



The Bodily Construction of Korean Diasporic Identity: A Case of the Korean Resident in Japan and Composer Yang Bang Ean

Hyunseok KWON

Abstract

*Yang Bang Ean is a second-generation Korean resident in Japan and a renowned composer of piano and orchestral style using musical elements from Korea. His background has provided us the opportunity to understand one side of the life of the next generation forming a part of today's diasporization. The Korean diaspora in Japan, particularly the second generation, allows for the exploration of various postcolonial issues. These diasporic Koreans living in Japan have been pushed to the margins of their residential society. On the boundary, they have ardently tackled with how to live self-reliantly. This is through the bodily reconstruction of their Korean diasporic identity. The bodies of Korean residents in Japan are the first windows through which they suffered and can carry on again, often conducting new cultural practices. An example of this is Yang Bang Ean. Therefore, this article aims to explore how Yang has bodily constructed his Korean diasporic identity. To this end, the current study intends to apply the approach of construction of sensory nostalgia to his autobiography and his musical composition, *Prince of Cheju*. This study finds that, based on olfactory and ocular hearings, which were pushed to the margins of Japanese society within the old sensory hierarchy, Yang constructed a futuristic nostalgia for his own homeland—ancient Jeju Island.*

Keywords: Korean residents in Japan, Korean diasporic identity, construction of sensory nostalgia, Yang Bang Ean, *Prince of Cheju*

This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2022S1A5C2A02092428). I am grateful to a great composer, Yang Bang Ean, for providing generous support and a score of *Prince of Cheju*.

Hyunseok KWON is a researcher at the Music Research Center, Hanyang University. E-mail: hyunseok1211@gmail.com.

Introduction

Yang Bang Ean (b. 1961) is a second-generation Korean resident in Japan and a renowned composer and pianist who has actively produced music using a mixture of cultures and genres, and more oriented toward the public than a small group of elites.¹ As a composer and pianist, Yang delivers instrumental music for solo piano and orchestra, traversing Korea and Japan. He shows experimentality in his genre, encompassing musical elements from various cultures, ranging from Korea to other Asian countries and beyond. A typical example is music for piano and orchestra using Korean musical elements, such as traditional instruments and the *jangdan* rhythmic cycle. This approach turns the audience's attention to not only the convergent aspects of his music, but an awareness of Korea. In other words, his music integrates a Korean diasporic identity that he possesses as a Japan-born next generation Korean. In a sense, Yang can be seen as a noteworthy musician, in that he provides the opportunity to understand one aspect of the second generation that forms an integral part of the Korean diaspora in Japan, and furthermore, of diasporization.

Diasporization is an important concept that explains how the contemporary world operates in terms of migration. It refers to the transnational movement of various groups of people (Papastergiadis 2013). Diasporization began in a narrow sense with a group of people who were forced to emigrate from their homeland due to colonial policy. Following this, the concept has developed to include the wider diaspora of various groups of migrants dispersed from their geographical places of origin for various political, economic, social, and cultural reasons. Currently, in many cases, diaspora is used to refer to an omnidirectional, large-scale migration in global society. This process facilitates the marginality or cross-culturality that exists in contemporary society. As a consequence, identities conflict or mingle at the individual, national, cross-national, and global levels. Namely, while the meaning of diaspora has been evolving (Cohen 2022), the notion of diasporization encapsulates the complex dynamics of contemporary

1. In this sense, his music could be classified as popular music.

society.

Nevertheless, the importance of exploring the formation of diaspora in its narrow sense cannot be emphasized enough. This is because the narrow meaning still provides many opportunities for reflecting on various postcolonial issues.² One such case is the Korean diaspora in Japan, which reflects the history of Japanese occupation of Korea (1910–1945). The case of this group raises one significant question. Why does exclusivism against Koreans exist in Japan? The first generation from Korea was directly exposed to this social perception. Even the later generations who were born and raised in Japan have difficulties breaking away from such a view.

This social perspective of exclusivism was the result of a post-war political decision by the Japanese government (Kim 2022, 55). This view has largely pushed Korean residents in Japan to the margins of Japanese society. In other words, the Korean residents' association with their country of residence (Japan) is under threat. But if this association is tenuous, it does not follow that the Korean residents can naturally return to Korea. This is because the link between them and their motherland has also been weakening. In this situation, the next generation faces problems regarding how they should live or what they need to do to escape the margins of Japanese society. Amongst the generations of Korean residents in Japan, the second generation may have thought about this issue most seriously because they lived under the harshest conditions. Their one long-cherished hope is to revive the link with their homeland in a new way by constructing a Korean diasporic identity. This is a set of the characteristics that allow the second generation to seek to become *Korean diasporic people* and to live their life confidently, even on the margins of society. It is noteworthy that such a hope motivates some members of the Korean diaspora in Japan. The case of Korean residents in Japan, particularly those of the second generation, seeking their Korean identity heightens the need for further research into diaspora formation.

2. In this study, “postcolonial” is used in its widest sense to indicate as occurring after the end of the colonial period (for Korea, 1945), and is not limited to the sense of resistance by the ruled after the end of colonialism.

Here, a question arises as to how second-generation Korean residents in Japan construct their Korean diasporic identity. The current study suggests that one method is through their bodies. There are several rationales for this. First, identity has a deep relationship with the body as a totality of senses. In many cases, identity has been dealt with as a characteristic knowledge, emotion, or intention that determines one's existence. However, a person or a group constructs the internal elements displaying identity fundamentally through the bodily senses.³ As shall be discussed later, if one assumes that one aspect of identity is nostalgia, it can be argued that nostalgia is also a matter of the senses. Second, identity is embedded in one's body. In other words, people adopt a certain identity as the basis for their existence, thereby making that identity thoroughly their own. This basis would operate as two motive forces. One is to lead an independent life. The other is to accept one's surroundings with an open attitude. When one has this foundational identity and embeds it in one's body, one can actively interact with others. These two reasons are highly relevant to the case of second-generation Koreans living in Japan who greatly desire to discover their motherland identity through all their senses. Therefore, the question raised above can be summarized as: how is Korean diasporic identity constructed through the body by second-generation Korean residents of Japan? The case of the second-generation composer Yang Bang Ean, who has consistently been with piano and orchestral style using various Korean musical components, offers the possibility of an answer.

This paper aims to explore how Yang has bodily constructed a diasporic Korean identity. To this end, this study will analyze his piece *Prince of Cheju* ([1999] 2010a), referring here to a prince of Jeju Island, located in southwestern Korea. The rationale behind choosing this piece is that it is Yang's first signature piano and orchestral piece that adopts musical elements from Korea, and his ideas about Korea can also be explored through this piece. Yang composed *Prince of Cheju* drawing inspiration from his father's hometown of Jeju Island. Thus, *Prince of Cheju* can be seen as an interesting

3. Regarding the constructivist perspective in which identity arises in association with others, see Hall (1996, 5).

indicator informing us how Yang formed a Korean diasporic identity under the influence of his father.

There are few studies on Yang Bang Ean's Korean identity and music in the fields of Korean studies and ethnomusicology. Yet, looking beyond Yang, there is also much useful existing literature dealing with the identities of later-generation Korean residents in Japan that enable us to take a comparative approach. Focusing on how such Korean residents of Japan consider their Korean homeland, this research tends to focus on the diaspora's move away from Korean identity. Sonia Ryang (2000) casts doubt on the dominance of the first generation's Korean identity on later generations. Koichi Iwabuchi (2000) argues that a dream of homecoming is not necessary to the subsequent generations, as opposed to the first generation of migrants, while Norma Field (1993) notes the reinforcement of a Korean peripheral identity amongst post-1980s Korean residents in Japan. In addition, John Lie (2000) emphasizes that the concept of ethnicity should not be applied to Korean-Japanese culture in a uniform way.

However, the existing literature does not apply across the next-generation Korean diaspora in Japan, although it is helpful for understanding their peripheral sentiments. This paper intends to focus on another aspect of the diaspora, that is, how later-generation Korean residents of Japan endeavor to live in a self-reliant way, even if it be on the social periphery. It will do this by considering two interlinked aspects. The first is autonomy of thinking. The later generations of Koreans in Japan are not always passive in searching for a Korean identity; some awaken their identity as a Korean diasporic person in response to the adverse conditions around them. The second is the autonomy of sensory perception. This is easily observed amongst the second generation, which is closest to the first one. They often through the senses conjure an image of the place where the first generation once lived, thereby constructing a Korean identity for their new cultural practices. This is supported by the case of Yang Bang Ean.

Thus, considering autonomy of thinking and sensory perception, the current study aims to explore the bodily construction of Yang's Korean diasporic identity. Thus, it aims to make an academic contribution to our understanding of several themes. The first is Yang's music as Korean popular

music using the elements of *gugak* (Korean traditional music), or to put it simply, *gugak*-based popular music. When the geographical and musical ranges of *gugak*-based popular music is expanded, one can attach significant musical position to this. This type of music has various styles. Among these is orchestral music. This type of music was pioneered by Kim Soochul (b. 1957) (Zhang 2010; Kwon 2017, 162) and Won Il (b. 1967) (Howard 2006, 185–188), and developed by Yang into a piano and orchestral style. Therefore, this study hopes to offer a meaningful opportunity to explore the background to *gugak*-based popular music as well as some of the music itself.

The second is Yang's Korean diasporic identity. Yang has continually generated *gugak*-based orchestral works with a different cultural background from musicians of the Korean Peninsula. Thus, there may be differences regarding the thinking on and about Korea between Yang and others. This research hopes to offer the opportunity to analyze Yang's Koreanness by comparing him with musicians from the peninsula.

The third is the sentiments towards the motherland of later-generation Korean residents in Japan. Amongst them, it is probable that the second generation tackles most seriously with the issues of how to construct one's Korean identity. This is not only because they are the closest to the first generation, but because they experienced social discrimination most directly. Yang has formed his own Korean sentiments, expressing them musically. This study aims to contribute to our understanding of the next-generation Korean identity in Japan through a discussion of Yang's music.⁴

This paper discusses the case of Yang Bang Ean from various approaches. One is what I call the approach of the construction of sensory nostalgia. The other is an interpretative understanding of his autobiography (Yang 2010b) and his composition, *Prince of Cheju*.

4. It is not easy to understand the identities of the next-generation Korean diaspora in Japan as a whole, for example, within the constraints of English-language materials and empirical research opportunities. Adopting this research on the case of Yang as a starting point, the author intends to develop research on the next-generation Korean cultural producers in Japan.

Conceptual Framework: The Construction of Sensory Nostalgia

To discuss how Yang has formed his Korean diasporic identity in a bodily way, this paper employs the approach of the construction of sensory nostalgia. Sensory nostalgia refers to homeland identity as a longing for the homeland constructed through the senses. This often becomes the bodily basis for cultural practices allowing one to face the challenges of complex cultural conditions. Assuming the body to be a realm where all senses operate in a complex way, this approach examines how diasporic people construct sensory nostalgia through the senses as homeland identity, particularly in the case of the second generation, which is more directly required to solve the task of dealing with their homeland sentiments than other descendants.

In the following sections, the specifics of the approach are explained in two regards. The first is nostalgia. The concept and the significance of nostalgia are discussed by comparing the idea using an outsider's perspective that offers some contrast. The second is sensory nostalgia. This concept is defined and the two processes of sensory nostalgia are examined: extension and integration.

Nostalgia

In a diasporic context, nostalgia refers to one type of homeland identity. This identity is represented by a sentiment that diasporic people have regarding their homelands and is often regarded at two contrasting times. One is the past, and the other is the future. People living away from their homelands often contemplate some temporal point in their motherland's past. They also subsequently look to some point in that place's future. This action can hold two meanings. One is that they have open attitudes toward their surrounding cultural environments beyond the motherland. This meaning is possible due to the fact that some point in the future is not fixed, but constructive. The other is that they hope to carry on with their lives in a new way. In this sense, nostalgia can be said to exist as temporally ambivalent sentiments for one's homeland, ranging from past-sought longing to future-oriented

aspiration. This understanding resonates with Svetlana Boym's arguments. She emphasizes how, "fantasies of the past determined by needs of the present have a direct impact on the realities of future" (Boym 2002, xvi). Furthermore, the future side of nostalgia often leads to a new cultural practice, as shall be mentioned below.

These two complex aspects of nostalgia are displayed by the first and subsequent generations to varying degrees. This is due to the generational differences in ideas regarding the motherland between these two groups. For example, for the first group, this concept of nostalgia refers to the specific place where they were born, but to the latter, it is an abstract place that exists largely in the mind as a place from the past or a place to be regained. Accordingly, this often translates as a sense of longing among the first generation, and an aspiration among subsequent ones.

To understand nostalgia further, there is a need to examine the notion of peripheral sentiment as its contrast. For this paper, a peripheral sentiment means a sense of alienation from two countries, particularly prevalent amongst later diasporic generations. The first is their country of residence. Those who regard themselves as having been pushed out toward the periphery in their country of residence can feel alienated. The other is their homeland. When they understand themselves as being disconnected from the motherland, this kind of feeling can dominate them.

Connected to this understanding, the movement toward a peripheral sentiment has often marked many diasporic cultures. The Korean diaspora in Japan is an example. A move away from nostalgia is likely to characterize later generations of Korean residents in Japan. By the 1980s, Korean residents who were born in Japan outnumbered those who were born in Korea (Ryang 2000, 6), so the impact from Japan rather than Korea cannot but be great in terms of education, culture, and language. Ryang argues how "in this milieu, the homeland-oriented politics of the first generation no longer dominated" (Ryang 2000, 6). Koichi Iwabuchi's case study of the comedy *Tsuki wa dotchimi deteiru* (All Under the Moon, 1993) implies that there is a distinct division in cultural identity between the first generation and later generations. Therefore, whereas for the former a dream of homecoming was kept alive by the colonial experience, for the latter such a

dream is not inevitable (Iwabuchi 2000, 60–65). Norma Field suggests that since the early 1980s, a third in-between identity has dominated, “looking neither to naturalization, which would require them to abandon their ethnicity, nor to returning to a divided or even a unified homeland” (Field 1993, 646). Based on the personal narratives of three Korean-Japanese novelists (Hwang Mingi, Kyō Nobuko, and Yu Miri), John Lie suggests that ethnicity is just one element of the Korean-Japanese population, and argues that homogeneity in their cultural identities should not be assumed (Lie 2000, 201). So, although Hwang grew up in Osaka, he perceives his Korean identity to vary and reflect a marginal status. Kyō was raised in Yokohama, with almost no contact with Korean culture, so her ethnic identity has been formed by the Korean Japanese surrounding her. While she feels sadness about estrangement from the Japanese people, Lie tells us that she feels distanced from those who are proud of their Korean descent. In the case of Yu, her identity is also distant, mainly due to her experience of discrimination in her early days, but she has tried to recover her identity through writing novels.

However, nostalgia still needs to be considered as an important factor in diasporic culture. There are three reasons for this, particularly regarding the case of diasporic Koreans in Japan. The first is because of the self-awareness that occurs among Koreans in Japan under persistent adverse political and cultural conditions. As can be seen in other countries in East Asia, a diasporic culture is formed from a minority position when members of that minority continue to define or find the self. In respect to the Chinese diaspora, Ien Ang argues that “the adversity of ‘where you are at’ produces the cultivation of a lost ‘where you’re from’” (Ang 1994, 10). Amongst later generations, the second-generation diasporic cohort, who have arguably been more widely exposed to these adverse conditions, displays this aspect more distinctively. The second reason is due to family background. This refers particularly to the environment in which the second generation lives together with the first. As such, they are more likely to be affected by the past-sought nostalgia of their parents through intense family interaction, such as long family discussions. The third reason has to do with the practicality partly inherent in nostalgia. With a future-sought nostalgia, the

later generations are likely to undertake their own cultural practices that go beyond looking toward a certain future time. This is clearly seen amongst the second generation of Koreans in Japan, who have had to seriously think about their connection to their homeland.

Sensory Nostalgia

Sensory nostalgia is a temporally ambivalent nostalgia for the motherland sensorily constructed over a long time among diasporic peoples. This consists of past-focused and future-directed sentiments that enable new cultural practices. It is distinctively formed by later-generations in diaspora for two interlinked reasons. First, as mentioned in the previous section, members of later generations have difficulty reaching the homeland. Thus, they are likely to feel it in the abstract. Second, due to the aforementioned first reason, later generations desire to perceive the homeland in a specific way by heightening various senses. This leads them ultimately to an existential determination to live self-reliantly as a diasporic Korean, while actively accepting other cultural elements around them.

To discuss sensory nostalgia, the idea of the senses needs to be examined in detail. Senses refer to a perceptual awareness that one obtains through various sensory organs. This is important because such awareness provides one the fundamental basis for one's identity.

There are two remarkable points regarding the senses. One is that the senses reflect power relations in a subtle way. For example, former colonial rulers often do not recognize the former ruled as equals who they should live together with. They assert their perceived dominance particularly by using the sense of sight. Using this sense, for example, based on racism, they have intended to see the non-powerful groups, thereby maintaining their superior status. Furthermore, they would prefer to exclude all senses of the formerly subjugated people, or to pay no attention to them at all. This ocular desire seeks to operate in such a way as to exercise a neo-dominance to maintain the old colonial order of center and periphery. An example of this is the notion of *nissen dōsoron* 日鮮同祖論. This theory maintains that Japanese and Koreans share a common ancestry. At the surface level, *nissen*

dōsoron asserts the proximity between Japan and Korea. On closer inspection, however, it emphasizes that Korea is inferior to Japan in terms of history, ethnicity, and language. Japan adopted the theory as the basis to justify its forced annexation of Korea (Allen 2008, 105; Suh 2021, 6). After 1945, this idea became the seed of exclusivism that led to the perception of Korean residents in Japan as *foreigners* who could not mix with Japanese. The ultimate desire of such thinking is to separate Koreans from Japanese, and to exclude all the senses of the Koreans from Japanese society. On the other hand, aside from the ocular sense of the group in power, the weak group has shown various forms of behavior using the senses. These forms range from resistance to negotiation, and entry into the complex global order (often get the attention of the group in power). Here, metaphoric manifestation can be added as an additional behavioral type. This behavior is based on an understanding that living existence in itself becomes a social message. It refers to the action of showing one's body metaphorically through the cultural practice of conveying one's sensory ontology that seeks to feel alive by using the bodily senses from one's own position. This action gradually stimulates sensory concepts for the existing order that connote the legacy of the old hierarchy, as seen in the case of Yang Bang Ean, which will be discussed later. In this sense, metaphoric manifestation can be argued to be a form of gradual resistance or silent revolution.

The other is that bodily senses operate to form one's identity. In many cases they operate in complex ways. At the surface level, one certain sense appears to activate dominantly. A closer examination, however, indicates several senses work together. In this case, one sense often provides the basis for the others. For example, when constructing a person's identity by responding to his or her surroundings, the person often does so through a sense of hearing based on that of sight (in other words, ocular hearing). The case of Yang displays this aspect in an interesting way, as shall be discussed later. Particularly, nostalgia shows an interaction amongst complex senses more clearly than any desires. This is because nostalgia has been accumulated by diasporic people over a long time.

In consideration of these aspects, sensory nostalgia can be seen as a temporally ambivalent homeland identity, which often facilitates the

metaphoric manifestation of a new cultural practice, especially one long embedded in the bodies of the second generation through interaction within various sensory combinations.

The Construction of Sensory Nostalgia

Diasporic persons, particularly those of subsequent generations, construct sensory nostalgia through the following two processes. The first is extension. This refers to the act of extending oneself into the existence of an earlier generation within nostalgia, to form one's existential foundation as a diasporic person. The second is integration. Integration refers to the process of integrating oneself into the existence of an earlier person. This allows the person to establish him or herself on a firm existential base for living as a self-reliant diasporic person within nostalgia, and often to undertake their own cultural practices, including metaphoric manifestation. These two processes can be observed in the case of Yang Bang Ean.

Yang Bang Ean's Identities

Background

Before discussing Yang Bang Ean's bodily construction of Korean diasporic identity, his musical background needs to be considered. Yang Bang Ean—or, to give him his Japanese name, Ryu Kuniyuko—was born in Tokyo, Japan in 1960 as a second-generation Korean resident. His father had come from Jeju Island, an island off the southwestern Korean Peninsula, and his mother from Sinuiju, a city on the northern border of present-day North Korea. Yang went to Korean primary and middle schools run by the General Association of Korean Residents in Japan—sponsored by North Korea.⁵

5. One needs to pay particular attention to the fact that Yang learned Korean language in these schools. This is because his Korean linguistic experience provided a firm basis for his Korean diasporic identity. Second-generation Koreans without any educational

Although he was naturally encouraged to become a medical doctor, as his father was and as his four siblings would become (either doctors or pharmacists), he had a special interest in music. Yang began to receive piano lessons as a child. It was after entering Nippon Medical School that he developed his musical career as a semiprofessional keyboardist, participating in music tours and recording. Around the time he worked as an anesthetist for a year, he decided to make his living as a professional musician. Yang quit his job and started his professional music career, initiating a tour with Hamada Shōgo (b. 1952), a famous Japanese rock musician. Yang then developed his interest in fusion music, which was at the time being done by the Japanese group T-Square, and then expanded into more commercial music, producing a variety of works. As a composer, Yang has produced twelve recordings, starting from his first album, *The Gate of Light* (1996), which featured a new style of solo composition for piano and orchestra. As a producer, Yang worked on an album of a well-known Hong Kong rock band, Beyond (1995). As a music director, he worked on eighteen albums, to include a film soundtrack, a game, an animated film, and an animated television show. He provided music for the original soundtrack to the Jackie Chan film, *Thunderbolt* (1995). He also worked with famed Korean director Im Kwon-taek on the film, *Cheonmyeonhak* (Beyond the Years, 2006), whose subject matter was based on Korean epic storytelling in the *pansori* genre. Other works include animation broadcasts by NHK and CBC in Japan and China and documentary films by the Korean broadcaster KBS. Yang also produced music for commercials. As an art director, from 2012 to 2014 he worked on the annual Yeourak festival for *gugak*-based popular music held by the National Theatre of Korea. In 2018, Yang served as music director for the opening and closing ceremonies of the Winter Olympics held in Pyeongchang, South Korea.

background in the Korean language are likely to feel isolated from their homeland. However, Yang was exposed to Korean from an early age. With such a linguistic background, he was able to actively form his homeland identity and fully empathize with his father's emotional orientation toward Korea.

Yang Bang Ean's Diasporic Korean Identity

Given his cultural and musical background, how has Yang bodily formed his Korean diasporic identity? Taking the approach of the construction of a sensory nostalgia, and based on interpretative analysis, I argue that, from his own position, Yang constructed futuristic nostalgia from olfactory and ocular hearings, for his own futuristic homeland, the Tamna Kingdom, through two processes.⁶ First, the process of extension was used as Yang embraced his father's hometown as his past place within a past-seeking nostalgia. Second, the process of integration was used, situating his own future hometown within a future-oriented nostalgia, an act that involves a metaphoric manifestation.

1) Extension through Embracing His Father's Hometown as His Past Hometown

The construction of Yang's sensory nostalgia commenced through the process of extending himself by embracing his father's hometown as the hometown of his own past. This process began by hearing stories of the island from his father while constructing nostalgia for the homeland of his remote past. Yang's father would continuously speak to his children of his deep longing for his hometown of Jeju, and Yang fully sympathized with such emotion.

Father would tell me of his hometown of Jeju Island, the beautiful sea with the seashore outstretched before his eyes. He repeated many times how beautiful the sea was at Hyeopjae town on Jeju Island, which seemed transparent because of the clean air and water, and how much delicious, freshly caught seafood there was. Although I came to memorize his story completely and I could anticipate the story in its entirety whenever I heard it, I sat calmly and listened as if hearing it for the first time. He truly

6. The Tamna Kingdom existed on Jeju Island from 57 BCE to 1402. As shall be discussed later, Yang can be seen as considering this to be his own place, as reflected in his piece *Prince of Cheju*.

longed for his hometown. The life that father had lived in the foreign country of Japan was severe. Jeju Island, my father's hometown, where he could never return, must have been a precious memory to him. The fact that I did not try to travel to Jeju Island together with my father now weighs heavy on my mind. (Yang 2010b, 261)

Why did Yang listen to his father's hometown story so carefully? Though he did so out of filial consideration, I also interpret this as a process of extension. Ontological motives are revealed in his attitude of listening to his father. There are three reasons for this.

First, in a sense, Yang hoped to extend himself into his father, as he needed a base for his life as a diasporic Korean. Second, in this hope, he intended to accept Jeju Island as his hometown of the past. To Yang, a hometown meant his birthplace, that is, Tokyo. However, he gradually embraced Jeju Island, where his father used to live before moving to Japan in the 1930s, as a significant place in his own past. This is probably because of his consideration of family history, in which he was succeeding his father. Third, from such intention he tried to form past-sought nostalgia by activating the senses of his hometown of his past. This is implicit in his utterances, which contain various sensory elements. He provides examples such as the beautiful sea and the seashore (sight), clear air (smell), and delicious seafood (taste). As Yang listened to his father's stories throughout his life, this extension occurred. Through this process, Yang found a way to bodily carry on his father's Korean national identity.⁷

2) Integration through Having His Future Hometown

The subsequent process is the integration by Yang accepting his futuristic

7. This does not mean that Yang seeks the patriarchal order and the process of the extension arises from his patriarchal view of his homeland as his father's hometown. While considering the peninsular, including his mother's hometown, Sinuiju city in North Korea, it is clear that he also pays attention to Jeju Island. This seems to have originated from a deep longing for his father, and an intention to carry on his father's emotional orientation toward the island central to his father's Korean national identity.

hometown. This is followed by Yang's metaphoric manifestation, namely, his composition of *Prince of Cheju*, reflecting his sensory ontology. The integration occurs when he learns of his own motherland, which would exist at some point in his future within a future-oriented nostalgia from his own sensory view. While gradually and sensorily specifying the hometown of his past in his mind, Yang finds the opportunity to integrate his existence into his father. This is when he visits Jeju Island for the first time. In 1998, Yang took his first trip there, staying in the Jungmun area. As shall be discussed, he composed the piece in question, *Prince of Cheju*, when he was inspired by a scene that came into his mind. To better understand this process, we need to take a closer examination of the sensory experience he experienced when he took a walk together with his family to when he gained musical inspiration.

In early June, 1998, the weather and the climate was really good.

At Jeju airport where I arrived I detected the smell of the sea and the unique sweet scent of the southern region. The olfactory impression was stronger than the scenery. The air containing the characteristic deep taste of Jeju that is subtly different from that of Okinawa or other southern islands permeated my brain's memory central cells through the nostrils as if telling me not to forget this place...

When we arrived at the hotel, we were all excited, as was I. Does the air of this island really have an ingredient that makes people happy?

In the afternoon of the second day, I strolled in the garden from where I could see the beach. I gradually felt better with the breeze brushing my cheeks, which put me at ease. Taking in a deep breath while gazing at the beach, I heard the sound of nearby laughter. There, mother was beginning to dance after a stroll had put her in a restive mood. My sister and my wife burst out laughing at the scene. I felt good, and dreamy. At that time, a vivid scene came before my eyes.

The place was the ancient Jeju Island, the palace of the Tamna Kingdom. In the garden overlooking the sea, surely in the Jungmun area, a number of people—nobles, subjects, and commoners—were awaiting the appearance of the Prince of Tamna. After the sound of the trumpet *napal* resounded powerfully to announce his arrival, the prince appeared. A

clamorous sound and loud hurrah arose high amongst the crowd of people. (Yang 2010b, 262–263)

This entire process can be understood as integration, for three reasons. First, it can be understood that Yang wished to integrate himself into his father, ultimately to establish his ontological foundation for a Korean diasporic life. This wish is reflected in the existence of the prince. Although Yang does not specifically mention who the prince is, he can be interpreted as being the unification of Yang and his father. This is because when seeking such an existence in his mind, Yang is able to be reborn as a more self-reliant Korean in Japan. Second, in seeking this, it seems Yang was inspired to create his own motherland located somewhere in the future. According to his description, the place was the same Jungmun area of Jeju but in ancient times. Here, a question arises as to why the ancient island is futuristic. To answer this, one must explore the meaning of ancient times. This phrase “ancient times” can carry two symbolic meanings. One refers to historical roots from which Yang and his father may have derived together. The other refers to a new direction. Yang painted the scene in his imagination by himself. This implies that keeping the scene in his mind, he will make a new departure rather than remaining at a certain point in the very distant past. Furthermore, his direction seems to be toward an open attitude of accepting cultural elements from other countries or traditions. Thus, it can be argued that Yang’s ideal is not toward an invention of tradition (Hobsbawm and Ranger 1983). In fact, since his inspiration on Jeju, Yang has consistently worked on piano and orchestral works using Korean traditional musical components. Therefore, in consideration of those symbolic meanings, I argue that his wish to combine himself with his father has facilitated his creation of a cultural place where he might be based *in the future*. Third, from his desire for this future place, Yang has tried to construct a future-oriented nostalgia through activating the sense of the Tamna Kingdom. Yang was absorbed in heightening the senses from his stroll in the garden with his family. The evidence in his description includes various sensory impressions, including sight, touch, smell, and hearing. He mentions scenery (sight), the fine weather and climate (touch), the scent of the sea

(smell), the air permeating his body through his nostrils (touch), the breeze brushing his cheeks (touch), deep breaths (smell), and the sound of laughter (hearing). Of course, in a sense, Yang's perception of the island using these senses is a natural process. However, considering the subtle hierarchy in the postcolonial world between the senses, the senses can take on new meanings. First, those senses are the very senses that had often to be silenced in the distorted history of East Asia where a global inequality operated. Second, using the senses silently but obviously, Yang accepted the island from a sensory standpoint that he himself adopted, not from one required from the old order. This understanding is supported by the fact that he composed *Prince of Cheju* by manifesting his senses metaphorically. As shall be mentioned in the discussion of the musical piece, when creating his future place, the Tamna Kingdom, Yang uses olfactory hearing (the unique smell of the sea and the trumpet sound) for one part of the scene and ocular hearing (the sea view, the resounding cheers of the crowd, the potential voice of the prince) throughout.

As Yang walked in the garden in the Jungmun area, and gained inspiration from the futuristic place of Tamna, the integration occurred. This process allowed Yang to imprint his father's Korean identity on to his body in a new way, thereby facilitating his cultural practice to compose *Prince of Cheju* as a metaphor for displaying himself sensorily.

Cultural Practice: The Composition of *Prince of Cheju*

Before discussing cultural practice in terms of the senses, it is worth briefly considering the composition's tonality, structure, and instruments. *Prince of Cheju* is scored in G major. Overall, this features through-composed forms (ABC), which include a prelude, two interludes, and a postlude. Instrumentally, this piece is in piano and orchestral style using the combination of musical instruments from various cultural backgrounds, but that are broadly divided into Korean and Western. In the recording by the London Philharmonic Orchestra conducted by Robin Smith, the Korean instruments include the *taepyeongso* (double-reed conical wooden shawm) and the

janggo (double-headed, hourglass-shaped drum).⁸ The Western instruments are a mix of those from popular music, such as the drum, bass, acoustic guitar, keyboards, and an accordion, and those from classical music, including an acoustic piano, a full orchestra, and a descant recorder. This piece is within the rhythmic cycle *ban gutgeori* (half *gutgeori*, 6/8), created by the percussive *janggo*. *Gutgeori* is a single 12/8 unit which consists of four subdivided units (that is, 3 + 3 + 3 + 3). Thus, *ban gutgeori* is half the unit (that is, 3 + 3). For this piece, its variant is used. In this musical work, Yang displays two sensory units accelerating the process of integration, through which he created future nostalgia in an interesting way. Based on two sensory units underlying his future nostalgia, which connotes an openness to other cultures, he arranged for Korean and Western instruments to play the solo themes equally in terms of musical importance. For example, with his olfactory hearing for one characteristic part of the Tamna Kingdom scene, Yang assigned the first preliminary theme in the prelude to the *taepyeongso* and the theme in the section A to a descant recorder, while having the first violins play the theme in the section C with his ocular hearing for the whole scene.

The first unit is his olfactory hearing. This is delivered by the shawm *taepyeongso*. The wind instrument displays Yang's future nostalgia in terms of the instrument itself and its unique nasal timbre. First, the *taepyeongso* heralds his own homeland identity. This is the very trumpet he saw in his moment of inspiration as the instrument announcing the arrival of the prince. As discussed in the previous section, the prince can be seen to symbolize a newly born Yang (namely, the corporate body of father and son) who desires to begin anew as a diasporic Korean. In this sense, it can be

8. In the album, the *taepyeongso* is marked as *senap* [*saenap*]. When assuming that liner notes reflect Yang's ideas, this fact indicates the influence of his Korean musical experience from elementary and middle school on his Korean diasporic identity. In the academic circle of North Korea, *saenap* seems to be more widely used than *taepyeongso* (see Ju and Ri [1986] 1995). Accordingly, Yang is likely to have learned *saenap* as referring to the shawm in schools that used North Korean terminology. Therefore, the expression *saenap* in the liner notes implies the significance of his childhood Korean musical experience in *Prince of Cheju* and his homeland identity.



Figure 1. Yang Bang Ean, *Prince of Cheju* (1999), the shawm *taepyeongso* part, measures 5–9

Source: Yang Bang Ean. Used with permission.

argued that the instrument conveys his futuristic nostalgia. Sensorily, the wind instrument is closely related to a sense of smell beyond the sense of hearing. This understanding derives from its sharply strong nasal timbre. Yang arranged the *taepyeongso* part for the piece, in a way of bringing its particular sensory characteristic to the foreground, based on a pentatonic scale (in the key of this piece, G, A, B, D, E). In the prelude, the wind instrument presents the first preliminary theme derived from the sound in his imagination in measures 5 to 9 (Fig. 1). In the second interlude, the *taepyeongso* improvises solo in almost free rhythm with some support from the orchestra.

The second is Yang's ocular hearing. This can be understood through the procession of two musical elements: conjunct melodies and homophonic textures. The conjunct melodies reflect the artist's futuristic nostalgia by expressing the visual movement of the sea while the homophonic textures connote the sound of the crowd and the latent voice of the prince. First, conjunct melodies are played by a descant recorder and the first violins. The melodic sea that two instrumental parts express musically is important. This is not only because Yang appreciated the sea from the garden, breathing it in deeply, but because he included it as part of the background to his own place in his imagination. A closer look at these melodies according to the respective instrument reveals how the sea is expressed in the music. In section A, a descant recorder presents the theme, which distinctively shows conjunct motion, very occasionally alongside disconjunct motion, in measures 15 to 23 (Fig. 2). And in section C, which comes to the first musical climax based on the chord progression (I-II-IV-V), the first violins unfold the theme that features conjunct motion in measures 30 to 38. At this



Figure 2. Yang Bang Ean, *Prince of Cheju* (1999), descant recorder part, measures 15–23

Source: Yang Bang Ean. Used with permission.

Figure 3. Yang Bang Ean, *Prince of Cheju* (1999), string section, measures 30–38

Source: Yang Bang Ean. Used with permission.

time, the other string instruments support the theme magnificently. Through such a composition method, two instrumental groups seem to present the gentle-but-huge sea wave (Fig. 3).

Second, homophonic textures are given when all instruments play together. Then, these display the scene with the crowd and the prince in a subtle way. This scene is noteworthy because it is an important part of Yang's own imaginary place where the prince appears as the crowd cheers. In the prelude, after the first preliminary theme of the shawm *taepyeongso* plays, the majority of instruments play the second one conveying a grand homophonic texture in measures 10 to 14 where the main chords move together in the same rhythm. The *taepyeongso*, 2 violins, and a piano play the main melody. At this time, the second violins play an octave lower, while

The image displays a page of a musical score for an orchestra, covering measures 10 through 14. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left side of the page include: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Gran Cassa, Suspended Cymbal, Tapsonggo, Janggo, Harp, Piano, Violin I, Violin II, Viola, Cello, and Contrabass. The score is written in a standard musical notation with various dynamics and articulations. A 'Cont.' marking is visible at the top right of the first staff.

Figure 4. Yang Bang Ean, *Prince of Cheju* (1999), measures 10–14

Source: Yang Bang Ean. Used with permission.

a piano often produces chords. In measures 12 and 14, 2 flutes, 2 oboes, 2 clarinets, 3 horns, 2 trumpets, and 2 trombones play together triplets, which allow listeners to feel the characteristic triplet subdivision of Korean music (Fig. 4). In the postlude, all instruments play the same second preliminary melody for the grand finale in a similar way. These textures with an emphasis on triplets could be understood as potential *musical-rhetorical figures* in that they may symbolize two things. One is a huge cheer amongst the crowd, implying a welcome message for the prince. This message is displayed by an orchestra. The other is the prince's potential voice, suggesting Yang's new embarkation as a self-reliant diasporic Korean who escapes the periphery. This inner monologue is conveyed by a piano played by himself.

Conclusion

In the introduction, this article raised the question of how the Korean-Japanese composer Yang Bang Ean formed his Korean diasporic identity in a bodily way. Based on the discussions of olfactory and ocular hearings throughout the article, it is clear that Yang formed a future nostalgia for his own post-homeland—ancient Jeju, or Tamna—thereby establishing his existential foundation for leading an independent life as a diasporic Korean. This aspect can be found in his resulting cultural production, *Prince of Cheju*.

This paper presents an exploration of the personal histories of later-generation Koreans in Japan as one important way of understanding their homeland identities. While resonating with findings from previous research on the later-generation Korean residents of Japan, this study recognizes that these generations face a situation wherein it is difficult to feel a sense of belonging to either their country of residence or their homeland. Yet, in contrast to existing studies, this paper shows that these ethnic Koreans construct their homeland identities on the foundations of bodily sensitivity, familial connectivity, and cultural practicality. In so doing, the present study focuses on the fact that Yang Bang Ean lives under certain conditions that

allow him to closely link these three elements. Looking at the case of Yang, the current study was able to capture part of the process through which the second generation constructs their nostalgia bodily. This study explores an individual (Yang) belonging to the next generation. However, this idea may have significance in that Yang's sincere practice may potentially become the basis for a movement within later-generation Korean diaspora that will allow their members to live independently across both their residential and homeland countries. Taking all this into consideration, this paper emphasizes the need to research the personal histories of the later-generation of diasporic persons to understand their identities.

This paper also hopes to contribute to a better understanding of Korean identity among the later generations of Korean residents of Japan, which are gradually expanding, from the three historical-foundational aspects.⁹ First, their bodies may be the small units that form Japanese society. Yet, these are the first windows through which they suffered and stood up against the segregation of Japanese society. Second, their families are likely to be overlooked because of the small-scale collectivities or characteristics that are not easily visible from the outside. However, their families need to be considered important, in that the later generations have the potential to capture the Korean diasporic history of the earlier generations. As in the case of Yang, this can be done through deep conversations within the families, which can gradually assist in constructing the later generations' homeland identities. The possibility to consider the family in constructing one's homeland identity in the Korean diaspora population has arisen more clearly among part of subsequent generations in response to the remarkable changes in South Korea after the 1990s—the consolidation of democracy and rapid economic growth. Third, the later generations engage in various types of cultural practices. These practices may not have an immediate impact outside the Korean diaspora. Still, this is noteworthy because it partly but faithfully reflects and reproduces their homeland identities. One can say

9. *Pachinko*, Apple TV+'s drama based on a novel of the same title by Min Jin Lee (2017), deals with the Korean diaspora in Japan. Public interest turns one's attention to the history of Korean residents in Japan.

that the case of Yang displays these three aspects.

One may be able to observe the bodily construction of nostalgia among the second generation of Korean residents in Japan. They hoped to walk with dignity the periphery where Japanese society relegated them. In this hope, the second generation created their own homeland in the mind by constructing a future-oriented, open nostalgia through the heightening of various senses, beyond a longing for the past. These are the senses which were pushed to the margins of their residential society within the old sensory hierarchy. Yang's journey may be a sensory story that has been newly written amongst the second generation and the later generations in the contemporary history of the Korean diaspora in Japan and beyond.

REFERENCES

- Allen, Chizuko T. 2008. "Early Migrations, Conquests, and Common Ancestry: Theorizing Japanese Origins in Relations with Korea." *Sungkyun Journal of East Asian Studies* 8.1: 105–130.
- Ang, Ien. 1994. "On Not Speaking Chinese: Postmodern Ethnicity and the Politics of Diaspora." *New Formations* 24: 1–18.
- Boym, Svetlana. 2002. *The Future of Nostalgia*. New York: Basic Books.
- Cohen, Robin. 2022. *Global Diasporas: An Introduction*. Seattle: University of Washington Press.
- Field, Norma. 1993. "Beyond Envy, Boredom, and Suffering: Towards an Emancipatory Politics for Resident Koreans and Other Japanese." *Positions* 1.3: 640–670.
- Hall, Stuart. 1996. "Introduction: Who Needs 'Identity'?" In *Questions of Cultural Identity*, edited by Stuart Hall and Paul du Gay, 1–17. London: Sage Publications.
- Hobsbawm, Eric, and Terence Ranger, eds. 1983. *The Invention of Tradition*. Cambridge, UK: Cambridge University Press.
- Howard, Keith. 2006. *Creating Korean Music: Tradition, Innovation and the Discourse of Identity*. Farnham, UK: Ashgate.
- Iwabuchi, Koichi. 2000. "Political Correctness, Postcoloniality, and the Self-Representation of 'Koreaness' in Japan." In *Koreans in Japan: Critical Voices from the Margin*, edited by Sonia Ryang, 55–73. London and New York: Routledge.
- Ju, Geunyoung, and Myeongcheol Ri. [1986] 1995. *Joseon minjok akgi chongseo (4): Saenap* (Joseon National Musical Instruments Series VI: Saenap). Seoul: Minsogwon.
- Kim, Ki-jung. 2022. *Saenggak-ui choejeonseon* (The Front Line of Thinking). Seoul: Orae.
- Kwon, Hyunseok. 2017. "Korean Pop Music and Korean Identities: A Political-Cultural History of Korean Pop Music and Its Use of Traditional Korean Musical Elements." In *Made in Korea: Studies in Popular Music*, edited by Hyunjoon Shin and Seung-Ah Lee, 157–167. Abingdon: Routledge.
- Lie, John. 2000. "Ordinary (Korean) Japanese." In *Koreans in Japan: Critical Voices from the Margin*, edited by Sonia Ryang, 197–207. Abingdon: Routledge.
- Papastergiadis, Nikos. 2013. *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity*. Cambridge, UK: Polity.

- Ryang, Sonia. 2000. "Introduction: Resident Koreans in Japan." In *Koreans in Japan: Critical Voices from the Margin*, edited by Sonia Ryang, 1–12. Abingdon: Routledge.
- Suh, Jae-jung. 2021. "Korea's Modern History Wars: March 1st 1919 and the Double Project of Modernity." *Asia-Pacific Journal: Japan Focus* 19.1: 1–18.
- Yang Bang Ean. [1999] 2010a. *Only Heaven Knows*. Endorf Music EDFC 1004-3/PCSD-00604.
- _____. 2010b. *Peureontieo, sangsangnyeok-eul yeonju-hada* (The Frontier: Changing Fantasies into Fact). Seoul: Sigongsa.
- Zhang, Eu Jeong. 2010. "Rok kideu (Rock Kid), gugak-ui bada-e ppajida: Kim Sucheol-ui eumakgwan-eul jungsim-euro" (Rock Kid, Absorbed in Gugak, with an Emphasis on Kim Soochul's View on Music). *Daejung eumak* (Popular Music) 5: 99–124.