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## Korean mask-dance and Aristotle's poetics

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# KOREAN MASK-DANCE AND ARISTOTLE'S POETICS

By

Teayong Pakr

A thesis submitted in partial fulfillment

of the requirements for the

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## Abstract

Korean mask-dance is the traditional theatre of Korea. It was formerly the country's most well-known form of drama among traditional theatrical entertainments. This study explores the theatrical structure of Korean mask-dance as well as its historical background.

The rise of Korean mask-dance may be traced back to the shamanistic village ritual which gradually became similar to the extant form after absorbing aspects of the Buddhism festival through the Goryeo Dynasty, which lasted from 918-1392). During the Joseon Dynasty (1392-1910), the mask-dance had acquired its basic form with aspects of professional theatrical entertainment. The mask-dances have been performed during traditional holidays and festivals over the past three hundred years. Four types of the mask-dance continue to exist today, all being derived from their geographic origins.

Many scholar and artists have explained the value of Korean mask-dance and its own esthetic level. Dance, song, music, masks, costumes, props, stage, and audience participation of Korean mask-dance are obvious theatrical elements and have their own separate meaning. The main purpose of this study is to examine the weak parts of the dramatic structure of the art form and attempt to analyze it using Aristotle's *Poetics* (384-322 BCE).

When Korean mask-dance is analyzed by Aristotle's concept of drama, the mask-dance exactly reverses this order of importance of the dramatic elements. Through recognition of both the uniqueness of Korean mask-dance and the dramatic standards of

Aristotle's concept, this study should enable scholars and artists to embrace more fully the universal nature of theatre.

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## Chapter 1

### An Introduction To Korean Mask-Dance

In western theatre, near the end of the twentieth century, drawings of Asian traditional theatres made a significant contribution to the trend in world theatre. Productions using Asian theatrical culture such as those by Peter Brook (1925- ), Suzuki Tadashi (1939- ), and Ariane Mnouchkine (1939- ) have drawn international acclaim and have brought about critical debate. During the same period of time, along with Korean adaptations of Western theatre, modifications of drama in traditional Korean theatrical forms have only slightly developed into intercultural theatrical events. One of the traditional Korean theatrical forms is the mask-dance and it did not inspire modern Korean theatre to flourish.

There are several styles of traditional mask-dance performance, but no well-organized scripts in Korean mask-dance. From the medieval period to the present---about 1,000 years---this form never developed the well-organized story. Approximately 80 years ago, western theatre was introduced to Korea through Japanese theatre with the influence of modern culture. Japanese imperialism, World War II, and the Korean War did not give Korean artists the availability to study the theory and history of western theatre. In other words, these artists could not experience modern times as their own arts and had to face a new society at the end of the war. Unfortunately, Korean mask-dance troupes were created by official conservation programs in the 1960s, without any modern adaptations. Therefore, except for some small details, Korean Theatre is almost separate from the traditional style and varies greatly from western theatre.

Many Korean scholars have attempted to explain the importance of the Korean mask-dance, yet the explanation remains insufficient. When Korean mask-dance theatre is compared with Chinese and Japanese traditional theatre, it needs another approach to flourish in modern culture. Currently, a few young Korean artists are working towards a universal theatre. These artists, however, have not found consistent success. This writer feels one approach is to analyze Korean traditional mask-dance with the principles in Aristotle's Poetics. This study presents not only the nature of the mask-dance and its effect on its audience, but also analyzes the structure of the weaknesses of mask-dance. The limitation of mask-dance is revealed through a brief examination of modern usage in contemporary Korean theatre. In addition, the aim of this research is to propose the solution for the future of the mask-dance. In the end this study demonstrates recommendations of how to overcome the weaknesses of Korean Mask-Dance.

One important element of Korean Mask-Dance is the sinmyung. Sinmyung is a kind of ecstasy of performance and usually is achieved through the process of group song and dance. Korean mask-dance is representation of the people's sinmyung when a mask-dance player unites his own sinmyung with the imminent sinmyung of the people. This psychological element, however, is not the material of dramatic structure, rather just the pleasure of the mask-dance. In the past many scholars in Korea covered the lesser-structured parts of the mask-dance with the sinmyung.

This study, however, does not focus on sinmyung but on the structure of the drama itself. The previous studies have acknowledged just the merit of performance of Korean mask-dance: improvising, acting, audience participation, and the meaning of

sinmyung with simple explanation. Although it is an unpleasant truth, this study tries to reveal the disadvantage of Korean mask-dance compared with western theatre theory.

## Chapter 2

### Historical Background of Korean Mask-Dance

Masks are called ‘t'al’ in Korean, but they are also known by many other names, such as Kamyon, Gwangdae, Ch'orani, T'albak and T'albagaji. T'alchum---which literally means ‘mask-dance---is not just a dance performed by masked dancers but is also a drama with masked characters enacting persons, animals, or supernatural beings. Mask-dances are called Sandae, Ogwangdae, and Yaryu depending on their region, history, and individual story. Thus, the mask-dance is “a type of Korean folk drama dance using masks” (Lee, Duhyun, 139).

Generally, there were two sources on the origin of the mask-dance--- the ritual and Buddhism. The original dominant culture developed from the prehistoric period based on Shamanism. Korean Shamanism was a syncretistic belief including animism, nature worship, spirit medium-ship and the other pre-religious phenomena. Since shamanism was on an agricultural society, people worshiped the gods of nature for a good harvest before planting and then gave thanks after the harvest. These rituals were obviously the main cultural events, stimulating the performances of dancing, singing, and acrobatics. The origin of Korean theatre can be traced back to the entertainments derived from these agriculture rituals and festivals.

The other phase of traditional Korean theatre was based on Buddhism, which peaked during the Goryeo Dynasty. The Goryeo Dynasty supported Buddhism as the national religion,. “Yondunghoe,” a national ritual for Buddha, was the representative example of the predominant Buddhist culture. In fact, shamanism and Buddhism can be

easily assimilated with other religions. “Palkwanhoe,” the nation-wide shamanistic celebration, was another indicator of predominant shamanism.

Although there was no exact record on the birth of the mask-dance, most scholars in Korea usually agree that provincial festivals of the Goryeo dynasty gave birth to mask dances. These festivals, “Narehi,” accompanied exorcist rites to drive out evil spirits from the royal palace, and “Sandaehi,” a similar variety show of music and dance, was performed on a high makeshift stage on national holidays. These ceremonies, Yondunghoe, and Palwanheo were the cornerstone of the mask-dance.

The relationship between shamanism and Buddhism gradually changed their roles within society. Shamans, who may have been the first rulers of tribal societies, gradually lost their privileges, religion and sovereignty. Since shamans were adept at dancing and music, it is highly likely that some of them became simple theatrical performers. At the same time, Buddhist priests officially guided the spirit lives of the people, and some of them were respected as the teachers of Kings. So, as the society changed and developed, rituals no longer enjoyed the absolute authority and centrality as they held in previous cultures. However they were still a very important part of people’s life.

When the government suspended these ritual events, the players dismissed from court began to perform mask-dances for commoners during Buddhist ceremonies. These performances were held to pray for the peace and well-being of the people. Sometimes the mask-dance was held to ward off evils during shaman rites. According to the 16th century record, written by the governor, Je-sin Yi, “a mask-dance was performed separately from the stage festivals” (Cho, 14).

While literary culture became more elaborate in the Goryeo period, theatre was still excluded. Details of theatre at this time are not known today, although some records indicate that there were short skits as well as acrobatic entertainments performed as methods to unite the society. The function of theatre at that time seems to not have changed. Like the theatre of the previous culture, it was a court entertainment and a post-ritual celebration, and the social hierarchy enjoyed the celebration. The social hierarchy around theatre was not kept strictly during this celebration. Thus, the ritual theatrical performances offered not only an entertainment value but also an opportunity to unite the society as a whole. Consequently, the mask-dance of the Goryeo Dynasty was included by the royal palace, Buddhist temple, and shaman rites.

In the beginning of the Joseon Dynasty (1392-1910), the mask-dance acquired its basic frame from the customs of rural villages. There is a Korean geographical record called "*Sejong Shillok Jiriji*" that was published in 1454. According to this document, villagers wearing masks symbolizing their village guardian spirits took part in the annual farmers' "band" in communal festivals to pray for a bountiful harvest. (14)

"The sandae-dogam plays," the royal court mask-dance, were usually performed for Chinese envoys on a temporary stage erected on a hillside. "Sandae-dogam" was also a title for the government office which took charge of the performers and their presentations in court. "In 1634, however, during the reign of King In-Jo, the government office was dissolved due to financial difficulties" (Lee, Duhyun, 87). Both before and after the dismissal of the sandae-dogam, the country suffered from two foreign invasions: The Japanese invasion of 1592 and the Chinese (Manchu) invasion of 1636. The royal court could no longer accommodate the high cost of the ceremonies and entertainment.

“Another factor contributing to the end of the sandae-dogam theatre was the objection of Confucian scholars who believed that mask-dance theatre violated Confucian ideals with vulgar and immoral content which had a bad influence on people” (Kim, Ah-Jeong, 105).

The King banned the performance of the royal mask-dance, and ordered the performers expelled from the court. Contrary to the ruler’s intention, however, the governmental ban on the mask-dance players brought about a new phase in the development of the Korean mask-dance theatre. The actors, driven away from the court, spread out to different provinces where they joined local performers. Free from the restraints of the ruling class and accommodating new audiences comprised of common people, the actors developed mask-dances as a folk theatre which increasingly reflected the common people’s sentiments. Eventually, in the middle of the Joseon Dynasty, mask-dances were handed down by different regional styles. The chart below shows the several types of Korean mask-dances.

Region	Group	Act	Note
Hwanghae province's Haeso style  (Hwanghae province is in North Korea in nowadays)	Pongsan Tal-Chum	7	* Villagers called it Tal-Chum.
	Eunnyul Tal-Chum	7	* A tough and strong dance style.
	Kangnyong Tal-Chum	6	
Kyonggi province's Sandae style  (South Korea, Seoul and Kyonggi region)	Yangju Pyol Sandae Nori	8	* These dances were named after San-Dae.
	Songpa Sandae Nori	7	* A mild and rhythmical dance style.
Kyongsangbuk province's Pyolshin-gut style(Middle area)	Hahoe Pyolshin-gut	7	* This dance was named after Pyolshin-gut.  * A soft and flexible style with wooden masks.



Kyongsangnam province's Yaryu style(East and southern of Korea)	Tongnae Yaryu	4	* These dances were named after Yaryu.
	Suyong Yaryu	4	* A luxury and noble style.
Kyongsangnam province's Ogwangdae style(West and southern of Korea)	T'ongyong Ogwangdae	5	* These dances were named after Ogwangdae.
	Gosong Ogwangdae	5	* A soft and flexible dance style.
	Kasan Ogwangdae	6	

Table 1 Korean mask-dance village

One can see several different types of the mask-dance's traits above. The number of episodes in a mask-dance theatre can vary from four to eight, depending on the region from which the play derives. Since its development was based on oral transmission, the mask-dance theatre did not have written texts and has varied little. Performances of the mask-dance begin and end with ritualistic ceremonies with several dramatic episodes in the middle. Having a rather simplistic dramatic structure and typical stock characters, a performance is largely dependent upon improvisation. The typical stock characters

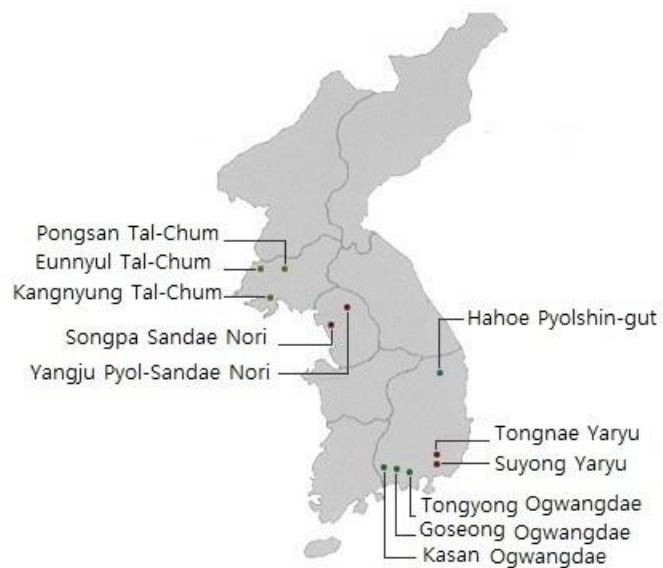


Figure 1 the mask-dance map

include an Old Priest, Monk, Nobleman, Servant, Old Man, Old Woman, Drunkard, and Shaman.

The mask-dance was usually performed as entertainment following seasonal and religious rites or special occasions such as a local administrator's birthday. Although it was most often performed at the beginning of the first month of the lunar calendar and at the Tano festival on the fifth of May, each province had different dates and seasons for performances, with some taking place in December or January. Festivals usually started after dark under torchlight and continued all night until dawn.

Since traditional Korean performance did not have indoor theatre structures. Performances were held at locations such as the foot of a hillside or the market place where the performers could draw a large audience. During the Joseon periods, it was performed on an improvised stage called, "Sandae." Sandae stages set up on a sloped incline so that the audience in their seats below could see well. There was a screened area used as "a dressing room to the left of the stages and musicians sat to right of the stage" (Cultural Heritage Administration of Korea).

So it's easy to see that Korean Mask-Dance has been associated with Buddhism and folk rituals since its origin. Its rise could be traced back to the shamanistic village ritual, gradually becoming similar to the extant form after absorbing aspects of the professional theatrical entertainment. However, in a strict sense, no matter how tantalizing and logical such theories are, the origin and formation of Korean Mask-Dance must remain hypothetical.

### Chapter 3

#### Structure of Korean Mask-Dance

As stated earlier, there are similar scenes over the different provinces. These scenes give a common theme to the Korean mask-dance. Scenes and characters' names are based on the translation of their own preservation societies.

<b>Pongsan Tal-Chum</b>				
Act I - Four Young Monks Dance	Act II - Eight Buddhist Monks	Act III - Dance and Song by Sadang and Kosa	Act IV - The Old Priest's Dance (Chwhibari)	Act V - The Lion Dance
Act VI - The Noblemen and their Servant (Malttugi)		Act VII - The Old Couple (an old man, his wife Miyal, and concubine)		
<b>Songpa Sandae Nori</b>				
Act I - Sangjwachum (exorcism dance)	Act II - Yomjung and Meokjung (two apostate monks)	Act III - Yeonip and Nunkkeumjeoki (supernatural beings)	Act IV - eight Meokjung (eight apostate monks)	Act V - Nojang (old monk)
Act VI - Saennim (noble man)		Act VII - Sinhalabi and Sinhalmi (old man and woman)		
<b>Kasan Ogwangdae</b>				
Act I -The Dance of the Warrior – Deities of the Five Directions	Act II - Yongno	Act III - The Leper dance	Act IV - The Aristocrats	Act V - The old Buddhist priest
Act VI- An old man and wife				

Table 2 Common scene of the mask-dance

It is easier to understand the dramatic structure of Korean Mask-Dance if one can first realize the common theme in the drama. Four episodes are outlined below, followed by an explanation of each episode.

*(i) Act IV at Pongsan, act V at Songpa, and act V at Kasan*

*Common Characters: Buddhist monks, a beautiful young shaman.*

*(ii) Act V at Pongsan, act III at Songpa, and act II at Kasan*

*Common Characters: Supernatural being, such as lion,*

*Yeonip and Nunkkeumjeoki, or Yongno. Buddhism monks or Aristocrats.*

*(iii) Act VI at Pongsan, act VI at Songpa, and act IV at Kasan*

*Common Characters: aristocrats and their servant named Malttugi.*

*(iv) Act VII at Pongsan, act VII at Songpa, and act IV at Kasan*

*Common Characters: Old man, his wife and concubine.*

### 1st Episode: The Old Buddhist Priest

Act IV, the old priest's dance and chwhibari at Pongsan; act V, the Nojang, the old monk, at Songpa; and act V, the old Buddhist priest at Kasan all focus on the prodigal priest. In the first scene in act V at Kasan, the voluptuously beautiful young shaman dances on the stage. The old Buddhist priest, who is regarded almost as a living reincarnation of the Buddha and whose entire 70-year career as a monk has been devoted to the Buddhist doctrine enters and sees the young shaman, Seoul Aegi. The old Buddhist can hardly resist the very skillful allurements and sensual coquettish charm of the young

shaman. Though it almost appears at first that he feels shame for this surging desire, he finally succumbs, falls deeply in love with her, and becomes, thereby, an apostate. The old Buddhist priest and the shaman then dance together, expressing their newly-found bliss in a suggestive dance in which implied eroticism is executed in the gestures and dance movement.



Figure 2 Act V Buddhist Priests scene at Kasan Ogwangdae

Scene	Characters	Appendix p.	Content
1	Shaman, Seoul Aegi	55	entering dance
2	Shaman, Seoul Aegi, Aristocrat	"	Introduce
3	Seoul Aegi, Aristocrat.	"	enjoy.
4	Buddhist Priest, Apprentice Monk,	"	enter and be charmed by her.

5	Buddhist Priest, Seoul Aegi	"	enjoy
6	Aristocrat, Malttugi	56	search Seoul Aegi
7	Aristocrat, Malttugi, Buddhist Priest, Apprentice Monk, Seoul Aegi	57	Blame and beg for mercy.
8	Buddhist Priest, Apprentice Monk	57	deplore and exit song and dance.
9	Aristocrat, Malttugi, Seoul Aegi,	58	exit dance.

Table 3 Cycles of action schedule for Act V Buddhist Priests at Kasan Ogwangdae

In the seventh scene, an Aristocrat and Malttugi enter and fight with the old Buddhist priest for the young shaman. The Aristocrat blames the old monk's action by admonishing him for his apostasy. Finally, the Buddhist priest is beaten by the aristocrat and then the aristocrat makes him apologize that he came to this cruel world and momentarily had a lascivious mind. The old Buddhist wants to return to the mountain temple. In the end of the scene, the aristocrat takes the young shaman for himself. As a result, there is little difference in order and characters to act IV, the old priest's dance at Pongsan; act V, the Nojang, old monk, at Songpa; and act V, the old Buddhist priest at Kasan, all have a similar topic and story.

### 2nd Episode: Yongo

Similar stories are also found in act V, the lion dance at Pongsan; act III, Yeonip and Nunkkeumjeoki (supernatural being) at Songpa; and act II, Yongno at Kasan. In Pongsan, a lion is sent by the Buddhist to punish the degenerate old monk and eight other monks as well because they do not live a respectful life. One of the monks pleads with

the lion for forgiveness, swearing that the monks will never commit such worldly acts again. They are forgiven and the monks and the lion dance together.

Scene	Characters	Appendix pg.	Content
1	The five Warrior-Deities	47	Dance
2	The five Warrior-Deities, Yongno	"	Entering dance
3	The Yellow Warrior-Deity of The Center, Yongno	"	Four Warrior-Deities exit
4	The Yellow Warrior-Deity of The Center, Yongno	"	Try to eat
5	The Yellow Warrior-Deity of The Center, A Hunter, Assistant	48	shot and exit

Table 4 Cycles of action schedule for Act II Yongno at Kasan Ogwangdae



Figure 3 Lion at Pongsan



Figure 4 Yongno at Kasan

In this scene, the lion at Pongsan, Nunkkeumjeoki at Songpa, and Yongno at Kasan is commonly a supernatural being. One can see pictures of “the lion” and “Yongno” above, and their appearance is almost similar. Buddhists at Pongsan, Yeonip at Songpa, and Warriors at Kasan always represent the upper class. These supernatural beings want at first glance to eat these upper class people, and the upper class people

plead with the supernatural being for forgiveness. They are forgiven and both groups dance together.

### 3<sup>rd</sup> Episode: The Aristocrats Dance

Act VI, the noblemen and their servant, Malttugi, at Pongsan is similar with act VI, saennim (noble man) at Songpa and act IV, the Aristocrats dance at Kasan. This scene at Kasan depicts three or five brothers of the aristocratic class and their servant named Malttugi. Malttugi continuously makes fun of the aristocrats with audacious remarks and with double meaning words.

Scene	Characters	Appendix p.	Content
1	Elder Aristocrat, Young Aristocrats	52	Entering dance
2	Malttugi	"	Entering dance
3	Elder Aristocrat, young Aristocrats, Malttugi	53-55	Make a fun
4	Elder Aristocrat, young Aristocrats, Malttugi,	55	Malttugi's song
5	Elder Aristocrat	55	All Aristocrats and Malttugi dance and exit

Table 5 Cycles of action schedule for Act IV The Aristocrats Dance at Kasan Ogwangdae



Figure 5 Act VI the noblemen and Malttugi at Pongsan



#### 4<sup>th</sup> Episode: The Old Man and Wife

The problem of old man, his wife and concubine is shown around act VII the Old Couple (an old man, his wife Miyal, and concubine) at Pongsan; act VII, Sinhalabi and Sinhalmi (old man and woman) at Songpa; act VI, Old man and wife at Kasan. This final scene in all mask-dance villages considers the conflict between the old man's wife and concubine. The old wife, Miyal at Pongsan enters looking for her long-lost husband. She sees a musician and describes the ugly appearance of her husband to him. When she exits, her husband enters looking for her. He meets the same musician and describes the ugly appearance of his wife. Knowing that the old man's wife has just passed by, the musician tells the old man to call her. Miyal calls back and the old man and his wife are reunited. However, "the wife finds a pretty concubine standing beside her husband. The three quarrel and enter into a fight, whereupon Miyal is struck down and killed. A shaman ritual for the dead wife brings the play to an end" (National Research Institute of Cultural Heritage). One can see dance with Old man and his wife in the picture at Kasan and Old man and concubine's affair in the picture at Pongsan below.



Figure 6 Old man and Wife at Kasan



Figure 7 the Old man and concubine at Pongsan

Scene	Characters	Appendix p.	Content
1	Wife, Madangsoe,	58	Entering dance and ass
2	Ongsaengwon, Wife, Madangsoe	59-61	
3	Ongsaengwon, Wife, Madangsoe, Doctoer	61	Malinger
4	Ongsaengwon, Wife	62	propose
5	Old Man, Ongsaengwon, Wife,	62-63	Ongsaengwon exit
6	Old Man, Wife	64-65	Land and Seoul Aegi
7	Old Man, Wife, Seoul Aegi, Madangseo, Ongsaengwon, Blind Soothsayer	66-69	Death and funeral

Table 6 Cycles of action schedule for Act VI Old man and Wife at Kasan Ogwangdae

In general, the event gives the commoners a chance to show their concern for society and in a way to express emotions and viewpoints that they could not express aloud. From a critique of corruption to a satire of elitism, the mask-dance was a vehicle for social protest and employed colorful devices for fierce criticism of hypocrisies, such as pedantic thoughts, class discrimination and male violence. Common people criticized and ridiculed the upper class through the lyrics contained in these traditional mask-dances.

Korean mask-dances also give a community spirit-building. This usually was performed during the Tano festival. Tano is a Korean holiday, celebrated on the fifth day of May lunar month to commemorate the start of summer and to honor spirits and ancestors. While Tano, the rites and performances associated with the festival stretch from the 20th day of the April lunar month through the May lunar month. The mask-dances were performed in front of the village shrine. Following the performance, the villagers joined the performers in the dance at the end of the performance. It was also

performed on the first full moon of the lunar New Year, but on occasion was performed at rain-making rituals. At New Year, it was performed for a fortnight, the performers moved from house to house to drive out evil spirits and ring in a prosperous New Year. Consequently, these ritual aspects of the mask-dance bring together the spirit and theme of the mask-dance.

## Chapter 4

### Aristotle's Poetics

Aristotle's *Poetics* (335 BCE) is the earliest-surviving work of dramatic theory and the first extant philosophical treatise to focus on literary theory. In it, Aristotle offers an account of what he calls poetry (a term which in Greek literally means "making" and in this context includes drama—comedy, tragedy, and the satyr play—as well as lyric poetry, epic poetry, and the dithyramb). He examines its first principles and identifies its genres and basic elements.

Before Aristotle's time, others had practiced literary criticism in various simple forms, mostly to do with the use of literature as a vehicle for social, moral, religious and political ideas; and Plato (427-347 BCE) his teacher, was the first to raise many of the questions. Plato elaborated critique of poetry in his *Republic* which clearly formed the starting-point for Aristotle's reply. In Republic II-III Plato charges that much of the poetry currently used in education is unsuitable for educating his ideal state. Poetry sets a bad moral example, since it misrepresents the nature of divinity, notably in the crude and violent tales of the gods. There are also similar faults in its depiction of the heroes of old, who are shown as unable to control their emotions. "Plato had condemned poetry as false, immoral and psychologically damaging" (Halliwell, 3).

On the other hand, Aristotle saw ways of justifying this traditional element of Greek culture against his own teacher. He could afford to adopt a more relaxed attitude towards poetry than his teacher's had been, because times had changed and his own philosophy differed radically from Plato's. Aristotle combined an intensely analytical

approach with an eye for practical details. His writings cover every area of learning. The basis for his interest in studying such as logic, physics, meteorology, biology, metaphysics, politics, ethics, rhetoric and poetics was his rejection of Plato's theory of Forms. Replacing it with his own theory of what "being" is, he reasserted the value of studying the particulars of the perceived world. His method was to "analyse and classify the phenomena we perceive with our senses, and draw general conclusions in the process" (Janko, 13). This process can then be applied back to the phenomena. Therefore, Aristotle mentioned "the credit for recognizing that literature has its own set of principles" (10). Aristotle was the first accurate critic and the first person ever to write a treatise devoted to literary theory.

Actually, the *Poetics* is probably Aristotle's script for his own lectures, intended for oral expansion and clarification. It was rediscovered and published in about A.D. 1500, its concepts, methods of analysis and conclusions acquired fundamental importance among "Renaissance and seventeenth-century dramatists and literary critics in Italy, France and England" (10). Ironically, the structure of Aristotle's argument is not clearly marked and his use of terms is not always consistent, so it has aroused divergent opinions. It was lost to the Western world and often misrepresented for a long time. Certain terms of the *Poetics*, such as *catharsis*, *mimêsis*, *hamartia*, and *peripeteia* are important and ambiguous enough to have given rise to long traditions of scholarly controversy. Unfortunately Aristotle himself never states these concepts clearly in his surviving works. This confusion was available through the Middle Ages and early Renaissance only through a Latin translation of an Arabic version. .

When the Poetics was effectively rediscovered for literary theory and criticism by the humanists of sixteenth-century Italy, it was read in an already existing and developing context of Renaissance thought. This meant that two strong elements in attitudes towards poetry coloured the interpretation of Aristotle's work. It was the first assumption that poetry was akin to rhetoric in its aims of producing an effect on an audience. The second conviction was that literature needed to be justified in ethical terms if its status was to be respectable. These were the rhetorical and the ethical conceptions of literature which dominated Renaissance poetics and, consequently, the new interest in Aristotle's treatise.

It was Renaissance Italy which shaped the basic pattern of literary neo-classicism that was to spread and influence other parts of Europe as late as the eighteenth century. Although there were certainly individual dissenters among Italian theorists, particularly regarding the relevance of the Poetics to vernacular literature, the neo-classical movement as a whole succeeded in respecting Aristotle as authority for what became widely regarded as the rules of poetry, such as three unities of time, place, and action.

Much typical of English critical tendencies, however, was a questioning and qualified attitude towards classical authorities. Some critics suggested more accurate interpretation of the Poetics' essential doctrine in terms of unity of action than many more conformist thinkers were able to offer. Some English critic discussed that neo-classicism in its various manifestation was less interested in a historical interpretation of the Poetics than in deploying its weight of authority in debates. An English critic John Dryden (1631-1700), for example, refused to judge the former simply by the rules of French theorists. He diverged most strikingly from Aristotelians in his rejection of "singleness of action in favour of counterturn of design or episode under plot" (Halliwell,

21). At the same time, however, he is able to declare “one of the central concerns of neo-classicism by finding the *Poetics* wanting for failure to stress the moral aim of tragedy, to reform manners” (21). After Dryden, a degree of influence of French neo-classicism on English critics continued well into the eighteenth century. According to these interpretations of *Poetics*, it is an undeniable fact that *Poetics* was written ambiguously.

It is, however, just as important to acknowledge that Aristotle’s *Poetics* belongs to another time and place, and therefore to engage with its arguments without losing people sense of the historical distance across which people necessarily view them. Although Aristotle’s *Poetics* is not polished, confusing points are only apparently exhaustive. It has a unique status for us in relation to the ancient drama. It has been influential in the development of thinking about literature. This treatise does not deserve attention only for its pioneering qualities or its incisive comments about ancient epic and drama; it has also had a profound effect on the way we read and analyse literature today. Consequently, it is the cornerstone of the poetic theory of fictional creativity, and this fact, paradoxically, provides a general reason for continuing to study it.

The *Poetics* is also about the fundamental structure of human action. If reason is what is distinctive to human action, a book about the structure of human action must also be a book about reason. “The *Poetics* can be about both not because Aristotle has chosen to conceal an exotic discussion underneath an ordinary account of poetry but rather because poetry, action, and reason are connected that a discussion of one necessity involves the others” (Davis, 15). The nature of this necessity is an issue important enough to justify yet another commentary on Aristotle’s *Poetics*.

Interest in the *Poetics* has redoubled recently, because it has been acknowledged as a crucial text in the continuing and vigorous debates about the nature and purpose of literature, and about language itself. Nor is this interest likely to decline in the future. Some aspects of Aristotle's theory are only now becoming clear in the light of new evidence. Moreover, his analysis has already proved flexible enough to be applied to literary forms that did not exist in his time, like the detective novel; it would still be relevant even to a culture based exclusively on media like cinema or television. Aristotle has much to offer that is still timely about literature and its relation to life, topics which are no less vital now than they were twenty-three centuries ago when he wrote.

(Janko,10)



## Chapter 5

### Plot in Korean Mask-Dance

The Korean mask-dance consists of several acts, but they are quite different from scenes in western plays. The most distinctive trait of the dramatic form of Korean mask-dance is that all types of the mask-dance lack overall organic unity. Actually, these episodes are a loose presentation of several different episodes in an omnibus style, which are not connected to each other. The mask-dance could be said to consist of unfolding dramatic conflicts without narration, even though some acts have dialogue and narration. In this sense, the mask-dance evokes a more kinesthetic experience and improvising pleasure for its audience. The dances serve as a bridge to round up each scene. Almost every episode in the mask-dance starts with music and dance. For example, this can be seen in the beginning of episode II and III of *Kasan Ogwangdae* below.

#### EPISODE II: YONGNO

(When the five WARRIOR-DEITIES are dancing together, YONGNO, an imaginary lion-like animal, enters dancing to the music. YONGNO, making the strange sound “pipi,” mimes devouring the dancing WARRIOR-DEITIES one by one, except the YELLOW WARRIOR-DEITY OF THE CENTER. The slain DEITIES exit. THE YELLOW WARRIOR-DEITY OF THE CENTER continues to dance, eventually realizing the absence of this fellow DEITIES and the presence of the strange animal YONGNO. Two or three actors are inside YONGNO’s mask costume. The front actor says the lines and the “pipi” sound is made by small bells worn on his legs and by a piri, a kind of flute or whistle.)

YELLOW WARRIOR-DEITY OF THE CENTER: (Surprised.) Oh, sh-h-h-h.

(The music stops. YONGNO appears ready to kill the YELLOW WARRIOR-DEITY OF THE CENTER, who runs away. The YELLOW WARRIOR-DEITY OF THE CENTER is seized, shakes free, and finally confronts YONGNO.)

YELLOW WARRIOR-DEITY OF THE CENTER: What the hell are you?

[...]

YONGNO: Aristocrats are my favorite food.

(YONGNO attacks the YELLOW WARRIOR-DEITY OF THE CENTER who tries to run away. Finally, the YELLOW WARRIOR-DEITY OF THE CENTER is devoured by YONGNO. During this, a HUNTER and his ASSISTANT enter with a gun and look for a chance to shoot YONGNO. While YONGNO celebrates by happily dancing, it is shot by the HUNTER.)

HUNTER: I've shot a wicked animal. (He kicks the fallen YONGNO to ascertain its death and exits with the corpse.) (Lee, Duhyun, 146)

### EPISODE III: THE LEPERS

(To music, five LEPERS, led by the CHIEF LEPER, enter, dancing the "Dance of the Deformed." This is a common dance in the mask theatre - the mask-dance - of southeastern Korea. It imitates various deformities to six-beat music. The five LEPERS-a lame leper, a leper with a twisted mouth, one with a mutilated arm, another with a harelip, and a fifth with a deformed nose-dance plaintively for a while and then stop. They play with one another, kill lice, and sign the "Beggar's Song." Led by the CHIEF LEPER, they collect money from spectators. The collected money is used for performance expenses and for a cast drinking party after the performance.) (147)

These performances, however, proceed without any regard to the progress of the plot. As one can see the entrance and exit of hunter in episode II, it is a kind of *dues ex*

*machine*. The conflict between YELLOW WARRIOR-DEITY OF THE CENTER and YONGNO suddenly vanishes without reason. Likewise, it is needed to research the whole structure of the mask-dance in terms of plot.

It is easy to show the Korean mask-dance through ‘Kasan Ogwangdae’ research because it is considered by folklorists to be the style that has best preserved the original shape, costumes, masks, dances, and musical accompaniment of the various forms of mask-dance. One can see the outline of Kasan Ogwangdae in the table below.

<b>Episode</b>	<b>Character</b>	<b>Content</b>	<b>Style</b>	<b>Run time</b>
I. THE DANCE OF THE WARRIOR-DEITIES OF THE FIVE DIRECTIONS	1. YELLOW WARRIOR-DEITY OF THE CENTER 2. BLUE WARRIOR-DEITY OF THE EAST 3. WHITE WARRIOR-DEITY OF THE WEST 4. BLACK WARRIOR-DEITY OF THE NORTH 5. RED WARRIOR-DEITY OF THE SOUTH	They just want to dance for their entertainment.	Dance	About 10 minutes
II. YONGNO	1. YELLOW WARRIOR-DEITY OF THE CENTER 2. YONGNO 3. HUNTER	Satire of the upper class	Dialogue	15 minutes
III. THE LEPERS	1. CHIEF LEPER 2. FIVE LEPERS 3. ODINGI 4. THE POLICMAN	Begging for money	Dialogue and song	10 minutes
IV. THE ARISTOCRATS	1. ELDER ARISTOCRAT 2. YOUNG ARISTOCRATS 3. MALTUGI	Satire of the nobles	Dance and Dialogue	10 minutes

V. THE BUDDHIST PRIEST	1. ELDER ARISTOCRAT 2. MALTUGI 3. APPRENTICE MONK 4. BUDDHIST PRIEST 5. SEOUL AEGI	Debauched monks with brides	Dance and dialogue	15 minutes
VI. AN OLD MAN AND WIFE	1. WIFE 2. MADANGSOE 3. ONGSAENGWON 4. DOCTOR 5. OLD MAN 6. SEOUL AEGI 7. BLIND SOOTHSAYER 8. OTHER SHAMANS	Conflict between wife and concubine	Dialogue and Funeral song	10 minutes

Table 7 Scene Structure of Kasan Okwangdae

Kasan Ogwangdae is composed of six episodes, comprised of dance, song, and dialogue performed by 27 characters. The run-time depends on the relationship between the performers and the audience, but nowadays, it is based on the contemporary theatre trend, at one and a half hours standard length.

In Korean mask-dance, the plot is ambiguous, and it consists primarily through the gathering of episodes. Moreover, this type of performance does not have unity of action, as Aristotle had recommended. Above all, nobody in Korean mask-dance incites a main conflict or creates the root action. The plot, the root action, and the unity of action are evidently missing in the presentation. However, according to Aristotle's *The Poetics*, the plot means "the composition (organization) of events," which should follow one

another according to “probability or necessity” (Belfiore, 111). In this sense, these fundamental two points are the meaning of the organization and the necessity.

First, it is easy to assume that “the organization of events” is based on the root action. Ralph Bellas explains these events with the root conflict and the root action. “The root conflict is the single, underlying conflict in a play” (Bellas, 25). It consists of the fundamental competing forces that create the action. Root action is the process by which the root conflict is resolved. “The root action must be consistent with root conflict and must tie together all other elements of the play, such as identifying the protagonist, the protagonist’s motive, the protagonist’s act, the antagonist, the antagonist’s motive, the antagonist’s act, and the resolution” (25).

In this sense, the plot is closely tied to the elements of the root action. The inciting incident means a vision of the plot, the crisis is the anticipation a story, the catastrophe is on a line of future development, and the climax is the result of root conflict. Aristotle recommended:

A play should lead up to and away from a central crisis, and this crisis should consist in a discovery by the leading character which has an indelible effect on his thought and emotion and completely alters his course of action. The leading character must make the discovery; it must affect him emotionally and alter his direction in the play (Else, 116).

In other words, the plot of *The Poetics* consisted of the several fundamental elements, such as inciting incident, crisis, catastrophe, climax, and denouement.

Moreover, these elements must be organized by themselves.

Another important point of the plot is the probability or necessity. The probability or necessity should be based on the organization of the plot itself; it should happen so that they come by necessity or probability as a result of what went on before. The event of the play causes one event after another. The event after naturally has the necessity or probability, so these series of events can organize the plot.

In the Korean mask-dance, all episodes have little literary merit and do not employ dialogue to make conflicts. Obviously, these episodes cannot be analyzed using Aristotle's concept of drama: a form inciting incident, involving suffering, discovery and reversal, crisis and tension, and climax. The mask-dance is clearly the gathering of episodes without connection. Every event does not have the necessity or probability. Such an episodic structure of mask-dance would be condemned by Aristotle. Aristotle stated, "Of simple plots and actions, the episodic are the poorest. By episodic plot, I mean one in which the episodes follow each other in no necessary order. Such actions are constructed by bad poets for their own reasons." (Else, 323)

Some scholars in Korea, however, explain these demerits of the mask-dance by arguing that such a structure does not necessarily contrast the principle of unity, and each episode maintains its own unity. Moreover, supporters of mask-dance suggest mask dance has its own value of theatre. The episodic structure, which focuses the audience's attention on a single character, and whose characterization is manifested in its different actions contradicts the principle of unity of action in Aristotle's organic sense. Indeed, episodes can be removed and relocated in a chain of events. Thus, these scholars think the important point is the sense of improvised pleasure with the audience. In other words,

the different art forms offer a different experience intellectually, emotionally, or physically.

When someone is faced with this issue, he needs to research the principle of the pleasure on the stage. In all kinds of theatres, the principal pleasure of drama is created by the sense that it is part of the theatrical convention of story-telling. The critic, Kirsten Harstrup, confirms by playwriting that “stories are a means of giving cognitive coherence to experience” (161). Moreover, the storyteller is not alone in making the event or episode; by investing themselves in the story, the players create the dramatic illusion and emotion. Aristotle defines dramatic emotion with the following definition:

Tragedy is an imitation of action which is serious and complete, having magnitude, by speechpleasing separately by each of the species in the parts, acting and not through narration, accomplishing through pity and fear the purification [catharsis] of such passions. (Davis, 36)

It is clear that Aristotle considered pity, fear, and catharsis in order to define tragedy or drama. The difference between narration (report) and drama is its purpose- the catharsis of “such passions” by means of pity and fear. Fear is the sign that people have suspended ordinary reality. Audience’s pity is the sign that they have reaffirmed their ordinary life. Pity and fear belong together as the co-causes of tragic catharsis because drama always deals with approaching conflicts and these two passions represent people’s double response to approaching conflicts. At the same time, these journeys are the purpose of drama as accorded with Aristotle’s definition. Audiences want to enjoy these emotional journeys and the natural pleasure of drama. Therefore, the explanation that

each episode of Korean mask-dance maintains its own unity is hard to overcome. Controversial ideas that are cognitively coherent and related to experiences are more capable of evoking emotional illusion.

Although there are different illusions on the mask-dance, its illusion is temporary and improvising. The important point is the sense of improvised pleasure and physical ecstasy with the audience. Especially, “sinmyung”, theatrical ecstasy or kinesthetic experience, holds the aesthetic level of the mask-dance by explaining the pleasure of the mask-dance. There, however, is the primary error. If sinmyung had covered the weaknesses of the mask-dance’s plot, the mask-dance could not have included theme or thought of theatre-based plot and storytelling.

In theory, theatre art has two aspects of pleasure and spirit. Friedrich Nietzsche (1844-1900) describes these two elements as Apollo and Dionysus. He notes that in *The Birth of Tragedy* below:

Art is by those two art-sponsoring deities, Apollo and Dionysos, that we are made to recognize the tremendous split, as regards both origins and objectives, between the plastic, Apollonian arts and the non-visual art of music inspired by Dionysos. The two creative tendencies developed alongside one another, usually in fierce opposition, each by its taunts forcing the other to more energetic production, both perpetuating in a discordant concord that agon... (19)

Nietzsche argued that Greek theatre existed in the tension between two opposing forces: on the one hand, “the Apollonian forces of moral order and sober rationality; on the other hand, the Dionysian forces of amoral desire and non-rational, creative exuberance”



(Auslander, 22). The Apollonian is order and ration; the Dionysian is primordial that is the chaotic life force. Thus, the Apollonian is near theme, plot, and spirit of drama; the Dionysian is near music, spectacle, and physical experience.

In this sense, sinmyung of the mask-dance is included on the Dionysian tendency. To explain the plot of the drama and the unity of the plot with this ecstasy is the same as to explain Apollo with the aspect of Dionysus. It is an obvious error. With these principles, it can be said that Korean mask-dance does not have the illusion, pleasure, or imagination of drama. Although important value is the sense of improvised pleasure with the audience, these explanations are inadequate.

Consequently, Korean mask-dances are composed of a series of independent episodes, and there are no clear causal relations among them. In fact, all episodes of Korean mask-dance are not subordinated to the root action that evokes dramatic illusion and lends unity to an entire fictional world. It is an obvious fact that well organized plot is easy to evoke emotion, characterizations, and catharsis.

## **Chapter 6**

### **Character in Korean Mask-Dance**

The argument of a dramatic character has implications for the concept of character as well. Aristotle considers three aspects of characterization; “a character must be ‘consistent,’ ‘appropriate,’ and ‘true to life’ (Else, 235).” First, in this research, the consistency of the character is the key word of the unity of plot. For example, if the model for the representation is inconsistent, then observers would be confused. Close scrutiny reveals that these belong in the domain of the aesthetic layer, and on the level of harmony or disharmony between characters in play and models in spectators’ minds. They may function on the rhetorical level of persuasion because of promoting the spectators’ sense of credibility. Thus, it is hard to create the credibility of character or illusion of drama in Korean mask-dance.

Appropriating character is based on individual nature. The character is of course the original meaning of the word by Oxford Dictionaries: the mental and moral qualities distinctive to an individual: strength and originality in a person’s nature. In the history of playwriting, the meaning of character does not apply to these dictionary meanings. “Characters are not just people; they are elements of a linguistic structure, lines in a drama” (Orgel, 8). Basically, character’s nature on the analysis of drama is related with action. Aristotle said that “character is subordinate to action.”(8). Character exists for the sake of the action, not the reverse.

In other words, character is a motive happening in drama. To explain this motivation, one must first point out that characters in plays, as well as people in life, do

not act without motive. People act only when they want something they do not possess or when they want some condition to be other than it is. Thus, to understand a character is needed, it is essential to discover what someone does not have that he or she desires. To know what one wants means his or her identity.

In fact, motivation of characters' action in Korean mask-dance is desultory and temporary. For example, Malttugi, a devious servant, is similar to 'Arlecchino' in commedia dell'arte and appeared in only episode IV and V at Kasan Ogwangdae. To find his motive is not easy because of poor coherence and inconsistencies. He is self-effacing in order to make the nobles laugh. He just puns and mocks the noble men by using tortuous jokes in episode IV below:

*MALTTUGI: (Suddenly jumps up and goes over to the ARISTOCRATS and hits their faces with his whip.) You damn pigs... (Mimes driving pigs.) Soo-ee, nose...*

*SECOND ARISTOCRAT: You wretch, Malttugi, how dare you think of us as pigs?*

*[...]*

*MALTTUGI: Damn you aristocrats, stray dogs, stop barking. (After improvised abusive language, he calls the ELDER ARISTOCRAT again.) Hey, Master, in order to find you, I went to your home. Your mistress greeted me and brought me a drink from the wall cabinet. I drank the rice wine, realized the mistress' intentions, and rode her belly. (In a chanting tone) Oh-oh-oh, ah-ah-ah... (All dance for a while to the music.)*

*ELDER ARISTOCRAT: Ahem, sh! (Music and dance stop.) You damn wretch! Since you, a mere plebeian, slander us noble aristocrats, you're going to pay for it after we greet our elders tomorrow morning.*

*(All ARISTOCRATS scold MALTTUGI severely.)*

*MALTTUGI: You misunderstood me. Your mistress despises you. You're a bastard and born in broad daylight in a taxi cab. No offense meant, however.*

*ELDER ARISTOCRAT: Oh my Buddha, what the hell are you talking about? You listen to me. I was born in an intercalary November 13 of the lunar calendar. As the day was cold, I was born surrounded by folding screens. There was even holy water and incense fire to celebrate my birth. Shut up, you wretch.*

*MALTTUGI: No, no-o-o-o...*

*ELDER ARISTOCRAT: (He has only caught the last part of MALTTUGI's word.) So-o-o. What so?*

*MALTTUGI: Master, Master, since you said you're a learned man, listen to me carefully. It is neither the character "so" that means rain, nor the character "so" that means whistling, nor the character "so" that means little. What word is it that combines the character "so" that means door and the character "so" that means little?*

*ALL ARISTOCRATS: (With a dirty laugh.) Ho, ho, ho. (They look at one another.) The vulva, the vulva... (They laugh at one another meaningfully.) (Lee, Duhyun, 153-54)*

Like this Malttugi makes fun with other characters. His aim of this scene is just improvised; it is to reveal the aristocrats' hypocrisy. His motivation of this is not related with action after the scene. At the end of his scene, he is light and does not make a conflict with other people without coherence and consistence. Although Malttugi's clumsy traits are related to censorship of that period, his character is very simple and does not have consistency.

In addition, 'true to life' about character has some of philosophical aspect. Actually, the theatre is not life, but it is the mirror of life. If producers are to create believable images, observers are able to mirror their own life in the theatre. Indeed, according to Aristotle, believable images are created from necessary motives or acts. The necessary motive or ordering principle of any play is that play's struggle to resolve its root conflict. Aristotle's 'true to life' of character might be this necessary motive.

In broader terms, Constantin Stanislavski (1863-1938), the influential Russian theatre director, talked about this term as the "super-objective" of the play. Stanislavski notes that in *An Actor Prepares*, "the main inner content of a play produces a state of inner grasp and power in which actors can develop all the intricacies and then come to a clear conclusion as to its underlying, fundamental purpose" (273). This 'underlying, fundamental purpose' is the play's 'super-objective.' Stanislavski notes that:

In a play the whole stream of individual, minor objectives, all the imaginative thoughts, feelings and actions of an actor, should converge to carry out the super-objective of the plot. The common bond must be so strong that even

the most insignificant detail, if it is not related to the super-objective, will stand out as superfluous or wrong. (271)

In other words, Stanislavski's super-objective means the fundamental purpose through the main-line of action. It is the fundamental purpose or necessary motive the characters face in order to resolve the drama's root conflict.

In *Oedipus Rex*, for example, "Oedipus' super-objective is to get the truth out of Teresias. His motive may be to retain his status as savior king of the Thebans" (Bellas, 25). Oedipus vows to solve the mystery of the curse that plagues of his nation. He must find and punish an unknown offender. Although Oedipus is warned by the prophet not to do so, he proceeds to solve the mystery, because his motives absolutely are obligatory rather than elective. Thus, observers believe his obsessive process as 'true to life.'

On the other hand, characters in Korean mask-dance do not have the necessity to make a root action. Necessary acts are contrasted with improvising events and dabbling actions. Characters in each episode simply show their improvised acts or evade the events. The beginning of episode V, *The Buddhist Priest*, for example, demonstrates this aspect below:

(While the ELDER ARISTOCRAT is fanning and swaggering at the corner of the playing area, a female SHAMAN enters with SEOUL AEGI, a concubine. the SHAMAN and SEOUL AEGI are facing each other during their entrance. The SHAMAN brings SEOUL AEGI to the ARISTOCRAT and exits dancing. Meanwhile an old BUDDHIST PRIEST, waited upon by a young APPRENTICE MONK, enters and turns around the performance area. The BUDDHIST PRIEST

notices SEOUL AEGI with the ARISTOCRAT and is charmed by her. He decides to tempt her and whispers in the APPRENTICE MONK's ear. The BUDDHIST PRIEST approaches SEOUL AEGI and tempts her with a silver ring. Aided by the APPRENTICE MONK, the BUDDHIST PRIEST carries SEOUL AEGI on his back. SEOUL AEGI yields to his temptation and runs away. The ARISTOCRAT looks around and realizes the absence of SEOUL AEGI. The ARISTOCRAT calls MALTTUGI.)

ARISTOCRAT: Damn you, Malttugi! (When there is no answer, he calls again.)  
Malttugi, Malttugi!

MALTTUGI: (After a good while.) Yes, Master. I'm here.

ARISTOCRAT: Ahem-m. Are you ready? An old priest was around here a while ago and I lost my Seoul Aegi. I bet the damn priest carried her away. Follow him. Catch him and bring him here.

MALTTUGI: Yes, Master. (In a singing tone.) I'm going to arrest the priest. I'm going to apprehend the priest. Searching every mountain and every valley, I'm going to arrest him.

(He exits singing and, after a while, he brings the BUDDHIST PRIEST, the APPRENTICE MONK, and SEOUL AEGI to the ARISTOCRAT. SEOUL AEGI walks to the ARISTOCRAT coquettishly and stands beside him.) (Lee, Duhyun, 155)

In this scene, elder aristocrat, old Buddhist priest, and Seoul Aegi act without necessary motive just as improvising pleasure. Although this kind of playwriting is a satire or metaphor of upper class, it is quite difficult to find the truth to life. It is said to dabble in love and true mind. Even though the old man gets his old wife, he wants to fall in love with Seoul Aegi. Old wife will be deed because of this improvising love at the end of play.

Lastly, it is clear that everything in elements of character has developed from these premises above, such as “consistent,” “appropriate,” and “true to life.” These elements of each character must make the collision as the root action. The root action, the conflict of mutually opposing motives, is the essence of drama. It follows that the definition of character should relate to this essential premise. After this premise is paved on, the relationship of character can be told as protagonist and antagonist. Indeed, there is no protagonist who focuses the audience’s attention on his motive and action among all characters. Every character is confined in just one or two acts.

For instance, Malttugi, the representative of common people, acts just episode IV, even makes a fun of aristocrats. He then acts as an errand boy at episode V and does not have the important role. He cannot make the root conflict, so it is difficult to say that Malttugi is the protagonist. The character Old Aristocrat appears on stage the longest in episodes IV, V, and VI, but he also is not the protagonist. Although Old Aristocrat causes the little conflict between Old Wife and his concubine, there is no real motive and reason for his action. He does not have the appropriate love and the truth of life. The rest of the characters in Korean mask-dance act just only in one episode or do minor roles without the consistency of character. Consequently, to find the protagonist in Korean mask-dance is difficult because the playwright simply did not concern himself with all of these.

Some Korean scholars suggest the interplay of character circumstance rather than subtle delineation of character, such genres as tragedy and comedy. According to this suggestion, the mask-dance is tragic comedy, so audiences should have a different view about the mask-dance. According to Aristotle in *The Poetics*, comedy is defined that as “a representation of an action that is laughable and lacking in magnitude, complete, with



each of its parts separately in the elements of the play; represented by people acting and not by narration; accomplishing by means of pleasure and laughter the catharsis of such emotions” (Aristotle, 35). Nobody can deny that comedy has different aesthetic measure compared with tragedy.

On the other hand, there are still the qualitative parts of comedy at *The Poetics*. The elements of comedy are plot, character, reasoning, diction, song and spectacle. Aristotle stated that:

Comic plot is one which is structured around laughable actions. Characters of comedy are the buffoonish, the ironical and the boasters. The parts of reasoning are two, general statement and proof. There are five kinds of artless proof; oaths, agreements, testimonies, ordeals and laws. (45)

Plot and character of comedy also are important element with unity of play. For example, *Tartuffe*, written by Molière (Jean-Baptiste Poquelin, 1622-1673) is a pious fraud. Tartuffe pretends to be pious and to speak with divine authority as “oaths”. Orgon will marry Tartuffe to his daughter Mariane as the element of comedy with “agreement”. Tartuffe tries to seduce Elmire, wife of Orgon. However, Damis who is an Orgon's son eavesdrops Tartuffe’s conversation in order to prevent his family from occurring Tartuffe’s scheme as “testimonies.” Eventually, Tartuffe is punished by law as “ordeals”.

Apparent are the unity of plot and consistence of character on *Tartuffe*. Although comedy has different pleasure and emotion compared with tragedy, there exist the principle elements of plot and character of drama. In terms of the unity of plot and

consistence and appropriate of character, it is an unavoidable fact that Korean mask-dance has deficient dramatic structure.

## **Chapter 7**

### **Conclusion**

This thesis has examined the origin and traits of Korean Mask-Dance. Korean Mask-Dance. The traditional folk theatre, has been closely associated with Buddhism and folk rituals since its inception. Its rise could be traced back to the shamanistic village ritual, gradually becoming similar to the extant form after absorbing aspects of the professional theatrical entertainment, especially the tradition of Sandae-Dogam after its abolishment. However, in a strict sense, no matter how alluring and logical such theories are, the origin and formation of Korean Mask-Dance remains hypothetical.

When Korean Mask-Dance is analyzed using Aristotle's concept of drama, Korean Mask-Dance more or less reverses his order of important elements in drama. The mask-dance performance has an obscure plot and simple relationship among characters. Unfortunately, Korean mask-dance could not have a natural modernization, so this type of traditional performance becomes museum-piece theatre. While various generations and young people in China and Japan make a long line to buy tickets to see their own traditional theatre these days, there is no excitement around Korean Mask-Dance theatre. In other words, Korean Mask-Dance is not popular entertainment. Since substantial mask-dance troupes were designated as the important "Intangible Cultural Property of Korea" and subsidized by the government since the 1960s, this kind of performance ironically lost its entertainment value and eventually alienated from artistic changes. These troupes usually perform for free due to governmental financial support. This has caused them to stop adapting and improving the mask-dance.

At the same time, the aforementioned modern Korean theatre was influenced in the early twentieth century by Western culture through Japan. From 1910 until the late 1960s, Korean theatre practitioners strove to build a modern theatre, while virtually discarding their indigenous performing art traditions. However, since the 1960s, a small group of theatre practitioners has begun a movement to revive the native performing tradition by incorporating traditional elements into Western-style theatre productions. Indeed, each element of the mask-dance gives theatre artists fundamental sources, such as the methods of actor training, the stage, the dance, movement, the music, song, the costume, property, and the mask.

Even though all of the above elements work together in order to have a good performance, many artists in Korea have confused the usage of traditional heritage. Experimental theatre practitioners adapt some dances and music of Korean Mask-Dance's dramatic mode, yet some of the experiments are now crude. The experiments should be encouraged in order to utilize Korean traditional theatrical resources in the future. When they recognize the Aristotle's concept of drama, they will see a way to development. Therefore this study has meaning to show them the suggestion.

At first glance some people would misunderstand that the resurgence of the traditional movement in contemporary Korean theatre seems to be in direct opposition to globalization in the present era, since, at one level, it explores the root ideas of Korea. However, the resurgence of traditions does not necessarily exclude or contradict the universal human sense. On the contrary, the search for Korea's native cultural identity may be an essential component in the evolutionary process of globalization with its culture. Through recognition of both the particular characteristics of mask-dance as well

as the universal nature of theatre, this study could enable Korean scholars and creative artists to more readily embrace globalized Korean theatre. Consequently, the experiments utilizing traditional Korean culture should be encouraged so that Korean contemporary theatre will flourish.

## **Appendix**

### The Mask-Dance Play of Kasan Village (Kasan Ogwangdae)

Recorded by Duhyun Lee

Translated by Meewon Lee

#### **Cast of Characters**

(In order of appearance)

The Yellow Warrior-Deity of the Center

The Blue Warrior-Deity of the East

The White Warrior-Deity of the west

The Black Warrior-Deity of the North

The Red Warrior-Deity of the South

YÖNGNO, an imaginary animal

A Hunter and his assistant

The Chief leper

Odingi, a hemiplegic fool

A policeman

The Elder Aristocrat

Aristocrats 1,2

Malttugi, a servant

A Shaman

Seoul Aegi, a concubine

A Buddhist priest

An apprentice monk

A wife

Madangsoe, her son

Ongsaengwon, a shoe seller

A Doctor

An Old man

A Blind Stoothsayer

A spirit Medium

The Chief Shaman

Shamans 1,2,3,4

### **EPISODE 1: THE DANCE OF THE WARRIOR-DEITIES OF THE FIVE DIRECTIONS**

(After the Musicians are settled at the edge of the performance area, the Warrior-Deities of the five directions, led by the YELLOW WARRIOR-DEITY OF THE CENTER, enter, dancing to the music. The play is performed on an open outdoor field surrounded by the audience, forming an arena or a thrust shape stage restricted by the particular geographical location. When the five Warrior-Deities arrive at the center of the stage, both the music and the dancing are stopped by the Yellow Warrior-deity of the Center's shouted command of "Hush! Sh-h-h-h!")

YELLOW WARRIOR-DEITY OF THE CENTER: (Pointing to the east with a wand of hemp fluff and calling the Blue Warrior-Deity of the East.) The Blue Warrior-deity of the East.

BLUE WARRIOR-DEITY OF THE EAST: Yes.

YELLOW WARRIOR-DEITY OF THE CENTER: Stand facing the east. (The Blue Warrior-Deity OF THE EAST stands facing the east.)

YELLOW WARRIOR-DEITY OF THE CENTER: The White Warrior-Deity of the West.

WHITE WARRIOR-DEITY OF THE WEST: Yes.

YELLOW WARRIOR-DEITY OF THE CENTER: Stand facing the west. (The WHITE WARRIOR-DEITY OF THE WEST stands facing the west.)

YELLOW WARRIOR-DEITY OF THE CENTER: The Black Warrior-Deity of the North.

BLACK WARRIOR-DEITY OF THE NORTH: Yes.

YELLOW WARRIOR-DEITY OF THE CENTER: Stand facing the north. The Red Warrior-Deity of the South.

RED WARRIOR-DEITY OF THE SOUTH: Yes.

YELLOW WARRIOR-DEITY OF THE CENTER: Stand facing the south.

(After the RED WARRIOR-DEITY OF THE SOUTH stands facing the south, the YELLOW WARRIOR-DEITY OF THE CENTER stands at the center.)

YELLOW WARRIOR-DEITY OF THE CENTER: Since the aristocrat-scholars in Seoul say that the southeastern part of Korea is good for an excursion, it must be true. As we arrive in Kasan village, which is

in the southeast, the view is scenic and wonderful. The air is crystal clear. Furthermore, there are many players who know well how to entertain themselves. We, the Gods of the Five Directions, are going to dance as much as we please to fine music.

(They dance for a while to music.)

## EPISODE 2: YONGNO

(When the five WARRIOR-DEITIES are dancing together, YONGNO, an imaginary lion-like animal, enters dancing to the music. YONGNO, making the strange sound “pipi,” mimes devouring the dancing WARRIOR-DEITIES one by one, except the YELLOW WARRIOR-DEITY OF THE CENTER. The slain DEITIES exit. THE YELLOW WARRIOR-DEITY OF THE CENTER continues to dance, eventually realizing the absence of this fellow DEITIES and the presence of the strange animal YONGNO. Two or three actors are inside YONGNO’s mask costume. The front actor says the lines and the “pipi” sound is made by small bells worn on his legs and by a piri, a kind of flute or whistle.)

YELLOW WARRIOR-DEITY OF THE CENTER: (Surprised.) Oh, sh-h-h-h.

(The music stops. YÖNGNO appears ready to kill the YELLOW WARRIOR-DEITY OF THE CENTER, who runs away. The YELLOW WARRIOR-DEITY OF THE CENTER is seized, shakes free, and finally confronts YONGNO.)

YELLOW WARRIOR-DEITY OF THE CENTER: What the hell are you?

YONGNO: I am the great Yongno.

(YONGNO tries to devour the YELLOW WARRIOR-DEITY OF THE CENTER.)

YELLOW WARRIOR-DEITY OF THE CENTER: How did the animal Yongno happen to be in this field?

YONGNO: I came down because I’m hungry.

YELLOW WARRIOR-DEITY OF THE CENTER: What is your favorite food?

YONGNO: I’ll eat anything.

YELLOW WARRIOR-DEITY OF THE CENTER: I’m a tiger.

YONGNO: Two tigers are just a mouthful of food for me.

YELLOW WARRIOR-DEITY OF THE CENTER: (Appalled.) No, I’m Dambo, an imaginary weasel, who devours tigers.

YONGNO: I prefer Dambo to tiger.

YELLOW WARRIOR-DEITY OF THE CENTER(Nonplussed.) Oh my, what shall I do? It seems I’ll be eaten by Yongno. Hey, Yöngno, do you like to eat garden-variety mosquitoes, as well?

YONGNO: Of course, I used to eat two mosquitoes in one swallow.



YELLOW WARRIOR-DEITY OF THE CENTER: Wow... I'm really in big trouble. Well, then, do you eat striped mosquitoes?

YONGNO: Certainly, I love striped mosquitoes.

YELLOW WARRIOR-DEITY OF THE CENTER: Damn you Yongno. I'm a high-ranking noble aristocrat. How dare you eat an aristocrat!

YONGNO: Aristocrats are my favorite food.

(YONGNO attacks the YELLOW WARRIOR-DEITY OF THE CENTER who tries to run away. Finally, the YELLOW WARRIOR-DEITY OF THE CENTER is devoured by YONGNO. During this, a HUNTER and his ASSISTANT enter with a gun and look for a chance to shoot YONGNO. While YONGNO celebrates by happily dancing, it is shot by the HUNTER.)

HUNTER: I've shot a wicked animal. (He kicks the fallen YONGNO to ascertain its death and exits with the corpse.)

### EPISODE 3: THE LEPERS

(To music, five LEPERS, led by the CHIEF LEPER, enter, dancing the "Dance of the Deformed." This is a common dance in the mask theatre of southeastern Korea. It imitates various deformities to six-beat music. The five LEPERS-a lame leper, a leper with a twisted mouth, one with a mutilated arm, another with a harelip, and a fifth with a deformed nose-dance plaintively for a while and then stop. They play with one another, kill lice, and sign the "Beggar's Song." Led by the CHIEF LEPER, they collect money from spectators. The collected money is used for performance expenses and for a cast drinking party after the performance.)

CHIEF LEPER: We're going to the banquet over there to get a drink, aren't we? Since it is boring, why don't we sing the Cangt'aryong song on our way?

LEPERS: That's a good idea.

(Led by the chief leper, they sing the Changtaryong song, draw a circle on the stage during the dance of the deformed and sit in the circle.)

Changtayong Song (Beggar's Song)

Aigona, Deago, Whoopee, whoopee.

Thinking of one, the pine tree under the moon and sun.

The stars are bright in the dark sky.

Thinking of two, the elder dancing girl is dancing.

Beating two sides of hand drum.

Thinking of there, the spirit of the best actor in Samhan,

The three tribal countries in Korea.

Thinking of four, the four famous checkpoint fights of

General Kwanunchang.

He is riding the fastest horse in the world.

Visiting Yaryong, the scholar.

Thinking of five, the new magistrate coming with a five horse procession,

Please clarify the five commandments of the Confucians.

Thinking of six, Songjin, a disciple of the priest Yukhwan,

Plays with many ladies in heaven.

Thinking of seven, the sweet rain is falling

After seven years of drought.

Thinking of eight, Parang bird, Parang bird,

Do not land on the small green pea flowers.

If you break the flowers,

The green-pea paste seller will cry

Thinking of nine, the deepest valley.

The crane, the symbol of conjugal affection, flies

Over nine valleys to seek his love.

Thinking of ten, the tall, old monk

Moves his bowels in the best

Part of the room and insists that

The droppings are not his.

The beggar who came last year did not die

And now he returns.

Pumpana, Pumpana, --- Whoopee, whoopee

CHIEF LEPER: Ara—Shee—

(The music and the deformed dance stop.)

After drinking, we're doing fine! Now I feel an itch. How about killing lice?

(All lepers like to do this. They begin to kill lice and boast of their lice hunting. They are boisterous and loud. They improvise their lines in this part.)

CHIEF LEPER: Well, let's stop lice hunting. How about some gambles instead? (to the other leper) How much do you earn?

LEPER1: Ten won.

LEPER2: I've got money, too. I'll win that off of you. Let's deal the cards.

LEPER3: Let's play Chitkuttaeng.

LEPER4: Great! No cheating!

(The lepers start the gambling. They sing the Changtayong song while making odd gestures, showing their pleasure and anger at the gain and the loss of money. They are noisily playing cards with occasional complaining and fighting. They sing together the following Tujontaryong (a sort of gambling song.)

Tujontaryong (a gambling song)

Card number one is like a pumpkin seed

Card number two is like a pestle.

Card number three is like a sailor's sail

Card number four is like a noble-scholar

Card number five is like a head of a lass

Card number six is like a feeler of a spotted butterfly

Card number seven is like dog feet

Card number eight is like the half moon

Card number nine is like a tonsured head

Card number ten is like a fire stick

Pumpana pumpana—Whoopee, whoopee

(While they are noisily playing cards singing the Tujontaryong song, Odingi, a hemiplegic fool, enters carrying a child with small pox on his back. The child holds a pennant that indicates his illness. ODINGI walks around the gambling table and asks for Kaepyong (a small portion of the winner's money given to the loser of a spectator. It is customary for the winner to give Kaepyong.)

ODINGI: Hey, give me some Kaepyong.

CHIEF LEPER; what the hell are you doing here? Go out and beg.

(The chief leper pushes ODINGI, and ODINGI complains and begs money from the other lepers. ODINGI exits after all his requests are rejected. After a while, ODINGI comes back with a policeman and whispers to him. The policeman and whispers to him. The policeman approaches the gambling lepers unnoticed by them.)

POLICEMAN: (Wearing a police uniform and carrying a long police knife and hand cuffs. He kicks the lepers.) You damn lepers, when you get money from begging, you'd do better to buy clothes than go gamble. How dare you gamble! You're under arrest.

(The lepers earnestly beg pardon.)

POLICEMAN: I'll let you go this time, but don't let me catch you gambling again.

The LEPERS: (eagerly) Yes, of course, we understand anything you say!

(After giving them another warning, the POLICEMAN excuses the LEPERS and exits. The LEPERS curse the POLICEMAN and resume their gambling. ODINGI, who has been watching, asks for a tip again.)

LEPER: Damn you! Say, aren't you the one who reported us to the cops?

(They curse and beat ODINGI, who denies the report. He begs for a tip. ODINGI, who cannot bear the beating any more, exits and returns with the POLICEMAN. The POLICEMAN curses, beats, and finally arrests the LEPERS.)

LEPER: Please excuse us once more. Have mercy! We won't do it again.

(They beg his pardon.)

POLICEMAN: I told you not to gamble before and you should have listened. No more excuses. Let's go to the station. (The POLICEMAN handcuffs the LEPERS and they all exit, ODINGI following.)

#### EPISODE 4: THE ARISTOCRATS

(To music, led by the ELDER ARISTOCRAT, young ARISTOCRATS enter, dancing. The ELDER ARISTOCRAT holds a pipe and a cane in one hand while fanning with the other hand. He wears a scholar's many-cornered horsehair hat and a yellow Daoist robe. The rest of the ARISTOCRATS wear white Daoist robes. They dance for a while.)

ELDER ARISTOCRAT: Ahem! Sh-h-h-h-h! (The music stops. The ELDER ARISTOCRAT shouts to the MUSICIANS.) You damn lascivious creatures, since it has been warm recently and the wind is nice, you gather like the day ghosts, eat, and play together. You've killed a horse to eat and to make a lashed drum to play, killed a cow to eat and to make a drum to play, and even killed a dog to eat and to make a drum to play. You're also playing the custom-made noisy gong from Anson town. You play day and night in the back yard of our noble house as if you're in a splendid banquet like Hongmunyon with rice cake and wine. You play day and night, day and night, ding-dong bang-bang, ding-dong bang-bang.

(The ARISTOCRATS are dancing to the rapid beat of the music. MALTTUGI, their servant, enters, whirling a whip, and joins the dance. He wears a red vest and ties up the upper part of his pants with a cloth strap.)

MALTTUGI: Hey, sh-h-h-h. (The music and dance stop but the ARISTOCRATS continue to fan themselves.) Hello, Master, how are you?

ELDER ARISTOCRAT: Ah! I'm fine, and how is your mother?

MALTTUGI: Master, in order to find you, after I bathed in the upper stream, washed my head in the middle, cleaned my hands and feet in the lower stream, and cut my fingernails and hair, I prayed to Buddha for good guidance. Then, holding a bamboo cane and wearing a pair of straw shoes, I began to search for you everywhere. First I went to the village of Cheju, second to Koje, third to Namhae, fourth to Chindo, fifth to Kanghwa, sixth to Chinpo, all in vain. I was disappointed and depressed because I couldn't find you.

ELDER ARISTOCRAT: Ha-ha-ha, I see. After I lost you, I also looked for you everywhere. I searched for you valley by valley, mountain by mountain, village by village, and town by town, even season by season; look, it is spring! Large spotted butterflies fly in pairs, new green leaves sprout on every tree, and the flowers are in full bloom. However, when we consider that the flowers are red for only ten days, the full moon is going to wane, and life is but an empty dream in spring, how can we resist the desire to play? Eat, drink, and be merry, for tomorrow you shall die.

(Chanting to the tune "Pullim." "Pullim" contains rhythmic and often meaningless sound phrases which are employed to cue the musicians as to what type of musical beat is to be played for the coming dance.)

ELDER ARISTOCRAT: Play, play as you please.

(All dance together to the music.)

MALTTUGI: (After a while) Hey, sh-h! Hello, masters.

ALL ARISTOCRATS: Oh, no! Damn you Malttugi, what the hell are you talking about?

MALTTUGI: (Suddenly jumps up and goes over to the ARISTOCRATS and hits their faces with his whip.) You damn pigs... (Mimes driving pigs) Soo-ee, nose...

SECOND ARISTOCRAT: You wretch, Malttugi, how dare you think of us as pigs?

MALTTUGI: Master...

ELDER ARISTOCRAT: Yes?

MALTTUGI: In order to find you, I went to Kuch'ondong valley in the village of Muju, where I met a barmaid in full makeup and wearing a colorful dress. I bought a drink and watched her closely. And what do you know, to my surprise, she looked like your mother.

ALL ARISTOCRATS: Oh, no... You wretch, Malttugi, what the hell did you say?

MALTTUGI: Damn you aristocrats, stray dogs, stop barking. (After improvised abusive language, he calls the ELDER ARISTOCRAT again.) Hey, Master, in order to find you, I went to your home. Your mistress greeted me and brought me a drink from the wall cabinet. I drank the rice wine, realized the mistress' intentions, and rode her belly. (In a chanting tone) Oh-oh-oh, ah-ah-ah... (All dance for a while to the music.)

ELDER ARISTOCRAT: Ahem, sh! (Music and dance stop.) You damn wretch! Since you, a mere plebeian, slander us noble aristocrats, you're going to pay for it after we greet our elders tomorrow morning.

(All ARISTOCRATS scold MALTTUGI severely.)

MALTTUGI: Master.

ELDER ARISTOCRAT: Yes?

MALTTUGI: You misunderstood me. Your mistress despises you. You're a bastard and born in broad daylight in a taxi cab. No offense meant, however.

ELDER ARISTOCRAT: Oh my Buddha, what the hell are you talking about? You listen to me. I was born in an intercalary November 13 of the lunar calendar. As the day was cold, I was born surrounded by folding screens. There was even holy water and incense fire to celebrate my birth. Shut up, you wretch.

MALTTUGI: No, no-o-o-o...

ELDER ARISTOCRAT: (He has only caught the last part of MALTTUGI's word.) So-o-o. What so?

MALTTUGI: Master, Master, since you said you're a learned man, listen to me carefully. It is neither the character "so" that means rain, nor the character "so" that means whistling, nor the character "so" that means little. What word is it that combines the character "so" that means door and the character "so" that means little?

ALL ARISTOCRATS: (With a dirty laugh.) Ho, ho, ho. (They look at one another.) The vulva, the vulva... (They laugh at one another meaningfully.)

ELDER ARISTOCRAT: Be quiet. Let's see. According to the Chinese classic, isn't it the character "so" that means bog? Bog also means a woman's cunt, ha-ha...

MALTTUGI: Hey Master, since you are a noble aristocrat, let's hear about the origin of your noble family.

ELDER ARISTOCRAT: What's the point of your knowing my noble family's origin and history? But, I'll tell you. Listen carefully. A king's father-in-law, two generals, three chief officers in the government, and four major city generals, three chief officers in the government, and four young friends, gentlemen and the like, who just happen to be friends of all the magistrates in the small villages hereabouts.

MALTTUGI: (In contemptuous surprise.) Ho, how noble!

ELDER ARISTOCRAT: Displaying the art of an aristocrat, let's go to the heavens where we'll catch the taebung bird that flies ninety-thousand miles a day, roast it with a bolt of lightning, and eat it. Then, let's travel to the underworld. Like the great Emperor Chinsi, who made the Great Wall of China, I can move a mountain with a kick. After tying our shoelaces and shouldering our packs, let's jump back to this world again. When we fall down to this world, I, a noble aristocrat, am going to be alive and you, a mere humble plebeian, are going to be killed.

(All dance together to music.)

MALTTUGI: Hey, sh-h!

ELDER ARISTOCRAT: Yes?

MALTTUGI: Master, listen to me. There are twelve months, 365 days, and four seasons in a year.  
(Reciting.)

Spring is the time of blossoming.

Summer brings the green shade of trees and the southern wind.

When starts are sinking in the east,

Fall comes with tinted leaves.

Winter comes when the white snow flecks the green pines and bamboos.

As there are no flying birds in the mountain

There is no trace of man in the vast fields.

Every season, every man, and every era flows like the river.

When the clear water runs in Sosong River,

The wild geese soar in pairs and

The golden oriole flies over Yangnyu Mountain.

When I didn't see you master, I was happy.

When I see you, I feel creepy all over.

(To the music, all dance for a while. Headed by MALTTUGI, all exit except the ELDER ARISTOCRAT. He stands at the corner of the performance area and fans.)

## EPISODE 5: THE BUDDHIST PRIEST

(While the ELDER ARISTOCRAT is fanning and swaggering at the corner of the playing area, a female SHAMAN enters with SEOUL AEGI, a concubine. The SHAMAN and SEOUL AEGI are facing each other during their entrance. The SHAMAN brings SEOUL AEGI to the ARISTOCRAT and exits dancing. Meanwhile an old BUDDHIST PRIEST, waited upon by a young APPRENTICE MONK, enters and turns around the performance area. The BUDDHIST PRIEST notices SEOUL AEGI with the ARISTOCRAT and is charmed by her. He decides to tempt her and whispers in the APPRENTICE MONK's ear. The BUDDHIST PRIEST approaches SEOUL AEGI and tempts her with a silver ring. Aided by the APPRENTICE MONK, the BUDDHIST PRIEST carries SEOUL AEGI on his back. SEOUL AEGI yields to his temptation and runs away. The ARISTOCRAT looks around and realizes the absence of SEOUL AEGI. The ARISTOCRAT calls MALTTUGI.)

ARISTOCRAT: Damn you, Malttugi! (When there is no answer, he calls again.) Malttugi, Malttugi!

MALTTUGI: (After a good while.) Yes, Master. I'm here.

ARISTOCRAT: Ahem-m. Are you ready? An old priest was around here a while ago and I lost my Seoul Aegi. I bet the damn priest carried her away. Follow him. Catch him and bring him here.

MALTTUGI: Yes, Master. (In a singing tone)

I'm going to arrest the priest.

I'm going to apprehend the priest.

Searching every mountain and every valley,

I'm going to arrest him.

(He exits singing and, after a while, he brings the BUDDHIST PRIEST, the APPRENTICE MONK, and SEOUL AEGI to the ARISTOCRAT. SEOUL AEGI walks to the ARISTOCRAT coquettishly and stands beside him.)

MALTTUGI: I arrested the wretched priest and I leave him at your disposal.

ARISTOCRAT: Ah, you brought the rascal. You wretch, fall upon your knees at once!

MALTTUGI: Fall upon your knees at once!

ARISTOCRAT: Do you realize what you've done?

APPRENTICE MONK: Please pardon my master. (He begs for mercy.)

BUDDHIST PRIEST: How can a butterfly attracted by a flower realize the danger of fire, and how can the wild goose that finds the sea-fish recognize a fisherman? (As if he was repentant.) I'll return to the mountain temple immediately. Please have mercy on me.

ARISTOCRAT: You wretched priest, if you're a priest, you should have been busy praying to the Buddha in that secluded mountain temple of yours. How dare you come to this worldly place and seduce my woman? Your behavior is inexcusable.



APPRENTICE MONK: Oh, no! Please forgive my master. Please let him live.

ARISTOCRAT: Flog the wretch.

MALTTUGI: Yes, sir.

(When MALTTUGI tries to flog the BUDDHIST PRIEST, the APPRENTICE MONK tries to be beaten in his place. He throws himself between MALTTUGI and the BUDDHIST PRIEST. MALTTUGI stops beating.)

MALTTUGI: Damn, get away, you!

ARISTOCRAT: Flog, flog, flog again!

APPRENTICE MONK: (Again, he shields the BUDDHIST PRIEST with his body.) Oh my Buddha! Please don't kill my master.

ARISTOCRAT: Flog the priest.

MALTTUGI: Yes, yes.

(When MALTTUGI begins, the APPRENTICE MONK again shields the BUDDHIST PRIEST with his body. MALTTUGI bumps his nose against the APPRENTICE MONK's back.)

MALTTUGI: Ow! My nose! (Rubbing his nose, MALTTUGI pulls the APPRENTICE MONK off and flogs the BUDDHIST PRIEST.)

ARISTOCRAT: All right. Because the good monk begs for the wretch so sincerely, I'll forgive him this once. But, you rascal, will you promise me that this will never happen again?

BUDDHIST PRIEST: I promise... Just pardon me this one time.

ARISTOCRAT: It's done now. Return to your temple this instant.

BUDDHIST PRIEST: Yes, y-e-s... Oh my Buddha, my back, my poor back!

(He gets up, deploring his lot in a singing tone.)

Oh my, my lot

Oh my, my fate.

While someone who has good fortune

Lives a splendid life in a palace-like mansion,

My fortune, at best, ends with a humble monk.

Everything in the world has its own mate.

The sun and the moon make a pair and

The sky and the earth make a pair.

Male and female gingko trees stand side by side

While male and female stone statues face each other.

However, only my poor, my humble self hasn't any.

(Speaking.) Hey, my monk.

APPRENTICE MONK: Yes.

BUDDHIST PRIEST: As I, a Buddhist priest, came to this worldly world and momentarily had a lascivious mind, I was beaten by the aristocrat. I want to return to the mountain temple now, but I don't have any travel money. How can I return without any travel money? (In a singing tone) I need the money for my journey to the temple. How can I go back without any money? You, honorable spectators, give me some money for Buddha's sake.

APPRENTICE MONK: Please give us travel money for Buddha's sake. (Playing a gong, he collects donations from the spectators.)

BUDDHIST PRIEST: (In a singing tone.)

I don't want to be a Buddhist Priest any more.

I don't want to be a Buddhist Priest any longer.

When I take off the Buddhist hat and throw it into the river,

When I break the Buddhist wooden bell and clapper and throw it away,

It's wonderful, great, and grand.

When I take apart the Buddhist rosary on my neck,

It's good to see it spilled like beans.

When I cut the priest's bamboo cane to pieces,

It's good to make a bamboo flute out of it.

When I take off the Buddhist robe,

It's good to make a bonfire with it.

At last, I can become a worldly man.

(While he sings, he takes off his Buddhist clothes one by one and throws them away or stamps on them. When the song ends, the BUDDHIST PRIEST exits while singing a classical tanga poem. If the spectators want to join in the singing, they are welcome to do so. Often spectators who enjoy the song come to the stage and join the actors. All sing and dance together. Folk songs popular among the farmers are usually sung, and this merriment often ends with the "Farmers' Song," "Chinnong-buga." The donations collected by the APPRENTICE MONK are used to cover the performance cost or for a drinking party for the actors and the spectators after the performance.)

“The Farmers’ Song, “Chinnong-buga,”

Hello, farmers, listen to me.

Hello, farmers, listen to me.

May and June are the season of farmers.

Let’s stick a cotton flower in the top of our bamboo hats.

Let’s dance the cotton flower dance.

Oh, oh, oh, missing you darling.

### **EPISODE 6: AN OLD MAN AND WIFE**

(Learning on a cane, an aged WIFE, enters dancing a hip dance that is characterized by swaying the hips to the right and the left. MADANGSOE, her son, follows her and behaves frivolously. He keeps trying to grasp his mother’s hips and almost succeeds. They circle around the stage and sit down.)

WIFE: Whew... (As if exhausted, she breathes a long sigh.) Ouch, my back... Hey look, What a big crowd is here! (Looking around) Hey fellows, though you can flee from a debtor, you cannot flee from aging. My old back, ow whew... (Taking long breaths from time to time) Just thirty years ago, I was a blossoming less. Alas! Now I’m an aged old woman. You damn Madangsoe...

MADANGSOE: What are you saying?

WIFE: Let me have a pipe.

MADANGSOE: Hunh, well. (He lights a pipe and puts it near her nostrils or eye instead of her mouth.)

WIFE: You wretch, in my mouth! (While falling on her back) I’m asking you, why are you sticking the pipe in my eye instead of my mouth?

(MADANGSOE finally puts the pipe in her mouth.)

WIFE: (After inhaling a couple of puffs.) Madangsoe...

MADANGSOE: Yes, what?

WIFE: Bring me a chamber pot. Nature is calling.

(MADANGSOE brings her a gong instead of a chamber pot. Tucking up her skirt, the WIFE tries to urinate on the gong. MADANGSOE peeps up her skirt.)

WIFE: (Pushing back MADANGSOE.) What are you doing, you ass?

WIFE: What’s the matter?

MADANGSOE: What is that?

WIFE: What are you taking about?

MADANGSOE: Well look! There is a pine-eating caterpillar on your ass! (He faints.)

WIFE: You fool, it's not a pine-eating caterpillar but the hole you came out of. My, my! This damn hole is so foul that it's going to kill my son. (She massages MADANGSOE and helps him to his feet.) Damn, you fool, at your age, and you don't even know the hole you came out of? (She mimes urinating again, shaking her body) Psh-sh-sh. Hey, Madangsoe, clean this chamber pot. Alas, since I've gotten old, it's getting harder to take as piss.

MADANGSOE: (He holds the gong that was used as a chamber pot and sniffs it.) Phew! Mom, what the hell is this smell? It smells like cow's piss.

WIFE: Don't make a fuss. Don't you even know whether it's your mother's or a cow's? You boor!

(MADANGSOE, sprinkles the urine toward the spectators and exits. After a while, ONGSAENGWON, a shoe seller, enters and approaches the WIFE.)

ONGSAENGWON: Madangsoe's mother.

WIFE: Aha, it's you, Ongsaengwon. Come on. Sit down in this warm place. How are you? Is your family all right?

ONGSAENGWON: Everything is so-so. (He looks around the house with an ulterior motive.) By the way, where did Madangsoe go? (Showing his sexual agitation, he gropes at the hips of the WIFE.)

WIFE: What the hell are you doing? (She shakes off ONGSAENGWON's hand.)

ONGSAENGWON: (Embarrassed.) All I want is my shoe money. Pay me right away.

WIFE: Shoe money, shoe money, every time shoe money is the excuse. Didn't I tell you that I would pay you on the next market day?

MADANGSOE: (Enters.) Mamma...

WIFE: Yes.

MADANGSOE: Who is the stranger in our house?

(ONGSAENGWON, who wants to seduce the WIFE, is surprised at MADANGSOE's sudden entrance, gets up and walks back and forth restlessly.)

WIFE: It's Mr. Ongsaengwon, who lives in the village beyond the mountain. I bought a couple of pairs of shoes on credit, and he's come to collect that money. Madangsoe, bring me my spinning wheel.

(MADANGSOE brings her spinning wheel and exits.)

WIFE: (Spinning thread and singing.) R-r-r-r, r-r-r-r. My spinning wheel, my spinning wheel, spins well, r-r-r-r. The lad from next door is getting wet with night dew.

ONGSAENGWON: (Approaches the WIFE again) Hey, Madangsoe's mother.

WIFE: Yes.

ONGSAENGWON: Where did Madansoe go?

WIFE: He went off somewhere.

ONGSAENGWON: Give me my shoe money.

WIFE: Listen to me. Didn't I pay it to you with my ass?

ONGSAENGWON: That damn affair! You're always bringing it up.

WIFE: Wasn't that enough? Don't tease me any more.

ONGSAENGWON: When are you going to pay me?

(MADANGSOE enters again.)

MADANGSOE: Mamma...

ONGSAENGWON: Here comes that damn idiot again.

WIFE: Yes, what?

MADANGSOE: I want to have lessons at the private Confucian school.

WIFE: Oh, you want to go to school? Of course. (She gives MADANGSOE some money and he exits.)

ONGSAENGWON: Madangsoe's mother.

WIFE: Yes, yes.

ONGSAENGWON: Where did Madangsoe go?

WIFE: He went to the Confucian school.

ONGSAENGWON: That's good. It's damn hard for the two of us to be alone.

(He lewdly flirts with the WIFE.)

WIFE: Come on now! Isn't it shameful with everybody watching? Think of our age, too.

ONGSAENGWON: Everybody does it when they get old.

WIFE: Ah-ah-ah. (Shouts as if she were approaching orgasm)

ONGSAENGWON: (surprised.) The damn idiot always comes back at the wrong moment! You boor! (He retires to the back.)

MADANGSOE: I came back from school.

WIFE: You came back? Well, what did you learn at the school? Show me what you've learned.

MADANGSOE: (Hesitates for a moment.) Let's see... Do-mi-re, I eat your rice cake, do-mi-re, I eat your rice cake. (He sings and mimes kicking the WIFE.)

WIFE: My good Buddha! Is that what you've learned at the school where you're supposed to learn letters?

ONGSAENGWON: (Approaches the WIFE.) Madangsoe's mother, give me my shoe money, Give it to me.

MADANGSOE: (Pushing ONGSAENGWON out.) Shoe money? What the hell are you talking about?

ONGSAENGWON: You rascal, how dare you push out an aged man for no reason at all? Even at school, the teachers teach letters only after one learns how to behave. That means one should render devoted service to one's country, one should be dutiful to one's parents, and one should respect one's elders. Didn't you learn all that at school? You boor!

(When ONGSAENGWON and MADANGSOE fight, the WIFE stops ONGSAENGWON and says something to him in a whisper.)

WIFE: (Giving some money to MADANGSOE.) Go out and buy some rice cakes for yourself.

MADANGSOE: I'm going out, Mom.

ONGSAENGWON: Good, go quickly and don't ever come back.

(MADANGSOE exits, and ONGSAENGWON flirts with the WIFE.)

MADANGSOE: (Enters grasping his stomach.) Ouch, my stomach, my poor stomach! I'm dying...

WIFE: What's the matter with you, my dear? My Buddha, Ongaengwon, Ongaeng... Ongaeng... won.

ONGSAENGWON: What?

WIFE: My son looks seriously ill. Bring a doctor!

ONGSAENGWON: Well, hell! You never call me except when you want something.

WIFE: (Almost in tears.) Ongaengwon, my son is almost dead!

(ONGSAENGWON exits and soon returns bringing a doctor.)

DOCTOR: Madangsoe's mother.

WIFE: Oh, Doctor, please cure my son, my only son.

(MADANGSOE cries in pain.)

WIFE: Dear me! My son, is he going to die?

DOCTOR: I must examine him first.

ONGSAENGWON: That troublemaker! (To the DOCTOR) Acupuncture him to the death this time.

DOCTOR: I'll diagnose him. (He massages between MADANGSOE's legs.)

WIFE: (Holding the DOCTOR's arm.) Watch out! Are you going to kill my son? How would you like to be responsible for his death?

DOCTOR: (He feels MADANGSOE's pulse.) Ah-ha! There's a big piece of toffee stuck in his throat.

WIFE: What shall we do?

DOCTOR: I must acupuncture him. (He tries to acupuncture MADANGSOE's crotch.)

WIFE: Why there? (MADANGSOE, Screams in pain) Are you sure that will cure him?

(The DOCTOR keeps massaging MADANGSOE's crotch.)

WIFE: Listen to me. How will that cure him?

DOCTOR: Stop bothering me. Onsaengwon, help me hold his legs so that I can acupuncture him in the right place. (Holding the legs with ONGSAENGWON, he acupunctures between them.)

WIFE: Are you sure you know what you're doing? Isn't that his asshole?

DOCTOR: Good! Now, try to sit up straight. (He helps MADANGSOE to sit up.)

MADANGSOE: (Relieved, he burps.) B-r-r-p...

DOCTOR: Speak to us.

(MADANGSOE suddenly gets up and smiles.)

WIFE: My Buddha, isn't the doctor's skill wonderful?

ONGSAENGWON: Alas, he is alive again! I thought he was dead for sure.

WIFE: (As if she had seen a miracle.) Thank Buddha, what wonderful skill, it's unbelievable.

DOCTOR: Madangsoe's mother, I'm going.

WIFE: Wait a minute. When do you want your fee?

DOCTOR: Give it to me on the next market day. (Exits.)

ONGSAENGWON: Come on, I'll pay him for you.

WIFE: Lies! I know what you are.

ONGSAENGWON: I guarantee I'll pay as long as you're good to me. (He begins to flirt with the WIFE.)

WIFE: You're always teasing.

ONGSAENGWON: Tell me, what have I ever done to hurt you?

WIFE: Aha, don't you have any sense of honor?

(While the WIFE and ONSAENGWON flirt with each other, an OLD MAN- the WIFE's husband-and SEOUL AEGI-his concubine-enter the performance area. Though there is no scenery, the OLD MAN and SEOUL AEGI are supposed to be standing outside of the house while the WIFE and ONGSAENGWON are inside MADANGSOE is in another room in the house.)

OLD MAN: (Stands beside SEOUL AEGI.) Hey, Madangsoe, Ma-dang-soe...

MADANGSEO: Y-e-s. (Approaches the WIFE, answering)

WIFE: Madangsoe, go out and see if that's an official calling for tomorrow's compulsory labor service.

OLD MAN: (Calls again loudly from outside the house.) Madangsoe...

MADANGSOE: (He does not even bother to go and out the situation and shouts from inside.) Villagers, come do your compulsory labor service for your country with a wicker basket and a hoe.

WIFE: Oh, how sharp my son's cars are! And how well he speaks! I must say the trouble I took bearing him was worth it. I live for this happiness.

OLD MAN: (From the outside.) Ma-dang-soe...

WIFE: Again, answer the call and see what's going on.

ONGSAENGWON: Go and check quickly.

MADANGSOE: I'm going, Mom. (He goes to the OLD MAN who stands outside the door, looks at him, and returns to the WIFE.)

WIFE: What did the visitor say? Did he tell you to come for compulsory labor service?

MADANGSOE: No, Mom. (With gestures) It's a total stranger. He's this tall, and his face is this big.

WIFE: Oh my, then, he must be your father. He must have just come back from Seoul. He's come back at last. My goodness, where is my mirror?

OLD MAN: (Calls again at the door.) Ma-dang-soe...

MADANGSOE: Yes... (Goes to him)

OLD MAN: I brought you a young stepmother from Seoul. Introduce her to your mother.

MADANGSOE: (Comes to the WIFE.) Mamma, Father brought a woman from Seoul. He's asking you to greet her.

ONGSAENGWON: What good news! See?

WIFE: Good news? Are you fanning the fire?

ONGSAENGWON: Since your husband brought a concubine from Seoul, let them live together. And how about you and me living together?

WIFE: Over my dead body you'll live with me!

ONGSAENGWON: Didn't you tell me you would love with me if your husband didn't come back?

(MADANGSOE enters SEOUL AEGI inside the house and brings her to the WIFE. ONGSAENGWON retires to the other side of the house.)

MADANGSOE: Mom, Father brought me a stepmother from Seoul and asked me to introduce her to you.

WIFE: What's that?

MADANGSOE: She's my stepmother and Father's mistress.

(SEOUL AEGI makes a deep bow to the WIFE.)



WIFE: (As if resigned.) Oh, are you from Seoul? You must have had a hard time living with an aged man like my husband. Sit down in this warm place. (She lets SEOUL AEGI sit beside her and looks at SEOUL AEGI for a while.) Indeed, you will be a good mate for my son, Madangsoe.

MADANGSOE: (Joyously) That's right, that's right.

(As the WIFE keeps sighing, ONGSAENGWON approaches them.)

WIFE: (In anger.) Shut up!

ONGSAENGWON: I think everything's worked out perfectly.

OLD MAN: (Calling at the door.) Ma-dang-soe...

MADANGSOE: Yes. (Runs to the OLD MAN)

OLD MAN: Tell your mother I've come back from Seoul.

MADANGSOE: (Comes back to the WIFE.) Mom...

(ONGSAENGWON is surprised and gets up. MADANGSOE talks to ONGSAENGWON.)

MADANGSOE: Ho, are you still here, Ongsaengwon?

ONGSAENGWON: You young wreath, my name is reserved for better people.

(Hesitating, embarrassed ONGSAENGWON exits through the back door.)

MADANGSOE: Mamma, Father has come back from Seoul. He's at the door now.

WIFE: He's arrived? Well, can't he walk into the house by himself?

MADANGSOE: He said you must greet him.

WIFE: Ho, ho, ho, what nonsense! What a disgusting fellow!

(As the OLD MAN enters the house and approaches her, the WIFE gets up and greets him.)

OLD MAN: Ahem, ahem. (Clearing his throat)

WIFE: Boo-hoo-hoo, you damn husband, I've had it rough since you left.

OLD MAN: (A little embarrassed.) Ahem, and how are you and the household?

WIFE: So-so. Anyhow you must be tired because of your long trip. Sit down on this warm floor. (After a while.) By the way, after all these years we've been together you go and bring back a whore... How could you?

OLD MAN: Ahem, what's wrong with what I've done? After all, I'm a man. Since long ago, women have only needed to observe the three virtues. In other words, she needs only to obey her father, and after marriage her husband, and after her husband's death her son. Women should keep this decorum and just follow men's decisions. How dare you talk to me like that?

WIFE: My Buddha, the damn phrases from the Chinese classics! I'm sick of them.

OLD MAN: (Picking on her.) I can't bear this disrespect. Everything is mixed up, we must part!

WIFE: What?

OLD MAN: Now then, listen to me.

WIFE: What do you want to part with?

OLD MAN: What else, but our household belongings.

WIFE: Why do we have to part with some of our belongings? Madangsoe isn't married yet.

OLD MAN: I'll give Madangsoe three acres of rice paddy land over the high hill.

WIFE: That's not good land. And so?

OLD MAN: I'll give three acres of rice paddy land beside the river to Seould Aegi.

WIFE: (Stunned.) No, it's absolutely impossible!

OLD MAN: If that's so, how do you want to divide it?

WIFE: I'd give that whore's share to my son, Madangsoe.

OLD MAN: No, it's absolutely impossible! (In anger) What a fine family this is! Since you won't obey me, I must break all the household goods. (The OLD MAN begins to smash things with his cane.)

WIFE: (Tries to stop him.) My goodness, what are you doing? Oh, my husband, look, dear me!

(Though the WIFE tries to stop him, the OLD MAN keeps smashing. When he breaks the ancestral pot, he suddenly falls down dies, punished by the ancestral gods.)

WIFE: Oh, no, my husband. (She is surprised at the death of the OLD MAN.) Oh, no, what shall I do? He is dead, my dear husband is dead. (Holding the OLD MAN and crying.) Because of that flirty whore, my husband is dead. Madangsoe, bring Mr. ONGSAENGWON back from over the hill.

(MADANGSOE exits and returns with ONGSAENGWON. ONSAENGWON carries a drum on his shoulder.)

MADANGSOE: Watch out, Ongsaengwon. Here's a ditch. (He mimes jumping over the ditch.)

ONGSAENGWON: (As he jumps, he falls down.) You wretch, you should have guided an old man better.

(They finally reach the house.)

MADANGSOE: Mamma.

ONGSAENGWON: Madangsoe's mother.

WIFE: Boo-hoo, is it you? Alas, my husband is dying.

ONGSAENGWON: You treat me like dirt, but as soon as something goes wrong, I'm the first one you call. Why me?

WIFE: Boo-hoo, what shall I do? Will a chanted spell save him? Alas, help me.

ONGSAENGWON: Consult a divination sign.

WIFE: Then, do it. Alas, how can I live after my husband's death?

ONGSAENGWON: Here I am. Trust me.

WIFE: My husband is going to die!

ONGSAENGWON: God of the Heavens and Goddess of the Earth, please listen and help us. (He shakes the container of divination signs and picks one.) Madangsoe's mother, the sign way we need a big ritual to chant a spell. Since I can't do it by myself, send for the blind soothsayer in Yongdong village over the hill.

WIFE: Madangsoe, go and get the blind soothsayer. (Madangsoe, exits in order to get the BLIND SOOTHSAYER.) Where is Seoul Aegi? Seoul Aegi, damn it, you flirty bitch, bring some water quickly for the exorcism. We need a big ceremony to chant spells.

(SEOUL AEGI brings some water.)

WIFE: Oh, my husband, my husband... In spite of everything, please let him live.

(As an exorcism, she sprinkles the house with the water while saying "yet-se, yet-se." MADANGSAE enters with the BLIND SOOTHSAYER. The SOOTHSAYER sits in front of the body and begins to chant spells.)

BLIND SOOTHSAYER: The Old Man of the Park family in Kasan village, Chuktong country, Kyongsang Province of Korea, over the East Sea from China, has gotten sick, and no medicine is effective. Thus, we pray for his recovery.

The heaven and the earth,

The sun and the moon,

The Blue Warrior-Deity of the East,

The Black Warrior-Deity of the North,

The White Warrior-Deity of the West,

The Red Warrior-Deity of the South,

And the Yellow Warrior-Deity of the Center,

All Deities, please listen to our prayers.

Old parents with white hair, blessed with a son,

Like the auspicious legendary phoenix,

On the highest bough of the paulownia tree,

Long live their offspring.

The head of this noble family,  
Be as high as Taesan,  
Be as high as the ocean  
When we pray for the life and fortune of the precious baby in this family,  
We ask for Soksung's fortune  
And for Dongbangsuk's long life.  
As blessing eighty days before and after the birth of the precious baby in this family,  
The water fortune flows in,  
The snake fortune crawls in,  
The rabbit fortune jumps in,  
The whole family is full of fortune,  
The precious baby in this family is  
A patriot of the country,  
A good brother among brothers and sisters,  
A mediator in society,  
A genius in the world.

(Incantation)

BLIND SOOTHSAYER: (To the WIFE.) Bring the spirit medium.

(The WIFE has MADANGSOE bring on the SPIRIT MEDIUM. After all present greet one another, the SPIRIT MEDIUM holds the spirit stick.)

BLIND SOOTHSAYER: (Chanting spell again.) Spirits from the underworld far away, Blue Dragon right and left, Chief Warrior of the White Horse...

(He repeats this chant again and again. The SPIRIT MEDIUM wields the spirit stick.)

MADANGSOE: Mamma, Father seems to be a goner. A raven has already poked out his eyes and eaten them.

BLIND SOOTHSAYER: Yes, yes... Stand, stand. (The spirit stick of the SPIRIT MEDIUM is shaking.)

The Warrior-Deity of the White Horse is the God of Heaven and Earth,

He sees a thousand miles when sitting,

He sees ten thousand miles when standing.

We call you, the Warrior-Deity, because the Old Man in the Park family is sick.

Please let us know the cause of his illness.

Did he offend the God of Trees?

Did he offend the Goddess of the Earth?

(The spirit stick of the SPIRIT MEDIUM denies these questions.)

BLIND SOOTHSAYER: Then, did the Evil Spirit of the Road cling to him? (It is denied.) Then, did he offend the ancestral god? (The spirit stick says it is so.) Ah, since a humble human made a mistake, could he be pardoned if we pray for him sincerely? Let's devote ourselves to praying with our whole hearts. After bathing in the upper stream, cleansing our hands and feet in the middle stream, let's pray. They say that prayers can even melt iron. (The spirit stick indicates "no.") Oh my, poor old man. Since there's no way to bring him back to life, should we hold a great shaman ceremony for the dead? (The spirit sticks shakes up and down, and then tilts down indicating "yes.") Warrior-Deity of the White Horse please returns to your place after pardoning all our faults. Madangsoe's mother, since neither changing spells nor the spirit stick works, we need to perform a great shaman ceremony for the dead. At least it will lead his spirit to paradise.

WIFE: Yes, yes, do whatever is good for him.

ONGSAENGWON: Madangsoe, bring the shamans.

(The BLIND SOOTHSAYER exits. The SPIRIT MEDIUM walks about holding the spirit stick and performing an exorcism. Five SHAMANS come and prepare the ritual for the dead: four SHAMANS hold four corners of a large hemp cloth, while the CHIEF SHAMAN shakes the god-basket over it. This action symbolizes clearing the road to Hades along which the dead person's spirit must travel. They sing the Buddhist and chant "Hoesim" to the beat of a drum. MADANGSOE plays under the hemp cloth.)

CHIEF SHAMAN: Na-mu A-mi-ta-bul, praise Amita Buddha.

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: Throughout the world,

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: Man is the lord of creation.

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: Thanks to the mercy of Buddha, when I came to this world...

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: I borrowed my father's flesh.

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: I borrowed my mother's womb.

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: After all these troubles, I came to this world.

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: Without paying my debt to my parents...

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: I'm going to leave this world.

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: When the buds sprout from the stalk of an oil lamp...

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: Could my parents come back?

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: When the old dead tree over the hill blossoms...

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: Could my parents come back?

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: My parents in the other world...

OTHER SHAMANS: Praise Amita Buddha.

CHIEF SHAMAN: May you go to Paradise.

OTHER SHAMANS: Praise Amita Buddha.

( The CHIEF SHAMAN leads the song "Hoesim" and the rest of the SHAMANS respond, singing the phrase "Na-Mu A-mi-ta-bul," "Praise Amita Buddha." The length of this song is adjusted to the performance situation.)

#### THE CLOSING CEREMONY

(The mask-drama itself ends with the SHAMANS' ritual. The performance, however, concludes with a group dance by cast and spectators. The musicians come on first, followed by the actors, who are beating small hand drums as they dance. The OLD MAN and SEOUL AEGI dance proudly in the center of the playing area. Then the BLIND SOOTHSAYER moves into the center. Other actors circle around him dancing. At this point, actors invite spectators to come into the playing area and dance with them. Performers and audience feel a sense of release, and the dancing becomes exuberant and humorous. The performance concludes.)

- End -

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- Yuan, Haiwang. *Monkey King*. China-on-Site. Web. 20 June 2011.

## **Curriculum Vitae**

**Taeyong Park, M.A.**

### **EDUCATION**

08/22/10 ~ 12/ /11     Master of Art

College of Art , University of Nevada Las Vegas, USA

9/01/03 ~2/22/06     Master of Art

College of Art, Hanyang University, Seoul, Korea

3/01/98 ~ 2/25/02     Bachelor of Art

College of Art, Hanyang University, Seoul, Korea

3/01/92 ~ 2/20/94     Electronic and Computer

College of Engineering, Pukyong National University

Busan, Korea

3/02/89~2/22/92     Haeundae High School

### **ACADEMIC HONORS & AWARDS**

2/25/2002     1<sup>st</sup> prize in undergraduate school, Hanyang University, Korea

5/16/2001     1<sup>st</sup> prize in Buddha Birthday Creative Lantern Contest

Jogye Order of Korean Buddhism, Korea

6/17/2000 The reputation theatre of Hanyang University, *The Physics*

The 9th University Theatre Festival , National Theatre, Korea

5/20/2000 The best temple in Buddha Birthday Festival 2000

Director, Korea

5/24/1999 The best temple in Buddha Birthday Festival 1999

Director, Korea

1998 ~ 2001 Scholarship, Hanyang University, Korea

## **PROFESSIONAL EXPERIENCE**

### Director

2/07/09 ~ 7/07/09 *Go, Haeundae!* Writer: TaeYong Park.

Punggi Mulan Center, Seoul, South Korea

6/02/07 ~ 4/03/07 *The Good.* Musical,

Writer: NamHun Ann / Melon-AX hall, Seoul, Korea

12/22/06 ~12/25/06 *Aladdin and Magic Sound.* Writer: BukGee Hwang

Supported 'Korea Association for Young Science'

Beak Nam Hall, Seoul, Korea

- 12/22/07 ~ 12/24/05 *Travel for the Light*. Writer: BukGee Hwang  
Supported 'Korea Association for Young Science'  
Beak Nam Hall, Seoul, Korea
- 8/01/04 ~ 8/30/04 *Real Korea*. Writer: TaeYong Park.  
Off-broadway Theatre, Seoul, Korea
- 5/07/04 ~ 5/15/04 *Summer and Smoke*. Writer: Tennessee Williams  
Hanyang University Theatre, Seoul, Korea
- 7/05/03 ~ 7/17/03 *My best tree for Lime Orange*.  
Writer: Jos`e Mauro de Vasconcelos  
Adapted by TaeYong Park / Maru Small Theatre, Seoul, Korea
- 1/20/03 ~ 1/28/03 *Le Malentendu*. Writer: Albert Camus  
Hanyang University Theatre, Seoul, Korea
- 9/01/01 ~ 9/16/01 *The Valiant*. Writer: Halworthy Hall and Robert  
Middlemass / Hanyang University Theatre, Seoul, Korea
- 5/04/01 ~ 5/06/01 *The Physics*. Writer: Friedrich Durenmatt  
National Theatre, Seoul, Korea
- 11/14/00 ~ 11/24/00 *Brighton Beach Memoirs*. Writer: Neil Simon

Hanyang Art Theatre, Seoul, Korea

8/27/99 ~ 9/05/99 *Break Out*. Writer: Song Young

Adapted by TaeYong Park,

Hanyang University Theatre, Seoul, Korea

8/25/93 ~ 8/31/93 *Nobody Hits Women*. Writer: TaeYong Park

Pukyong National University Theatre, Busan, Korea

Assistant Director

12/19/03 ~ 02/22/04 *True West*. Writer: Sam Shepard

Director: Hyeong-in Choi

Hanyang Repertory Theatre, Seoul, Korea

Stage Manager

6/03/06 ~ 9/03/06 *Ballerina Who Loves B-Boys*.

Writer and Director: GunHee Lee ,

SJ B-boys Theatre, Seoul, Korea

Lighting

5/14/06 ~ 6/01/06 *Survive Ten Days*. Writer and Director: JaeSung Hwang

The Other Theatre, Seoul, Korea

- 5/01/06 ~ 5/03/06     *A Song of May. Dance,*  
 Director: YoungSoo Lyoo / National Seoul Arts Center, Seoul.
- 3/11/06 ~ 4/10/06     *Applaud for Juli.* Writer: SooJin Park  
 Director: JeeHoo, Kim / Tree and Water Theatre, Seoul, Korea
- 7/11/05 ~ 7/16/05     *Song Where Is Nothing .* Traditional Music Concert  
 Director: JeeHoo Kim / Sangmyung Art Hall, Seoul, Korea
- 9/10/04 ~ 11/21/04     *You're A Good Man, Charlie Brown .*  
 Writer: Charles M. Schulz / Director: SunHee Park  
 Hanyang Repertory Theatre, Seoul, Korea
- 7/13/04 ~ 7/18/04     *Light Baby And Dark Baby.* Writer: HyunJung An  
 Director: JeeHoo Kim / Theatre 1st, Seoul, Korea
- 11/13/99 ~ 11/19/99     *The Diary of A Young Girl Anne Frank .* Writer: Anne  
 Frank / Director: JeeHee Joo / Hanyang Art Theatre, Seoul, Korea

**PROFESSIONAL SERVICE**

- 1/12/09 ~ 8/01/10     Anyang High School of Arts, Theatre Teacher,  
 Kuynggi-Do, South Korea
- 1/05/09 ~ 8/01/10     ByeRie Press, Journalist of Art, Seoul, Korea

2/01/07 ~ 4/30/09 Theatre Company 'The Good', Technical Director,  
Seoul, Korea

2/01/04~ 2/10/05 Hanyang Art Theatre, Technical Manager, Seoul Korea

### **OTHER SERVICE**

1/04/06 ~ 8/01/10 Sunjae Orphan Service, Kyunggi-Do, South Korea

4/04/94 ~ 6/05/96 Fire Direction Center on military service, Chulwon, Korea

### **MASTER'S THESIS**

Park, Taeyong. *Study on the Scenic Style of the Russian Constructivism.*

Seoul: Hanyang University Press, 2006.

### **PUBLICATION**

Park, Taeyong. *The Sound of Windbell.* Seoul: Theatre & Man, 2009.

### **MEMBERSHIP**

4//06-8//10 Seoul English Club, Seoul, Korea

3/ /05-8//07 INTER Dramatic Company, a guest member, Seoul, Korea

1/ /02-08//04 Hanyang Repertory Dramatic Company, Seoul, Korea

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