

Comparative Study of Cultural Identity Construction Strategies in Chinese and Korean Art Songs under Colonial Modernization (1910-1950)

Yuan Jie^{1*}

¹ *Sookmyung Women's University*, SOUTH KOREA

*Corresponding Author: 934249043@qq.com

Citation: ie, Y. Comparative Study of Cultural Identity Construction Strategies in Chinese and Korean Art Songs under Colonial Modernization (1910-1950). *Journal of Cultural Analysis and Social Change*, 10(2), 4682–4692. <https://doi.org/10.64753/jcasc.v10i2.2330>

Published: November 24, 2025

ABSTRACT

This comparative study examines the cultural identity construction strategies in Chinese and Korean art songs of the colonial modernization period (1910-1950). In this study, the questions of how composers of the two countries worked in the circumstances of maintaining indigenous cultural identity and acceptance of western forms under the colonial and semi-colonial realities within the systematic analysis of musical works, relevant historical contexts, and cultural policies with the use of secondary data were investigated. The study reveals significant differences in colonial experiences that led to different models of cultural identity building. Korea was a direct colony of Japan (1910-1945), and the strategies of resistance it created were highly language-inclined (linguistic preservation) and hidden cultural performance. The semi-colonial situation in China made modernization-related approaches that combined Western methods with Chinese culture possible. The study uses four strategic facets: linguistic adaptation, musical indigenization, thematic choice, and dissemination mechanism. Although both countries managed to live up to the creation of the roots of modern musical identity, their various colonial backgrounds led to different models of cultural strength and adaptation, which can be used in modern debate concerning cultural globalization and retaining national identities.

Keywords: Art songs, Cultural identity, Colonial modernization, China-Korea comparison, Intercultural communication, Language and identity.

INTRODUCTION

The period between 1910 and 1950 was the critical juncture in East Asian history, being the period of unprecedented interaction between the native cultures and the Western concepts of modernity, which were introduced to the East under colonial and semi-colonial terms. Art songs became an important form of cultural identity, as the special developments of Western music modes with local linguistic and cultural elements.

The art songs, as the solo vocal music using the Western musical styles with the vernacular poems, became especially effective cultural carriers during this change (Tokita, 2017). The art songs, unlike entirely traditional or entirely adopted Western genres of music, were the middle ground where the composer could negotiate the coincidence of modernity and tradition, world languages of music, and local cultural inflections.

This comparative framework responds to growing recognition that colonial modernization processes produced diverse cultural outcomes across national contexts. While China and Korea faced pressures to modernize their cultural practices, their different political circumstances created distinct conditions for cultural identity construction through resistance-oriented preservation versus innovation-oriented synthesis.

Research Questions:

1. How did different colonial experiences shape distinct approaches to cultural identity construction through art songs?
2. What strategies did composers employ to negotiate between Western musical forms and indigenous cultural elements?
3. How did language policies and cultural suppression influence art song development?
4. What can comparative analysis reveal about the broader dynamics of cultural identity construction under colonial modernization?

THEORETICAL FRAMEWORK

Conceptual Model

The theoretical framework draws upon postcolonial cultural studies, particularly Homi Bhabha's concept of cultural hybridity and the "third space" of enunciation (Bhabha, 1994), Benedict Anderson's "imagined communities" framework (Anderson, 2006), and Stuart Hall's conceptualization of cultural identity as process rather than essence (Hall, 1996).

This study positions art songs as exemplary sites of what Bhabha refers to as the third space of formation, liminal and cultural spaces of the colonized subject group, who, by creative synthesis, mediate between the world of dominant cultural civilizations and the world of subordinate cultural worlds, instead of either accepting or rejecting. Hybridity, which is inherent to the art song genre and involves integration of Western musical constructs with the native linguistic and cultural material, also makes the latter particularly appropriate to evaluate the process of how the colonized cultures actively shape new identities instead of simply accepting the imposed constructs of culture.

The framework also incorporates James Scott's concept of "hidden transcripts" to understand how Korean composers sought to develop clandestine maneuvers of resistance, on the one hand, and employ that of Arjun Appadurai on the cultural flows to explain how the Chinese musicians responded to the global cultural streams (Scott, 1990; Appadurai, 1996). These theoretical perspectives would help to observe how various colonial settings construct dissimilar cultural approaches, with attention paid to the role of the colonized people who could form their cultural destiny.

The analytical model is based on the idea that the construction of cultural identities should be regarded as a constant negotiation between conservation and creation, fighting and acceptance, localism and universalism. This orientation is characteristic of this process-oriented framework as opposed to essentialist conceptions whereby the cultural identity is viewed as embodied in a certain inheritance rather than an active process experienced by Korean and Chinese composers as they created new forms of cultural expression that were suitable to their peculiar historical contexts, having regard to references to pre-colonial culture.

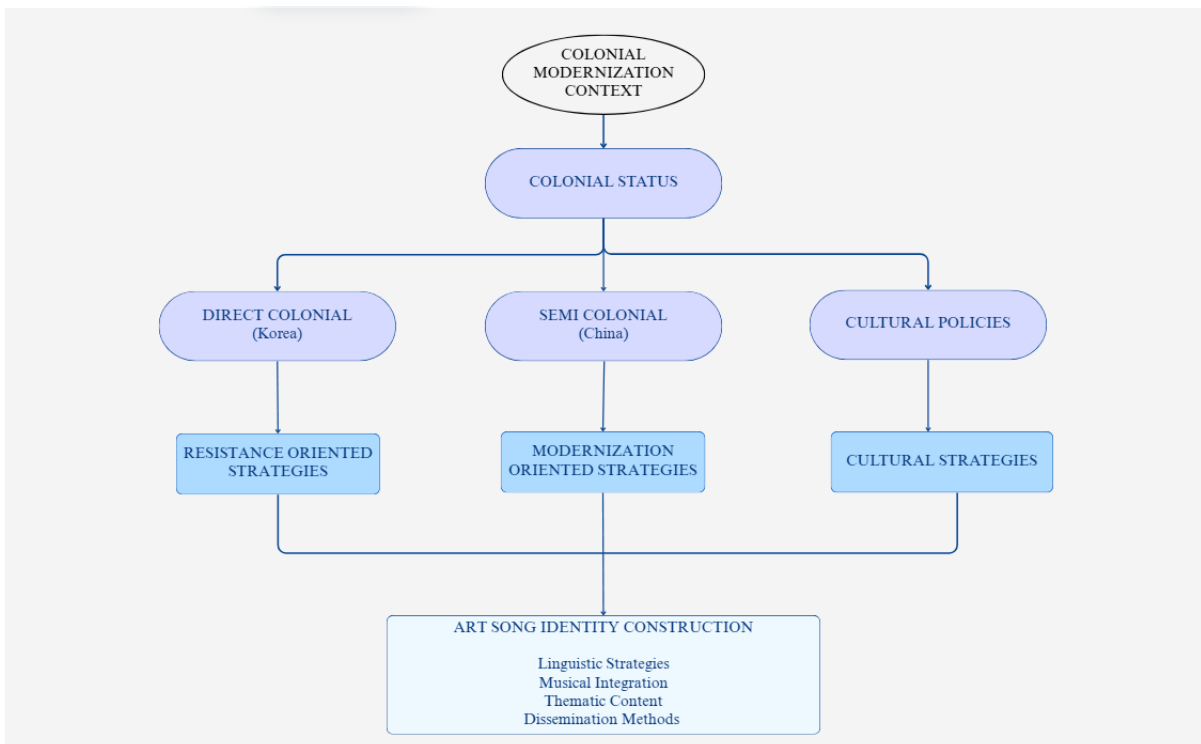


Figure 1. Theoretical Framework for Cultural Identity Construction.

Analytical Dimensions

Table 1. Four-Dimensional Analytical Framework.

Dimension	Korean Approach	Chinese Approach	Key Variables
Linguistic	Preservation-oriented	Modernization-oriented	Language policies, literary forms
Musical	Folk integration	Harmonic innovation	Traditional elements, Western techniques
Thematic	Resistance imagery	Enlightenment themes	Political content, cultural values
Dissemination	Underground networks	Commercial channels	Performance contexts, circulation

RESEARCH METHODOLOGY

Research Design

This study employs comparative historical analysis based exclusively on secondary data sources. The proposed research design fulfills the systematic comparative methodology of the case study as the Korean and Chinese traditions of art songs are examined as two variants of cultural identity construction, developed according to different colonial conditions.

Data Sources Selection Criteria

- Temporal Relevance (1910-1950 period)
- Geographic Scope (Korea/China focus)
- Academic Quality (peer-reviewed sources)
- Thematic Relevance (cultural identity/musical modernization)

Source Distribution:

- Historical Studies: 40%
- Musicological Studies: 35%
- Cultural Studies Scholarship: 15%
- Biographical/Primary Source Collections: 10%

Comparative Methodology

The analysis employs both synchronic (contemporaneous developments) and diachronic (evolutionary patterns) comparisons, through Marc Bloch's "controlled comparison" approach, comparing cases with sufficient similarities and with essential differences in the key variables (Bloch, 1953).

The synchronic dimension considers the parallel progress of Korean and Chinese art songs throughout particular periods (1910-1920, 1920-1930, 1930-1945), and helps to discover how various colonial contexts alerted

various cultural responses to existent historical pressures. This strategy indicates how the March 1st Movement (1919) in Korea and the May Fourth Movement (1919) in China concurrently yielded different cultural strategies even though they were both anti-imperialist. The Korean responses were driven by cultural preservation and resistance coding, whereas the Chinese responded by modernization of culture and international inclusion.

The diachronic dimension follows the path of the evolution of one and another tradition, discovering the ways of cultural strategies formation and their transformation under the influence of abrupt political changes. Such a timing discovery shows the significant turning points: in the 1920s, a transition to the "cultural rule" in Korea allowed the development of art song to a limited extent, and in the 1930s, when the Japanese militarized, Korean composers were driven to creativity to extremes. On the other hand, Chinese art songs have developed along the paths of commercial and technological possibilities. The 1920s recording explosion in Shanghai made it possible to reach large populations, and with the 1930s war making it necessary to shift toward more patriotic content.

The methodological issue behind comparing such essentially different political settings is solved by identifying similar variables in the context in which the comparison is possible. Both nations had to deal with the pressure to modernize their local cultural lives; they were introduced to Western musical styles due to the missionaries and educational exchanges, and they had to preserve their national cultural identity and stay in touch with the worldwide cultural tendencies. The major absentee variables consist of colonial status (direct annexation and semi-colonial fragmentation), degree of severity in cultural policy (systematic suppression and competitive modernization), and the technological infrastructure accessible (restrictive access and commercial access).

The comparative framework employs what Charles Tilly terms "variation-finding comparison," identifying differences between cases while explaining these differences by analyzing contrasting causal conditions (Tilly, 1984). This approach enables analysis of how different colonial contexts produced systematically different cultural strategies rather than random variations in cultural expression.

Methodological rigor is maintained through systematic attention to comparable evidence types across both cases. Each analytical dimension (linguistic, musical, thematic, dissemination) examines parallel evidence categories: policy documents and their cultural effects, compositional techniques and their cultural functions, thematic content and its political implications, and circulation patterns and their social consequences. This parallel structure identifies genuine differences in cultural strategies rather than differences in available documentation or scholarly attention.

HISTORICAL CONTEXTS: DIVERGENT COLONIAL PATHS

Korea under Japanese Colonial Rule (1910-1945)

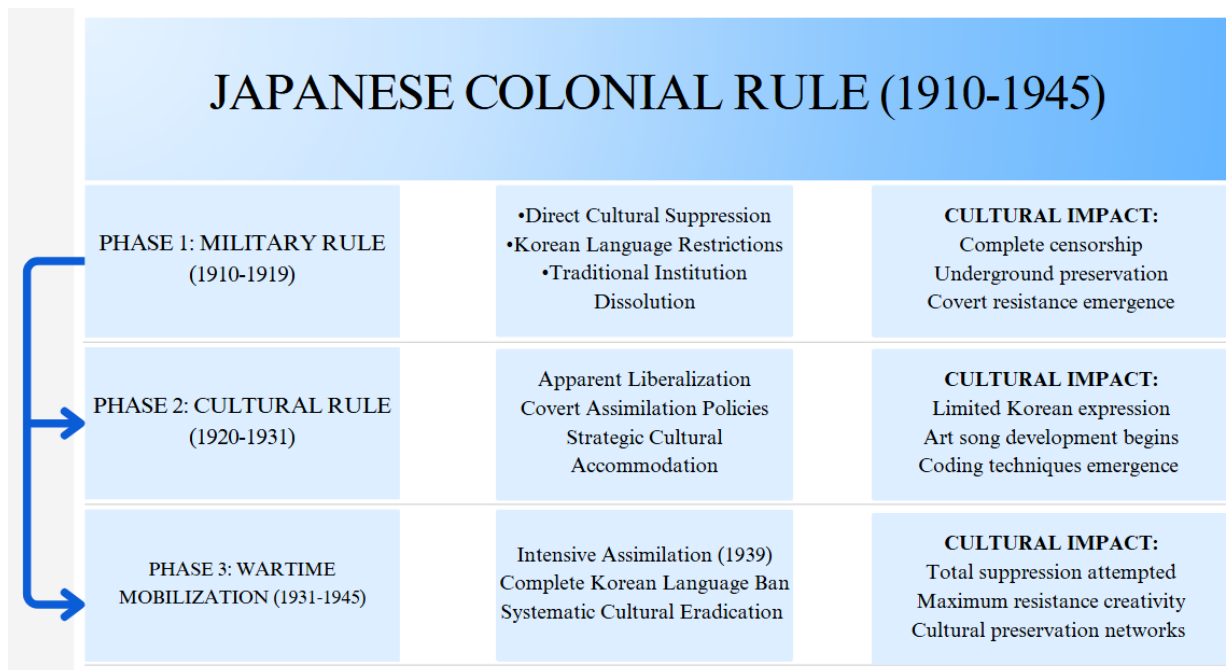


Figure 2. Japanese Colonial Policy Phases and Cultural Impact.

Korean composers operated within contexts of cultural resistance, where preserving Korean identity required covert strategies and symbolic expression. The 1939 Name Order and Korean language prohibition transformed simple acts of creating Korean-language art songs into cultural resistance (Robinson, 2007).

China's Semi-Colonial Modernization

China's semi-colonial status created unique opportunities for cultural negotiation. The New Culture Movement (1910s-1920s) represented a voluntary embrace of Western ideas as tools for national strengthening. Shanghai's treaty port status fostered cosmopolitan environments where Chinese, Western, and Japanese influences intersected freely (Jones, 2001).

Unlike Korea's experience of systematic cultural suppression, China's encounter with Western musical forms occurred within intellectual choice and cultural experimentation contexts. The May Fourth Movement (1919) explicitly advocated for the selective adoption of Western cultural elements while maintaining Chinese cultural essence, creating ideological frameworks legitimizing musical modernization as a patriotic activity rather than cultural betrayal.

Foreign concessions in the larger Chinese cities enabled the establishment of several areas of cultural independence within which the Chinese artists were free to explore Western patterns in the arts without having a cohesive center of government to govern them. The International Settlement of Shanghai was especially significant because it allowed Chinese composers access not only to western musical training and recording but also to the performance platforms throughout all nations, always keeping affiliation with the Chinese culture (Yeh, 2007).

China-based commercial cultural industries developed in treaty ports gave Chinese composers economic motivation for cultural innovation not available to Korean composers under colonial restrictions. The development of recording industries, broadcasting stations, and commercial entertainment centers established market needs for novel Chinese expressions of culture, which could attract local and foreign consumers.

The Chinese discourse of the intellectual at the time placed the process of cultural modernization as a precondition to the survival of the nation and international standing. The most influential scholars, such as Cai Yuanpei and Chen Duxiu, promoted the strategic borrowing of culture to enhance the development of the Chinese cultural capacity, but not to overrun the Chinese cultural identity. This academic tradition gave credence to experiments in cultural synthesis, which might have been politically risky in colonial Korea.

Table 2. Comparative Colonial Contexts.

Factor	Korea (Direct Colonial)	China (Semi-Colonial)
Political Status	Complete annexation	Partial sovereignty
Cultural Policy	Systematic suppression	Voluntary modernization
Language Policy	Prohibition/assimilation	Modernization/innovation
Cultural Expression	Covert resistance	Open experimentation
International Exposure	Restricted	Extensive

ART SONG DEVELOPMENT AND MUSICAL ANALYSIS

Korean Art Song Evolution

The Korean art songs evolved based on the so-called "changga" (school songs) and set the precedents for combining Western musical structures with Korean lyrics. Such pioneers of composition as Hong Nan-pa (1897-1941) and Kim Dong-jin (1913-2009) changed the genre of education into modern art (Lee, 2015).

Musical Analysis: Hong Nan-pa's "Bongseonhwa" (1920)

This exemplary work demonstrates how Korean people constructed their culture based on adaptations of the strophic form, with certain asymmetrical differences depending on Korean aesthetics. The tonal melodic line includes typical Korean intervals (minor thirds, perfect fourths) that recall the traditional pentatonic scales using the Western tonal theory.

The harmony is kept purposefully basic (I-IV-V-I chords only), putting musical beauty and text pronunciation first and not in the harmony. That speaks of the attitude adopted by the Korean composers to uphold traditional aesthetic values in the settings of the West (Um, 2005).

Chinese Art Song Development

Zhao Yuanren (1892-1982) established fundamental principles for Chinese art song composition through his "New Poetry Collection" (1920s): integrating vernacular Chinese poetry with Western techniques, attending to natural Chinese linguistic rhythms, and creating musical settings enhancing textual meaning (Thompson, 2003).

Musical Analysis: Zhao Yuanren's "Teach Me How Not to Think of Him" (1926)

This work demonstrates sophisticated cultural synthesis through extended tertian harmonies and chromatic voice, which reflect European training combined with melodic construction following Chinese opera and folk song principles. The through-composed design allows flexible textual response, reflecting Chinese aesthetic preferences for organic development (Wong, 2012).

Table 3. Comparative Stylistic Analysis.

Musical Element	Korean Art Songs	Chinese Art Songs
Harmonic Language	Simple, functional harmony	Complex, extended harmonies
Melodic Construction	Pentatonic influences, conjunct motion	Chromatic elements, diverse intervals
Formal Structures	Modified strophic, symmetrical	Through-composed, asymmetrical
Text-Music Relations	Syllabic, speech-rhythm priority	Melismatic possibilities, tonal awareness
Cultural Integration	Covert, symbolic references	Overt, synthetic approaches
Performance Context	Informal, community-based	Formal, concert-oriented

CULTURAL IDENTITY CONSTRUCTION STRATEGIES

Linguistic Strategies

Korean Language Preservation

Korean composers prioritized linguistic preservation as cultural resistance. The 1939 Korean language prohibition transformed Korean-language art songs into acts. Composers preserved traditional Korean literary forms (particularly sijo poetry) while developing sophisticated coding techniques using metaphorical language, seasonal imagery, and Korean landscape references (King, 2007).

Chinese Language Modernization

Chinese composers embraced linguistic modernization as a cultural development tool. Influenced by May Fourth Movement advocacy for vernacular literature, they created new Chinese poetic expressions adapted to Western musical structures, viewing synthesis as a cultural contribution rather than betrayal (Doleželová-Velingerová & Král, 2001).

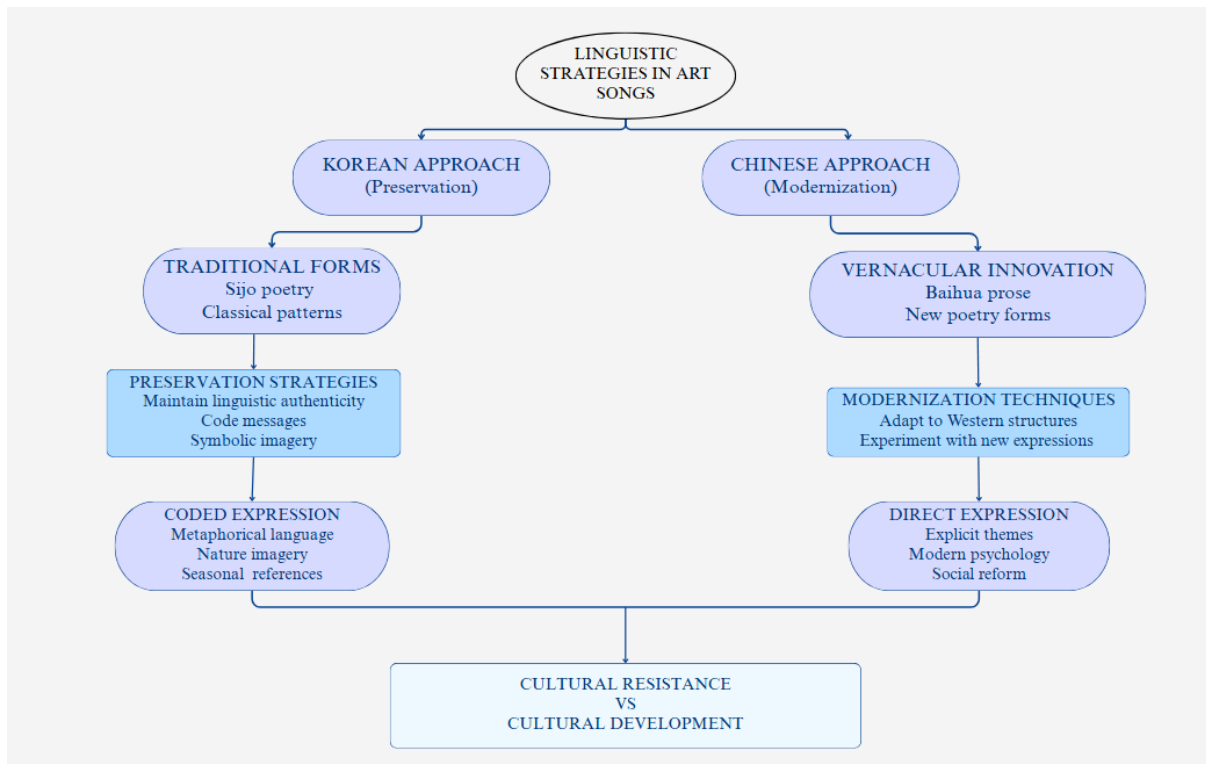


Figure 3. Linguistic Strategy Comparison.

Musical Indigenization

Korean Folk Integration

Korean composer focused on retaining traditional musical features in Western contexts. Traditional Korean scales (gyemyeonjo, pyeongjo) were also adopted, and their modal inference was maintained with the accompaniment of Western harmonies. Folk tunes were harmonized and did not drown out unique Korean lines (Song, 2002).

The melodic patterns formed by the characteristic intervals of the gyemyeonjo scale are what the Korean composers maintained with much care, even as they give Western harmony accompaniment. The emotional connotations of this scale were very applicable in presenting the experiences of the period of colonialism, such as loss of culture and political repression. Composers established harmonic devices that could allow modal connotations without introducing external tonal affiliations that could have opposed the conventional tradition of Korean music.

The Korean composers also used the rhythms of traditional Korean music, specifically court music and folk musical structures, which are complex in their metric pattern use. The jangdan (rhythmic cycles of the traditional Korean music) supplied principles of organization that could apply to the Western music context, yet preserve its inherently Korean time features. These rhythmic changes posed new solutions to meter and phrasing that could conform to the irregular forms of Korean traditional music.

Chinese Experimental Synthesis

Chinese composers viewed traditional elements as materials for creative transformation. The musical diversity in the region offered melodic, rhythmic, and timbral materials implanted by a variety of styles of synthesis, the resultant hybrid music languages drawing upon but not surrendering their Chinese identity, took part in the international modernist rhetoric (Kouwenhoven, 1991).

How Huang Zi synthesized the musical system is an example of Chinese indigenization in the musical system. The art songs he produced using the Chinese opera's melodic intervals and ornamentation tools were aesthetic songs that utilized distinctly Chinese musical signs within the intricate Western harmonic constructions. What Huang did was not to keep original elements intact but to use them as the ingredients of new hybrid musical languages, which allowed the broader possibility of musical expression without losing its grounding in culture.

Art songs and Chinese pentatonic scales were based on different principles from Korean methods of traditional scales. The Chinese composers often chromaticized and worked upon the pentatonic materials, making them very different while preserving the characteristic intervallic bonding. In bringing the Chinese musical traditions into the international discourse of modernist music, this strategy produced art songs alluding to the tradition and thus joined a larger conversational field, since it engaged these sources of tradition but turned them into base materials with which to support the cultural novelty, not as something to preserve.

Thematic Strategies

Table 4. Thematic Content Comparison.

Theme Category	Korean Art Songs	Chinese Art Songs
Political Expression	Coded resistance imagery	Direct modernization advocacy
Cultural Identity	Preservation through nostalgia	Innovation through synthesis
Emotional Content	Collective suffering/hope	Individual psychological exploration
Social Values	Traditional community bonds	Modern individual liberation
Temporal Orientation	Idealized past/hoped future	Progressive present/future
Religious/Spiritual	Covert Christian symbolism	Secular humanistic values

Dissemination Mechanisms

Korean Underground Networks: Korean art songs circulated through informal networks: Christian churches (relative autonomy), private homes (intimate performance contexts), and educational institutions (cultural preservation roles). Limited commercial opportunities due to Japanese censorship required manuscript circulation through trusted networks (Clark, 1986).

Chinese Commercial Networks: Chinese art songs benefited from commercial recording, sheet music publication, and public performance opportunities. Shanghai's recording industry (1920s-1930s) provided wide dissemination throughout China and diaspora communities. Radio broadcasting enabled mass cultural experiences transcending regional boundaries (Cochran, 2006).

Art Song Dissemination Networks

KOREAN DISTRIBUTION PATTERN (Underground Networks)	CHINESE DISTRIBUTION PATTERN (Commercial Networks)
<p>EDUCATIONAL INSTITUTIONS (60%)</p> <ul style="list-style-type: none"> Private Schools Music Teachers Student Networks <p>• RELIGIOUS CONTEXT (25%)</p> <ul style="list-style-type: none"> • Christian Churches • Foreign Protection • Safe Performance <p>• PRIVATE GATHERINGS (15%)</p> <ul style="list-style-type: none"> • Home Performances • Intimate Settings • Trusted Network <p>• MANUSCRIPT CIRCULATION (Informal)</p> <ul style="list-style-type: none"> • Hand Copied • Oral Transmission • Secret Networks <p>• RESULT:</p> <ul style="list-style-type: none"> • Limited but deep impact • Strong community bonds • Cultural preservation 	<ul style="list-style-type: none"> • COMMERCIAL RECORDINGS (40%) <ul style="list-style-type: none"> • Shanghai Studios • Mass Production • Regional Export • RADIO BROADCASTING (30%) <ul style="list-style-type: none"> • Shanghai Stations • National Reach • Mass Audience • PUBLIC CONCERTS (20%) <ul style="list-style-type: none"> • Concert Halls • International Audience • SHEET MUSIC PUBLICATIONS (10%) <ul style="list-style-type: none"> • Commercial Print • Wide Distribution • Educational Usage • RESULT: <ul style="list-style-type: none"> • Broad cultural penetration • Mass market development • Cultural innovation

Figure 4. Circulation Pattern Analysis.

EFFECTIVENESS AND CULTURAL IMPACT

Quantitative Impact Assessment

Table 5. Cultural Impact Metrics.

Impact Measure	Korean Art Songs	Chinese Art Songs
Repertoire Preservation	200+ songs survived the colonial period	300+ recordings produced 1920-1940
Educational Continuity	Colonial teachers became post-liberation leaders	Conservatory curriculum adoption
Linguistic Maintenance	Preserved vocabulary/poetic forms	Expanded Chinese poetic expression
Cultural Innovation	Limited by preservation priorities	High success in hybrid form creation
International Recognition	Restricted by colonial constraints	Significant international engagement
Popular Penetration	Limited to educated elites	Broader social reach through media

Long-Term Cultural Consequences

Korean art song strategies proved crucial for post-liberation cultural reconstruction, providing ready-made materials for constructing post-colonial Korean cultural identity. Aesthetic values emphasizing emotional directness, linguistic authenticity, and cultural specificity continued influencing Korean cultural production throughout the twentieth century (Em, 2013).

Chinese art song modernization strategies established precedents for cultural engagement with international trends, creating foundations for Chinese cultural industries and international market participation. Commercial and

technological innovations provided expertise facilitating subsequent cultural production developments (Kraus, 2004).

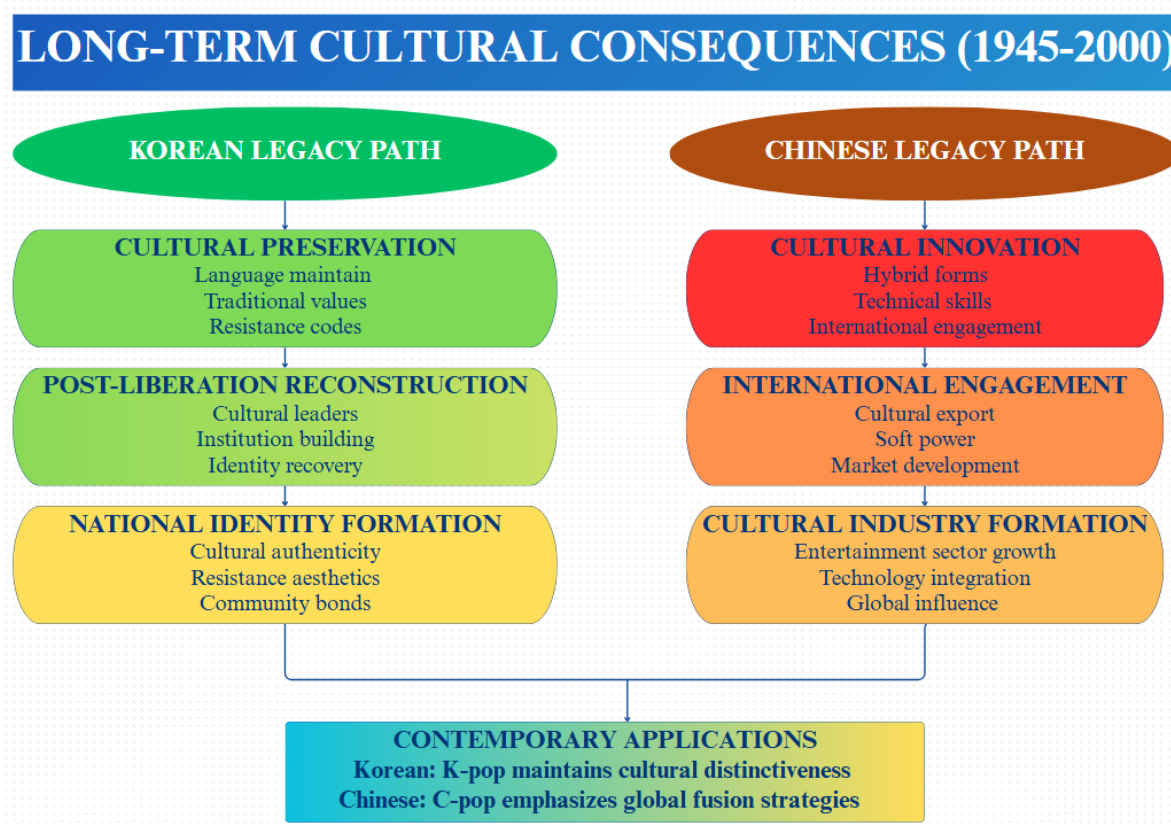


Figure 5. Long-term Influence Patterns.

CONTEMPORARY IMPLICATIONS

Globalization and Localization Dynamics

The longitudinal study is a meaningful source of information on complicated aspects of globalization-localization interactions that are important in the modern discourse of cultural studies. The Korean experience shows the possibility of survival as a culturally distinct nation in the pressure of high globalization. The Chinese experience shows constructive globalization of cultures promoting more than threatening local growth (Appadurai, 1996).

The Korean example of defensive localization gives the idea of how the culture of a minority can retain diversity in major global networks through strategic culture coding and community preservation networks. The method is especially applicable to the present situation of indigenous and minority cultures that are trying to preserve cultural identity through involvement in world economics and technology.

Productive globalization of the Chinese model illustrates how cultures can actively embrace global cultural flows to expand the local cultural capacity instead of trying to resist external influence. The strategy offers an outlook that can be used to gain insights into the role of developing countries in world cultural markets without losing touch with cultural uniqueness and creating their cultural markets at home.

Contemporary Relevance

- K-pop's maintenance of Korean elements within international frameworks reflects continuities with colonial-period resistance strategies, demonstrating how historical cultural strategies can adapt to contemporary global contexts.
- C-pop's experimental fusion approaches demonstrate the continued influence of modernization-oriented strategies developed during the art song period, illustrating long-term cultural development changes.
- Both cases provide models for understanding how East Asian countries have developed successful strategies for cultural globalization that enhance rather than diminish local cultural capacity.

The study's results have helped address the contemporary issues of cultural sovereignty and soft power, as they evidence the difference in the approach to international cultural engagement through dissimilar experiences

in the past. The Korean values of preserving cultural integrity in a global context differ from the Chinese ones of leveraging global interactions to benefit their cultural innovation, offering other models to be adopted to formulate such cultural policies in the contemporary environment.

Theoretical Contributions

Table 6. Theoretical Framework Applications.

Theoretical Concept	Korean Application	Chinese Application	Contemporary Relevance
Cultural Hybridity	Hidden/covert integration	Open/experimental synthesis	Digital age cultural mixing
Third Space Formation	Resistance-oriented spaces	Innovation-oriented spaces	Global-local negotiations
Identity as Process	Preservation-focused becoming	Development-focused becoming	Multicultural identity formation
Imagined Communities	Community through resistance	Community through modernization	Virtual community construction

The paper shows why a historical analysis is relevant to the contemporary debates of cultural studies, with the direction of some empirical examples of such theoretical concepts as cultural hybridity, resistance, and identity formation. The combination of musical analysis and cultural studies theory represents prospects of interdisciplinary research of cultural phenomena development.

CONCLUSION

This comparative study reveals that colonial and semi-colonial contexts produced fundamentally different frameworks for cultural identity construction, and, therefore, different strategies emerged that reflected both limitations and prospects in each of these contexts. The analysis identifies four crucial dimensions of cultural identity construction – linguistic strategies (Korean preservation versus Chinese modernization modes), musical indigenization (Korean folk integration versus Chinese harmonic innovation), thematic choice (Korean resistance imagines versus Chinese enlightenment themes), and channels of dissemination (Korean underground networks versus Chinese commercial avenues). Korean resistance-based strategies focused on the preservation of culture and the clandestine expression. This strategy proved useful in preserving cultural exclusivity in the face of these heavy assimilationist forces. In contrast, the Chinese modernization-based strategies focused on integrating cultural synthesis and cultural invention and created bases of cultural pride and global connectivity.

The methodological contribution of this study shows the usefulness of systematic comparative analysis in conceptualizing complex cultural phenomena. The four-dimensional analytical framework developed further offers a replicable paradigm to research comparative cultural studies. Incorporating musicology analysis and cultural studies theory explains how interdisciplinary methods can help increase knowledge of the processes of cultural identity construction. The analyzed strategies serve as a historical background to the phenomena of the contemporary East Asian popular music and the process of cultural globalization, where the retention of Korean qualities, in an international context, by K-pop has links to the resistance measures of the colonial period. In contrast, C-pop experimental composite methods bear the traces of modernization strategies, established during the art song era.

The study concludes that constructing cultural identity is a creative and tactical exercise that allows cultures to retain their uniqueness in the ever-evolving global situation. Resistance-oriented and innovation-oriented approaches can effectively sustain cultural energy, yet the leading concern in such efforts is how well they fit within purer cultural values and political potential. The Korean and Chinese experiences prove that cultural resourcefulness has an outstanding ability to adapt creatively and strategically in response to a threat to existence and growth. This is relevant to cultural practitioners today, where worlds are becoming more heavily intertwined than ever. Such historical experiences inform us of how various colonial conditions generate systematically varied approaches to cultural globalization to make available patterns of comprehending how local cultures can coexist within systems of cultural globalization with dignity and integrity.

REFERENCES

- Anderson, B. (2006). *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Revised ed.). Verso.
 Appadurai, A. (1996). *Modernity at Large: Cultural Dimensions of Globalization*. University of Minnesota Press.

- Bhabha, H. K. (1994). *The Location of Culture*. Routledge.
- Bloch, M. (1953). *The Historian's Craft*. Manchester University Press.
- Chao, Y. R. (1980). *Zhao Yuanren Yinyuexue Lunwenji* [Zhao Yuanren's Collected Essays on Music]. Shangwu Press.
- Chow, T. (1960). *The May Fourth Movement: Intellectual Revolution in Modern China*. Harvard University Press.
- Clark, D. N. (1986). *Christianity in Modern Korea*. University Press of America.
- Cochran, S. (2006). *Chinese Medicine Men: Consumer Culture in China and Southeast Asia*. Harvard University Press.
- Doleželová-Velingerová, M., & Král, O. (Eds.). (2001). *The Appropriation of Cultural Capital: China's May Fourth Project*. Harvard University Press.
- Em, H. A. (2013). *The Great Enterprise: Sovereignty and Historiography in Modern Korea*. Duke University Press.
- Hall, S. (1996). "Introduction: Who Needs 'Identity'?" In S. Hall & P. du Gay (Eds.), *Questions of Cultural Identity* (pp. 1-17). Sage Publications.
- Howard, K. (2006). *Creating Korean Music: Tradition, Innovation and the Discourse of Identity*. Ashgate.
- Jones, A. F. (2001). *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Duke University Press.
- King, R. (2007). "Language and Identity in Korean Colonial Education." *Journal of Asian Studies*, 66(3), 189-210.
- Kouwenhoven, F. (1991). "Mainland China's New Music: The Confluence of Folk, Popular and Western Music." *CHIME*, 4, 76-134.
- Kraus, R. C. (2004). *The Party and the Art in China: The New Politics of Culture*. Rowman & Littlefield.
- Lee, K. (2015). "The Development of Korean Art Song in the Japanese Colonial Period." *Journal of Korean Music*, 8(2), 45-72.
- Robinson, M. E. (2007). *Korea's Twentieth-Century Odyssey: A Short History*. University of Hawaii Press.
- Song, B. S. (2002). "Traditional Korean Musical Scales in Modern Compositions." *Korean Musicology*, 7, 112-134.
- Thompson, J. (2003). "Zhao Yuanren and the Development of Chinese Art Song." *Asian Music*, 34(1), 95-125.
- Tokita, A. (2017). "The Formation of Modern Musical Identity in Japan, Korea and China through the Art Song." *Contemporary Music Review*, 36(4), 234-256.
- Um, H. K. (2005). "The Poetics of Resistance and the Politics of Crossing Borders: Korean Musicians in Japan." *Popular Music*, 24(3), 373-388.
- Wong, K. (2012). "Chinese Art Song and Cultural Identity Formation." *China Review*, 12(1), 89-108.