a result of compulsory migration; *Arirang* sentiments of that time thus reflected burden and misery. Even when describing optimistic sentiments about the future, the *Arirang* depicted in reality involved dark and negative elements. However, these elements, which have been mainstays of *Arirang*, are nowhere to be found in “*LA Arirang*,”

3) Popular Song “*Arisu* (Han river)”

Arirang naturally appears in Korean songs or in symbolic songs of a certain region. “*Arisu*,” by Na Hun-a, is one of them. “*Arisu*” is the native name for the Han River. The song begins with a song from Goryeo, “*Gasiri*”:

gasiri gasiri gasiri / gasiriitgo/

heureogan gangmuleun / doraaji anneunda (partly omitted)

huingureum dudungsil / gangmule heuleounda

The water, which has already flowed away, never returns.

White clouds are moving in the river.

These lines are followed by “*sorigaega / arisureul nareunda/ ari ari arisu/ heuleoganda arisu*”

(“A kite is flying over *Arisu* / *Arisu* is flowing . . .”), naturally moving into *Arirang* . . .”*arirang* (*arirang*) *arariyo* (*arirang*) *arisu heuleoganda* (*Arisu* is flowing)”

4) *Arirang* “Mood Music”

While *Arirang* songs in the past depicted miserable and strong images, they have tended to turn into the relatively “easy listening” genre with the passing of time. “*Arirang*” (originally titled “Eastern Love Song”), by the Paul Mauriat Orchestra, typifies this trend. Beginning in the 1990s, Western musical instruments can be found in fusion music in which Korean musical instruments are also used—for example, in “*Pureun baram sillyeoon arirang*” (*Arirang* brought by a blue wind), by Ray Jung. There are many of this kind, in particular in *gugak* fusion groups.

Compared with changes in *Arirang* songs during the 20th century, which were mostly based in popular rhythms that emerged during that time, 21st century *Arirang* are being created diversely by small groups of musicians with their own orchestrations according to their own musical tastes.

The Transformation of *Arirang* from the Japanese colonial era through the 1980s

1) 1920s & 1930s: *Arirang* as Reflective of colonial Sentiments

Arirang generally appeared among “popular songs” beginning in the 1920s. Some of the songs heard in this period were similar to the traditional folk *Arirang* songs, and others gradually revealed the individuality of the composers. Many types of *Arirang* were created, disappeared, transformed, and advanced among the popular songs of Korea. One of the popular singers during the Japanese ruling era, Kim Yong-hwan, rendered “*Ggolmangtae Arirang*” (Feedbag *Arirang*) (lyrics by Kim Seong-jip, music by Jo Ja-ryong, sung by Kim Yong-hwan, on Victor Records, July 1939), with its traditional beat of triple time and the popular binary time a masterpiece that depicted rural scenes.

A little shepherd boy leading a cow is walking on the furrow,
Carrying a feedbag singing in a beautiful voice,
Arirang arirang arariyo
Leading the cow to the *Arirang* rhythm, he is passing over *Arirang gogae*
Do not be distracted, and just keep going
(Before the sun sets, hurry now, giddy-up)

With a dirty cotton towel on the head,
She is sitting on the cow's back pulling the reins,
Arirang arirang arariyo
Leading the cow to the *Arirang* rhythm, she is passing over *Arirang gogae*
Do not step on the bean ears, just keep going
(Before the sun sets, hurry now, giddy-up)

When the smoke rolls up into the red Sun setting,
An old man is lighting tobacco in the bowl of a tobacco pipe,
Arirang arirang arariyo
Leading the cow to the *Arirang* rhythm, he is passing over *Arirang gogae*
Do not be late for feeding your calf, just keep going
(Before the sun sets, hurry now, giddy-up)

2) 1940s & 1950s: A Stagnant Period for *Arirang*

Due to both setbacks in the recording industry resulting from war-related austerity in the 1940s and the influx of American culture associated with the Korean War in the 1950s, new *Arirang* songs were rarely created during these two decades. In the 1950s, the *Arirang* songs were rather revived by junior singers from popular *Arirang* songs recorded on phonographs in the 1930s. Thus these years are considered a stagnant period for the popular songs.

Arirang, so strongly associated with resistance during the Japanese ruling era, lost its meaning as times changed, and new *Arirang* songs were not produced, given the influx of Western culture in the 1950s. However, ironically, these circumstances would pave the way for *Arirang*, that is “*Bonjo Arirang*,” which would be introduced in foreign countries by American soldiers who stayed in Korea.

3) 1960s: Revival of the *Arirang* Songs on Phonograph Albums and Other Reproductions

Entering the 1960s, *Arirang* began to be reproduced again. As in “*Guksan Yeoncho Ariang*,” (Domestic tobacco *arirang*), by Kim Yong-man, many songs began to be made to promote the policies of the government. These songs were associated with government projects, including a five-year economic development plan put in place between the 1960s and 1970s. Some of the propaganda songs, such as “*Jalsarabose*” (Let's try and live well), “*Saemaedului norae*” (Song of the “New Community”), “*Nauui Joguk*” (My fatherland), and “*Paldogangsan*” (The rivers and mountains of the eight provinces), (which started as a film and was later produced as a TV series) were all associated in some way with government projects. *Arirang* and new folk songs with such sentiments were meaningful at the time as a means of promoting government policies based on the idea that life in both the countryside and the city was improving.

The image of women in the popular songs of the 1960s and 1970s was represented by Yi Mi-ja, who portrayed being submissive to patriarchy as a virtue. The *Arirang* songs of this period often depicted such sentiments. Yi Mi-ja, Jo Mi-mi, Jo Suk-ja, and Jo Jeong-ja rendered *Arirang* songs in new folk song style, whereas Hwang Jeong-ja was distinct from them in terms of musical atmosphere. While women in this period mainly sang songs in trot style or the traditional style, Hwang Jeong-ja sang *Arirang* differently, incorporating Western rhythms and unique vocals.

Park Jae-ran's songs exhibited characteristics of both traditional and Western styles. Park Jae-ran's *Arirang* in the 1964 film “*Nimeun Gasigo Noraeman Nameo*” (My darling has passed away but his song still remains) is very modern. This film was modeled on the real singers and composers Lee Nan-yeong, Kim Hae-song, and Nam In-su.

Jin Seon Mi sisters in the film resemble the “Kim Sisters” from Lee Nan-yeong and Kim Hae-song's family. Choi Eun-hi, playing Lee Nan-yeong in the film, looks very “modern” on the film's poster, and the “*Arirang*” in this film is also found to be very Western, foreshadowing coming changes in the image of women in *Arirang* songs.

4) 1970s: Folk Songs and *Arirang* Adapted to the Young Generation

The 1970s marked the entry into Korean popular song of a new young generation whose jeans, draft beer, and acoustic guitars imitated Western folk music and introduced Western folk songs. Those acoustic guitar singers, that is, the folk-rock singers who used to listen to the music of Bob Dylan and Joan Baez, began to attempt a gradual change. Thus they created Korean-style Western folk music. Seo Yu-seok, Kim Min-gi, and Song Chang-sik represent this trend.

“*Miryang meoseum Arirang*” (Miryang servant's *arirang*), by Song Chang-sik, is considered to be one of the masterpieces of *Arirang* made in the 1970s. In the song, the main character, a male servant, harbors unrequited love for a woman, while, in the original song, it was the wife who waited for her husband. The song, which is set to the go-go rhythm popular at that time, depicts *Arirang* merrily and lively. Before Song Chang-sik, who made the lyrics, composed and sang the song, it was also a great hit song by Han Gyu-cheol.

Song Chang-sik, Yun Hyeong-ju, and Kim Se-hwan, who played leading roles in Korean folk music, included a medley of *minyong* folk songs in their concerts and albums, in which the *Arirang* song can be found among other folk music of the time. Based on guitar, *Arirang* is rendered in simple harmony.

Another type of music that emerged in the 1970s was the so-called “group sound.” In a band form with vocals at the center, “*Nareuldugo Arirang*” (Leaving me *arirang*), by Kim Hun and the Trippers, became popular in dance halls.

Folk music sentiment continued in the hands of Jeong Tae-chun and Han Dol, who created their own *Arirang* songs.

5) 1980s: “Simple” *Arirang* Songs Start to Bloom, with Han Dol at the Center

Derived from local folksongs, *Arirang* has been transformed under the influence of popular songs and industrialization. Changes to the old *Arirang* forms may be considered to be an “adaptation” or “transformation” of *Arirang*, depending on one's perspective. It is worth noting, though, that some

people continue to advance their music careers and cultural activities while maintaining the simple aspects of *Arirang*, despite these trends.

Han Dol (a songwriter, composer, and singer) made a diverse array of *Arirang* songs. After the release of “*Hollo Arirang*” (Alone *arirang*), based on Dokdo, he started making *Arirang* songs, including “*Ddenmok Arirang*”(Raft *arirang*) The simple “pentatonic scale” and “triple time” associated with the original rhythms of Korean music are almost preserved in this song. I formerly wrote the following observations about Han Dol and what *Arirang* means to him:

[Han Dol] says that he makes songs, sings songs and often goes to Baekdu-*san*. The reason why he goes to Baekdu-*san*, why he climbs up mountains, is that there are many songs hidden here and there. People usually call the making of a songs composition, but he didn't say that. Just as there are balloon flowers and wild ginseng here and there, there is also *Arirang*, the song of the Koreans, hidden in the mountains. Sometimes he can not see it, but then he digs up *Arirang* in the fields and in the mountains.

Han Dol published a book titled “*There Might be Arirang Somewhere in that Mountain*”. In this book, we can verify the backgrounds of his *Arirang* songs. While many Koreans tend to focus on “globalization” or “musical refinement,” Han Dol places great significance on the role of *Arirang* as an element of Koreans living abroad while broadening the domain of the nation, as well as confirming the country's musical purity through *Arirang*. This perspective has something in common with that of An Seung-il, the photographer:

They are still calling attention to the value of the existence of *Arirang* through an historical perspective on *Arirang*, through North Koreans rather than South Koreans, and through the Mongolians rather than the Chinese-Koreans in China. Han Dol is always wearing hiking boots. He is always ready to go hiking, ready to go somewhere. In his expression, he is always ready to dig up *Arirang*. Those who have the same idea as he are the people who believe that *Arirang* is waiting for us to find it, just like wild ginseng.

The 1990s: The Formation of *Arirang*'s Diverse Genes

It is often said that ideology declined in Korean society in the 1990s. And it was during this time that artistic diversity begins to arise. When it comes to *Arirang*, it is hard to find a single type of *Arirang* to represent this period. Rather, several different types of *Arirang* songs were released during this time, which are now considered to have signaled the changes that would come to *Arirang* after the turn of the century.

1) “Modern *Arirang*”: Part of the Korean Diaspora

Some *Arirang* songs are made by Koreans living abroad (part of the Korean diaspora) or Korean students studying abroad who set the history, values, and melodies of *Arirang* within the musical structure of the foreign country (e.g., American Pop). “*Arirang & Modern Arirang*,” by the Stone Project (composed and arranged by Oh Hyeon-seok), provides a good example. This song begins with *Arirang* without accompaniment, in the traditional singing style, and is continued by Im Hye-jeong (who majored in *pansori*) with *Modern Arirang* (composed by Oh Hyeon-seok, English lyrics by Deanna Dellacioppa, Korean lyrics and singing by Jeong Hye-gyeong, *gayageum* by Min Gyeong-hyeon, *daegeum* by Choi Sang-hi, keyboard, synthesizer, drum, programming by Oh Hyeon-seok).

“Modern *Arirang*”

(English version)

Courteous and kind people in the east

Driven by warm hearts of tradition

They're singing the native song of *Arirang*

Korea is the country I speak of//

This song speaks of love once had

Filled with united emotions

So let us sing this song in one big voice

So you can also understand //

Arirang arirang arariyo arirang gogaereul neomeoganda

Narel beorigo gasineun nimeun sinnido motgaseo balbyeongnanda

2) Guitar *Arirang* by Jack Lee, an Icon of Korean “Fusion Music”

Quite a few *Arirang* songs have been made by Korean migrants living abroad and by foreigners. Guitarist Jack Lee, working together with fellow American and Japanese musicians, made an instrumental *Arirang*. This kind of *Arirang* is “cosmo”-as on a busy morning in New York or Seoul, it begins with cars honking.

Lee's guitar *Arirang* is seemingly based on *gayageum* expressions. In the album jacket are “chopsticks” and a “fork.” By this, it can be said that people were getting used to the fusion style of culture in the 1990s, and *Arirang* was interpreted within that fusion culture. Many *Arirang* songs in fusion style were produced in and after this period, combining traditional Korean instruments and Western instruments and combining Korean melodies and jazz style vocals.

21st Century *Arirang*: A Source of Dynamic Power

1) Korean Pride as an Advanced Race Beginning in the 20th Century

Arirang reveals the greatest change of the 2000s-the beginning of a new millennium, when Korea hosted the 2002 World Cup. Leading up to and following the tournament, *Arirang* sentiments changed greatly. It became positioned as a cheering song. Compared to the *Arirang* of the past, which was deeply connected with grief, *Arirang* of this time period represents the “power” of the Korean people. *Arirang* became magnified as a song of “hope” that embodies the potential of the Korean people. Ethnomusicologists around the world have come to admire the Korean folksong *Arirang*. It is because of this fact that countless songs have been given the same or a similar title. What's more, these “similar but different” and “different but similar” songs continue to be made.

2) *Arirang* Rendered during the 2002 World Cup

What was *Arirang* like during the World Cup? It was alive among the red wave. On June 22, 2002, the day Korea made it to the semi-finals of the World Cup, Korea and Japan co-hosted a percussion music performance by Kim Deok-su (*Samulnori*) and Hayashi Eitetsu (*taiko*) in the National Theater. In the finale of the performance, everyone sang *Arirang* in chorus to the percussion rhythms of both nations.

When Korea lost, on June 25, 2002, the Yoon Do Hyun Band, on the stage in front of City Hall, sang *Arirang* over and over again. Many of the young people who gathered there were shouting *Arirang!* Their inexplicable and complicated feelings were united into one in the *Arirang* tune.

The *Arirang* that was sung during the World Cup was rather different from that of the past. The representative *Arirang* of Korea was widely known by Na Un-gyu's film. The song from the film is lyrical but sorrowful as well. Thus it is rendered in a slow tempo with the rhythmic pattern *jungmori* (similar to a waltz) or *semachi* (9-8 time). The *Arirang* rendered during the World Cup is in 4-4 time, which is usually set to *dong salpuri* (“*Anddang*” in North Korea) when played in the traditional style. This rhythmic pattern leaves a vigorous, cheerful impression.

The World Cup events renewed *Arirang*. Jo Yong-pil rendered “*Ggumui Arirang*” (Dream *Arirang*, composed by Jo Yong-pil) on the eve of the festival. It sounded as if it was bidding farewell to the *Arirang* sentiment of grief. In the opening ceremony, “*Pyeonghwaui Arirang*” (*Arirang* of Peace, composed by Park Beom-hun) was played. The bright and brisk melody of this song made the audience from Korea and other countries feel so warmed that many of them sang along beating the sogo (small hand drum) provided to them in their seats.

An *Arirang* song revived during the World Cup, “*Arirang Mokdong*,” composed by Park Chun-seok, used to be one of the popular cheering songs. Considered a mixture of “swing,” a type of jazz, and

the *jajinmori* rhythm pattern, this folk-style song from the 1950s was revived as a World Cup song by the young dance group Koyote.

3) “*Ariarirang*” Rendered for the Nobel Peace Prize Ceremony

Arirang has taken on new sounds and meanings through its contact with folksongs, pop songs, and jazz. And it has been accepted into the vocal music of the Western-style classical music repertoire. The World Cup presented one of the representative vocalists of Korea with an *Arirang* song of hope and glory.

“*Ariarirang*” was composed by An Jeong-jun for vocalists who sing in the Western classical style. Korean female soprano Jo Su-mi is a world-renowned singer who has proven the real worth of coloratura soprano through her performances of “Magic Flute” and “Queen of the Night’s Aria.” Because of her rendition, “*Ariarirang*” is now also sung by Western vocalists. The lyrics are the “*Arirang arirang arariyo, arirang gogaero neomeoganda/ Nareul beorigo gasineun nimeun, simnido motgaseo balbyeongnanda*” of the first verse of the “original” *Arirang* (*Arirang* . . . The love who leaves me with get a foot disease before walking 10 *li*). Though it has a traditional *Arirang* lyric, the melody is more dramatic and the orchestral accompaniment invokes magnificent feeling. As if it were made for Jo Su-mi, the melody of this song beautifully flows on the treble. Female sopranos who once sang “*Sin* [New] *Arirang*” (lyrics by Yang Myeong-mun, composed by Kim Dong-jin), began to sing *Ariarirang* after it was rendered by Jo Su-mi.

Known to people during the World Cup, this *Arirang* song appeared again before an international audience when Jo Su-mi sang it at the ceremony in which former President Kim Dae-jung received the Nobel Peace Prize. It has now become the most popular *Arirang* song for Korean female vocalists to sing.

4) Rock *Arirang*: Post-World Cup Shift in *Arirang* Sentiments

Today’s *Arirang* songs differ in their sentiments from those of the previous century. *Arirang* songs of the past spoke of parting and grief, whereas most of the new *Arirang* songs depart from this motif.

Happily, the youth of today are meeting with *Arirang* in various ways. We used to identify *Arirang* with “*Han*” (loosely, “resentment”). The *Arirang* that is being newly interpreted and created at present speaks of excitement, of the future, and nationalism, rather than resentment, the past, and the hometown. The potential strength of the Korean people inheres in *Arirang*. Now, *Arirang*, along with the chant “*Dae-hanminguk*” (the Great Republic of Korea), embodies the “power” of the Korean people.

It can be said that the greatest change in *Arirang* so far in the 21st century is its accommodation of

rock-style vocals and sentiments, as well as rock band musical conventions. Rock music represents youth and freedom. Young Koreans now express their youth with *Arirang* and enjoy that freedom, which is different than a century ago.

In the past, many *Arirang* songs were associated with “female” imagery. However, *Arirang* could consolidate its position with the “rock” image since the World Cup, where *Arirang* songs rendered by male singers were imprinted in people’s hearts in Korea and around the world. *Arirang* by Yun Do-hyun and Sin Hae-cheol has been renowned as rock music. *Arirang* has been transformed in this way. Originally composed in triple time, *Arirang* songs in quadruple time are now preferred along with Koreans’ preference for Western music.

5) “*Jonghoeng mujin Arirang*” (Riding *Arirang*) at the *Gugak* Festivals (2004-2005)

“*Jonghoeng mujin Arirang*” (composed by MRJ, Cho PD, sung by Park Ae-ri, *haegeum* by Kang Eun-il, percussion by Gongnyeong) was introduced at the *Gugak* Festival held in 2004 and 2005 and has become popular among young people. It helped people get rid of the prejudice that *Arirang* is a song of “resentment” and made people dance in excitement while listening.

I know that you’re my soul mate/
This rhythm makes my soul fly/
Why is this world is breaking apart?/
Ain’t no need to kill or fight/
We’ll be as one like this/

Everybody clap your hands/
Korean people holding hand in hand (English version)/

Tears form on the eye contact of you and me/
The day you feel hot/
The heart we feel hot/
The day we shout till the sky tears off/
The day we were passing the *gogae*, we sang our song loud again/ (Korean version)
(*Arirang* by Park Ae-ri)
Arirang arirang arariyo arirang gogaereul neomeoganda/

(bridge)
Get down like this/

We're going down like/
 Get down with us, c'mon/
 (2nd verse, rap by Cho PD)
 We can't taste all from one bite/
 What's different from hamburgers is *kimchi*/
 but I believe Korean culture and food are great/
 I've forgotten about how great the tunes of *arirang* and *doraji* are/
 Spicy octopus and hot *kimchi*, I can't live without Korean food and flavors/
 Now are you ready to shout?/
 Koreans listen up, the tiger of Asia, you and I/
 The new world we are leading, our profound tradition and history are distinct/
 You can't afford it as it's priceless/
 Our technology is running to the top, go for it Korea/
 (*Arirang* by Park Ae-ri)
 Fill in MRJ, our hearts become one dancing together/
 Our *meot* [taste/beauty] is spreading to the world by singing this song . . . //

6) *Arirang* as K-Pop: Accommodating *Arirang* Sentiments

One of the noteworthy *Arirang* songs to emerge since the World Cup is the *Arirang* on fourth album of “SG Wannabe.” The main vocalist of the team Kim Jin-ho said, “I get goose bumps when listening to the folksong *Arirang*. I guess it is an automatic response, as I'm Korean. I hope people will remind themselves what it means to be Korean as we did by listening to this song.”

The music on the album does not copy the lyrics and tunes of an existing *Arirang* song but was intended to revive *Arirang* “sentiments.” Playing Korean rhythm on the *janggu* (hour-glass drum), this song contains the effects of traditional Korean musical instruments, such as the plucked zither *gayageum*, the double reeded *taepyeongso*, and the bowed zither *ajaeng*. Also featuring *gueum* [口音, vocalization] of *pansori* by Park Ae-ri, it expresses *Arirang* sentiments.

Among the songs by SG Wannabe are “*Saldaga*” (Having lived . . .) and “*Nae saram*” (My person), both of which contain the sentiments of traditional Korean music. The two-stringed fiddle, the *haegeum*, is played in the bridges of these songs. It conveys the idea that folksongs such as “*Arirang*,” “*Miryang Arirang*,” and “*Baennorae*” can be fit to R&B. It seems they believe that K-pop can be settled as a Korean style through *Arirang*.

In addition to SG Wannabe, Ji Sang-ryeol (a comedian) has interpreted *Arirang* in the rhythm of hip-hop popular among the youngsters and rendered with the name “GC Hammer.” Apparently aimed at establishing a “Korean style of hip-hop,” this song proves that *Arirang* can be positioned as “Club

Arirang,” as its title suggests, where many young people gather together. Combined with hip-hop and *gugak*, it is an *Arirang* song mindful of dancing with shoulders by Koreans when met with *Arirang*.

Arirang Musically Filled with Contemporary Values

Since the beginning of the new century, *Arirang* has contained dreams and hopes. These songs have played a role in building unity and strength among the Korean people. There has also been an attempt to find philosophical and aesthetic meanings in *Arirang* and to add such meanings to *Arirang*. Such an attempt can be found in an *Arirang* by Woo Sun-sil. The lyrics of this song are based on the humanitarian ideal of coexistence.

1) *Arirang* as a Song of Meeting, Not of Parting: “*Guaega*” [求愛歌, Proposal song] by Kim Dong-ryul (2001)

Among the many *Arirang*, most are either love songs or songs of parting. What kind of a song is *Arirang*? As shown in the refrain “*Arirang arirang arariyo*, I am passing over *Arirang gogae*/ if you leave me behind, you will get sore feet before making it a few miles,” it is a song of parting. Farewell songs can be traced back to “*Gasiri*,” a song from the Goryeo Dynasty (918-1392). As the title suggests, it is about farewell. “You are leaving, leaving me behind . . . How can I live without you, if you leave me behind . . .” And there is “*Jindalae-ggol*” (*Azalea*), appearing after *Arirang*. It notes that the speaker will sprinkle flower petals along the way.

It appears to be difficult for songwriters not to insert the word “farewell” after the word “love.” However, there are many “farewells” after “loves.” As it is true in reality, so is it true in the songs. Many of the *Arirang* songs are based on sentiments of parting, which is easily associated with “Han.” Traditionally, *Arirang* was treated this way.

Is the *Arirang* today the same? No. “*Guaega*,” by Kim Dong-ryul, contains a declaration of love that deviates from the motifs of parting and its sorrows.

When I saw you for the first time, I just knew it/
 I couldn't breathe as I was nuts about you, *arirang arirang arariyo*/
 Trust me once please, let me hug you to my big chest/
 Take my heart as if you have no choice but to, *arirang arirang arariyo*/

Kim Dong-ryul wrote the poem and sang the song. It features an accompaniment of piano, drums, acoustic bass, guitar, and keyboard. There is a saying that people become patriots when they are abroad. Kim Dong-ryul made this masterpiece while studying at UC Berkeley, USA, between 1999 and 2003.

The tune is fascinating and the lyrics are even more fascinating. It seems that he realized the linguistic subtleties of Korean. Listen to the song! Taste the lyrics! The lyrics, such as “*holddak banhaebeoryeotjo*” (I go nuts about you), “*saljjak neomeowa jyeoyo*” (take my heart as if you have no choice but to), “*nunsseop hwinali myeonseo*” (as quickly as my eyebrows could flutter), “*jilggeun nuneul gamgoseo*” (shut your eyes tight), reveal what a good songwriter he is. In this song, he portrays a poet who falls in love. By employing the linguistic subtleties of Korean, he becomes a cool “guy” who is confessing his love cleanly, not a “hack” who is overusing flowery expressions.

The second syllables of all four of the adverbs, “*holddak*,” “*saljjak*,” “*nunsseop*,” and “*jilggeun*” have double-consonant accents, but he never pronounces them as such. Hard consonants are usually used when one feels angry or fights. Even these accents are sung in a low soft voice, making them mellifluous. Moreover, as these four words are connected with feelings of love or the actual motion, this rendering makes it feel more realistic to the listener. With an overall feeling of jazz, it maintains the characteristics of a so-called “Kim Dong-ryul labeled Ballad.”

“*Guaega*” by Kim Dong-lyul is the songwriter's *Arirang*. Taking *Arirang*, once viewed with prejudice as sad songs of farewell, Kim Dong-ryul has made a song of realistic love and made it his own. What a great man!

So far, *Arirang* has often been considered to have a strong feminine aspect, premised on forlorn farewell. It used to be sung by a woman who had to accept the reality of farewell. In contrast, a man who is confessing his love to a woman becomes the main agent in the song by Kim Dong-ryul.

Happy men of this time, confess their love singing this *Arirang*, which has a felicitous turn of phrase. In this time when the *momzzang* (diesel), and the *eolzzang* (best face) are well-treated, if, like me, Yun Jung-gang, you are not one of them, you must sing “*Guaega*”! “Whenever you are down and weary, I'll run as quickly as my eyebrows can flutter / If you need me, *arirang arirang arariyo*.”

2) A Humanitarian Approach Premised on Healing: *Arirang* by Woo Sun-sil (2006)

As mentioned above, a general theme of resentment has linked the *Arirang* songs of the past. The *Arirang* by Woo Sun-sil is different. It is not a song of resentment, excitement, charm or dreams. Her song can be said to be a “healing song.” Would it be too much to say that the first “healing *Arirang*” has been born?

Woo Sun-sil's *Arirang* has been interpreted as “an ideal of achieving self-enlightenment, experiencing the happiness of existence and contributing to the world.” Practicing the humanitarian ideal, it is an *Arirang* of co-existence.

Arirang arirang arariyo, I am passing over *arirang gogae*/
How joyful it is to realize my true self, let me feel the joy of my soul/

Na for true self! *Ri* for enlightenment! *Rang* for joy!

Eorirang eorirang eorariyo, I am passing over *eorirang gogae*/
What is inherent in our hearts, wake it up, the spirit of the people/
Eol (spirit) of the people! *Ri* for enlightenment! *Rang* for joy!

Urirang urirang urariyo, I'm passing over *urirang gogae*/
Let's become one with the heart of the earth hoping for peace/
Ul (fence) of humanity! *Ri* for enlightenment! *Rang* for joy!

How joyful it is to realize my true self, let's sing *Arirang*/
The sad song of grief will turn into the song of joy, breathing in our hearts/

3) *Arirang* of Concealed Seduction: “Jeongseon *Arirang*” by Na Yun-seon (2005)

“Jeongseon *Arirang*” by Na Yun-seon begins without accompaniment, as does the original “Jeongseon *Arirang*.” In Jeongseon, *Arirang* songs are called “*Arari*”. They instruct that one should relax every part of the body when singing “Jeongseon *Arirang*.”

When singers or vocalists sing, they usually apply a strain to their stomachs or raise their voices. Jeongseon of Gangweon Province was long ago isolated politically and culturally. People there did not have enough food. How can their songs of the hard life be so energetic? To unburden themselves of their lives' hardships, they do not strain any part of the body when singing.

“Jeongseon *Arirang*” by Na Yun-seon is the closest to the original “Jeongseon *Arari*.” Why? Is it because she listened to *Arirang* over and over in Paris? Is it due to her own sentiments? Or is it because she is used to French *chanson*? Her *Arirang* is just soft and easy, easier than those songs sung in Bel Canto by classic vocalists, or than scat sung by jazz musicians. That's why I like it. The genre that she selected is jazz, but her songs are soft as *chanson*. Considering this, this song can be said to be “*Arirang* in the *chanson* style.”

“Jeongseon *Arirang*” by Na Yun-seon has a distinct appeal that cannot be found in the *Arirang* songs by other jazz singers, or in the folksongs. Her song is comforting. It is as comfortable as opening your heart to a friend. Or it is that there is a concealed seduction. If you get intoxicated, being indifferent to the lyrics of “Jeongseon *Arirang*,” you must have been seduced. With the tones of *la-sol-mi* often appearing in the song, along with the melody proceeding downwards, it softly seduces the listener. It is an enchanting seduction. However, such seduction stops there. She does not soothe resentment or encourage excitement. Can this be called “cool” virtue?

The Luck of Number 8: The Meanings of *Arirang* Produced in Years with the Number “8”

Who is the best “diva” in Korea? Many people point to In Suni, who was a member of the three woman group Hijamae. Among their hits, we find “*Arirang Naenima*” (*Arirang* of my love).

Ari arirang, I just try calling my lover/
Sseuri sseurirang, I just wonder when my lover is coming/
 In a fret, I put wings to my heart/
 To fly to my lover/
 Ah~ah~ to my lover/

At the time of the song's composition, the world was in the grip of “disco fever,” largely due to the film, “Saturday Night Fever” (1977). Songs from the film, such as “How Deep Is Your Love?” and “Stayin' Alive” captivated youngsters of that era. The disco rhythm and sentiment were revived in the lyrics and *Arirang* sentiment in Korea. This is one of the characteristics of both Korean culture and *Arirang*-to be “open in melodies.”

Arirang contains the luck associated with the number “8.” Many of the meaningful *Arirang* songs were born in years containing this number. *Arirang* songs have undergone a birth and death process in the history of Korean popular songs. What is interesting is that the *Arirang* songs produced in years containing the number “8” are found to be noteworthy in terms of both their musical aspects and their social cultural aspects. The *Arirang* songs released in 1978, 1988, 1998, and 2008 are all different from those produced previously.

1) “*Cheongja (Arirang)*” (1978) by Sanulim

“*Cheongja (Arirang)*” by Sanulim, released in 1978, is based on rock music. Rock music is generally believed to have begun in Korea with Shin Jung-hyeon. This trend reached a new milestone with the appearance of Sanulim. Consisting of guitar, bass, and drums, Sanulim, which is believed to have sustained rock, is called the pride of Korean rock. “*Cheongja*,” included in its first album, is an *Arirang* song in its counter line, the lyrics of which talk about the beauty of celadon.

2) “88 *Arirang*” (1988) by Kang Byeong-cheol and *Samtaegi*

In 1988, the year of the Seoul Olympic Games, “88 *Arirang*” was produced by Kang Byeong-cheol and *Samtaegi*. “*Samtaegi* Medley” is the byword for a medley in the history of Korean music. Although there are many “folksong medleys” and “popular song medleys,” Kang Byeong-cheol and

Samtaegi's is the greatest of all. Connecting the songs is important in a medley and the songs in their medley are connected very naturally. There is a phrase heard in Korea and in east Asian culture in general: “perfect beauty with no trace of artifice.” Would it be too much to apply this saying to their music? “88 *Arirang*,” which was produced by these wonderful medley makers, is an *Arirang* that embraces timely sentiments. There were other male quartets like Kang Byeongcheol and *Samtaegi*, including “*Bongbong* Quartet” and “Bluebells Quartet,” but their music feels Western. Their repertoires contain songs adapted from songs by university students in the U.S. and Europe, but the music of Kang Byeong-cheol and *Samtaegi* is different. Unfortunately, they suspended their musical activities due to the loss of three members in a car accident in 1988.

3) “98 *Arirang*” (1998) by Kang San-e

Having achieved rapid economic growth, Korea experienced an economic crisis in 1998. Due to the so-called “foreign exchange crisis,” Korea applied to the IMF for a bailout. Under such circumstance, that a related *Arirang* would be born was only natural. The traditional musical instruments, *piri* and *ggwaenggwari*, play a significant role in “98 *Arirang*,” by Kang San-e. *Piri* is important in traditional double-reeded Korean music. It is necessary to pay attention to this song, for which Kang San-e wrote the lyrics and the melody.

You go *arirang ariari sseurisseuri ariarariyo*/
 I go *arirang ariari sseursseuri ariarariyo*/
 Let's burn what needs to be burnt leaving only the ashes/
 Everybody, go *arirang*, let's go uri *arirang* once again/

You go *arirang ariari sseurisseuri ariarariyo*/
 I go *arirang ariari sseursseuri ariarariyo*/
 Let what needs to be rotten go rotten, let them become soil/
 Everybody, go *arirang*, let's go uri *arirang* once again/

The song appears to encourage each of us to sing our own *Arirang* and to sing “everyone's *Arirang*” at the same time. It suggests a need to liquidate past sufferings and disgrace. It shouts “to burn what needs to be burnt.” It shouts “to let what needs to be rotten go rotten.” Liquidate the past through *Arirang* and make a whole new start of “our *Arirang*” again, after burning the old times to ashes, let them rot to become soil.

Arirang was present in the proudest events in contemporary Korean history, such as the 1988 Seoul Olympic Games and the 2002 World Cup, but it has also been present in the time of greatest

crises since the foundation of the nation. By a spontaneous creation of song making, *Arirang* has imprinted on the people's heart. This song was a driving force, compelling people to overcome the hardship of the economic crisis and to head for hope.

4) "My *Arirang*" (2008) by Maya

An *Arirang* song was also produced in 2008. It is "My *Arirang*" sung by a female rock singer Maya. The *Arirang* songs in Korean rock style most widely known are "*Dolgeok*(charge) *Arirang*" by Shin Hae-cheol and *Arirang* by Yun Do-hyun. Although there are many female rock singers in Korea, Maya is the first female rock singer to sing an *Arirang* song in rock style.

Above all, the title of her *Arirang* song is outstanding. It is "my" *Arirang*. This is a comment on the naming of *Arirang* songs after regions with which they were associated, e.g. "Jeongseon *Arirang*," "Jindo *Arirang*," and "Miryang *Arirang*." This tradition continued with the popular songs, beginning with "Jindo *Arirang*" (a popular song in trot style, its sharing the name as the folksong, "Jindo *Arirang*"; composed by Park Chun-seok and sung by Lee Mi-ja), and includes "Yeongam *Arirang*" (by Ha Chun-hwa), and "Ulsan *Ariang*" (by Oh Eun-jeong). Deviating from this common rule, Maya turned *Arirang* into her own song. This reflects a change in the social consciousness of the Korean people. Particularly in the 20th century, Korea emphasized "the Korean people" and "the solidarity of the people," whereas young people in the 21st century now focus on "individuality" and "freedom." Despite this change, *Arirang* has been kept alive in the lyrics and tunes of songs. Even though Korea's image is that of "the land of the Morning Calm," it now wants to wake people up. It is not telling you that you will get sore feet if you leave me behind, but is telling you that you will get sore feet if you "fall asleep." So you have to get up and sing together in excitement.

I hear some familiar melody from somewhere waking me up/
Wake up wake up! You will get sore feet if you fall asleep/

This is the land of the morning calm, now wake up and let's enjoy ourselves/
Cry at the top of our voices, jump in excitement, sing this song together/

arirang arirang arariyo I'm passing over *arirang gogae*/
If you leave me behind you will get sore feet before you reach only two miles/

arirang arirang alralral arariyo I'm passing over *Arirang norae* (song)/
arirang arirang arariyo I'm passing over *arirang gogae*/
If you leave me behind you will get sore feet before you reach only two miles/

The huge weight on my shoulders and the frustration yesterday/
have been hanging there until this day and this moment/

Listen to this familiar melody and pull yourself together/
Listen to our song that goes so smoothly, to *ganggangsuo wollae* that goes round and round.
arirang ~~~ arirang~~~

21st Century *Arirang* and the Angst of Young Koreans

What is the *Arirang* of today? *Arirang* is no longer the song of the past or the song of the old but is being produced and sung in ways that reflect the realities of today's young people. The point of dispatch of indie music in Korea is said to be "Hongik University."

1) "Yeokjeon *Arari*" (Reversal *Arari*) by *Dalbityojeong malluhomerun* (2006)

One of the singers working in the "indie rock" genre, *Dalbityojeong malluhomerun* (Lee Jin-won), released "Yeokjeon *Arari*" as the sixth piece on his second album, titled "Scoring Position."

Arirang that I used to listen to-that sad song-/
I sing the song again myself/

arirang arirang arariyo/
I am passing over *arirang gogae*/
If you leave me behind/
You will get sore feet before you reach only two miles/
If you leave me behind, before you reach only two miles . . . oh/

If I pass over the *arirang gogae*/
Would my lover be waiting for me again/
Let me go find my lover singing *arirang*
arirang arirang arariyo

If you leave me behind/
You will get sore feet before you reach only two miles/
If you leave me behind, before you reach only two miles . . . oh/

If I pass over the *arirang gogae!*
 Would my lover be waiting for me again?/
 Let me go find my lover singing *arirang*
arirang arirang arariyo

I can't go I can't go I can't go/
 I can't go I can't go I can't go/

Dalbityojeong malluhomerun (Lee Jin-won) (1973-2010) graduated from Hongik University. He was a young artist who used to have a career in the indie music scene, including in the club “Ta”. He started his music career in 2003 and performed until October 30, 2010, right before he passed away.

Although the lyric of this song is not so different from those of *Arirang*, the title “*Yeokjeon*” (Reversal) is remarkable in that it articulates the writer's wish for people to break free from the existing order; it contains a wish for people to become the “center” one day, rather than staying on the “periphery.” This song continues to advocate for a new order, breaking from the convention to some degree, despite the composer's death.

2) “Noryangjin *Arirang*” by Unknown Street

“Noryangjin” is a place in Seoul, Korea, where many academies for those who prepare to get jobs are located. In other words, it is a place where the number of unemployed is the largest.

This song was one of the finalists in a “Song Festival of University Students.” Hosted by MBC, “Song Festival of University Students” is the most historic and authoritative song contest for university students in Korea, and many entry songs reflect the angst of today's young people. Including “*Haeya*(Oh, Sunshine!),” “*Jeolmeun Taeyang*(Young Sun),” “*Milyeoneun Padosorie*, (Sound of advancing waves)” “*Dolgo Dora Ganeun Gil*(Going around the way),” “*Yeonglanggwa Gangjin*(Yeoglang and Gangjin),” and “*Talchum*(Mask dance),” the songs not only contain the values of hometown and tradition, but also of the determination to make a hopeful world through symbols such as *hae* (the Sun) breaking through the existing order.

“Noryangjin *Arirang*,” one of the finalists in the 2010 “Song Festival of University Students,” deals with youth unemployment.

The test-takers in Noryangjin cannot sleep yet/
 The fierce completion rated 160:1/
 Thinking that he or she would be the one, they try to withstand
 Unknown Street is a duo made up of Hong Ji-wan and Lee Yun-tae. It was the only “hip-hop

team” to participate in the 2010 festival. The duo is characteristic of world hip-hop in its “street culture” subject matter. It is noteworthy that it is speaking of “here, today” Korea through *Arirang*, the most Korean song, while referring to regional characteristics of Noryangjin.

Hong Ji-hwan, who majored in science of public administration at Kyonggi University, wrote this song of a taker of the civil service examination. The song reflects a test-taker's aspiration to pass the exam as well as the hard life ahead for the youth who pledges only for the civil service examination. As shown, *Arirang* of the 21st century concerns the social issue of “youth unemployment.”

One Cannot Understand the Korea of the Past, or of Today, Without *Arirang*

Arirang is identified with many things. *Arirang* is mother. *Arirang* is rice. *Arirang* is Korea. *Arirang* has been defined in many ways, all of which are based on the fact that *Arirang* is directly connected with the Korean people. Deriving from a folksong, *Arirang* has continued on through popular songs. Regardless of whether the artists are pop singers or traditional musicians, all who have rendered *Arirang* are artists who represent Korea.

1) The *Arirang* Songs of Lee Nan-yeong

It was Lee Nan-yeong (1916-1965) who received the greatest public attention during the Japanese ruling era, through National Liberation, to the 1960s. She rendered many types of *Arirang*, which reflected Korea's modern history, full of pain and hope. Lee Nan-yeong is generally known as a “trot singer” who sang “*Mokpoui Nunmul*” (Tears of Mokpo, 1935), but this was only the tip of the iceberg. Over her career, she had ranged over extensive genres.

In July 1936, Lee Nan-yeong entered the Japanese world of singers under the stage name Oggarangko. She recorded an album “*Arirang*” [アリランの唄] on Deigoku record company. It would be nonsense to consider her pro-Japanese for this, for it is necessary to positively evaluate this singer of Japanese love songs who came to understand the *Arirang* tunes more precisely over time.

The lyrics and tunes of the *Arirang* songs by Lee Nan-yeong can be found on phonograph records. She recorded, with other singers (Go Bok-su, Kang Nam-hyang, and Lee Nan-yeong), “*Sin Arirang*” (New *arirang*) and “*Doraji taryeong*,” (Ballad of *doraji*) in 1934, and rendered “*Ddo Doraji*” by herself, in 1936.

“*Sin Gangnam*” (New *Gangnam*-lyrics by Go Ma-bu, composed by O Rak-yeong, 1934), which she sang by herself, can be contrasted with “*Geurium Gangnam*” (*Gangnam* that I miss-lyrics by Kim Seok-song, composed by An Gi-yeong, 1934). The latter includes “*arirang arirang arariyo*, let's hurry to *arirang Gangnam*” in its lyrics, whereas Lee Nan-yeong sings of an ideal, a perception of reality, as in “do not think of going to the faraway *Gangnam* / let's realize the dream of *Gangnam* here / *ehena*

diyeora arariyo, jihwaja gangnameun byeol gotsireonga.” “*Sin Gangnam*” (New Gangnam) means “Joseon.”

She made the most of her trills when singing “*Yuseonhyeong Arirang*” (Lee Nan-yeong, Kang Nam-hyang, 1936). Along with *daegeum* flute accompaniment, it can be considered to be one of the best *Arirang* songs from the Japanese ruling era.

Lee Nan-yeong rendered “*Yeorilgop*(seventeen) *Nanglang*” (lyrics by Kim Da-in, composed by Lee Bong-lyong, 1941) at a time when the people of Joseon were grief-stricken due to the Greater East Asia War. The refrain of the song, beginning with “*arari arari eum~ what arari,*” describes *Arirang* as the complaint *arari* (1st verse) and the struggle *arari* (2nd verse). Following National Liberation, she recorded the song again, changing the words to first love *arari* (2nd verse) and dreaming *arari* (3rd verse). Quite a few songs that embrace the sentiments of traditional Korean music and folksongs can be found among her songs.

What is the last song (image) that she left? Having lost her husband in the Korean War, she brought up her two daughters and pushed them to go to the U.S. in 1959, where they, Kim Suk-ja and Kim Ae-ja, together with their cousin, Lee Min-ja (Mia Kim), became known as the “Kim Sisters.” Considered the original “girl group,” they appeared on television in the Ed Sullivan Show many times. Enjoying great success, the Kim Sisters invited their mother to the U.S. in 1963. The mother appeared with the “Kim Sisters” on the show, singing “Michael, Row the Boat Ashore” together. This would turn out to be Lee Nan-yeong's last performance. Backed by the harmony by her daughters, she sang this song to the pop song tune:

arirang arirang gogae is the *gogae* that my lover was passing over/
the mountains and rivers in the hometown are the *gogae* that we wish to go/

***Arirang's* Continuing Evolution**

With K-pop already popular worldwide now and expanding its domain to Europe and South America, well beyond Asia, Korean pop songs are playing a significant role in the globalization of *Hallyu* (the Korean Wave).

A foundational song, *Arirang* has spawned many songs “similar but different and different but similar.” Even today, somewhere in the world, *Arirang* is being produced. *Arirang* is evolving—that is, *Arirang* is a subject worthy of investigation according to Charles Darwin's theory of evolution.

Variation plays an important role in the theory of evolution, and it has played a considerable role in the transformation of *Arirang* over the years. Variation means “the distinct characteristics that appear in an individual organism of a species,” and we all reside within the same species of *Arirang*. It has

changed gradually, while maintaining particular traits. An “individual *Arirang*” displays particular “variants.” We can understand the character of *Arirang* by understanding these variations. *Arirang* may need to mutate. In examining a particular *Arirang*, we may not recognize it as *Arirang*, despite the certainty of its mutation, as it feels different from *Arirang*.

Arirang is not a “thing” that “survived” in a region, in a generation, or in an era. It is necessary to perceive it as a “living” organism that transcends regional, generational, or temporal boundaries. It may be tempting to regard *Arirang* merely as a “song” or “music” because it exists in the form of a song—the fundamental song of Korea. However, *Arirang*, as symbol and as “culture” transcends genre. *Arirang* has shown its strength under many systems, and has repeatedly reinvented itself. In that process, there's always a story inherent in *Arirang*. The story has made the living form *Arirang* even more diverse. However, it is obvious that the *Arirang* around us derived from the DNA of the original *Arirang*, as all the stories inherent in *Arirang* are either a variation or a mutation of myths or tales. *Arirang* derived from the DNA of the Korean people. This *Arirang* is still changing and advancing to this day. Born in the land that created *Arirang*, living with *Arirang*, sharing joy and sorrow—is this not a great happiness?

