

The Therapeutic Aspects of Korean Mask Dance

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I. Introduction	IV. Therapeutic Components of Dance
II. Historical background of Korean Mask dance	Movement in Mask Dance
III. Origin and Regional Characteristics of Mask Dance	V. Conclusion
	Bibliography
	Abstract

I. Introduction

Today, we are played throughout different regions in the country as forms of entertainment, gradually losing religious meaning. Hon, or soul is an integral part of Korean philosophy, where breathing is used to initiate movement with the continual interplay between energy, tension and relaxation. It is common for many adults in Korea to try to learn how to dance during their free time. They often do so in an attempt to release their stress. Korean mask dance is one of the popular form of dance which these people prefer to learn and many enjoy themselves dancing very much. The reason that so many people prefer to mask dance is that Korean mask dance consist of cheerful rhythms and techniques. Historically, Korean mask dance has been performed by common people for the common people, and even though much time has passed since it originated, many people are still very fond of it.

Mask dance is Korea's unique and traditional expressional art where

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symbolized image of a mask is expressed with a dance. As many expressional arts have therapeutic aspects, so do Korean mask dance.¹⁾ Mask Dance is a dance expressed through symbolic tools called the mask, an artistic, creative, and classic Korean expression. Performers connect to the audience and form direct mutual relations through impromptu movement. Performers and audience make together synchrony of rhythmic interaction and cohesion. Furthermore, one of the element of the mask dance is to reflect personal issues through making dance empathies of an audience too.

From my point of view, even though Korean mask dance is formed as a performance, there are some reasons that contribute to mask dance becoming a favorite dance of many people beyond simply providing cheerful rhythms and techniques including its application to Dance/Movement Therapy. Therefore, for this study I am going to research the therapeutic aspects of Korean mask dance. Through studying it definitely became possible for me to believe that although Korean mask dance differs from other art forms; such as singing and music, and dialogue and speeches, it has therapeutically influenced and supported the well-being of people's mind and bodies.

The research is for Bongsan Mask Dance, which is the presented Mask Dance in Korea. For the method of this study, try to find related in between sudden improvisation movement of Techniques in Bongsan Mask Dance with its elements; roles of the performers, properties and Dance/movement therapy in and its own improvisation of presented body for therapy. Specially, the main role of masks in Bongsan Mask Dance and in Dance/Movement Therapy, are very similar in human's natural movements and emotion. That is the focus of this research.

This paper will present background in historical point of Bongsan Mask Dance, and mostly, study for an inclination in Bongsan Mask Dance and relationship in between characterizations in Bongsan Mask Dance and the element of healing in Dance/Movement Therapy. According to this, there were elements of mental therapy already in Korean traditional folk dance. That is the aim of this work.

1) Kim, Na Yung(2011), Cultural Identity and Collaboration in Dance/Movement Therapy: *Understanding of Korean Mask Dance's Healing Resource*, The 2011 ADTA International panel proceeding.

II. Historical background of Korean Mask Dance

Korean mask dance have a long tradition with use in a variety of contexts. They were used in war, on both soldiers and their horses; ceremonially, for burial rites in jade and bronze and for shamanistic ceremonies to drive away evil spirits; to remember the faces of great historical figures in death mask; and in the arts, particularly in ritual dances, courtly, and theatrical plays.²⁾

Historically, Korean mask dance has been danced by common people and for the common people, and even though much time has elapsed since it originated many people are still very fond of it. Korean mask dance originated through the function and characteristic of masks. And according to Judith Lynne Hanna's book 「Dance and Stress」, the important characteristics of the mask include many features as cited in the following way: Sacred masquerade dances have stress-related features common to possession dances. Both forms of ritual dance allow people to separate themselves from a problem by distancing or diversion from stress. The elicited religion and spiritual direction provides sanction and legitimacy for secular actions and allows performers and audiences members to transact social relationships less stressfully than in everyday life.

Masquerade dances are part of a people's intercourse with the supernatural world. The dancer embodies a supernatural entity through invited external transformation. Beneath the mask, a dancer is freed from everyday restrictions and consequently can present critical messages that might otherwise produce stressful social friction or hostility.³⁾

Korean mask dance originated in ancient times in Korea(roughly from the 13th century B.C. to the 3rd century A.D.). This theory is based on the origins of masks which were used for religious ritual in Korea. Even though there are several different theories of mask dance's origin, two of them take a serious view of its origins. One is the theory of the farming ceremony, which was held to be supplication to a tutelary god for a good harvest by villagers. And the other one is the theory of exorcism by shamans which is in many ways similar to the theory of the farming ceremony. Just as the farming ceremony was celebrated in small

2) http://en.wikipedia.org/wiki/Korean_mask

3) Judith Lynne Hanna(1998), *Dance and Stress*, New York: AMS Press, INC, p. 44-45.

villages, exorcism by shaman also emerged from villages. The major difference between these two theories is that the farming ceremony was celebrated to pray for a good harvest, but exorcism by shaman was intended not only to bring a good harvest but also to expel disasters and diseases and console the spirits of the village's deed. Furthermore, "in the exorcism of shaman, the shaman and the audience had a kind of 'monological relationship', whereas in the farming ceremony, the farming band and audience had a short of 'conversational relationship'".⁴⁾

In addition, the theories of the farming ceremony and the exorcism by shamans can be seen as connected because through other theories of mask dance origins, mask dance was frequently performed not only to pray for a good harvest but also in order to suppress disasters and diseases.

1. Formation of mask dance

Traditional Korean mask dance is a type of traditional Korean folk dance and its specificity through the presentation of masks, dances, songs, splendid costumes, and satirical speeches. Moreover, it is characterized by independent and separately performed acts, and these separate acts present their own stories.

In order to understand the concept of the separate act, one must learn that, as is characteristic of the stories told by most Korean mask dance, the mask dance includes "first the degradation of a Buddhist priest, second an act of prostitution by a woman, third the derision and the satire about the nobility, and the bitter insult and mutability of common people."⁵⁾ Each act is connected in virtue of the dance but each is separate from the others.

As mask dance is a composite art form, masks, dances, songs, and speeches are presented synthetically; however, mask dance is not a theatrical art and is not usually performed in traditional theatrical spaces. It has most commonly been performed on public grounds in small villages, so that every villager could join in the performance. "Ethnic dance is folk when it is a communal expression; folk dance need not be ethnic, but both may be social, ritual or theatrical dance."⁶⁾ "Traditionally

4) Wookdong Kim(1994), *Aesthetics of Korean Mask Dance*, Seoul: Hyunarmsa, p. 163.

5) Sunam Song(1989), *Korean Dance History*, Seoul: Keumkang, p. 365.

6) Judith Lynne Hanna, *Dance and Stress*, New York: AMS Press, INC, p. 34.

the mask dance play has no stage but is produced outdoors in an open field adjacent to a sloping hillside. It has no set performance time, as is common with many forms of folk-art performances. Usually it begins around 10 o'clock in the evening and last till dawn the following day. At dawn in the finale the mask were often burned in order to preserve their purity and sacredness and as a sacrifice."⁷⁾ In fact, performance on public ground is one of the unique characteristics of Korean mask dance. Further, mask dance not only includes characteristic aspects which separate acts, dances, songs, dialogues, and performance on the ground, but also has presented its peculiar progress which has included wandering a main street and a settlement of the performance.

Before setting up the main part of performance of mask dance, performers and musicians were wandering in the main street of the village, and at the same time, the villagers(the audience) follows a line of a performers. After the performance, all of the performers entered, and the danced, drawing the villagers(the audience) into the circle to dance all together as an ending to the performance.

2. Functions

In order to discuss the therapeutic aspects of mask dance, it is necessary consider and identify the therapeutic aspect of mask dance.

Throughout history people have expressed themselves through moving together to a common rhythm. They danced before harvest, hunts, and wars. They danced in times of transitions: birth, puberty, adolescence, manhood and death. They danced at the important times in their lives. Feeling and emotions were shared through common participation in movement-this aspects of communal dance is one part of dance therapy.⁸⁾

According to this quotation, dance therapy has been developed through the therapeutic aspects of dance as it has been used throughout ages. Then, from the

7) Duhyon Lee, *Korean Mask Dance Drama*, Seoul: The Bureau of Cultural Property Preservation, 1969, p. 450.

8) Claire Schmais and Elissa Q. White, "Introduction to Dance Therapy," *CORD(Committee on Research in Dance): Workshop in Dance Therapy: Its Research Potentials*, (November 10, 1968): p. 3.

therapeutic point of view, one is able to insist that Korean mask dance can be considered to be an essentially communal dance. The reason for this is that mask dance has usually been presented in villages with villagers and has not been held just by one person, but by a member of community of the village.

Further, mask dance has appeared every year as an event to pray for a good harvest and to suppress disasters and diseases. Because it was not an event for individual prayer, all villagers participated in the event(mask dance) for their common supplications. In order to perform mask dance, performers and the initiating member of the community led the event together. However, it was impossible to perform the mask dance without the villagers' participation. The reason for this is that the expenses for production of the performance were paid not only by the leading member of the community, but also by the villagers. Also, during the performance, in the early beginnings of the event(mask dance), performers and villagers were wandering in the villages, and this illustrates the fact that villagers had already started participating in the mask dance. Another indication of villager participation is that, as mask dances are performed in the form of a circle, acting as a stage, consisted of the villagers(the audience). Furthermore, at the end of the performance, the performers drew the villagers(audiences) to dance, and dancing all together could be the most important and exciting part of the event(mask dance). Therefore, it is clearly possible to say that Korean mask dance can be seen as communal dance.

In addition, in keeping with the definition of dance therapy as “the use of rhythmic movement as a means of self-expression and communication that aids in the healthy integration of mind and body,”⁹⁾ similar therapeutic characters can be found in Korean mask dance.

First of all, historically common people could not express themselves very well or enough because people were usually made into classes of like high, middle, low, and humble people. Therefore, to include an act of satire about the nobility, could very well have been punishable, but this did not happen because during the performance, the performers were protected by wearing masks and by subtly satirizing through dance. Therefore, there was no concern for the performers, who were most commonly people of middle and low levels, and through this, these

9) Erna Caplow-Lindner, Leah Harpaz, and Sonya Samberg, *Therapeutic Dance/Movement*, New York: Human Science Press, 1979, p. 37.

performers were given an opportunity to express their feelings about social levels through stories told by the dances. In the case of the villagers(the audience), however, even though they were not able to express their feelings and sentiments directly or through dance as the performers did, they were still oftentimes able to feel satisfied through the performers who were of the same social level.

In fact, communication, which plays an important role in Dance/Movement Therapy, is a critical feature of mask dance. As dialogue and speech are contained in the dance, simple verbal communication including movement between performers is formed through the performance. However, during mask dance, verbal communication between performers and audiences occurs, as it seems, either intentionally or improvisationally. For example, in the seventh act of the mask dance, an old husband and wife have lost each other, when each one of them is dancing as looking for the other, they ask the audience “have you seen my husband(wife)?”. Some of these questions are also asked of the musicians, and some of these questions are answered by audience participation. These intentional and improvisational verbalized communications can strongly motivate people(audience) to prepare to dance for the finale.

Through this short of verbalized communication between the performers and the people(the audience), without self-consciousness people can prepare and then begin to dance. During the finale, there is no certain way of dancing, therefore, people feel free to move.

Generally mask dance are divided into three parts; which includes the wandering in the village, the performing mask dance, and the dancing with people at the end, each part is allowed to develop and foster a strong and important sense of Eastern ideas. The first part, during which performers and people are wandering in the village, represents people’s birth and duty and the idea that people have their own lives to live and it also indicates the time before people’s birth. During the second part, the mask dance performance shows different aspects of people’s lives and the environments in which they are living, indicating present time. The last part illustrates the time after death and represents people’s hopes and dreams about living in an ideal society.

Korean mask dance has been performed throughout the ages. Although it is not clear that people(villagers) have necessarily perceived or understood fully each aspect or conception of mask dance it is clear that the members of the community in the village and the performers, including the musicians, took charge of and

directed the leaders of the mask dance and made people want to participate wholeheartedly. This is so even though people already knew mask dance as a yearly event that was created to supplicate the well-being of their lives.

III. Origin and Regional Characteristics of Mask Dance

Mask dance is a play where merrymakers and spectators make a stage together. Over long period of time, mask dance has been inherited as important form of Korean plays. Mask dance has been played in our lives and mask dance itself has been a part of our lives in the extension line of our lives. Space and time for the play are actual site of common people and present lives of them. Our traditional mask dance is also found first in the librarian documentary records of Garibital, the remains of the New Stone Age which was excavated in Busan Youngdo Dongsampaechong. In the Three Kingdoms Period, Goguryeo's Goguryeok (music), Baekje's Kiak(instrumental music) and Silla's dances such as Hwangchangmu, Cheoyongmu, Sangyemmu and Oki were important parts. In addition, in Koryeo Dynasty, at the time of assembly performances of Palgwanhoi, mask dance commemorating and idolizing founding contributors were frequently performed. And poems composed by a King who was impressed by the show at that time also remain in librarian records. This trend was also recreated as satiric mask dance of social participation at the end of Koryeo Dynasty.¹⁰⁾ Theories of the origin of mask dance are various such as celestial origins, Cheoyonggamuseol, Kiakseol (instrumental music theory), miscellaneous plays theory appearing in Pungmul Gut, Sandaedogamseol and etc. But among them, celestial origins theory seems to be the most reasonable one.

Humans started to live on earth, praying for blessings. And by adding dance to mask, mask dance came to have a shamanistic meaning. The time when mask appeared in our country (Korea) for the first time dates back to the prehistoric times.

The first mask made by drilling a shell to make eyes and the mouth seems to have been used for a shamanistic purpose. Contents related to mask dance

10) Lee, Byoung-Ok · Im, Cheong-Wha(2005), An analysis of the archetype on Songp's Sandae Nori performance, *The Korean Journal of Dance*, 45, p. 145.

appearing in literature is Cheoyonggamuseol, which is alleged to be originated from Cheoyongmu at the time of King Heongang of Silla. Besides the literature, we can infer through historic data such as the Chronicles of the Three States, the Heritage of the Three States and etc., which mask dance had existed even before the times. In the early agricultural societies, mask dance was performed as common events of people and rulers. But gradually as society was differentiated, it was changed to the sole event of the people.

Types of mask dance can be classified into Sandaenoli of Gyeonggi region, Talnoli of Haeseo region, Ogwangdae and Yaryu Bukcheongsajanoli of Youngnam region on the basis of regions. In addition, Hahoi Byeolshinguttalnoli as Seonangjetalnoli and Gwannotalnoli of Gangreung Dano exorcism, which were performed as village exorcisms, are related to the agricultural ceremony theory, but they are classified as village type mask plays with character of seasonal ceremonial plays. Each play has a difference in contents caused by different awareness of class distinctions and awareness of gender discrimination according to each region, and difference in facial expressions of masks and instruments used. Bongsantalchum, Ogwangdae, Ggokdugaksinoleum and etc. emphasize on gender conflict and deal with eternal triangle between old man, miyal and his concubine. But in Yangjubyel Sandaenoli, instead of the appearance of a concubine, eternal triangle was settled with a nerd and socheob and thereby emphasizes conflict between the noblemen and the common people, strengthening the insult to the noblemen.

Masks as tools of Talnoli have different facial expressions per region. Masks of central regions are mainly made of large bowls and masks of Hwanghaedo are made of paper, those of Youngnam of paper and large bowls, and sometimes use bamboo basket and fur. Dances of Haeseo region are mainly Palmok buddhist monks' Sawichum (Hansamchum) being composed of Hansam's whirling and strong running dance, displaying the character of battle dance that casts out demons.

Gyeonggi region's mask dances are various and arranged well, and their dance movements are mainly 'Geodeureumchum' giving cheerfulness per each node and 'Kkaekkichum' displaying taste.

Youngnam's Yaryu or Ogwangdaechum doesn't have any special dance movements except for 'Baegimsaesawi' and frequently it is just impromptu meaningless dance, which is an evidence of prevalent popular dances that are all the more exciting and have delicate taste.

IV. Therapeutic Components of Dance Movement in Mask Dance

Masks are as extraordinarily varied in appearance as they are in function or fundamental meaning. Many masks are primarily associated with ceremonies that have religious and social significance or are concerned with funerary customs, fertility rites, or curing sickness. Other masks are used on festive occasions or to portray characters in a dramatic performance and in re-enactments of mythological events. Dance/movement therapy as a psychotherapeutic or healing tool, is rooted in the idea that the body and the mind are inseparable.¹¹⁾

Mask dance is Korea's unique and traditional expressional art where symbolized image of a mask is expressed with dance. As many expressional arts have therapeutic aspects, so does Korean mask dance. Improvisation that develops drama's flow with audiences, each mask's image and symbolic movement expression, synchrony of rhythmic interaction and cohesion where players and audiences make sound and tune in rhythms together, and empathic reflection through the contents of play being developed by players and audiences together are representative therapeutic elements of Dance/Movement Therapy.¹²⁾

Masks can bring to consciousness how we both see ourselves or what we fantasize we would like to be. Because a mask has an outside and an inside.

1. Symbolism Appearing in Mask Dance

Common matters among contents of mask dance are to express sensuality and reality satire, etc with attendance of apostate monk, ruined shaman, strolling actors, Geosa and ordinary people within the boundary. Colors of masks were mainly 5 colors such as blue, yellow, red, white and black. And the meaning of the colors also implies folk beliefs.

11) Fran J. Levy(1998), *Dance Movement Therapy: A Healing Art*, American Alliance for Health, Physical Education, Recreation and Dance, p. 2.

12) Kim, Na Yung(2011), Cultural Identity and Collaboration in Dance/Movement Therapy: *Understanding of Korean Mask Dance's Healing Resource*, The 2011 ADTA International panel proceeding.

Progress of the dance itself was to sublimate realistically impossible abolition of class distinction system through dances toward noblemen and Buddhist monks as the ruling class by characters symbolizing active and progressive ordinary people, using the ground space of the play. Butt stroke of Waejangnyeo and Haesaneomeom (woman in charge of childbirth) is sexual harassing dance movements of belly dance revealing all of the waist and belly. Somu's terrapin dance is so-called Joemchum, which expresses superiority of women and effuses feminine charm. Hansamchiki is the only movement using Hansam among Songpa Sandaenoli. Casting of this dance is Sangjoa and Chibali and they dance scattering Hansam. Noblemen's tiptoeing is jerk dance that can be said as satirical dance on the ruling class. Ordinary people being threatened by noblemen's superior spiritual world tries to accomplish realistically impossible incongruity through noblemen's jerk dance reversely. Using the second social class of a mask, mask dance tries to recreate delight by making people's mind jump to free system of thoughts. Chibali's jerk dance has inner difference from noblemen's. In order to find mind of Somu who is seized by Nojang, Wibali tries songs and cute things and then dances jerk dance whose movement is to draw out a smile and attract attention of Somu. As such, mask dance has our traditional inherent aesthetic elements and also has ever-changing and rich dance movements. Movements of mask dance express complex feelings of joy, anger, sorrow and pleasure. By expressing the character of a mask differently from another natural appearance hidden inside a mask, mask dance makes metaphoric and humorous expressions through movements. In other words, the symbolism of a mask enables safe expression of natural mind and gives peace of mind because of safety of displaying one's inner mind more safely. These days, mask is frequently used for psychotherapy as well as for Dance/Movement Therapy as a representative therapeutical equipment because through a mask, we can express our inner feelings more frankly and safely.

A mask is a key to enhance unique expressiveness of mask dance by amplifying concealment, mystique, agency role, delightfulness of play sites. After the release, a feeling of acceptance is established and often the content behind the symbolic forms and images can more safely emerge into consciousness.¹³⁾

13) Fran J. Levy(1998), *Dance Movement Therapy: A Healing Art*, American Alliance for Health, Physical Education, Recreation and Dance, p. 25.

While seeing symbolic movement expressions of imaginary or actual objects being indicated in mask dance, audiences can experience emotional catharsis of laughing, ridiculing and punishing.

The therapist responds to both verbal and non-verbal communication by attuning physically to the movement as well as hearing what the clients have to say. They may use ritual, rhythm, storytelling through movement, posture, gesture, mime, movement patterns and shaping.¹⁴⁾ The therapeutic process encourages expression and the use of symbolism in order to further healing, nurturing personal insight and development.

2. Impromptu Movements Appearing in Mask Dances

Mask dances have strong character of songs and dances and emphasize primitive playfulness. Their forms of direction are composed of the parts of songs and dances focusing on dances according to musical accompaniment followed by songs, and dramatic parts having mute gestures, well-wishing remarks and witty remarks, that is dialogues. Dances directed here express character, that is, actor's characteristic and behavioral aspects and at the same time do the role of a bridge connecting witty remarks. The part of dance also does the role of indicating that conflict and its solution in the part of dialogue are repeated. Accordingly, by means of shutting out by the part of dances, continued repetition gives all the more exciting feelings. Shutting out by the part of dances makes each dialogue be contrasted clearly and confirmation of development easier. Therefore, through this dance, we can see that social aspects of those days as people's consciousness are implicitly implied.

Improvisation is a most vital element in treatment because of its inherent power to draw out the patient's emotional content with or without conscious volition.¹⁵⁾ Improvisation in the technical sense is free movement in response to specifically selected stimuli, which are based on professional appraisal of the problems and needs of the patient. In addition, the sounds (Bulim) accompanying dances,

14) <http://www.psychotherapy.slam.nhs.uk/Default.aspx?tabid=530>

15) Liljan Espenak, M.a., DTR(1981), Dance Therapy Theory and Application, Charles C Thomas Publisher Springfield, Lllinois, USA, p. 80

“Nakyang/Dongcheon/Ehwa/Jeong and “Eolssu” are vocalized by audiences and players together and thereby impromptu chorus starts. Players ask audiences impromptu questions or lead plays by picking up audiences’ gestures. Such improvisation removes the boundary between players and audiences and becomes a basic course for understanding mutual feelings.¹⁶⁾ In mask dance, as a person among audiences, the entertainer appears and makes his exits, and the character in a play interferes and speaks to audiences and makes direct request, and if he is keyed up, he plunges into mask dance stage and forms group dance. As such, the character in a play is in the same location as audiences, and the stage of a play itself is also a place of the play.

3. Emotional Reflection, Mental Unity and Simultaneity Appearing in Mask Dance

Synchronic repetition can evoke cohesion. Most mask dances are repetition of simple dance gestures with sounds. According to players’ chorus leading, audiences follow sounds (Bulim) synchronically together and become members of a mask dance from its simple audiences.¹⁷⁾ The origin of mask dance is primitive agricultural rite wishing for rich production or village exorcism praying for safety and prosperity of village and its goal is communication and harmony between nature and human being through rites. Therefore, common aspects of currently transmitted mask dances can be said as typicality of festivals. Important meaning of transmitted modern mask dance can be found in the role of reviving disappearing significance of the festivals as well as strengthening weakened unity of members. In mask dance, as a person among audiences, the entertainer appears and makes his exits, and the character in a play interferes and speaks to audiences and makes direct request, and if he is keyed up, he plunges into mask dance stage and forms group dance. As such, the character in a play is in the same location as audiences, and the stage of a play itself is also a place of the play.

16) Kim, Na Yung(2011), Cultural Identity and Collaboration in Dance/Movement Therapy: *Understanding of Korean Mask Dance’s Healing Resource*, The 2011 ADTA International panel proceeding.

17) Kim, Na Yung(2011), Cultural Identity and Collaboration in Dance/Movement Therapy: *Understanding of Korean Mask Dance’s Healing Resource*, The 2011 ADTA International panel proceeding.

Under the background of sharing and realizing community spirit, mask dance has been performed and community spirit in mask dance can be said as having been formed in connection with actual lives of ordinary people. It is natural that their labor activities focusing on agriculture needed entertainment. And through such entertainments, they could deviate from confines of repeated labor and be liberated from pains of life and social oppression, too. In addition, contents of mask dance are composed of life experiences of ordinary people and express their discontent through satire in such ways as accusing social immorality, making fun of noblemen and criticizing Buddhist monks' apostasy or keeping a concubine. In mask dance, there are optimistic nature and calm and composed attitude of Koreans. Through this dance, they can resolve usual complaints and conflicts, and through continued entertainments, dancers are mixed up with audiences and dance together, becoming united and regaining alive vitality. Usually, it is not possible for ordinary people to criticize society, but the medium of a mask makes it possible.

By studying the characteristics of the Korean mask dance, the performance communicates with the audience with the appropriate improvisations. Through actively drawing in the audiences to the performance, the performers and the audience forms a mutual connection in which the audience relieves their stress from personal issues through empathic reflection. The audience develops a sense of freedom through a curative reaction. Ultimately, the spirit of unity is formed. These characteristics of the mask dance have something in common with the theories of Mrian Chace, a Dance/Movement Therapy pioneer, who seek group dynamics and connections. In conclusion, the performance atmosphere heightens as the performers and the audiences feel a sense of unity, in which the audiences subconsciously develop a sense of support, leading to their self-emotional reflection ultimately having a curative effect.

V. Conclusion

Dance/movement therapy as a "healing art" has existed in the lives of most people in Eastern and Western countries without necessarily being perceived as such. Through studying definitely became possible for me to believe that although Korean mask dance differs from other art forms; such as singing and music, and

dialogue and speeches, it has therapeutically influenced and supported the well-being of people's mind and bodies.

Even though Korean mask dance is formed as a performance, there are some reasons that contribute to mask dance becoming a favorite dance of many people beyond simply providing cheerful rhythms and techniques including its application to which is very new for people in Korea even for me.

In order to apply mask dance to Dance/Movement Therapy, it is first important to simplify mask dance because the performance of mask dance takes more than two hours. The entire composition of all of the parts of mask dance are essential because, nowadays, the two parts which precede and follow the performance are not presented as parts of the mask dance. Thus, simplification is necessary to develop in order to clarify the dance movements and to moderate the other included art forms; such as songs, speeches and dialogues. However, emphasizing the maintenance and appreciation of mask dance's primary function, its therapeutic role, is critical to fully comprehending its value and potential in the lives of people.

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한국 탈춤의 무용/동작 치료(Dance/Movement Therapy)적 요소

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역사적으로, 서민들을 위해 추어왔던 한국 탈춤은 상징적인 탈의 이미지를 통해 표현하는 표현예술이다. 탈춤은 서민들에 의해 추어졌던 가장 극적인 요소를 지니고 있고, 춤을 추는 과정에서 공연자들은 즉흥적인 동작을 통해 관객들과 동시성과 정신적인 단결성을 통해 그룹적인 리듬을 유도하고, 관객들은 공연자들의 즉흥적인 춤, 연기, 그리고 노래에 몰입을 하게 된다. 때로는 관객은 탈춤을 통해 개인적인 사건을 감정이입 시키고 반영한다. 이러한 자신 내면의 적극적인 감정이입과 반영의 경험은 결과적으로 자신의 문제와 사건들에 대한 감정을 해소시키고 방출시키는 기회를 갖기도 한다. 다시 말해서, 공연자는 즉흥(Improvisation)을 통해 그때 상황에 맞는 춤사위와 대사로 관객들과 소통한다는 점이다. 공연자는 적극적인 관객참여를 끌어 들임으로써 관객들과 하나가 되는 공동체 의식을 느끼게 하고, 그 순간 관객들은 자신의 문제를 방출시키고(Empathic Reflection), 모든 스트레스로부터 잠시 해방감을 맛보는 치유적인 정서를 가지게 된다. 그것은 궁극적으로 공연자와 관객과의 단결성으로 발전되고, 이러한 동시성과 단결성(Synchrony & Cohesion)은 무용/동작 치료의 선구자 마리안 체이스(Marian Chace)의 치료적 방법에서 그룹 활동(group activity)과 일맥상통하는데, 즉 내담자와 치료사 사이에 즉흥적인 움직임들을 통해 분위기가 고조되고 점점 하나의 공동체 의식으로 전환되면서 동시성과 정신적인 단결성(Synchrony and Cohesion)을 가짐으로써 자신의 문제를 지지받는다라는 감정을 느끼게 되고, 그 과정에서 진정성 있는 자기반영(emotional reflection)을 표출함으로써 자기문제를 해소하는 치료적 요소를 내포하고 있다.

탈춤은 무용/동작치료에서 주요 치료적 요소인 즉흥성, 상징성, 동시성, 단결성 그리고 자기반영이라는 것과 동일시된다. 특히, 한국 탈춤의 즉흥적 움직임을 통한 관객들과의 직접적인 상호작용은 무용/동작 치료에서 본질적으로 다루고 있는 무의식적 움직임에서 인간의 내적 태도의 단서를 찾아내고, 그것을 치료하는 과정에서 사용할 수 있다는 근간을 제공한다. 탈춤은 한국에서 가장 대중적이고 잘 알려진 공연예술 분야에 하나일 것이다. 이 연구

는 한국의 전통적인 탈춤이 지니는 무용/동작치료(Dance/Movement Therapy)적인 요소를 살펴봄으로써 우리나라 전통적인 춤, 즉 탈춤에 대해 좀 더 광범위한 학문적 자료로서 제공되길 기대한다.

주제어: Korean Mask Dance(한국 탈춤), Dance/Movement Therapy (무용/동작치료), Symbolism (상징성), Impromptu Movements(즉흥적 움직임), Emotional Reflection(감정적 반영)