

**Towards the 'Receptive' Body: An Exploration of the Principles of Korean
Traditional Sources for Contemporary Psychophysical Performer Training**

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Abstract

The purpose of this thesis is to explore the principles of selected Korean training sources for contemporary psychophysical performer training towards the development of a performer's 'receptive' body. Those training sources are including *Ocheubub*, a martial art *Taekkyun*, and *Bongsan Masked Dance* training. More specifically this thesis explores the following questions:

- What is the meaning of a performer's 'receptive' body as understood through an exploration of selected Korean source traditions (*Ocheubub*, a martial art *Taekkyun*, and *Bongsan Masked Dance* training)?
- How can the practices and principles of the training sources be understood and transmitted from 'traditional' to 'contemporary' theatre practice in Korea?
- How has the notion of a performer's 'receptivity' been understood or used by key theatre practitioners including Grotowski, Barba, Suzuki, Lee, Oida, and Zeami in their training?

The practical investigation was carried out as a series of three projects which focused on the performer's 'being in the moment on stage' as a point of departure to work as a performer. The principles of the training sources have been used to facilitate the performer's internal readiness or preparation centering on being from

the invisible (*Sang*, portent or sign) to the visible (*Hyoung*, a form or style) in working with improvisation and generating material for performance. In adapting the original source training, this thesis has developed a set of devised exercises and practices which examine and develop those underlying key principles as a framework for training, improvisation, and performance.

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Part I

Introduction

This PhD thesis addresses my overall research question; ‘How can the principles of selected Korean sources of practice be examined, adapted and applied to contemporary psychophysical performer training? This thesis uses the principles of three training sources: a meditative discipline, *Ocheubub* (오체유법, 五體柔法); a martial art, *Taekkyun* (택견, 托肩); and *Bongsan Masked Dance* (鳳山탈춤). The thesis articulates the development of my own approach to contemporary performer training for both Korean and UK performers, taking particular consideration of the issues of body/mind integration and the role and place of a performer’s breathing in training and performance.

Rationale and Research Questions

I first encountered *Bongsan Masked Dance* in 1994 as an actor at Michoo Theatre Production, Seoul, Korea under director Jinchaek Son. Since 2002, I have been practicing another two Korean traditional training sources, *Ocheubub* and martial art *Taekkyun* at Street Theatre Troup (STT), Seoul, under director and practitioner Yeuntaek Lee, and a number of his fellow masters. While training between 1994

and 2008, I also practised other forms/genres of traditional training sources including voice trainings (*Pansori*, *Sijochang* and *Minyo*), a traditional Korean dance, *Dutbyeki*, the martial art *Kichunmoo*, and a musical instrument called *Samulnori*. While in the UK studying for my MA at CSSD, London, UK (2009-2010) and for this PhD in Performance Practice (2010-2014), I have regularly practiced these training sources as my daily exercises and applied the key principles for training and teaching Korean and UK performers. As my engagement with those disciplines became more consistent, I found that the practice of those three training sources, *Ocheubub*, *Taekkyun*, and *Bongsan Masked Dance* training progressively facilitated my awareness of my body and the way I worked on stage. I also noticed how helpful the disciplines were for warming up and preparing for performance. Since 2002 I have also taught student actors in universities, Seoul, Korea including University of Sungkyunkwan (2003 and 2005), University of Howon (2005 and 2007), and University of Catholic (2007 and 2008), and acting schools/academies; Korea Art High School (2002 and 2003), and MTM, Actor Vocal Academy (2001 and 2002), Seoul. During this period, as a performer and trainer, I have experienced a considerable number of western, Japanese, and more recently Russian translations and approaches to contemporary performer training/acting in Korea. As I discuss further, later in the thesis, a predominance of 'psychologically-based' approaches derived from Stanislavski's early writings have encouraged a misunderstanding among theatre artists through twentieth century in Korea. Robert Gordon appropriately notes that 'all theatrical performance starts from the assumption that a performer is using her body to represent a virtual body' (2006: 2). The virtuality of a performer's body in this context suggests an essential

prerequisite for his/her bodily transformation that as Gordon assures 'must always be cultivated' regardless of form or style of a specific performance (ibid.).¹

In contrast to this understanding of bodily 'cultivation', early 20th century Korean theatre practitioners'/directors' focused on importing or copying the appearance of western forms. Direct bodily encounter between a performer and spectator was founded on Korean traditional genres/training sources which, as I explain fully later, became assumed as 'old theatre. These 'forms' were then replaced by what became known as 'new theatre'. Unquestioned adaptation of the 'forms' specifically for the adaptation of *realistic* or *naturalistic* acting caused misunderstanding and discontinuity of those traditional genres/training sources. I undertook the practical research in order to explore this further. Firstly I was dissatisfied with Korean practice which is mainly focused on representing a specific cultural form/style on stage; that is, 'imitation' and afterward 'recreation' of the source tradition that did not concern the meaning of a performer's body *on* stage. Secondly, I believe that the way contemporary theatre directors' methods of using the source traditions neglect a deep understanding of the principles informing those traditions. Because of the maintenance of Japanese *Shinkei* and the influence of westernization, Korean source traditions have disappeared, been imitated, and 're-disappeared'. These issues are unpacked in depth throughout the thesis. As a piece of Practice as Research, this thesis explores the performer's receptive body in depth.

¹ In relation to the term, one's bodily 'cultivation' as a comparative perspective of the mind/body dualism, I examine the western and non-western theatre practitioners' key concepts for performer training including Grotowski, Suzuki, Barba, Oida, Lee, and Zeami (Chapter 6). Relatively, I also discuss those philosophers' key ideas that especially underlie the notion of 'oneness' of the body by referencing from a perspective of ancient eastern medicine, ontology, linguistic differences and terminologies (Chapters 4 and 5).

I combine a rigorous training practice with an examination of the Korean source traditions in their historical and cultural context. This knowledge is applied to three contemporary performance and training scenarios explored in Practical Projects 1, 2 and 3.

Over time, I developed an interest in the Korean sources not only as a platform to begin as an actor but also to explore basic components of the performer's psychophysical training, creative, and ensemble work. How can the principles of three training sources, *Ocheubub*, *Taekkyun* and *Bongsan Masked Dance* training be employed in order to facilitate the performer's body to become 'receptive'? What is the 'receptive' body of the performer and how can it be cultivated? My objective research question became more detailed and led to sub questions that this PhD thesis addresses:

- What is the training I have created? (Chapters I-III, Chapter IV and Conclusion)
- How can this training be adapted and applied to help a performer reach a state of 'receptivity' to begin work as a performer? (Chapter I)
- How can this training be adapted and applied to a rehearsal process towards solo performance? (Chapter II)
- How can this training be adapted and applied to a rehearsal process towards group performance (Chapter III)

- What is the understanding of the 'receptive' body in traditional Korean culture and theatre, and the source traditions? (Chapter IV)
- What is the understanding of the 'receptive' body in contemporary Korean culture, acting, and training? (Chapter V)
- What are the issues involved in adapting traditional source material across cultures? (Chapter VI)
- What key concepts/terminologies (from western and Non-western theatre practice) are useful to developing the 'receptive' body in performer training? (Chapter VI)
- What is the potential use of this training to wider contemporary performer training contexts? (Conclusion)

As my research questions explicate, this thesis is a piece of Practice as Research. It aims not only to use the Korean sources and principles in training but also to apply the disciplines to the participants' process on stage. The research questions are examined through both studio-based exploration and historical research. My understanding of the 'receptive' body is derived from principles of the psychophysical drawn from traditional Korean culture and social understanding which I explored through my own practice. My understanding of the 'receptive' body is developed throughout the thesis drawing on the notions of:

- Psychophysical readiness

- Body/*Jashin* ('my body')/Self/I as opposed to the conscious 'I am doing'
- Breath
- *Ki*/energy
- 'Doing nothing' (Zeami)
- 'Invisible to visible' (*Sang* to *Hyoung*)

The above are discussed from both a traditional Korean culture perspective and a contemporary one (western and non-western). Those key terms founded on Korean source traditions provide not only a historical context for the practice which I later utilize but also importantly explain key Korean concepts which form the basis of my configuration of the notion of 'receptivity.' From a perspective of the source traditions, obtaining a state of a performer's psychophysical readiness informs how the performer can encounter his/her body, called *Jashin* (자신, 自身), which translates as 'my body.' In terms of performer training/acting, the prerequisite of a performer's psychophysical readiness emphasises preparing the performer's internal readiness (*Sang*, the invisible; *Ki*, energy, presence: elements that I later address). Cultivating a performer's body, *Jashin*, signifies inhabiting his/her ethical attitude or internal preparation in order to fit into the given environment and/or performance, that is, becoming anonymous, called *Ikmyoungsung* (익명성, 匿名性, see Chapter 4). In this manner, the term *Jashin* is defined as an integrated 'oneness' or 'sameness', called *Shimshinilyer* (심신일여, 心身一如) which connotes

a performer's balanced body by means of embodied knowledge, *Shilchunji* (실천지, 實踐知), and places an emphasis on uniting his/her conduct and knowledge, *Jiheghapil* (지행합일, 知行合一). A performer's vitality including his/her breath, *Ki*, or energy accompanies his/her body as medium that enables the performer's body, *Jashin* to be openness and interactive (*Eumyang* as *Ki*'s interaction, *Yinyang* in China, see Chapter 4). My understanding of the 'receptive' body and the aim of my practical project is to enable the performer to encounter and listen to his/her body, *Jashin* in the moment on stage then able to respond to stimuli rather than the performer moving/acting *alone*; no interaction (*Eumyang*), thus no breathing (the vitality) and the body (*Jashin*). Accordingly, this thesis argues that the process is necessary by means of the performer's qualitative bodily shift or transformation which the nature of *Yeounkuk* (drama) informs including differentiations in comparison to representing a performer's 'ordinariness'. The process will be developed through this thesis in which I articulate the meaning of a performer's *Sang* (상, 象, the invisible, a sign or portent) by means of a point of departure to begin work as a performer. In contrast to the maintenance of a performer's *Sang*, I also address that inappropriate state of the performer whose body apparently initiates from *Hyoung* (형, 形, the visible, a form or style) or his/her physical appearance in devised exercises, improvisation, and/or performance that I have applied through studio work.

Literature Review

The bibliographical research has been based on primary and secondary sources, and interviews I have conducted with theatre artists and participants. It is important to note that this is the first study to explore this particular combination of the three training sources in the context of contemporary performer training. I have looked at groups of references listed below which I have referred to:

- Cultural, social, historical histories and philosophies of Korea: the notion of a performer's body, *Jashin* including bodymind oneness, from *Sang* to *Hyoung* or the invisible to visible, and *Eumyang* as *Ki*'s interaction
- The history of Korean performance: the role/place of a performer: the transition from traditional to western theatrical convention, from direct bodily encounter to *realistic* acting/illusion
- Accounts of contemporary performance in Korea: key theatre practitioners' concepts, theatre as 'contemporary' art
- Western and non-western performer training: for understanding the 'receptive' body including Grotowski, Barba, Suzuki, Oida, Lee, and Zeami
- Intercultural theories and approaches
- An account /explanation and discussion of my source trainings

Since the end of nineteenth century, the history of Korean performance represents an inevitable gap between 'traditional' and 'contemporary', according to which the meaning of a performer's body with reference to the key terms, etymologies, and philosophies have been diluted. As I later address, there have been significant issues of unquestioning acceptance of foreign culture, modifying western theatrical convention and maintaining the pursuit of *realistic* acting/illusion. As a result, the practical meaning of acting/training in Korea has been understood as the transition from direct bodily encounter to the embodiment of realism or realistic acting.

In a Korean context, the basic element that deals with the performer's receptive body is found in a perspective of the body in non-dualistic view or non-hierarchical order between body and mind which informs the aesthetic principles of the source traditions. In *The Beauty and Ugliness* (1989), Yongoak Kim, doctor of eastern medicine, philosopher, and a theatre practitioner refers the 'body' as his term *Mom* (몸, an indigenous Korean word), which Kim argues to be a 'complete being' (Kim 1989: 59). Kim's study focuses on the meaning of *Mom* as a 'dynamic unity' which he articulates in a discussion of the bodily function by means of 'constitutional fluid' (56). In view of the above, Kim rejects the problematic terms bodymind monism and dualism in his other volume, *A Study on the Composition Principles of Philosophy in Taekwondo* (1990). For Kim, both terms are developed in the assumption that body and mind are two separated elements: a 'disguised dualism' (Kim 1990: 44). He argues that the question of whether the bodymind is 'oneness' or dualistic must be regarded as a 'pseudo-question' by the destruction of the terms within which a dualistic thought from modern medicine or a view of anatomy

is dominated (45) (also see Chapters 4 and 6). Instead Kim argues that bodily awareness and senses are a relatively complementary unity, not independent functions. More importantly the structural and internal connectiveness within *Mom* functions as 'visceral feeling' which Kim terms '*Mom feeling*' (몸각) compared to maintaining visual appearance (Kim 1989: 58). In this manner, for example seeing/tasting through one's eyes/mouth or tongue means that he/she is doing (seeing/tasting), thus his/her body, *Mom* is doing. Here the relation between the subject and object is not a separate element nor is it antagonistic in a linguistic manner. That is, '*Mom is Mom*' as the 'teleological unity of *ki*' by means of 'self-regulating finitude' (Kim 1990: 45). Kim claims that the notion of visceral feeling and that of connectiveness in a discourse of the body is a way to recover the nature of *Mom* by means of a dynamic unity. That is, returning to visceral feeling which enables human beings' 'mutual encounter,' called *Inshim* (인심, 人心 interaction with a heart-to-heart), emerging from the intimate layers.

As with Yongoak Kim, an additional volume that deals with the body as a dynamic unity is founded on the scholarly research of Kyobin Kim, a member of *Ki*-studies in Korea, *Adventure in Ki-Studies 1* (2004), and Ishida Hidemi, a professor at Kyushu International University, Japan, *Ki, the Flow of the Body* (1996). Both Kim and Hidemi's studies focus on articulating the *Ki*-process within and around the body from a socio-cultural and historical perspective (Kim), and from key terms in eastern medicine, titled 'flow of the body' or 'invisible body' (Hidemi).

Kyobin Kim highlights important aspects of *Eumyang* (음양, 陰陽, *Yin-yang* in China) by means of vitality, 'Ki's interaction' in the nature (2004: 44-46). In this context, all natural creations are related in a view of polarization and simultaneous coexistence (상생, 相生) and incompatibility (상극, 相剋), with no hierarchical order between them, as defined as the balance of *Eum* (음, 陰, the earth) and *Yang* (양, 陽, the heaven) in phenomenon (ibid.). As a medium in-between *Eum* and *Yang*, *Ki* informs 'activity' and simultaneously 'passivity.' *Ki* activates as a 'subject of change' (100-101). The notion of 'complementarity' founded on the source traditions relates to Koreans' respect for the laws of nature and adjusting themselves within the environment (e.g., becoming anonymous which I later discuss). In this manner, Kim defines the nature of human body as the 'circular history,' called *Jongsi* (중시, 終始, every end leads to a new beginning) (44-46).

In addition, Hidemi highlights the 'Ki-flow' in his volume, *Ki, the Flow of the Body* (1996). For Hidemi, one's *Ki* flows through a path, *Kyoungrak* (경락, 經絡, a blood aperture and a meridian system) whereby the vitality, *Ki* activates in order to connect the invisible to visible. Even each *Kyoungrak* is linked to each other like a 'spider's web,' thus they do 'not independently function' (Kyobin Kim 2004: 55-56). In other words, when all bodily substance and composition is balanced in a psychophysiological manner, the body is defined as 'movement of the flow' (Hidemi, Dongchul Lee (trans) 1996: 186-192). This suggests that inappropriate distribution

of *Ki* causes disorder, not only at a physical level, but also in psychic dimensions. The loss of *Ki*'s balance at the same time undermines a sense of one's inner and outer equilibrium. Kim and Hidemi's central notion of bodily function underlies the role or meaning of one's breathing which is defined as the permanency for one's life cycle (e.g., *Eumyang* and *Jongsi* for Kim, and *Ki-flow* for the latter) rather than cardiac standstill from an anatomist's view (e.g. compare to visceral feeling cited by Yongoak Kim above).

In addition to this research, the Japanese Philosopher, Yuasa Yasuo provides an account of a performer's bodymind cultivation centered on the performer's 'inward looking' practice; in *The Body: Towards an Eastern Mind-Body* (1987), *The Body, Self-Cultivation, and Ki-Energy* (1993), and *The Body as the Universe* (2013). He describes the aim of the discipline is to 'let the mind unite with *ki*' in order to obtain the 'unification of mind, *ki*, and power' (1993: 70). *Ki*'s role within the body is to connect 'psychic and physiological function as synchronic process' (Yuasa 2013: 105-107). He terms this process as sowing the performer's 'seeds' or, as Zeami argues, it is the 'true path to the flower' (Rimer and Masakazu 1984: 71-73). In this manner, Yuasa underlies the concept of a meditative discipline that maintains a centre of the gravity in the 'ocean of *ki*' (the centre or *Dahnjoen*) and enables the performer to 'gaze into the inner world,' in which the performer's 'wandering thoughts, welling up from the bottom of the mind, disappear' (1993: 71). The central concept described by Yuasa is to make the 'mind's movements accord with the body's' (1987: 105) freeing one from a 'deluded mind' or the 'egocentric

movement of the emotion' by means of obtaining a 'mature personality' or 'original face before one's father and mother were born' (1993: 32-33).

Apart from the aforementioned studies, the discourse of the body with the function in socio-cultural and philosophical reference is evident in the use of the term *Ki* from a general to a specific use. In Chapter 4, as I address the etymology of *Ki* in a wider context, I do not describe all the characteristics. Nonetheless, it is important to note that the term *Ki* is employed in various ways according to its use within the source traditions. Volumes I have consulted include Kang, Daebong, *Ki, the Vitality for Life* (1989, 1992); Jun, Yeoukwang, *The Cultivation of Breathing and the Nature of Ki* (1997); Kim, Hyunchang (ed), *The Way of Bodymind Cultivation in East* (2003); Miruyama Toshiaki, Park, Heejun (trans) *What is Ki?* (1989); Scott Shaw, *The Ki Process* (1997). These studies deal with *Ki* as the essential vitality and one's physical and psychological order/disorder can be defined by *Ki*'s constant movement, for example, *Kijul* (기절, 氣絶, a fainting fit) means a state of stifled energy in which the movement of *Ki*, called *Kiwon* (기운, 氣運) is clogged (Kyobin Kim 2004: 23-27). Moreover, *Ki* can be defined as homogeneity and heterogeneity in nature in which we, as human beings, can sense a different 'disposition,' *Kijil* (*Eum* and *Yang*, e.g., exhalation and inhalation, the sky and the earth); nevertheless the differentiation coexists as the complementarity, *Eumyang* as *Ki*'s interaction (Kang 1992: 70-73).

It has to be stressed that prior to this thesis, research on the development of Korean theatre and practices, including histories of my training sources to theatre practice, is minimal. Existing sources are mostly secondary references describing Korean theatre in a historical context and/or in a manner of literature including Jang, Hanki, *History of The Korean Theatre* (2002); Seo, Yeounho, *History of Modern Korean Theatre* (2003) and *The Principles and History of Korean Theatre* (2011). As discussed in later sections, these studies omit the notion of performer training/acting and more importantly disregard the discourse of a performer's body. Moreover, it is also worth noting that references to the training sources which I later utilize are often accompanied by the assumption that traditional training sources had been regarded through the perspective of folkloric study or literature. As discussed in Chapter 5, this is because the earlier theatre practitioners' assumptions were built upon their unconditional acceptance of the Westernized theatre, mostly imported from Japan, called *Shingeki* (신극, 新劇). The resulting problems are inevitable gaps between traditional practices and their receptivity to contemporary spectators, although there were occasional movements in response to the colonisation and neo-colonisation up to the mid twentieth century in Korea. Most importantly, this intensified the application of a performer's bodily encounter to a realistic acting paradigm centered on maintaining the performer's emotional believability.

As a response to issues of colonisation, references to accounts of contemporary performance in Korea are evident in a number of theatre artists' concepts and

approaches. Their work focuses on addressing the issues of translation and adaptation from 'traditional' to 'contemporary' against the process of modification or displacement of a specific source tradition. Taesuk Oh and Yeuntaek Lee, playwrights, practitioners, and directors at the Mokwha Theatre Company (1984), and the Street Theatre Troup (STT, 1986), respectively, have primarily retraced the roots of Korean socio-cultural understanding in theatre practice. As far as the terms 'tradition' and 'contemporary' are concerned, Oh claims that they are inseparable, and already 'dwell' in one's body that informs the patterns of one's life style, practical thoughts, and attitude. Oh highlights important aspects of the term, *Sandaejungshin* (산대정신, 山臺精神), translated as one's spirit or soul originating from *Talchum* (a masked dance drama) and a vocal art, called *Pansori* according to which a performer could access the potential of 'self-innovation' (Oh and Seo 2002: 303). His concept emphasizes the necessity of a performer's ethical attitude described as defining and eliminating the performer's 'own brick wall' which 'only the performer himself/herself is well aware of' (ibid.). In this manner, the performer's knowledge of attainments, *Soyang* (소양, 素養) underlies his/her 'sincerity' in a discipline which means 'not deceiving himself/herself' (291). Oh's view, in terms of the purpose of training, is to develop a balanced body by means of a performer's ego-abandonment according to which *Sandaejungshin* (tradition) can be embodied on stage (contemporary).

Yountaek Lee has produced a number of volumes addressing his training programme which incorporates the practice of traditional training sources. Those volumes include *Actor Training* (1996); *Actor Training in STT* (2001); *Theatre: Tradition and Creation* (2003); *Lee, Yountaek's Acting Method: Soul and Material* (2011). In the first volume (1996), Lee is concerned with traditional and contemporary issues, and introduces his deconstructive work (the use of linguistic and dramaturgical structures, see Chapters 5 and 6) which aims to avoid displacement or imitation of a specific culture in performance. Lee argues for the importance of defining the 'intrinsic meaning of tradition,' not to leave tradition as a 'taxidermic' thought or ideology that the earlier theatre practitioners' rejected by their unquestioning acceptance of 'new' theatre (Lee 1996: 27). For Lee defining a 'contemporary mode' means not the matter of arguing about the 'process of conservation, unauthorized borrowing and transformation of a specific culture' (ibid.). Rather it is how to 'bridge between the nature of tradition and the structural essence of the contemporary era,' or, for example, what a Korean *is* in 'contemporary' times (ibid.). In addition, Lee pays attention to the concept of a performer's breath founded on Korean source traditions. In the view of above, a practitioner's breathing means his/her 'instinct for survival' (Lee 1994: 135) which is derived from the term *Baewoo* (a performer/actor) in an ontological aspect. The hieroglyphic character *Baewoo* (배우, 俳優) can be translated as *Baewoo* (俳) is 'not' ('非,' un-, anti-, non-) a 'human being' ('人,' a person and/or human being). In terms of performer training, becoming a *Baewoo* signifies the necessity of transcending himself/herself in a practical manner which connotes not only a

process of 'keeping distance from his/her daily attitude' but also a *Baewoo* has to see the phenomenon in order to 'find and embody the actuality that is placed behind the reality' (Lee 1996: 19). As a theatre practitioner, Lee's experiments have enriched psychophysical training methods, and also provided a paradigm for the transition from the displacement of traditional to the notion of theatre as 'contemporary' art. Although an ongoing process, those aforementioned aspects have contributed to the integration of western and non-western approaches to training and acting by extending a psychophysical training/acting paradigm despite the predominance of Japanese *Shingeki* and western convention.

As an extension of this development and as a part of my practical research, I have explored and articulated a theory and practice of performer training from the perspective of both western and non-western theatre practitioners' concepts. Performance artists of the west including Grotowski and Barba's approach to training inform the non-western training methods derived from the influence of various training modes from traditional Asian performances; Grotowski (1975); Wolford, L. and Schechner R. (1997); Richards, T. (1995); Barba, E. and Savarese, N. (1991); Barba (1995). As with these artists, Suzuki, Oida, and Lee have enhanced their training methods by re-examining and revitalizing underlying principles of traditional genres and/or performance arts; Suzuki (1986); Suzuki, Kim, Yekyung (trans) (1993); Allain, P. (2002).; Brook, P. and Oida. Y. (2002); Oida, Y. and Marshall, L. (2007).

From the perspective of performer training, their central concepts highlight the question of how a performer can live or survive *on stage* by means of being in a state of readiness. For example, within the discourse of the psychophysical acting paradigm is the emphasis on how to interact and/or attract the spectator's attention in the achievement of a performer's 'total act,' and aims for 'human contact' (Cole and Chinoy 1970: 533). For Grotowski, the process is 'self-revelation' and a way of returning to the elementary roots of 'human identity' by denying 'bourgeois plays and modern civilization' (Innes 1981: 159-160). Comparable to Grotowski, Barba's research focuses on a performer's 'energy' or 'presence' which he terms as the performer's 'pre-expressivity,' and the articulation of 'shared common principles' founded on those codified theatre traditions (Barba and Savarese 1991: 8). Barba's study of the wide range of traditional forms/genres enhanced to conceptualize a process of 'self-definition' which signifies the necessity of a performer's investigation of a 'personal need' to reach behind a technical proficiency (Shevtsova and Innes 2009: 15).

Performance artists of the east, including Suzuki, Oida, and Lee's pursuit of the principles from Japanese/Korean traditional performance inform not only the aesthetic principles of each source tradition but also importantly underlies how to cultivate the performer's body in achieving the 'use of artificial energy' in order to kill the 'other form of energy' which only an 'actor can offer' (Suzuki 1986: 116). As with Lee's deconstructive work as discussed above, the central concept of Suzuki's training is derived from the effect of modernization, civilization, and/or

Westernization which 'dismembered our physical faculties from our essential selves' (Zarrilli 2002: 163-164). For Suzuki, the nature of acting means the 'diversity of bodily awareness and responsiveness' which accompanies the performer's bodily balance with an appropriate use of breathing (Suzuki 1993: 72, (trans.) Yekyung Kim). Here the role of a performer's breathing is pivotal in 'all principles and exercises' according to which the performer's spoken 'word, tension or rhythm comes alive' (Allain 2002: 119). Suzuki refers such a disciplined state to the performer's 'psychological tension' (not muscular tension), which in turn facilitates the performer's inner intensity and immediate response by means of maintaining his/her emotional equilibrium.

As an extension of this development, specifically in a discussion of embodying the performer's internal readiness Zeami Motokivo (1363-1443) articulates the meaning of the body between (becoming) substance and movement of the body in terms of its 'function' on stage; Rimer and Yamazaki (1984); Zeami and Wilson, W (2006); Hare, T. (2011). Founded on the beauty of *Noh* theatre Zeami defines a performer's 'flower' as aiming to make the flower blossom through the use of repeated practice and technique on stage. For Zeami, a performer must sow seeds over a long period so that the ideal state of 'flower,' 'no-mind,' or 'emptiness' will blossom in due time. Zeami terms the ideal of acting as 'perfect balance' between internal tension (stillness) and articulated bodily movement, 'function' (75). He identifies the state as 'mutuality in balance' (Zeami 1984: XI-XII).

Research Methods

The aforementioned theatrical research and concepts for performer training reflect the importance of the study of the performer's bodily cultivation founded on western and non-western theatre practices. In terms of methodology for performer training, these references predominately underpin a 'long term' process. This thesis, however, is contributing the body of knowledge in the field of performer training through exploring the meaning of a performer's receptivity *on stage* and how a performer can experience his/her different bodily sensations in training and then continue the quality *on stage*. I am the first person combining the training sources together in adapting/applying the practices for both Korean and the UK performers. Also this is the first to synthesize historical exploration of Korean concepts/'tradition,' then expands them for 'contemporary' understanding of the receptive body. Drawing on my own professional practice, I created new combination of training practices (Chapters 1, 2, and 3), and contextualized this work as part of a new 'contemporary' Korean tradition under the Japanese imperialism and thereafter the U.S. (Chapter 5). This is the first academic study to ask the following questions:

- What is the meaning of encountering and listening to a performer's body, *Jashin* using the application of *Ocheubub*, *Taekkyun* and *Bongsan Masked Dance* training to conemporary performance scenarios?

- How can a contemporary understanding of Korean *Yeounkuk* (drama) help the contemporary performer in training and on stage?
- How can a performer use *Ocheubub*, *Taekkyun* and *Bongsan Masked Dance* training to develop their own psychophysical scores for performance?
- How can a performer draw on *Ocheubub*, *Taekkyun* and *Bongsan Masked Dance* training to develop their own subscore for performance?

These aspects are all elaborated on through the thesis. And the questions informed the framework of the methodology for the study:

- Choosing the source trainings and putting them into practice.
- Doing the trainings in the combination I select with repetition, and understanding the embodied qualities I gain from the training.
- Adapting the training.
- Applying the training to performance problems.

My studio exploration consists of three practical projects in which I explore how the key principles from the training sources can be employed to enhance the participants' receptivity on stage. The chart below (Figure 1) provides a summary

of my practical projects in a chronological order that have been designed specifically for their stated purposes:

Projects	Role	Duration	Application of the training sources
Project 1: Seoul Project within Korea	a trainer and facilitator	Sixteen weeks	Use of the selected forms and underlying principles with the task of working as a performer as a starting point
Project 2: Exeter Project within the UK (Exeter)	a performer and deviser	Twelve weeks including rehearsal for four weeks	The development of the training source-based exercises that address a performer's use of the body as a psychophysical phenomenon in a solo performance, <i>The Water Station</i> Use of the principles and exercises that developed within
Project 3: The Third Project within the UK (Exeter)	a trainer and facilitator	Sixteen weeks including rehearsal for four weeks	each participant's embodied practice and then within the framework of generating his/her sub-score and psychophysical score in a performance, scenes from <i>The Water Station</i>

Figure 1: A Summary of Practical Projects

In applying the disciplines, I address the way in which my devised exercises act as a point of departure for a performer and focus on the exploration of the performer's

bodily encounter through listening to his/her body. Specifically it is important to note that my practical projects explore how a performer's body can be cultivated as a receptive body on stage. For my investigation of the performer's body, I explore how the performer's invisible quality (*Sang*, portent or sign) precedes the visible (*Hyoung*, a form/style) and how to negate the performer's anticipation or pre-empt in order to start/work on stage as beginners. The three practical projects followed the development and adaptation of my training sources to a number of the participants, with the exception of the second project in which I worked alone as a facilitator and a performer exploring my own training/exercise and then applying the elements into a solo performance.

The participants in the first project (Korean performers from Seoul, Korea) and the third project (a group of UK performers, Exeter, UK) were not familiar with the kind of traditional training sources and/or bodily-based exploration that I used in those projects. However, each group of participants had a great interest in experiencing and developing psychophysical disciplines and then applying these to improvisation and/or a specific context. Naturally their willingness and engagement through the studio work took significant investment, not only to make the studio a place for serious study, but also to maintain their warm energy in collaboration with other participants in ensemble work.

In Project 1, the focus was to encounter and awaken the participants' bodily awareness with guidance from a trainer and facilitator in Seoul, Korea. I subsequently experimented on generating the materials in improvisation. In Project 2, as a performer and deviser, I experimented with the selected forms and

principles and developed bridging exercises, and then applied these elements in a solo performance: *The Water Station*, Exeter, UK. In Project 3, as a trainer and facilitator, I worked with a group of UK performers to enhance their receptivity in performing scenes from *The Water Station* within the UK (Exeter). My choices to use the Korean training sources in this psychophysical exploration were determined by two reasons. First, the underlying principles and the source traditions are informed by the key elements that a performer could experience and inhabit through bodily experiences. Each selected form or style originating from the training sources demands a performer's appropriate attitude and a strict physical form. Within a certain framework centering on a performer's direct bodily encounter, the performer could develop and strengthen his/her bodily engagement apart from intellectual knowledge or presumptions. The second reason derives from a pedagogical approach that seeks to offer an appropriate meaning of performer training to each individual participant, since each underlying principle is not embedded in one's daily repetition or routine. This would mean that there is no right or wrong way (including no fixed rhythm and tempo) in training and in bodily movement, nor does the training aim to obtain a specific vocabulary, but is instead based on exploring an optimal state for each performer. Moreover, working on a performer's strict focus in terms of training can direct the performer's attitude and body towards his/her professional identity. From the perspective of the globalized, cosmopolitan era, the process does not seek a universal 'method' or to create new theatre. Rather, the primary focus is to return to the root of one's body that informs the most common binary problem i.e., the body and mind in a phenomenon on stage.

For my practical projects, those key principles and psychophysical elements were vital in the process of my research for training both Korean and UK performers. In this PhD thesis, the training sources are utilized in various ways. First, I used the training sources to form the initial stages of a performer's work. The practices centered on listening and observing the state of his/her breathing, around and within the body, as a means of preparation for an encounter with the performer's own body. The process provides an account of 'being in the moment' *on* stage instead of interrogating a performer's personal or inner truth and/or that of feeling. Second, the initial stages above met the demands of my practical work on exploring the body (*Jashin*, my body) through non-verbal by means of an absence of the performer's impersonation and/or that of a text-based approach. I used the process to enhance each participant's bodily awareness (including acknowledging his/her unnecessary traits) that facilitated their increase energy gaze inward. The performer's receptivity or proprioception allows his/her free imagination within the structure of text in which the performer sincerely touches his/her inner depth. Non-verbal communication in silence as a 'verbal level' means that one moves the other body, and their bodies are always 'interrelated.' Thirdly, the process provides acting/training stemming from western and non-western theatre artists' and philosophers' key concepts of bodymind monism, toward an understanding of a performer's psychophysical readiness or receptivity. These refer to the terms, 'doing nothing,' 'inner necessity,' 'Ki,' 'Eumyang' (*Yinyang*, in China) and/or being in a state of non ego-consciousness (익명성, 匿名性, becoming anonymous). Finally, the selected forms and underlying principles from the training sources were

actively used in articulating the training/acting process from the perspective of contemporary performer training. The practical research of this thesis is distinctly rooted in the pedagogy of the training sources and their underlying principles. Those practical components can be summarized below:

- A focus on encountering each participant's individual body—the integration of one's inner working with a concurrent bodily movement.
- An exploration of the level of his/her bodily abilities, obstacles or limitations in studio work, as well as continuing the work as his/her daily exercise.
- An absence of a text-based approach or a process of 'impersonation' (building a specific character or role) since the participants in both practical projects (Seoul and Exeter) are 'beginners' in bodily-based training, specifically non-western bodymind disciplines and/or predominately exposed to realistic or naturalistic acting/training.
- Use of a non-verbal teaching context with a simple main action for the application of each participant's imagination, as well as a theme associated with his/her psychophysical score.
- The development of my devised exercises and practical exploration in the second practical project reinforced my

understanding of psychophysical acting/training from the perspective of a performer that significantly influenced the conception of the third project from the perspective of a trainer and a facilitator.

My choice to use the selected training sources and principles aim to enable each participant's bodily encounter, *Jashin*. This means that each practice/principle emphasizes how to meet or encounter each participant's body, *Jashin*, then how each participant can fill in the gap which the participant might acknowledge as his/her limitations or problems in the 'present' moment (e.g., struggling or forcing into doing). In this manner, this thesis avoids the problematic term, 'endless training,' but later argues that the term informs the necessity of a performer's ethical attitude and/or 'endless pursuit' towards exploring a turning point or maintaining his/her substance where his/her body is ready to respond rather than the participant himself/herself *acting alone*. In this manner, practicing the 'combined training sources' aims to provide an accumulative process, for example starting from encountering his/her body; how to 'be' on stage, how to enter, sit, breathe, and move as a process of embodying the underlying principles. In the first stage, the focus is on each participant's progress (e.g., for the integration of his/her bodymind and breathing). My concern, as a trainer and a facilitator, is to enrich each participant's bodily awareness and heightened intuition focusing on how and where 'my body,' *Jashin* is in the moment, that is, to avoid the process of repetition as 'endless' training. In the process of adapting the disciplined elements into

improvisation and/or rehearsal process, I also apply devised exercises to address the participants' problems and enhance each participant's empirical understanding centred on developing his/her receptivity. The pedagogical principles of the training sources that are specifically present in the practical components of the thesis are:

- Emphasis on the embodied qualities centred on breathing exercises in the teaching of the training sources.
- Applying devised exercises to enhance the participants' empirical understanding and facilitate their progress/level.
- Attention to each participant's previous work (e.g., use of the latest video recordings before each session).
- An absence of verbal instructions and application of written/verbal context (e.g., avoiding analysis or interpretation of a character).
- Use of a simplest action in improvisation and imaginative theme as the participant's sub-score in a performance

In terms of delivering my instruction, I choose and devise a simple exercise, for example using minimized verbal instructions as well as applying an exercise in a non-verbal way or practising it in silence. The aim is to avoid each participant's anticipation in a specific exercise in which a performer often tends to do a task/action in order to complete what a trainer/facilitator previously intended. Also my hypothesis is that since a performer intellectually accepts such an intended

outcome then the performer might engage in expressing or delivering the written/verbal instructions, not encountering his/her body. In this manner, as a trainer/facilitator, my expectations in adapting and applying those exercises are not focused on the degree of completing a specific task/action. Rather the intended objective through the studio work aims to define each participant's problems or limitations and explore them in a way the participants would share as common issues. In this regard, one might argue that these devised exercises can 'independently' be applied without concern of the training sources. However, it is important to note that when a trainer/facilitator does so, they considerably reject the purpose of performer training which the source traditions inform as the aesthetic principles. Most importantly such a process could easily dilute the nature of a specific training source, for example the central objective as encountering a performer's body, *Jashin* in which this thesis is situated as well as regressing back to the displacement of a specific culture.

Outline of the Thesis

Part 1 (Chapters 1, 2, and 3) addresses the practical research, as described in the Research Methods.

Part 2 (Chapters 4, 5, and 6) provides a historical, etymological, and cultural context from Korean source traditions then expands these key terms in a discussion of western and non-western theatre artists' approaches and concepts for my practical projects. Specifically, I explore the meaning of a performer's receptive body in articulating the issues of the bodymind integration or 'oneness' from the central themes of the performer's body.

Chapter 4 addresses the performer's bodymind disciplines from Korean source traditions which inform fundamental principles including a performer's 'energy,' 'presence,' or '*Ki*' ('*Qi*' in China). More importantly, these terms underlie the necessity of a performer's internal readiness by means of cultivating his/her body from daily attitude to theatrically required attitude/body. To articulate the performer's receptive body, I explore the nature of *Yeounkuk* (drama) in Korean source traditions which argues for the necessity of a performer's inner preparation or readiness and defines the performer's 'body' as a medium for openness and interactive which fits into the given performance. From the perspective of a performer, I reconsider the meaning of a performer's body in the source culture

where I have trained and explored these principles in order to further offer an insight into the analysis of psychophysical processes/training for acting. In the final sections of Chapter 4, I address how those principles informed the three training sources that I utilize through my practical projects.

Chapter 5 addresses the issues of bodymind integration in a discussion of the development of 'contemporary' Korean theatre and its assumptions about acting and training since the end of nineteenth century onwards. The discourse of 'contemporary' Korean theatre in a historical context highlights the discontinuity of tradition firstly under Japanese imperialism (1910-1945) and then through the influence of the US in the twentieth century. Those theatre practitioners' assumptions and approaches under the umbrella of westernized theatre and/or the modern Japanese theatre, *Shingeki* (신극, 新劇) suggest considerable gaps between traditional practices and 'contemporary' performance. Simultaneously, the inaccurate understanding of the western concepts, regarded as a 'universal' way to make new theatre, encouraged the meaning or value of traditional genre(s) or that of training source(s) to be diluted. As with reconsidering the phenomenon of bodymind dichotomy through contemporary Korean theatre, I briefly address the consideration issues of bodymind dualism and argue that the West has faced the same problems as Korea. Addressing the historical cause and effect in adopting acting/training from the earlier theatre practitioners' approaches, I reconsider the meaning of 'tradition' within 'contemporary' theatre in a discussion of theatre practitioners'/directors' key concepts and approaches in Korea.

In Chapter 6, I expand the lens of psychophysical exploration through which I address western and non-western theatre artists' key concepts. I articulate the problematic issues or terms of training/acting including the state of a performer's presence, energy, stillness, or *Ki*. The concept of being in an optimal state for a performer (or readiness) according to these practitioners is predicated upon the idea that a performer's embodied knowledge of the full range and intimate layers of what it means to be a human being is centered on a performer's body. As with the practical assumptions founded on Korean source traditions, one model through which this knowledge and process has been described is that the performer eliminates his/her daily masks, patterns of behaviours and/or habits established over many years. Among many, those practitioners including Stanislavski, Grotowski, Barba, Suzuki, Oida, Lee, and Zeami stress the significance of eliminating a performer's daily life in order to return to the elementary roots of a common humanity. The concept is coincident with the purpose of training founded on the source traditions which underlies the necessity of *Ikmyoungsung* (익명성, 匿名性, becoming anonymous, see Chapter 4), parallel with 'self-revelation' (Grotowski), 'self-definition' (Barba), 'self-discovery' (Lee), the 'perfection of self' (Yuasa), 'self-integration' (Oida) that works towards the accomplished performer or his/her 'true appearance' (Zeami). I address these terms in relation to a performer's inner intensity or that of preparation, and the method of a performer's bodily cultivation. I argue that the central focus is the necessity of a performer's qualitative bodily shift from the performer's ordinariness to the 'required quality' that is, the differentiation and otherness which the nature of *Yeounkuk* (drama) informs.

In the Conclusion I draw together the research findings of the thesis, and consider future directions for the research.

Chapter I: Practical Project I: The 'Receptive' Body as a Beginning Point for the Performer

Introduction

This practical project took place from September 2011 to December 2011 in Seoul, Korea. The project attempted to address my overall research question by adapting the principles and practices of three training sources: *Ocheubub*, a Korean martial art, *Taekkyun*, and *Bongsan Masked Dance* training for contemporary actor training as the beginning of a performer's process. For a detailed historical, cultural context of the training practices, please see Chapter 4. In terms of performer training, this project aimed to provide the participants with sufficient time to explore themselves through observing, reflecting and working within themselves. The aim of the principles and the devised exercises in the Seoul project was to enhance a performer's whole body engagement in experiencing and maintaining his/her bodymind integration with the circulation of breathing.

This is the first time that I have put the three training sources together. In terms of the application of the key principles for training and improvisation, I chose to set up this project in two distinct stages; the first phase concerns the underlying principles of the training sources which emphasise a performer's direct bodily encounter by means of encountering his/her own body, *Jashin* (자신, 自身, my body). The aim of

the practice was not to work on a performer's routine, a specific rule or tempo and his/her logic. Instead, each practice aimed at the participants experiencing the nature/state of his/her body, by embodying the breathing that they needed to then articulate through his/her body in order to be *on stage*. Since the point of departure for each training source underlies uniting the performer's body, mind, and breathing, the working method that I followed in this project was based on a model of progressive accumulation; the participants (both beginner performers and in the training sources) were first introduced to the practice of *Ocheubub* as a starting point with the exercises that I devised as a form of simplified principles (I introduce them later). The participants then applied their experience of *Ocheubub* training to the principles of *Taekkyun* and *Bongsan Masked Dance* training. During this time, I also applied the practice of *Podahnjoen*, *Pumbalki* (the foundation of *Taekkyun* training) and devised exercises, the role of which was to bridge each training source/principle, and facilitate their embodied understanding. In the second phase, the participants continued the practice of the training sources in order to be more accurate through his/her body, and applied these elements in their improvisation work. Due to them having been predominately exposed to a text-based or Stanislavskian approach, I chose neither a specific text nor did I focus on interpreting or creating a character which I thought would encourage their rationalization and intellectualization of the process. Rather the participants explored the generation of materials in the minimal use (non-verbal) of language or spoken word in order to listen to their body and enhance receptivity in improvisation that I later discuss.

A performer's bodily experience as a corporeality is, at its centre, different to maintaining a text-based approach and accumulating skillful techniques. For instance, Grotowski aptly asks 'what does it mean not to hide oneself? Simply to be whole-I am as I am' (Gordon 2006: 287). In the beginning of a performer's work, exploring, observing and encountering him/herself means examining his/her body including hidden or forgotten territories such as habits, physical or psychological strength, weaknesses and other personal new finding(s) that have not been perceived previously.² Reconsidering these concepts and practical assumptions, this project specifically addresses the following questions:

- How am I adapting the training sources?
- How do the training sources/devised exercises aid this?
- How can I help a performer reach a state of 'receptivity' to begin work as a performer?

From 22 September, 2011 to 6 December, 2011 (3-hour sessions, two days each week for 12 weeks), I led a group of student actors comprised of a year one undergraduate student, Jihyun Park, and two year undergraduate students, Inhan Kim and Dongyoung Hwang, from the Acting Department, University of SungKyunKwan, Seoul, Korea, and participants working as freelance actors:

² The process will be discussed in the next sections with examples from the participants' feedback, interviews, working journals, and video recordings, etc.

Wonbum Lee, Jungkwan Park, Hoonkyu Lee, and Seohee Park.³ The training session was divided into three stages summarized below. The following steps were completed using the selected key principles of the training sources, and aimed to facilitate the participants' psychophysical practice on stage. I chose a number of key principles and devised exercises from two aspects that I later discuss. First, the main focus was how to ensure each participant listened to his/her body apart from interpreting/thinking their task and its completion. This would mean that each principle and session was accompanied by encountering his/her body by means of how to be in the moment on stage. Secondly, considering an effective way to inhabit and connect the principles within the restricted time, a model of progressive accumulation (e.g., breathing, listening, sensing, then moving/walking) was necessary to be developed through each participant's bodily experience. To encourage their bodily immediacy or receptivity, I devised exercises (I later discuss) which inevitably simplified to 'do' rather than 'rationalize.' In this manner, the meaning of his/her 'inner monologue' I use through this thesis took place as a mutual medium between struggling with his/her body and a specific practice. This focused on present questions such as: where is one's body, what interrupts the body and how to be on stage?). My training sources and devised practices/exercise were specifically designed for purpose and are summarized below:

³ For more intensive practice, I expanded the number of sessions to 3-hour sessions, three days a week from week 6 to week 12.

- *Ocheubub* training and a pre-performative level of structured improvisation – As a warm-up or preparation with a focus on enhancing the foundation for experiencing whole body engagement by means of listening, observing, and exploring through one's body. Introducing and inhabiting the underlying principles and practices of *Ocheubub* based on the participants' body, mind and breathing integration.
- Further *Ocheubub* training and the key principles of the martial art *Taekkyun*, which includes *Podanjoen* and *Pumbalgi* – An intensive training to explore and incarnate the integration of the participants' body, mind and breathing without losing bodily awareness. The focus was on improving the participants' centre of gravity by means of training his/her lower half body-based practice and developing an appropriate use of the body accompanied by breathing.
- Continuation of *Ocheubub* and *Taekkyun* training, and the underlying principles of *Bongsan Masked Dance* – The focus was to reinforce the previous principles into a strict form or style that maintains the integration of the performer's body, mind and breathing and enhances his/her endurance and concentration.
- Improvisation – the application and embodiment of the practices on stage

The participants' reactions and thoughts about the training were obtained from my working journal, diary, video recordings, open discussions, feedback from the participants at each session, feedback each week and one-to-one teaching sessions when necessary. Most of the participants staged their previous performances based on a text-based approach by interpreting a character from a specific play. At first the framework gave them psychophysical pressure to do or feel something on stage, recalling what they analyzed from the text. Between the interpretation of a text and its embodiment, the participants often experienced a separation between their understanding of a character and their performance, specifically between what their 'mind' wished (e.g., his/her emotion) and their 'physical' expression (body). The participants said this occurred because of the character's emotional perspective that the director and performer conceptualized from the beginning of their work.

As I will address the dominance of realist based paradigm in Korean training (see Chapter 5), the participants often felt one or a combination of the following; shyness, difficulty being in a specific moment, or an unbalanced relationship between their body and mind. They often had to use all their forces to overcome their inept body and avoid distraction or a moment of self-doubt on stage. In relation to this issue, Zeami notes the importance of an appropriate use of a performer's energy from Japanese *Noh* theatre tradition, 'when you feel ten in your heart, express seven in your movements' (Zeami (trans.) Rimer, J, T 1984: 75). In

accord with Zeami's concept, Steve Pearson articulates the misuse or misunderstanding of a performer's energy:

The more energy the actor uses, the less he or she is truly strong. On the stage if you use too much energy, there is a sense that you are proving something—you're not doing it, you're proving that you're doing it, which is totally different thing. (Pearson in Krasner 2000: 256)

Inappropriate use of a performer's energy reminds us of a performer's tendency to 'squander energy' by acting wild, shouting, acting without structure and/or throwing themselves on the floor as I discuss in Chapter 6. For example, Barba refers a state of a performer's 'ready to react' to the term *sats*, the impulse towards an action, but unknown and can go any direction (1995: 6). How can such a state of a performer like *sats* be experienced or created? Then what kind of a state is not *sats*? The tendency is clear when the participant(s) attempts to do something (acting) very well or maintaining that kind of his/her intention in contrast to a state of internal readiness. Whether it comes from a level of his/her consciousness or elsewhere, the performer's body presents a state of struggling to do something (*acting*) very well apart from his/her psychophysical/performance score. The incarnation of a performer being greedy (e.g., his/her ego-consciousness, not to interact with) is opposite to a state of his/her internal readiness (anonymity) that undermines the performer's body not to be fit into. For example, how similar is this to the state of a performer who over-engages in expressing his/her genuine

emotion? The state simultaneously suggests the performer's body becoming stiff or tense and involved in an inorganic relationship with his/her breathing, thus the body is not the 'movement of flow' from Hidemi's concept of the body and a state of an inappropriate psychophysical order from a perspective of eastern medicine (see Chapter 4). In this regard, a deep discussion of the participants' experiences led to my objective for Project 1, through which I noted that their over intellectualization, learnt from a text-based approach centered on the emotional aspects, led them to not obtaining bodily spontaneity. In addition, their vagueness, in terms of action/reaction and the meaning of training, encouraged the use of their upper half of the body and faked emotion or moments centered on facial expressions that emerged from a lack of confidence or a moment of self-doubt.⁴

The participants did not possess concepts for the meaning of training and they had never trained or worked as professional performers before. The initial focus of this project was to explore how a performer can effectively experience bodymind integration with his/her breathing by listening to and observing his/her body. Thus, the focus was on building up the foundation for an empirical understanding of the preparation of a performer. Consequently, I divided the training sources and their models of practice because, before facing a specific text, a performer needs to encounter his/her body to develop or transform his/her everyday existence into a theatrical event. The performer's awareness of his/her daily life/attitude

⁴ One example of this is having a separation between the practitioner's body and mind and each part of his/her body itself, particularly his/her hand(s) or arm(s) and feet and so on being *left* in a state of unconsciousness, e.g., either or both parts of the performer's body are initiated/moved so he/she cannot sense his/her bodily awareness. On a perceptible level, these performers often maintain their mechanical energy with tense muscles, shouting, and/or manifesting their impetuosity. This issue will be discussed in the following section(s) in relation to the role or place of the performer's breathing and his/her bodily movement.

nevertheless continues through performer training but not only in the literal sense of understanding the performer's ordinariness but instead to discover unnecessary traits then unlock his/her bodily capacities according to his/her personal needs on stage. That is, I embraced the term 'self-definition' from Barba and 'self-discovery' from Yountaek Lee which will be discussed in Chapter 6. I used those terms in relation to the process and aims of performer training. First, as a performer cultivates and/or transforms his/her body from the patterns of daily life to the extra-daily or the quality of non-animal to animal energy as Suzuki emphasized (in Chapter 6), he/she might experience or discover territories that exist behind his/her ordinary existence. The principles obtained through a process of self-discovery aimed not to represent his/her subjective nature but rather to return to the root of human nature. Yongoak Kim discussed exploring visceral feelings of the body as a dynamic unity rather than engaging in one's visual feeling. Second, through the process above, a performer might be able to contemplate the nature of himself/herself in learning how to sincerely meet himself/herself, not sincerely express his/her emotion (avoiding egocentricity, possessiveness and being in a state non-attachment to ego-consciousness) for others by confronting the other participant(s), object(s), and environment. Finally, on the basis of the process, a performer could achieve a 'purified' body, which might be a way of removing his/her normal mask in order to wear a theatrical mask or recover his/her readiness, immediately ready to act/react by letting the body initiate. A performer's vital energy, presence and/or *Ki* might be defined not as his/her expression of self but by the quality of his/her performance as corporeality enhanced by the process of

self-definition or self-discovery in which a mutual encounter with a performer's body and a spectator's body might be possible here and now.

The following section addresses issues with dualistic experiences of the bodymind discussed among the participants. Providing specific examples of the participants' experiences, I also address the predominant tendency to investigate the performer's *natural* or *truthful* emotion and the tendency to anticipate the next action. This represents the legacy of misunderstandings of the modern or Westernized new theatre, *The meaning of realistic or naturalistic acting in Korea* as well as the same problems are faced in the west discussed in Chapter 5. Those issues reflect the ongoing discussion among contemporary Korean performers and theatre artists. Reconsidering the participants' dualistic experience of bodymind in the next following section, I discuss the adaptation of selected forms and principles from the training sources in relation to the development of the participants' psychophysical readiness.

The Discourse of the Bodymind Dichotomy among Contemporary Korean Performers

Through this project, the process of the performer's purification or meditation was stressed as the foundation for his/her psychophysical readiness on stage. One of the reasons is that, according to the participants, they assumed that the process of acting/training was to have analysed a character's emotional or psychological aspects. As they read a specific play, they attempted to ascertain what the character's emotions might be in a specific scene or moment within a prehistory or biography that they sketched as a part of their textual analysis. In doing so, they met the gap between a character's emotional perspective, derived from analysis, and their actual performance on stage. As the well-analyzed text with a character's specific emotion became *truth* between the director and performer, they attempted to concretize all the *truth* in their mind. This would mean the conceptualized emotion is what the performer would have to express in a specific moment or scene.

In rehearsal, however, the participants needed to feel their character's emotion awakening their intellectualization in leading them to think and determine what comes 'next' (including how to move or measuring an appropriate action to a moment). From a perceptible level, the near future cannot be predictable while the performer is on stage—he/she might already be where the director and performer previously wanted to reach (e.g., expressing specific emotion). As a result, the

discourse of the performer's bodymind integration did not apply in this sense but maintaining how a performer can feel and express his/her *truthful* emotion as *real* as his/her daily life was central among the participants. As I will discuss in Chapter 5, the dominant term modern or Westernized new theatre caused the misinterpretation of realistic theatre/acting, and is still believed to be one of the ideal ways to create a character by pursuing one's own personal and emotional characteristics, specifically in Korea. According to the participants' concerns about acting/training discussed at the beginning of the project, they had great difficulties expressing *truthful* emotion that they had engaged in derived from direct imitation of their or another's daily life. If they tried to alter these patterns of behaviour they might have felt wrong or unnatural and thus may have assumed they were not *real*. A practical example is founded on their assumption of training/acting that for them must be *real* by means of his/her emotional aspect. In this manner, bodily-based training is regarded as his/her 'physical training' in a view of dualistic manner. This is similar to the notion of physical training some of them had engaged in expressing 'emotional training' by filming himself/herself or in front of mirror.

The process from a discussion with the participants suggests that one way for *truthful* emotion/acting is the straightforward technique of mimicry based on intellectual engagement with one's emotion; this needs to become natural by a process of repetition. The considerable conflict between the participants' pursuit of naturalness or realness from out of his/her ordinariness and the appropriateness of a specific action to a specific moment led them to have a responsibility to do

something (*acting*) without room for enhancing inner impulse and body awareness. I wanted to address how a performer can avoid this and look at practical ways which can be applied. Joseph Roach notes that a performer's spontaneous energy 'seems to depend on the extent to which his actions and thoughts have been automatized, made second nature' (Roach 1993: 16). Phillip Zarrilli defines the process of a performer's immediate presence or being in the moment for which the performer:

[...] must focus on the details, and on concentrating those details through one's specific external focus, and through the use of the breath as an animating principle filling out the details of the action internally, through the bodymind. [...] the actor must ride "the edge of the breath" where he must be perched precariously as a perceiving consciousness itself, [...] responding to what is happening in the (theatrical) environment as it is happening. (Zarrilli 2002: 197)

Here, a performer may need to read more than one useful way of acting as well as the nature of human body and its relationship to that environment on stage. Namely, the body's nature communicates with internal faculties (concentration and thoughts from Roach) and external phenomena (actions, happenings and the environment from Zarrilli) through breathing. In this manner, the process of bodily purification through Project 1 was a key pathway to contemplate the phenomenon as a circulation of breathing. In other words, inhabiting the performer's awareness and immediacy implies no more than his/her sustained focus toward what is

happening on stage. Roach describes a performer's body's (extended) 'second nature' and Zarrilli highlights the 'edge' at which maintaining a performer's active awareness ('consciousness itself') must be unpredictable or precarious.

The disciplines with my instructions at the beginning of Project 1 were focused on each participant's bodily experience by practicing simplified principles by which each participant might confront his/her body itself. Simultaneously discovering the performer's unfamiliarity, difficulty or obstacle(s) was achieved by inhabiting the principles of *Ocheubub*, including purification, concentration, the coincidence of the performer's inner and outer action and perceiving the edge between daily and extra-daily. The process of discovering one's body through *Ocheubub* training implies exploring the performer's territories by acknowledging the point of departure for beginning to integrate his/her inner and outer action with breathing. The process of qualitative encountering with the body helped the individual participants enter a state of whole-body engagement in the moment that preceded the question of how to communicate with the others. In the following section I address the process of *Ocheubub* practice with a warm-up, exercises and improvisation that I devised from the principles of *Ocheubub* training. Those disciplines form a bridge to the next training source, the martial art *Taekkyun*. I also provide an account of the participants' resulting achievements with issues of psychological and physical problems or limitations that they encountered.

***Ocheubub* Training – The Bodymind Integration: Listening to the Body in ‘Purifying’ and Perceiving the Performer’s Breathing**

The first half of the project (a 12 week session) was mainly engaged in exploring the performers’ breathing using *Ocheubub* training (오체유법, 五體柔法) which includes their concentration, purification and integration of bodily movement with breathing.⁵ The purpose of *Ocheubub* training is to (re)arrange the participant’s skeleton (each part of his/her muscles and ligaments) normally influenced by his/her automatism in daily life.⁶ An example can be found in a perspective of eastern medical science. Korean philosopher, Yongok Kim’s notion of the body posits the process of cultivation or straightening the body as part of the ideal way to recover a fast metabolism and empower the function of the performer’s *Ojanguckbu* (오장육부, 五臟六腑),⁷ the five viscera and six entrails. In other words, the practice includes an engagement with the performer’s internal organs or his/her visceral feeling, *Sang* (상, 象, a sign of symptom or portent, invisible) that precedes the phenomenon of visual feeling/perception, *Hyoung* (형, 形, a form, visible). As

⁵ For the details of *Ocheubub* training, see Chapter 4 and DVD 1 → Introduction to the Three Korean Training Sources: *Ocheubub* Training.

⁶ Similar to the nature of *Ocheubub*, Yoshi Oida notes the necessity of maintaining ‘good posture’ derived from a concept of Japanese philosophy: “You should be straight, but also relaxed. The Japanese word ‘judo’ [...] means that ‘soft/gentle’ and ‘the way’ [...] ‘the way of softness’. When you are soft you can move the body easily, and your energy can develop and expand” (Oida 2007: 9).

⁷ The term *Ojanguckbu* (오장육부, 五臟六腑) means the ‘five viscera’ and the ‘six entrails,’ which indicates internal organs such as the gall bladder, stomach, small and large intestines, the paunch, the bladder and the bowels. In Chapter 6, I specifically address *Ojanguckbu* in relation to the vital source of energy, *Ki* in a consideration of bodily awareness as a visceral feeling rather than a visual feeling.

the performer's body is cultivated, his/her mind can be awakened or reborn through the disciplines.

In terms of performer training, these principles are related to the quality of the performer's awareness that manifests the bodily mechanisms and sustains the corporeality within space and time. Here, the space and time can only be generated and embodied via the intensity of the interaction between a performer and spectator by means of here and now. Personality-oriented, representational acting includes examining a performer's *truthful* emotion, habitual action/response or a maintaining facial expression that comes from the lack of a performer's bodily objectivity. A performer's expediency remaining on the level of his/her daily existence encourages the exploitation of his/her visual feeling, *Hyoung* (a form/style or physical appearance) and interrupts immediate communication on stage. In this regard, the participants' central job in this project was to act rather than interpret a text and character. In other words, as a performer perceives his/her body as dynamic unity from the top of the head to the feet he/she could observe/use his/her respiration circulating from the top to the bottom. For example, I instructed:

there is an invisible/imaginary line between your *Backhye* (the top of your head) and the ceiling in which your head sees your forehead, your forehead sees your eyes... eyes to nose... nose to mouth... mouth to chin... chin to heart, and all of them are connected and toward your centre, *Dahnjoen*. As you

engage in doing this process find a vertical circulation... your breathing... observe your respiration... inhalation... exhalation... when you are ready remove and empty unnecessary elements from your body as you breathe out... In the purification, when you breathe in your body will concurrently move, yet the body will automatically stop when your breath is stopped...⁸

While the practice may be seen as a simple imagining exercise, the beginning of *Ocheubub* training allowed the participants to meet their body; their upright spine guided by an invisible/imaginary line, fully engaged in the association of each part from the top of their head to the centre, *Dahnjoen*⁹ and observing/listening to each inhalation/exhalation, in a new way. The work demands the discipline of listening to and observing the body, not forcing it do something; thus the process allowed time for each participant to experience his/her own connection between their body and respiration in silence. The process provided a room within which the participants accompanied his/her 'inner monologue'¹⁰, for example, what is happening around and within the body (e.g., where/how the body is and how to be on stage?).

⁸ DVD 1 → Project 1 → My Instruction for *Ocheubub* Training.

⁹ The term, *Dahnjoen* (단전, 丹田) is one of the key eastern medical terminologies. In general, *Dahnjoen* is located in the lower part of one's abdomen, and is positioned approximately 9 cm (3 inch) lower than a practitioner's navel. Taoism categorizes *Dahnjoen* into three main parts: upper (상단전, 上丹田), middle (중단전, 中丹田) and lower *Dahnjoen* (하단전, 下丹田), and each section corresponds to the brain (head), mind (heart), and abdomen (belly, the source of life) respectively. Both Taoism and Buddhism perceive life, death, and rebirth as a continuous cycle (Dachumura Osamu (trans.) Kumseun Shin 2003: 97-99). For those key concepts, see Chapter 4.

¹⁰ Emphasizing the term in this project encouraged the participants' intense concentration in the practice which intended to avoid his/her routine or daily repetition. After each session, the participants were also given to complete feedback form and working journal that they reflected on a specific moment(s).

One of the findings of the process concerns the participants' physical posture. Their spine needed to be straightened upright and their jaws slid backward as they gently held or maintained the invisible line between the top of their head and the ceiling. In contrast, bending or distorting the performer's spinal column meant he/she could not facilitate his/her centre, *Dahnjoen* which was directly linked to the quality of his/her breathing, movement, speech, rhythm and tempo. The quality is not necessary in the performer's daily life, but the aim was to awaken and maintain this quality as second nature.¹¹ The process of purification in *Ocheubub* training means perceiving and (re)arranging the body according to the circulation of the performer's breathing. The whole process of *Ocheubub* training consists of retracing the complementary relationship between the performer's respiration and body. Each section of *Ocheubub* requires a flow of inhalation, exhalation and stillness that must be concurrent with the participant's breathing. For the performers, working with their respiration implies working with themselves, since *Ocheubub* training excludes habitual rhythm and tempo. Instead, struggling with the performer's unbalanced body was to learn the mechanism of his/her body on a conscious level.

Although the participants achieved different levels of the required quality, they discovered their psychological or physical limitations or obstacles through the concurrent experience of inner and bodily attention. Among many, a common problem occurred from the participants not being in the moment because, since the

¹¹ I encouraged the participants to keep a sense of their spinal column both in studio work and through their daily life.

aim of practice was far from interrogating their *truthful* emotion, they therefore felt it was not training/acting from their previous experiences; for example his/her mind (ego-consciousness) wished or preceded the mechanism of his/her body (e.g., the process of accumulation by means of listening, sensing, then moving as a response of the listening). They dominantly intended to feel something and/or that of necessity. This was derived from their familiarity with the imitation/representation of daily patterns, the difference between one's daily body and inexperienced practice, unfamiliarity with observing/listening his/her body. However, those states gradually disappeared as they inhabited the practice and their body began to move in accordance with breathing. Consequently, the process of meditating in terms of performer training indicates that through a performer's experience, as the body has learned, he/she can perceive the relationship between his/her inner and outer action and the role of his/her breathing between the two territories. From a practical perspective, this quality requires an endless disciplinary process as a basis. As the performer reaches the level of mastery that enables him/her to perceive the smallest details of inner-outer movement, he/she loses unnecessary traits caused by maintaining intellectual knowledge or that of a body part. From my exploration, this quality is one of the most important sources for the economic, precise or necessary action of a performer, aside from being in a state of psychophysical pressure on stage.

The Application of Devised Practices

On the basis of their developing bodily awareness, I applied three additional practices that I devised as a simplified principle of *Ocheubub* training in order to facilitate the participants' spontaneity and awareness with breathing by means of listening, sensing in the moment, and then letting the body initiate. It is important to emphasize that these devising exercises aimed to help the participants' empirical understanding of his/her psychophysical process or relationship, and to adapt to the practices moving from the 'form' training to a more 'improvised' application. This becomes a key part of my process:

- 'The roses of an althea have blossomed' exercise ('무궁화 꽃이 피었습니다', '*mugungwha ggotchi pietsumnida*') – the focus was to enhance the performer's readiness as a whole body engagement through pretending to listen, see and contact a partner.
- Key protector exercise – a performer with blinded eyes guards or defends a key against enemies (other participants) using sensory awareness and an intense endurance on stage
- Walking/moving in different speeds labeled from No. 1 to No. 5 (includes zero) – to practice their inner-outer relationship in

a dynamic (unpredictable) rhythm, tempo and speed to create
ensemble work

The disciplines were derived from my own understanding of psychophysical process from the source traditions and aimed to develop the participants' awareness of the subtle relationship between their responses to stimulus in the moment and spontaneous mobilization of their bodies with respiration. The source traditions require a performer to be in the moment or more specifically to fit into the given moment on stage. I repeatedly addressed this as a state of a performer's anonymity or his/her internal readiness, *Sang* (an invisible sign or portent) rather than *Hyoung* (a visible form). In this manner, the question was how to facilitate the former, *Sang* then continue the quality in the moment on stage.

The practice, 'The roses of an althea have blossomed' is a variation on a game of tag in which a tagger stands opposite the others facing a wall, and speaks the simple text in different ways, rhythms or tempos, whilst the others walk towards him/her. Each time the text ends, the tagger looks back at the others and points out someone who might be out of balance, trembling, laughing, smiling, or blinking his/her eyes. When the tagger calls someone's name, he/she must be a prisoner, holding the tagger's hand while the others try to rescue the prisoner following the instructions above. The objective is simple, yet the participants' bodies and breathing must be accompanied by the dynamic and unpredictable delivery of text from the tagger.

Figure 2: 'The Roses of an Althea have Blossomed' Exercise

In the practice, each participant was encouraged to concentrate on each moment where both the tagger and the others engaged in playing the game, freed from the technical demands of bodily movement or the pressure of performing.¹² For instance, when a tagger was speaking a line, the others could move freely, but they remained in a state of stillness or breathlessness (e.g., stepping on the brake of a car), which facilitated immediacy in the moment. Moreover, the length or rhythm of the unpredictable text depends on a tagger; therefore the other participants must get involved in the process of listening and confronting (seeing) a tagger. It is important to note that there is no need for a specific text (e.g., a verbal/audible level of language), but rather the text is a medium to relate the tagger and the others' bodies penetrating through each body. More importantly, (from a perspective of the others) 'listening' to the medium (text from the tagger) in this context means not using *Hyoung* (a visible part of one's body. e.g., ears). Instead the quality is facilitated then visualized by each participant's internal responses that each participant's body initiates. Same as the 'others,' the tagger inevitably has to sense his/her back awareness (e.g., to the end of the opposite wall/the others) maintaining *Sang* rather than *Hyoung*.¹³ This led a series of unpredictable moments (emerged from *Sang*) and the groups were being apart from expressing his/her *truthful* emotion and rationalization. Simultaneously, both groups needed to concentrate on their own balance on a conscious level and actively listen to the text that motivated their movement. As the participants

¹² DVD 1 → Project 1 → 'The Roses of an Althea have Blossomed' Exercise.

¹³ DVD 1 → Project 1 → 'The Roses of an Althea have Blossomed' Exercise (as an example see Dongyoung Hwang's response where a tendency of his intellectualization is ahead of his bodily reaction. As a result he takes a role as the tagger several times).

(others) were prompted to develop and use their whole body according to what the tagger was doing in the moment, they naturally began to contact each other through non-verbal communication as action/reaction. Their bodies and minds accompanied their breathing to create an ensemble work. Also, the participants were capable of being open or self-exposing because they were challenged to meet a target on a collaborative level.

Based on the previous work, I prescribed the Key protector exercise which aims to be the same, but the participants' task was more challenging because of the transfer of his/her sensory, bodily awareness from one body to another.

In the Key protector exercise the protector's eyes are covered up and he/she is sitting on a chair handling a roll of newspaper. Keys are placed underneath the chair, and those keys must be protected against the attacker, other participant. Throughout this exercise no verbal communication is necessary for the protector and attackers. Beyond the practice, the protector's central task is learning how to open all his/her potential or primordial awareness to body sensitivity with immediate intuition rather than offering a opening to his/her determination or reasoning.

Figure 3: 'The Key Protector' Exercise

One of the most interesting moments I encountered was with the work of one particular participant, Inhan Kim. In the practice, Kim's body was embedded in the

act of his inner-outer movement, which was ready to respond to internal and external stimuli, a tiny movement/noise from the attacker(s), rather than dependence on his visual perception (*Hyoung*).¹⁴ Yoshi Oida notes a performer has to become aware of other possibilities at a deeper level, which empowers the performer 'beyond the normal state of daily existence' (Oida 2007: 11). Let us consider what Kim noted about the moment:

I realized that maintaining and/or taking my respiration down to the centre, *Dahnjoen*, means in a state of steadfastly holding or controlling my breathing by which my bodily awareness was enabled to reach to the end of the body, and the state that I would describe as inhabiting inner-energy which can be sent to the external. For instance, in *Ocheubub* training I mostly pay attention to integrate my inhalation, exhalation and the bodily movement concurrently. I feel that the consistent process enabled my energy to channel into the moment rather than sapping my energy from the body that has a different quality in comparison with my daily life. (Inhan Kim, 18 October 2011: feedback, my translation)

As Kim stated, a performer's process of deepening bodily awareness with intuition is connected to the quality of his/her whole body engagement; to 'reach to the end of the body' at which the performer's inhabited inner energy, respiration, can expand or diminish according to the stimuli from the inside or the outside of the performer in the moment. As Suzuki Tadashi notes the practical meaning of a

¹⁴ DVD 1 → Project 1 → 'The Key Protector' Exercise.

performer's breathing, which determines the 'power of persuasion from the stage' and the quality of this depends on 'how well or how badly the actor catches his breath' (Allain 2002: 119). For Suzuki, a performer's ability to control or channel his/her breath on the stage functions as a 'pivot' where a 'word, tension or rhythm comes alive' (ibid). That is, the pattern of the performer's daily attitude/body does not correspond to the time and space on stage. Instead the process demonstrates the need for a performer's bodily transformation to being on stage. Specifically, the process of perceiving the interrelationship between the performer's body, mind and breathing empowers his/her intuition, transforming ordinary space and time to here and now. The qualitative transformation of the performer eventually leads to a state of readiness to act/react to stimuli.

According to my observations, the bodies of the two groups, of both the protector and the attacker(s) were often in a state of being or changing between a tiny but detailed, necessary movement and stillness, in accordance with 'how to listen' (e.g., see Inhan Kim and Jungkwan Park's work). Similar to the stance of a cat or duck on the lake whose body does not externalize their internal secret, the participants were enabled to learn how to deal with interaction as one actor moves another or each other while their mind was occupied with the immediate bodily response rather than willfulness or determination. As such, the state of a performer's readiness and also the process then become clearer and this is found in the intimate associations with the body by means of facilitating/maintaining the performer's *Sang*. This enabled the performer's economic or necessary action in

the moment. In this manner, Zeami describes the optimal states of a performer's readiness:

[...] Yet, it is no good when this inner mind can be seen from the outside. If it can be seen, it is simply technique; it is not "doing nothing." When you have reached the level of "no-mind," your concentrated mind will be hidden even from yourself, thus binding everything that comes before or after to these intervals of "doing nothing." This refers precisely to the intuitive power that binds all skills together with the concentrated mind. (Zeami (trans.) Scott Wilson, W 2006: 141)

Zeami stresses the performer's state, termed 'no-mind' (무심, 無心) or 'emptiness' (공, 空) i.e. not doing something or not getting involved (ibid). Parallel with the term, a performer's internal readiness (becoming anonymous, see Chapter 4), eliminating ego-consciousness or attachment precedes the intuitive power that keeps a performer from getting involved in personal possessiveness (see *Moodang*, a shaman in Chapter 4). Distinct from the dualistic binary, a performer's ego or mindfulness and body reinforce the power of a performer's whole body as corporal signs and/or metaphors (see also *Sang* and *Hyoung*). This informs 'how a performer can fit into the given moment/environment' that the nature of *Yeounkuk* (drama, being in a specific situation and the differentiation/otherness in compares to the notion of daily existence) requires to the performer. Similarly, Moshe

Feldenkrais discusses the concept of effective or well-performed action that is 'judged first of all by the simple standard of whether it achieves its purpose' (Feldenkrais 1990: 85). The 'purpose' of performer training from the key concept founded on the source traditions was 'how to be interactive and open' in the notion of bodymind as a complete being/unity. Also Yuasa Yasuo refers to the codified theatre tradition in the east where the process of self-cultivation dominates and the training process, which embodies the performer's mind is 'transformed through training the body' (Yuasa 1993: 26). In other words, as a performer sows 'seeds,' his/her technique over a long period is the 'flower'; his/her mind will blossom through bodily training (Yuasa 1993: 26-28).¹⁵ Hence, achieving oneness in the body and mind means the 'absence' of movement (e.g., *Sang* or doing nothing and/or no-mind from Zeami above) that might be observed as a state of being still or motionless in phenomenon; outwardly a stop, but inside no stop. Simultaneously, the performer's interior creates a psychological tension or intuitive power that enables a performer not to expose himself/herself (anonymity), but 'binds all skills together with the concentrated mind' (Zeami (trans.) Scott Wilson, W 2006: 141). These research findings led my attention, as a performer, to challenge the term 'doing nothing' by embodying my practices to a performance, a scene from *The Water Station* that I specifically address in Project 2.

In summary, the process of purifying and perceiving respiration is one essential way for a performer to reach a state of readiness. As a performer confronts his/her body in a monist and/or an integrated manner, his/her bodily awareness with self-confidence or volition is reinforced through exploring what a person needs to be in

¹⁵ See also Yuasa 1993: 187-188.

space and time. Most importantly, a performer's energy, presence, or *Ki* can only be generated and empowered by his/her intuitive power, which incorporates his/her bodily awareness with the circulation of his/her respiration that mobilizes the body to act/react on stimuli.

A Martial Art *Taekkyun* Training: Inhabiting Psychophysical Readiness

The purpose of *Taekkyun* training was not to learn from the form itself but rather to learn how the previous disciplines can accompany the principles of *Taekkyun*. These, include bodymind integration in one's breathing, whilst standing fully grounded on one's feet with bent knees and a low centre of gravity. In terms of the progressive accumulation process, it is important to note that *Taekkyun* training is aimed at how to stand upright as a foundation then moving while maintaining the previous principles and elements that led the body to initiate the movement. To explore the process of embodiment, I specifically address the use of the performers' primary element of energy, respiration, with its practical applications around and within the body in order to explore the role of a performer's breathing. To judge the participants' progress by means of their empirical understanding and bodily experience, I devised bridging exercises based on the underlying principles of *Taekkyun*—riding an invisible horse, *Podahnjoen* and *Pumbalgi*. The deepening of the participants' bodymind integration through the above process aimed to transform their practice from maintaining his/her upper half to a more centre-based, *Dahnjoen* or lower half body-based discipline.

First, before adapting *Taekkyun* training, I applied a set of disciplines that basically build on the principles of the *Ocheubub* training and consist of three stages: the 'riding an invisible horse' exercise, *Podahnjoen* and *Pumbalgi* training. The practice, riding an invisible horse, aimed to develop the participants' intimate associations of the body and breathing through a simple discipline. The next two practices,

Podahnjoen and *Pumbalgi*, are two underlying principles of *Taekkyun* that emphasize releasing and grounding the participants' bodies through their use of breath.

My instruction for 'riding an invisible horse' exercise was:¹⁶

- There is an imaginary/invisible horse in front of you. As you see and sense the horse, you ride it. You are aware of your body as it contacts the upper part of the horse, including your hips, inguinal region or the inside of the thigh that might enable your feet to be fully grounded. When you hold the reins you and the horse slowly begin to move and run, bending your knees.
- As you and the horse run at different speeds, observe the relationship between your upper half (relaxed) and lower half (gently tensioned while struggling to adhere to the horse), watch the place and role of your breathing through your inner attention in silence.
- When your whole body and the horse are integrated, use your upper body; for instance throw a javelin, brandish a sword or shoot arrows at your invisible target(s).
- Release your inner energy, breath, as appropriate to your action, as you experienced from *Ocheubub* training, for example.
- Then freely explore the process as your body wishes. When you have explored all facets of the process, then gradually stop your horse and dismount.

¹⁶ DVD 1 → Project 1 → 'Riding an Invisible Horse' Exercise.

The beginning of this exercise helped the participants to imagine seeing and touching the horse. Each participant began to develop a new relationship by contacting (riding) his/her horse, which heightened their awareness of their body, particularly their hips and legs reinforced with their fully grounded feet. As they began to move/run with the horse, their bodies and minds were gradually incorporated with their breath, yet the repeated bending of their knees while they were running with the horse helped the circulation of their breath.

According to my observation, the quality and/or volume of space and time changed progressively as the performers expanded or diminished their breath. For instance, the quality of space and time became warm/chilly, shifting/calm, lengthened/shortened and/or deep/shallow throughout the practice, and the concurrent circulation of their breath and their moving knees maintained an unbroken line as a single, vertical circulation - the pattern of holistic breath. After a period of time, the participants moved into a whole body engagement in the moment. The discipline demanded that the participants have a relaxed upper body and gently tensioned lower body to transfer the performer's attention from his/her head (upper) to the centre, *Dahnjoen* (lower). Later in the practice, their bodies acted and responded in calm and efficient ways to attack or defend against their invisible target(s).

As the participants continued the practice over the next few minutes, most of them experienced difficulties in their bodily adjustment due to a lack of ability to control,

release or sustain their breathing.¹⁷ Moreover, some of the participants' bodies were isolated from their breath or awareness, which interrupted their spontaneity and the balance of their bodily movement, especially for the upper body that gradually became stiff or tense. This may have occurred because the performer's intellectual part of the bodymind was crowded with trivial thought patterns when faced with such an unachievable goal in a specific moment. The thoughts, whether they come from intellectualization (e.g., a set of habits or patterns) tend to lead the body into a reasonable or comfortable posture where he/she might feel safe or easier to continue.

This is similar to a performer's tendency to prescribe the next movement, a state in which his/her mind emphasizes efficiency and outcomes away from living in a series of moments. Being armed with his/her presupposition, the performer might move too swiftly or spoil the art of acting because there is no encounter with his/her body, no bodymind integration and therefore no communication. This also reminds us of the meaning of togetherness; it is the nature of acting/theatre that a performer must fit into an ensemble.¹⁸ In this sense, a performer's indefatigable assiduity is necessary for what is signified by the very vague terms from non-western training/theatre traditions, including long term or endless training. For example Grotowski discusses the need for a performer's internal commitment to facilitate the whole principle of expressiveness:

¹⁷ DVD 1 → Project 1 → The Participants' Bodies in *Podahnjoen* Training.

¹⁸ In Chapter 3 (Project 3), I address this ensemble work in a discussion of training and group performance.

No result is achieved, or something wooden is achieved, if there is not a conscious attention in the actor's acting, not only during the process but also during the moment of representation. [...] the more we become absorbed in what is hidden inside us, in the excess, in the exposure, in the self-penetration, the more rigid must be the external discipline; that is to say the form, the artificiality, the ideogram, the sign. Here lies the whole principle of expressiveness. (Grotowski 1968: 39)

Grotowski reminds us that the practitioners' concepts of training in relation to the preparatory process in which he/she needs to experience and discover his/her potential acting risk(s) might be hidden behind the safety of his/her knowledge. That is to say, as a performer cultivates his/her body in a process of purification, openness or positivity, he/she can be free from what Yuasa Yasuo terms a 'deluded mind' or the 'egocentric movement of the emotions,' which opposes the way or goal of a 'mature personality which can control emotion' as he describes the mature personality in the state of the original mind or 'original face before one's father and mother were born' (Yuasa 1993: 32-33). To be more precise, these concepts include *Mushim* (no-mind or emptiness) for Zeami or self-revelation for Grotowski. Neither Barba's concept of self-definition nor Yountaek Lee's notion of self-discovery mean to activate the performer's unknowable ability or to study the practice of a shaman or an ascetic. Rather these terms emphasize the way in which one can 'sincerely confront oneself' from practice to performance (see Chapters 4 and 6). Therefore, the process of devising the practice is directly linked

to the concept of letting the performers acquire new experiences through their exploration and constantly demanding more of them.

In a cumulative process, I applied two more exercises, *Podahnjoen* training (포단전, 胞丹田, *Po* is in general called *Dahnjoen*, the place of origin of the human being) and *Pumbalgi* training (품밟기, the grammar of the feet in *Taekkyun* training).

These exercises are the basis for *Taekkyun* training, similar to the riding an invisible horse exercise, and aimed at enhancing the participants' appropriate use of their bodies and breathing to complement and inhabit their acquired energy centered on their *Po* or *Dahnjoen*. The name, *Podahnjoen* (the centre or *Dahnjoen*) from eastern medical terminology means *Myungmoon* (명문, 命門, the root of life/humanity, and it is normally called *Dahnjoen*) in a broader sense. In *Taekkyun* training, *Podahnjoen* specifically emphasizes maintaining the performer's (lower) centre of gravity for which a practitioner begins by folding his/her hands on the centre, *Po* and/or *Dahnjoen*. As I will further discuss in Chapter 4 (see the state of (a) in Figure 19), a practitioner's internal readiness in *Taekkyun* training begins his/her inner preparation, which represents a transfigured integration with the body, mind and breathing. Simultaneously, a practitioner remains standing still in the one leg (foot) position¹⁹ for an intense pressure downward. In this state, the supporting leg (foot) is slightly bent while the other foot contacts with the floor only treading one toe. At the same time a practitioner needs to maintain the verticality of his/her

¹⁹ From a perspective of codified theatre traditions in the east and west, Barba terms the North Pole performers' technique as the 'extra-daily' technique and/or 'luxury balance.' Barba notes that a performer's inner tension and energy is one of the universal principles of acting that facilitates a performer's presence that attracts the spectator's attention (Barba 1995: 13-35).

spine.²⁰ Most of the participants struggled against their ordinary body when bringing their body into the circulation of their breath. However, what is important here is not the participants' attainment of the goal but rather a sense of how far each participant came to reach a state of preparedness or readiness and how they proceeded to the next phase and/or beyond the practice. Joe Hyams, martial artist, quotes a story from a Japanese martial arts *dojo* (practice hall). An immature student asks his master:

“I wish to be your student and become the finest karateka in the land” [...] “How long I must study?” “Ten years at least,” the master answered. “Ten years is a long time,” [...] “What if I studied twice as hard as all your other students?” “Twenty years,” replied the master. “Twenty years! What if I practice day and night with all my effort?” “Thirty years,” was the master's reply. “How is it that each time I say I will work harder, you tell me that it will take longer?” [...] “The answer is clear. When one eye is fixed upon your destination, there is only one eye left with which to find the Way.” (Hyams 1979: 87)

Taekkyun training, as with other martial arts traditions, rigorously emphasizes an attitude of propriety and righteousness in order to develop the performer's intuitive action and make the art an 'artless art', grounded in preparedness or readiness. The lack or misinterpretation of these ideas is often caused by the performer's

²⁰ The verticality of the performer's body with breathing was stressed throughout this project because the quality is directly connected with his/her breath, speech, movement, balance, and concentration etc.

vigorous or over-energetic passion and aggression, which are exactly the opposite of the purpose and spirit of a martial art and the art of acting (e.g., the misunderstanding/misuse of a performer's squandered energy, also see Chapter 6). Maruyama Dosiaki, a member of *Ki*-studies in Japan, in parallel with Zeami, stresses the essence of the performer's undefeatable mind, referring to the term *Mushim* (무심, 無心, no-mind or emptiness) from Zen Buddhism. His central concept is that the performer's mind should not be fixed on obtaining 'victory' or 'defeating' the opponent as this interferes with the 'absence' of feeling that what he/she is doing must be subordinated to concentration so that he/she acts unconsciously instead of intellectually (Dosiaki (trans.) Heejun Park 1989: 205-206).

The master's dialectical answer and the term *Mushim* from Dosiaki signals the need for a strict parameter for training the body. Instead, the master asks us how to win a battle with oneself as the foundation as the master rejects the student's desire for obtaining a specific efficacy within a short time. One practical way to do this might be for the performer to open up herself/himself and not get involved in his/her desire and/or possessiveness (e.g., becoming anonymous). In this state, the body acts/responds, whether it is appropriate or against the mind's wishes to restrict or avoid psychophysical risk(s) and, more importantly, protect himself/herself from public. In this sense, *Podahnjoen* training discouraged exploiting the participants' bodies from a routine of physical training since there was no universal answer or goal in the practice, apart from requiring each participant to experience his/her bodily mechanism with his/her inner awareness. One of the participants, Dongyoung Hwang, remarks:

Although throughout the practice my legs were strongly trembling like leaves on the tree, I found that my upper half was relaxed and comfortable. I could gently move my hands, especially my wrists and ankles on a conscious level that enabled the circulation of my breathing on a deeper level. And, as my breathing became deeper and reached the intimate level, I forgot my trembling lower half as if it was something else. In the moment, I could perceive a queer sensation that, as my breathing was going to the end of my feet, particularly from my pelvic area, thighs and to my knees, the sense of my feet was more intensively and powerfully grounded on the floor. In the moment, I was aware of my inner energy incorporated with the lower half, thus I did not want to stop the practice. (Dongyoung Hwang, feedback form, 13 October 2011, my translation)

Above all, Hwang's experience leads us to seek a value resulting from his discipline. Nothing is more difficult than perceiving precisely what one is doing on stage. This echoes a point that whatever the reason, when a performer is isolated from the spectator (or attention), the cause is the separation from him/herself. When Hwang started to see his body internally, he sensed what he did see and knew through the body that he was listening to. In doing so, he could act or react to what he confronted in the moment, which created energy raised from his introspection, and the energy flowed from his centre to his feet. Hwang's body experience as a sensation might be connected with a process of subordinating himself to the moment (fitting into) in which the body accompanied his sense of being inward-looking.

In accord with this, Yuasa Yasuo notes the concept of a meditative discipline, which:

[...] changes the function of *ki*, latent in the mind-body, from its state of a more materially-based quality [...] moving toward the thing-events of the external world, to an inward direction. [...] transforms and sublimates *ki* to energy of a more spiritually purified state [...] Through this training, the meditator actualizes a sublime, creative energy latent in the region of the unconscious and achieves a highly transformed state of personality. (Yuasa 1993: 79)

As novices in such a bodily-based practice, each participant gradually discovered new personal findings such as the location of his/her centre and the way to inhabit the key principles through the body and to expand this quality in their daily life. Considering and evaluating these questions in each session, they began to examine how to effectively inhabit and/or reach beyond the principles without the process of reflection. One example of this can be found in my observation that in the middle of the project (weeks 5 and 6), most participants neither shuffled their feet nor attempted to try indicating, shouting or screaming abuse, habitually swaying or moving their body at an unconscious level. Also, the three participants, Inhan Kim, Dongyoung Hwang and Jihyun Park, tried to expand the disciplines with the underlying principles in their personal training as a daily exercise. As an ongoing process, these discoveries and personal efforts helped each participant understand their body mechanisms in relation to the balanced body with breathing

which accompanied the next discipline, *Pumbalgi* (the grammar of the feet in *Taekkyun* training) and *Taekkyun*.

The fundamental principles of *Taekkyun* training lie in cultivating the performer's mind (inner readiness) by training his/her body. The primary elements of energy and/or breath function as a pivot for maintaining his/her verticality and (lower) centre of gravity. The principles of *Taekkyun* include fully grounded feet, bent knees and a centre of gravity that accompanies the performer's spoken word and external movement. The name *Pumbalgi* (품 (品) 밟기) literally means 'doing one's legwork' and specifically correlates with the moving and stamping of the feet that defines *Taekkyun* as the lower centre-based martial art in contrast to a karate chop, for instance. Stewart Culin, a curator at the Museum of Archaeology and Paleontology, University of Pennsylvania, describes the characteristics of *Taekkyun* as:

[...] combat between two players, chiefly with the feet. They take their positions with their feet apart, facing each other, and each endeavors to kick the other's foot from *under* him. A player may take one step backward with either foot to a third place. His feet, therefore, always stand in one of three positions. One leads with a kick at one of his opponent's legs. He moves that leg back and kicks in turn. A high kick is permitted, and is caught with the hands. The object is to throw the opponent (Culin 1895 (trans.) Kim Yongok 1990: 86-87 emphasis added).

Therefore, the performer is required to lower his/her centre and fully ground his/her feet, which function as a springboard to kick the opponent's feet from *under* him. What Culin remarks is that the act of a player kicking under the opponent is the basic principle of *Pumbalgi*, the grammar of the feet in *Taekkyun* training in which a player senses an imaginary triangle on the floor and each of his/her feet takes one step forward to a vertex of a triangle, taking each step in a repetition. Culin explains how the practitioners 'take one step backward with either foot to a third place. His feet, therefore, always stand in one of three positions' (ibid.).

Another salient feature is sound or voice. The rhythmic triple beats with the repetition of each step on the triangle need to be incorporated with a spoken word or a shout of concentration (ik, ek, ek, ik, ek, ek ...). Each character is shouted as a disciplinary yell by each movement of the foot. The process requires a concurrent movement of the body, spoken word and breathing. Each participant was constantly tested on how to maintain and release their breath in the accuracy of the form within a complementary dimension of the body. The grammar of *Taekkyun* training is more than a technical principle; it is reminiscent of the practitioner's attitude demanded by *Podahnjoen*. Yet emphasis was always placed on moving from the performer's centre, *Po* or *Dahnjoen*, in taking each step.²¹ In the practice, the participants found their locked hip and/or anus whilst taking each step, as each step turn back to the previous position and the centre (pelvic bone) pulls back the front leg. That is, an accurate form of a participant's *Pumbalgi* brought out the

²¹ DVD 1 → Project 1 → The Embodying Movement based on *Podahnjoen* and *Pumbalki* Training.

concurrent movement of the centre (*Po* or *Dahnjoen*), which emerged from his/her bending knees. The participants' breath reached a deeper level similar to the elasticity of a springboard that helped keep their emotional tranquility and control the balance of body and breathing. Through *Pumbalgi* training, each participant's feet were fully grounded in accordance with the centre and the circulation of his/her breathing was maintained as an 'unbroken line.' In doing so, the participants explored how to sustain the gravitational (bodily) balance with immense concentration in a constant grounding of their feet²². The momentum of *Taekkyun* training therefore lay in learning the nature of his/her energy and its effect around and within his/her body on stability—the heightened awareness of the body through the sensitivity of his/her feet in breathing.

²² DVD 1 → Project 1 → The Students Practicing the Three Training Sources: *Taekkyun* Training.

***Bongsan Masked Dance* Training: the Engagement of the Performer's Body in a Structural Improvisation**

This section discusses the preparatory process from *Ocheubub* to *Taekkyun* training²³ and addresses the participants' progress toward greater bodily awareness and intuition in discussing of a structural improvisation. I set up a model of group or ensemble work in order to incorporate the previous disciplines into basic stage terminology, including entering, standing, crossing, exiting, etc. Week by week, the training process was based on the adaptation of the previous principles with the development of *Bongsan Masked Dance* training instead of creating a character/role from a specific text.

The training sessions and my instruction did not address the stereotypical character masks in *Bongsan Masked Dance* because the practices did not aim to incarnate the creation in a sense of realist training. Rather the focus was to build on more fundamental issues such as how to enter (survive) *on* stage, then how to walk, sit, stand upright, watch and listen in accordance with one's impulse and a concurrent outer action. My choices focused on how to act/react to the smallest internal or external impact or change of a performer and how to be fully engaged through letting his/her bodily encounter be an unpredictable or changeable moment,

²³ Training with the two previous sources and the principles discussed above was continued through this project in order to reinforce and embody the principles into improvisation. In this section, I discuss these processes and the participants' progress or achievement and related questions for the next project.

rather than representing the performer's personal or emotional traits discussed at the beginning of this chapter. From this point of view, the central aim of *Bongsan Masked Dance* training was to explore how to use or channel a performer's breathing in and out by maintaining the vertical circulation or whole body engagement that the principles inform,²⁴ and how to adapt the preparatory process into space and time.

As the final process in Project 1, I discuss the participants' progress in relation to the adaptation of the previous disciplines into a structural improvisation. The participants were given a task to simplify their action that can be summarized as 'A is going to (strong) verb to B' or 'A wants to obtain something from B.' Simplifying his/her main action and the task of selecting an appropriate verb enhanced each participant's bodily engagement, avoiding a character/text analysis.

The principle of *Bongsan Masked Dance* training is based on a creation of opposing energy between the upper half and the lower half of the body. The opposite energy comes from the lower half maintaining the centre of gravity (feet and bending knees), while the upper associate the necessity of relaxation by the 'way of breathing' same as the principles of the two previous practices. The peculiarity of a performer's movement through the masked dance training highlights the nature of the relationship between his/her breath and concurrent

²⁴ DVD 1 → Project 1 → *Bongsan Masked Dance* Training.

movement that is created by the discrete vertical circulation the practitioner creates between tying (inhalation, upward movement or jumping) and untying (exhalation, downward movement or grounding).²⁵ The specific characteristic of the masked dance training is based on a common aesthetic in non-western codified theatre tradition that provides a strict physical form for a performer—an aligned spinal column and the centre, *Po* or *Dahnjoen*, integrated with his/her breathing. Their body flows, but it is fully grounded. Namely, what the discipline requires is the discovery of how to allow breathing in accordance with bodily movement, in parallel with the principles of *Ocheubub* and *Taekkyun* (including *Podahnjoen* and *Pumbalgi*).

Most participants in this project did not accurately inhale before they moved, spoke or entered the stage. As discussed in the previous section, a performer's accurate inhalation (*Sang*, an invisible portent or sign) precedes his/her bodily expression (*Hyoung*, a visible form), which helps put the body into the act of breathing. One example of this process is found in the bodily cultivation that underlies the transformation from the private body to the extra-daily quality for which thought and outer action must be integrated with breathing. This is a way of exploring or

²⁵ DVD 1 → Introduction to the three Korean training sources: *Bongsan Masked Dance Training*. (Also see DVD 1 → Project 1 → *Bongsan Masked Dance Training*). An inhalation initiates the 'body' (e.g., upward), according to the end of inhalation, then an exhalation release the 'body' (e.g., downward) returning to the point of departure, *Jongsi* (종시, every end connects/leads to the new beginning). I addressed the principle in a discussion of the concept of *Eumyang* by means of *Ki*'s interaction (see Chapter 4).

recovering the performer's visceral feeling in contrast to his/her visual feeling.²⁶ In other words, the performer's breath can be a guide to connect more deeply with the root of his/her visceral feeling, where the required power flows from an imaginary centre, which 'makes one think of a spontaneous force which originates on its own' (Barba 1995: 75).

To embody the concept above, I set up a simple structured improvisation for the participants. I asked them to make a simple line that consisted of a simple, clear and strong verb (e.g., 'A is going to *verb* to B' or 'A wants to verb (get) something from B'). Each improvisation was played based on non-verbal communication in silence except a simple character (e.g., Ah, O, E) not as a level of verbal language but rather as a bodily response in the moment. The focus was to discourage the participants' over-intellectualization and specifically emotional engagement which would have led to an experience of the dualistic view of the body and mind. The priority of this approach was for each to inhabit his/her breath whilst performing the simple main action then to let the body be experienced in the here and now. The central task of each participant was no more than to survive *on stage*.

The first group, Dongyoung Hwang and Inhan Kim, devised a simple action; both (A and B) 'want to *exploit* or *steal* a bottle of water.'²⁷ To begin, a bottle was placed in the centre of the empty space. The simple main action and the object built their

²⁶ An example of this can be found in 'riding an invisible horse' exercise discussed in the previous section. This training helped the participants' build intimate physical associations including his/her bodily awareness through the integration of his/her breathing and bending knees.

²⁷ DVD 1 → Project 1 → Improvisation 1: Hwang and Kim 'want to *exploit* or *steal* a bottle of water.

inhalation toward a positive tension (impulse), yet after a while both performers' inhalation/exhalation became imperceptible as their bodies were steadily filled with impulses (e.g., *Sang*, an invisible sign or portent). Up to this moment they had not entered into the space. Simultaneously they began to hold each other in check. One interesting point that occurred: when they had not moved for a while, they covered up their own intended strategy behind the moment and/or the bottle of water. Their outer action did not represent what A and B were going to do in the next moment. Being in a state of moderation, which Zeami defines as 'maintaining a gentle mind' (2006: 133), enabled the performers and the other participants, including myself, to be in a state of gentle patience with the passage of time. Also, the ordinary space and time (studio) was qualitatively transfigured to here and now between the doers and spectator (e.g., unknowable inner intensity of the performers, *Sang* led the spectators' attention in the moment).

After a while, when Kim began to move, Hwang intuitively 'picked up' a new strategy, smiling as a response to Kim's seriousness. Hwang's new finding led him to flow in a relaxed inner-outer energy in contrast to the beginning, and his openness gave insight into the series of moments that became a source of balance for Kim's dark or serious energy. However, before they both went to grab the bottle of water at the same time, Hwang's playful manner and smiling emerged from Kim's seriousness, but easily allowed several opportunities for Kim to *exploit* or *steal* the bottle; a moment of 'loosing' their intensity above, differed from a state of 'relaxation.' Undermining the action by the performer himself dispelled the spectator's concentration and expectation. No matter whether Hwang's main action was successful or not, the focus was that the main action must be continued as a

consistency within an inconsistency. Moreover, when Hwang's breathing and thought was disconnected from Kim and the water, Hwang instinctively sensed he was isolated from the spectator's attention. Most importantly, this might be a moment where the performer began to intellectualize for the next action for example 'then what I need to do?' i.e. the disappearance of his intensity, *Sang*. Subsequently, a visual form, *Hyoung*, might emerge. Hwang's stereotypical gesticulation or unnecessary action emerged from an unconscious level and he did not realize it until we discussed it after the scene. Returning to the moment, it is questionable how and why Hwang's body started to do something unconsciously. Grotowski gives an example in articulating the state of a performer:

Let's imagine a closed room, in which there is a certain number of people. These people do not have a goal in view. They begin with what is self-evident. Someone is thirsty and drinks water. There is no goal in this. He drinks water because he's thirsty. This has both purpose and self-evidence. How often does it happen that we drink water because we are thirsty? Rarely. Mostly we drink water because we do not know what to say, we do not know what to do, we are confused, we are looking for a pretext to enter into a conversation. Because we are not able to 'do nothing', so we drink water. (Kumiega 1985: 226-227)

According to Grotowski, the moment when 'one does not know what to say and/or do' above has not only significance for articulating one's psychophysical score but

also manipulating and accelerating the performer's energetic action in that score. Here, it is clear that when a performer is isolated from the required moment and therefore from the spectator he/she is looking for a pretext to enter into a conversation/moment. The act of drinking water which is not required is equivalent to Hwang's stereotypical gesticulation, and both cases come from when he/she is not interactive and/or openness. As far as Grotowski is concerned, being unable to 'do nothing' does not literally mean doing nothing. In other words, the term emphasizes a performer's preparation, or as Grotowski notes the purpose and self-confidence that precede the question of how to communicate with the spectator.

Let us move to the second group, Wonbum Lee and Jihyun Park; 'Lee wants to escape from Park' (the opposite of Park's main action).²⁸ At the beginning of the scene, the two performers lay in silence on the floor parallel to each other, each with one of their wrists tied by a string. As Park began to fall asleep, Lee carefully began to untie the knot. However, he failed because a tiny noise emerged from his 'physical' movement (*Hyoung*) that tightened the string between the two performers. Until then, Park's outer movement was still but her main action was to be reinforced by Lee's failed attempt, not from an encounter. Here, the meaning of becoming interactive or openness of a performer can be articulated in a practical aspect. For instance, (also reconsidering the first group's work) if a performer's task is to *escape* from a room where a door or the floor creaks, the performer can

²⁸ DVD 1 → Project 1 → Improvisation 2: 'Lee wants to *escape* from Park' (the opposite of Park's main action).

encounter the door/floor while his/her opponent is falling asleep next to him/her. In this sense, the main action of escaping is not allowing the door/floor to squeak and his/her body might be positioned as if to *kill* that squeak (not a level of 'physical' or *Hyoung*). No matter how many times the performer takes and/or completes the task in a moment. An appropriate action in either case depends on how the performer executes his/her main action relating his/her body (Lee's wrist), the object or obstacle (the string or the door/floor creak), and the opponent's body (Park's wrist) rather than pursuing on an outcome, which in this case is escaping/leaving in a sense of written/verbal language. This process accompanies Grotowski's concept of purpose and self-confidence above, or maintaining a state of being 'able to do nothing.'

In comparison, while the opponent, Park, was falling asleep, Lee had several chances to achieve his goal. However, his second and third attempt was the same as the first that in turn disrupted his goal again, and this awakened Park from sleep and encouraged her to double check the knot. Here, we might wonder why Lee repeated his attempt several times in the same way? On the one hand, the reason for Lee's repetition of 'physical' movement, *Hyoung* came from not to being fit into the environment (e.g., how to survive moment-by-moment on stage informing his main action?) that the nature of *Yeounkuk* (drama) requires a performer. As I defined in the first group's work, a performer's internal readiness or that of intensity (becoming anonymous, *Sang* rather than exploiting the performer's body, *Hyoung*) led the ordinariness to be transfigured as space and time and/or the here and now. This also facilitated the spectator's attention and concentration that they willingly accept the consistency within the inconsistency. On the other hand, as a result, the

performer's body exploits as squandered energy (regardless of a state of the performer's overexcited or convulsive energy) or unnecessary traits (several repetitions) that rejects the process of encountering his/her body, interaction with others, uniting his/her knowledge and conduct, thus not a state of receptive body. From my observation, Lee might have preconceived what he could or could not do when he confronted his obstacle, the knot and Park. This interrupted the dynamic relationship between his body and his partner. Since he could imagine being in such a moment, he began to predetermine what came next. Lee kept his mind distracted while his body was getting involved with unnecessary action and looking for a pretext.

Regarding those aspects, a set of precise moments were incarnated when Park's bodily sensitivity (frustration or exhaustion) caused by Lee's failed attempts was at its peak and her outer movement was totally stopped along with her internal action or psychological tension. Simultaneously, holding or maintaining her breathing (intensity of her inhalation) led to the two performers being without outer movement over the next ten seconds. With this in mind, let us reconsider Grotowski's notion of the state of 'not searching for expression' or one's internal passivity in relation to what Zeami notes as an optimal state of a performer, 'no-mind' (無心) or 'emptiness' (空) discussed previously. These concepts imply 'not doing' something or 'not getting involved' for which a process of emptying or purifying the mind is essential through disciplines that aim to cultivate a performer's presence but also

their acceptance of an unknowable future in a general sense. In terms of performer training, these two practitioners' concepts suggest that demonstrating skillful technique or an equivalent method is not a 'way'²⁹ but instead there is a need for the performer's shift toward challenging and discovering his/her own answer. This is essential to understanding the art of acting or, for Grotowski, 'the end of acting' (Gordon 2006: 295).

In summary, the paradoxical state of non-action or doing without acting is an optimal state for a performer that is hidden behind the material reality or visible phenomena similar to the hidden roots of a tree. It is clear that if a tree's roots stop functioning, the exterior will soon die. Accordingly, the key primal source of nature and the invisible life force of a human being might be a root that we can imagine, share, and reach beyond our imagination, creating a dynamic relationship between a performer and the spectator without any interruption of communication.

In this chapter I reflected on the training process founded on the underlying principles from the training sources. First I explored a performer's inner readiness as a point of departure, called *Ikmyoungsung* or becoming anonymous founded on the source traditions. For the adaptation, I addressed a number of common problems which had emerged from the participants' previous work centered on interrogating/expressing his/her *truthful* emotion from the legacy of realist or Stanislavskian-based training. My choices regarding each practice/exercise were focused on enhancing the participants' observational or empirical understanding of

²⁹ See also Zeami 2006: 133-135.

his/her body and breathing that is also the demands of the training sources. This emphasized acknowledging how each body has been influenced in terms of exploring the state (e.g., limitations or obstacles). Then the meaning of training was developed towards a state of the performer's interactive and openness that I articulated in a discussion of improvised exercises. Those key terms founded on the source traditions then extended to this project took place a significant role in understanding of the nature of *Yeounkuk* (drama) and applying the key elements into a practical way(s). Particularly I used the necessity of a performer's inner readiness (anonymity) then its intensity or continuity, *Sang* to be (survive) *on* stage. One specific way to facilitate this quality I referred a performer's bodily transformation to those key terms including daily to extra-daily, ordinary to non-ordinary, visible to invisible, or *Hyoung* to *Sang*.³⁰ In this project, I specifically addressed how to do it, how to embody the quality, and what is not the quality *on* stage (unnecessary traits or looking for a pretext) in articulating a state of receptive body. The underlying principles (including devised exercises) emphasized both the performer's appropriate internal attitude and articulated body (e.g., the notion of *Podahnjoen*, centre of the gravity) that represented as an essential prerequisite in order to fit into the given environment/performance. When this quality is appropriately embodied through the performer's body, the body represented as an absence of the outer or 'physical' movement (*Hyoung*) which his/her inner intensity facilitated to transfigure the ordinariness to the here and now. In this manner, consistency of a specific action within inconsistency did not necessarily correspond

³⁰ From a Korean context as I will discuss in Chapter 4 and expended in the following Chapters in Part 2, all these terms are one phenomenon of *Eumyang* by means of the vitality, *Ki*'s interaction within and around the body. These are of course prerequisite terms that the performer must inhabit through his/her body.

to the notion of realist training/acting (e.g., *realistic* illusion). Instead the performer's central task is how to sincerely encounter/listen to his/her body, *Jashin* (my body) then is how to sincerely encounter/listen to the other performer(s) that in turn transfigured the space and time where the performer's body informs an appropriate meaning of his/her energy and necessary action. Indeed, whether a performer acts well is not the central issue or impossible to measure, but my research findings suggest how to maintain the mutual encounter between the performers through a series of moment on stage that is a pivot towards a state of receptive body. Considering the meaning of appropriate performer training in this context or adapting non-western training sources, those problematic terms including long term and/or endless training should not be understood as 'endless.' That is, one characteristic of the source traditions means the need of the performer's thorough training in a strict sense and a rigorous way (the performer's ethical attitude) rather than seeking the 'end' or 'destination' in a literal sense. (e.g., see a story from master Joe Hyams in applying *Taekkyun* training). This would mean that my choice to the alternative way was practicing in non-routine way and not to lead the processes as the performer's daily repetition that also accompanied the nature of each principle from the training sources (e.g., no rhythm, tempo, choreographical order in the practices). In this manner, I used the term a performer's 'inner monologue' to help the participants to see his/her own body, *Jashin* (my body). From a pedagogical aspect, this might also be an effective way of improving the participants' critical view of training/acting through which his/her empirical understanding can be articulated in a progressive accumulation based on his/her bodily encounter/experiences

Chapter II: Practical Project II: Exploring the ‘Receptive’ Body in Rehearsal towards Solo Performance

Introduction

The second practice-based research project took place between April 2012 and July 2012 (3 hour sessions, three days/week for 12 weeks) in Exeter, UK. Through my studio work, I worked alone, reconsidering the process of the Seoul project in relation to the process of transformation from daily to extra-daily or the invisible (*Sang*) to visible (*Hyoung*), and from a specific training source to adaptable principles for contemporary performer training. The aim of this project was to explore the receptive body in training and rehearsal towards solo performance. As I briefly mentioned earlier, this project was motivated by Project 1 as I wanted to extend these research findings further into performance. In particular, my investigation to explore a performer’s receptive body was developed within a minimalist context, *The Water Station* by Ōta Shōgo. The reason for this choice is clear as the non-verbal and poetic text, is centered on the embodiment of the performers body by means of maintaining bodily awareness in terms of the back, a state of stillness, slow movement and silence on a minimalistic set. The main components of the text in terms of the purpose of training signified the requirement for a performer’s self-reliance or centering on the development of his/her integrated body, mind, and breathing by means of *Jihenghapil*: uniting one’s knowledge and conduct. In the process, as a performer and deviser, I worked alone and

experimented with these key principles and devised my practices emphasized on the fundamental issues including how a performer starts on stage, how to embody those elements into a minimalistic environment. I provided myself with the challenge of the optimal state of a performer, non-acting or 'doing nothing.'

As far as the embodiment was concerned, I devised exercises to bridge training, rehearsal and performance, based on the principles of the training sources and transformed these selected principles into simple improvisation and solo performance, *The Water Station*. The major components in Ōta's work, the theatre of quietude, are working in silence, stillness and an empty space that aims to be stripped of words, have a lack of movement and use the 'reduction of filled stage picture' (Boyd 2006: 9-18). As discussed in the previous chapter, this is the motivation to select the text centering on the exploration of the receptive body and the adaptation to an existing (minimalistic) context. In the following section, I discuss these key terms in relation to my practical approaches used in training and the rehearsal process. My studio work was focused on exploring a way to develop passive readiness for a performer by altering my inner preparation. As a performer, my challenge was how to survive i.e. remain present in a minimalist style of play/text and how to manifest the invisible as visible or as I earlier addressed how to maintain a state of *Sang* (an invisible portent or sign) through the embodiment, *Hyoung* (a visible form) in my psychophysical score on stage. My overall research questions for Project 2 are:

- What is the training I have created?
- How can this training be adapted and applied to a rehearsal process towards solo performance?
- What is the practical meaning of the transformation from the invisible (*Sang*) to the visible (*Hyoung*) on stage in terms of 'doing nothing'?

To address these questions, I explored an effective way to bridge training, rehearsal and performance. For the practical approaches, I embraced the term 'doing nothing', as introduced in the previous chapter, as a psychophysical exploration in the process of transformation from a state of silence to a state of pre-performative training. The term specifically emphasizes the prerequisite quality of a performer, along with western and non-western theatre practitioners' concepts that I examine in Chapter 6, including those of Grotowski, Barba, Suzuki, Lee, Oida, and Zeami. Among many, in terms of acting/training, Boyd articulates the term 'doing nothing.' It means:

[...] not to strive aggressively to express something nor to find a safe formula for replication, but to be engaged with inner energy systems during each performance, and to keep the manifestation of energy in the moment fresh and alive. (Boyd 2006: 14)

Boyd emphasized the performer's inner energy and how maintaining the energy through the moment underlies how a performer can intensively interrogate what he/she is with an awareness on his/her breathing in a state of whole-body engagement or his/her active bodily awareness and responsiveness. Also, Boyd notes a paradoxical or dialectical point—the need for a performer to eliminate a predetermination of what the next moment requires creates an unpredictable and unknowable territory and therefore engenders a 'fresh and alive' moment (ibid.). The process requires a performer's intense inner readiness and its continuity that, as I addressed in the previous chapter (e.g., see Park and Lee's improvisation), should be appropriately cultivated.

Most importantly, a state of the performer's body was defined and/or perceived by the spectator's instantaneous sense in which the spectator willingly accepts the consistency (the performer's intensity) within the nature of *Yeounkuk* (drama, inconsistency, the differentiation and otherness, see Chapter 4). Here, the performer's energy, presence, or *Ki* might be understood by the process of interaction and openness as vitality in order to communicate between the doer(s) and the spectator rather than the performer exploiting his/her body (e.g., being seen or maintaining *Hyoung*, a form/style). In this sense, a way to truly enter a stage is to sensitize a performer's active bodily awareness by focusing his/her breathing in silence. As with Boyd, Jacques Copeau notes a performer's point of departure:

To start from silence and calm. That is the first point. An actor must know how to be silent, to listen, respond, keep still, begin a gesture, develop it, return to stillness and silence, with all the tones and half tones that those actions imply. (Hodge 2000: 70-71)

Copeau said the point of departure is neither a matter of doing exercises nor learning a specific technique or method; he believed a performer needs an active awareness in every tiny detail of the moment from silence to the 'next silence' that must accompany the performer's movement. Being silent, as a point of departure, requires a performer to explore where/how his/her body is, in learning how to listen, respond be still, and sense (develop) in every moment. During this process, it is not necessary for a performer to have a psychological or intellectual perspective. Rather he/she needs to sense his/her subtle shifts inwardly, and at the same time needs to see, outwardly, the smallest tension or imbalanced bodily movements between his/her actions, speeches, etc. This suggests that a performer's breathing serves as a mediator to bridge the gap between internal concentration and (still) outer movement. Grasping or holding an inner intensity (or maintaining internal preparation, *Sang* as addressed in Chapter 1) and a balanced body accompany a performer's ability to look at himself/herself from the outside or as a spectator (cf the moment/cause of isolating from the performer himself/herself, as addressed in Chapter 1). In other words, as Zeami notes, the process of exploring and obtaining a performer's true appearance and spiritual eyes in which the performer's action represents the 'eyes of the spirit looking behind' (Rimer and Yamazaki 1984: 81).

In the following section, I address the development of psychophysical exploration centered on the process of my experimentation with the underlying principles of the three training sources. I challenged myself to adapt elements into improvisation exercises—one an exercise based on the original training sources for a process of pre-performative training and the other an adaptation of the former by means of improvisation that accompanied the key elements of *The Water Station*.

Exploring My Practices

During the first 12 weeks of my studio work, I worked alone; with the dual role of a performer and deviser. The aim of my studio work was to consider some fundamental questions. What is the point of departure for a performer? What is the practical meaning of preparation or readiness of a performer before he/she enters on stage? These questions echo the issues addressed in the previous project—a performer's habitual gesticulation or unnecessary action on an unconscious level which emerge when he/she loses awareness of him/herself, *Jashin* (my body). However, they are different, as the participants in Project 1 were mostly novice performers. Conversely, due to my extensive experience, I was able to go more deeply into the forms and embody the principles within the context of a solo performance.³¹

Specifically, the problems encountered in Project 1 were derived from the performer's state in which he/she does not engage with or listen to his/her body, *Jashin* (my body); thus no encounter/interaction with the fellow performer's body. In the moment, the performer's *Hyoung* (visible) preceded *Sang* (invisible) that

³¹ As Phillip Zarrilli notes a performer's daily exercises and techniques need to '[encode] the techniques in the body' through which physical and mental limitations or obstacles are revealed and eliminated (Schechner and Appel 1990: 131). The process suggests that a performer's readiness or presence does not correspond with learning various skills or methods (Also see the notion of *Kiyea*, reaching/obtaining behind a specific technique in Chapter 4). Instead, a performer needs to explore through his/her body the 'way of correct practice' (ibid.) to engender bodily awareness with internal concentration as his/her second nature or what Zarrilli describes as the 'accomplishment [...] in which the doer and the done are one' (ibid.) or the term *Jihenghapil* (uniting knowledge and conduct) founded on Korean source traditions.

encouraged his/her rationalization (e.g., looking for a pretext or what I need to do next?). The performer's energy, presence, or *Ki* flows not because of the performer's assumption that he/she might 'radiate' the element(s), but rather because the spectator senses the quality according to the continuity of the performer's internal intensity.

Zeami articulates this issue in his treatise, *Kakyo*, A mirror held to the flower:

The expression "when you feel ten in your heart, express seven in your movements" [...] In terms of general stage deportment, no matter how slight a bodily action, if the motion is more restrained than the emotion behind it, the emotion will become the Substance and the movements of the body its Function, thus moving the audience. (Rimer and Yamazaki 1984: 75)

A performer's action needs to be rendered by his/her energy, breath, or 'substance' with which the performer's body functions. Zeami's instruction of the 'seven/ten' prescribes moderating action throughout a performer's inner preparation that initiates the bodily function, no matter whether the bodily action is visible. The practical meaning of this subtle shift depends on how the performer allows the necessary time for his/her body to absorb or inhabit the unpredictable impulse according to his/her psychophysical score or stimulus from his/her inside/outside. Embracing these concepts, I developed my own practices (Figure 4):

Practice	Contents	For rehearsal/performance
Exercise 1	A simplified form from the underlying principles: a sequence of movement from breathing, initiating the body as the integration, standing, sense/awareness of the environment, moving, then returning to the point of departure	To enhance my receptivity within psycho-physical score
Exercise 2	Free improvisation based on Exercise 1: act/response to the stimuli from my inside/outside	
<i>Podahnjoen</i> training	Lower half body based, the integration of breathing and the body, centre of the gravity (<i>Po</i> or <i>Dahnjoen</i> , feet and knees)	The vertical circulation of my breathing maintaining centre of the gravity
A Back Mask	The key principles from <i>Bongsan Masked Dance</i> training, using the back mask to enhance my back awareness in the integration of breathing and body	For the continuity of my back awareness to the invisible (e.g., the savageness of the world)
Improvisation	Free improvisation without the stylization: act/response to the stimuli from my inside/outside (non-text based)	To explore opened-awareness and other potentialities for the embodiment

Figure 4: My Practices

I devised two exercises, Exercise 1 and Exercise 2 to adapt the previous research findings, and then used the elements in the scene from *The Water Station*. Exercise 1 was based on the three training sources from which I adapted elements and incorporated their principles in a specific stylized piece that I structured as a sequence of movements. For Exercise 1, I combined the process of purifying,

observing and perceiving my body with breathing in silence (from *Ocheubub*), moving from the centre with resistance energy (the centre of gravity from *Taekkyun* and *Bongsan Masked Dance*), and the concurrent or integrated bodily movement (from the three training sources). Exercise 2 is as an adaptation of Exercise 1 into a free/simple movement improvisation. Here, I set myself the task of being ready by listening to the sounds and stimulus from the outside—being stimulated by inner and outer sensations without form or stylization. The framework and development of the two exercises can be summarized as below.

The central concept of Exercise 1³² is derived from the question of how to initiate my body by means of how to see and/or encounter *Jashin* (my body). The principles in the training sources inform how to start as a performer from my body as the integrated unity. Namely, since the 'how' is neglected, any movement/expression can be categorized as unnecessary and/or should be understood in a dualistic view of the body and mind (e.g., 'physical' movement or *Hyoung*). To begin with, Exercise 1 emphasizes how to be *on stage*. In this manner, my internal readiness implicates how to see my body through inward looking with breathing simultaneously and how to connect my awareness as the whole body engagement e.g., as my awareness expanded to the top of my head then ceiling (sky). While my internal organs (from head to feet, *Sang*, invisible) relate to my state that my body, *Jashin* is being in the here and now, not doing in a manner of *Hyoung*, a form or visible.

³² DVD 1 → Project 2 → Exploring My Practices: Exercise 1.

Starting from a half or full lotus position on the floor, I allowed my body to integrate the circulation of my breathing from the top of my head, forehead, eyes, nose, mouth, chin, heart to my *Dahnjoen* in silence (see *Ocheubub* training, DVD 1). Followed by a 'way of breathing'; inhalation (*Heup*), sustaining or holding (*Ji*) and exhalation (*Ho*), my upper (*Yang*) and lower half (*Eum*) accompanied my inward-looking concentration (*sati*). At a certain moment, my body became able to initiate or allow movement to happen. After a while, an inhalation started a visible movement, standing upright as if the body was reborn (vitalizing the centre, *Po* or *Dahnjoen*, and my spinal column) or being lifted by an inhalation, while my upper half, specifically my shoulders and the region of my heart, were gently relaxed. When I stood upright, both knees were still bent but softly tensed while my arms/hands returned to the position of *Podahnjoen*, a state of inner readiness. I maintained a state of bodily awareness in *Podahnjoen* by sensing and seeing my surroundings. Each movement incorporated the opposite direction of energy; for example, when my face turned to the left, the source of energy came from my right (*Eumyang* as my vitality, energy, or *Ki*'s interaction). When I started to walk (forward), keeping the position of *Podahnjoen*, each inhalation/exhalation integrated with each movement. An inhalation (*Yang*), associated with the source of energy to begin to move (upward) and an exhalation (*Eum*), carried the whole, fully grounded body (downward). Meanwhile, I changed the state of my upper body from *Podahnjoen* in a qualitative transformation adapted from *Taekkyun*'s elasticity, sensing and using each ligament rather than muscles or that of movement. As the final part of this sequence, I suddenly shifted/jumped vertically with a very quick inhalation (tying), but then with an exhalation (untying), my body returned to a state

of relaxation. By walking backward I returned to the place (using the same principles above) where I began the exercise. With an exhalation, my body returned (downward) to a half lotus position on the floor in silence.

If we reflect on the process above, it was very apparent that, when my body began to fill with an inhalation, all my internal organs and physical body began to find their right position against a 'dead moment.' Here, having a sense or awareness of a performer's body underlies the subtlety of bodily movement that did not precede encountering/listening *Jashin* (my body). Inhabiting (*Yang*) and releasing (*Eum*), my breathing created a source of vital energy as a pivot around which to integrate the articulated physical body and facilitate the intensity of my bodily awareness in the flow of energy. In this sense, the function of a performer's breathing might embrace or inhabit for example a huge mountain according to its quality or depth. The exercise enhanced my bodily awareness inwardly while expanding my body outwardly in a qualitative transformation. An inhalation as active (*Yang*, upward) and an exhalation as passive (*Eum*, downward) is parallel with the underlying principles of the practices such as tying-tensed (inhalation) and untying-released (exhalation). This suggests that the intensity of a performer's presence, energy, or *Ki* depends on how he/she genuinely listens to his/her whole body in a reciprocal bodymind relationship rather than forcing it on to the next movement. Otherwise, the body might be placed in a dualistic view (physical or *Hyoung*) and, similarly, the mind might be placed somewhere as an intentional ego-consciousness: i.e. with no

connection between them: thus, no breathing (the vitality, a performer's energy, presence, and/or *Ki*); therefore, nor the vitality's interaction (*Eumyang*).

Exercise 2³³ is the adaptation of Exercise 1 into a free/simple improvisation. In the beginning, I stood upright without stylized movement; I was in a focused state of listening to an impulse by activating my inner vitality to circulate around and within my body. This process intensified my inner energy to be calm and alive, not emotionally committed. Simultaneously, I became motionless in a state of physical ease in a minimalistic movement or action. Intensifying my inner-outer relationship, uniting them as one, accompanied a way of communicating with my body and non-verbal stimuli.³⁴ Since my state was maintained by integrating my breathing and subtle movement, I experienced the disappearance of my sense of 'I am doing' (personal volition) or that of necessity. Rather my body was here, associated with a dynamic, changeable or unpredictable impulse that emerged from inside and outside stimuli. I was in a state where I could observe, listen, watch, and rearrange my body in silence according to a stimulus that naturally allowed my body to be spontaneous, intense, and continuous. Being and changing in such a moment only applied when my body inhabited a quality of inner-outer integration, then intuitively or instinctively allowed movement to happen. In this qualitative bodily transition, my

³³ DVD 1 → Project 2 → Exploring My Practices: Exercise 2.

³⁴ This is very evident in *Taekkyun* training that requires a practitioner's movement to be based on the lower half of the body while the upper half must be relaxed. A practitioner's breathing and the physical movement are working in a complementary way or with concurrent movement similar to *Ocheubub* training and at the end of each movement, the practitioner projects a yell expressing his/her concentrated inner energy; ik, ek, ek, ik, ek, ek, ... The integration of a practitioner's body and breathing correspond to his/her psychophysical readiness, ready to act/react. See Chapters 4 and 6.

body was newly listening, sensing, watching and/or moving. This process is not that of learning technical skills or efficient techniques for acting but rather it is the process of not-acting by letting my existence (*Jashin*) be in the here and now.

Here, it might be worth reconsidering those practitioners' concepts. Again, from Zeami's perspective, which is similar to Copeau's concept, once a performer's impulse or stimulus is activated with the circulation of his/her breathing, it 'contains the seed of the action' (Cole and Chinoy 1970: 222) and the body becomes still or in a state of 'expressive motionlessness' (ibid.) that helps the impulse move the body. A performer's mature internal attitude or cultivation (becoming substance) is to 'pave the way for the gesture that will follow' (ibid.). Accordingly, a performer's action or scene of a performance simply happens or is self-revealing, instead of the performer working or delivering. In this sense, the performer's acting is entirely internal. It functions as the seed in attaining a "performance of 'Perfect Fluency' where there is an absence of tension and effort" (Griffiths 1998: 56). Equally, Zeami notes the importance of subtle awareness 'no matter how slight a bodily action,' which means encountering the nature of a stimulus that accompanies the body's immediate act/response in a manner to achieve meaning 'beyond any mere appearances' (Rimer and Yamazaki 1984: 80).

How can this process then be embodied through a performer's body? Based on the previous exercises (Exercises 1 and 2), I applied a back mask practice.³⁵ My choice to use a back mask is derived from how to enhance my body to be in a

³⁵ DVD 1 → Project 2 → Exploring My Practices: A Back Mask Practice.

state of whole body engagement; then how to subsequently shift or transform the bodily state to the next moment. In this sense, the mask is used not for the incarnation of a specific character mask, as for example, in *Bongsan Masked Dance* training. Instead, I developed this exercise to fit into a dialectical nature of stage direction/main action which any written context, including *The Water Station*, is comprised of, whether it is verbal or non-verbal. At the beginning of this practice, as my back was exposed as a whole (wearing a mask on the back of my head), the opposite part of my body felt as if it was 'blinded', similar to a view of dualistic manner (e.g., my 'physical' eyes). One specific moment I faced was that, in the process my mind at first wanted to 'do' or 'show' something. More specifically, the mind pushed the body to move (which is where unnecessary traits may arise), although the body was *not* ready to do. In other words, my 'physical' body did not function (e.g., my eyes cannot function since I had to use my back only) reawakening a dualistic perspective of body/mind. Here, to fit into the here and now, or a state of readiness, did not require my body either to (re) present emotional aspect nor did the moment necessarily need my self-confidence. Interestingly, this experience (e.g., *Hyoung*, visible precede invisible, *Sang*) echoes the bodymind dichotomy that I discussed in the previous chapter in which the performer's mind was already being placed somewhere while the body remained elsewhere. Here, it might be important to note that we might notice the similarity between a state of a performer's emotional engagement (his/her wish to do something, ego-consciousness or ordinariness) and the rejection of his/her body as the notion of a subordinate concept (not encountering/listening to the body). Neither states fit into a specific situation (*Yeounkuk*, drama) nor can the

performer's body, *Jashin*, be understood as the integration and thus a state of readiness, created/represented by his/her unnecessary traits simultaneously isolated from himself/herself. In terms of performer training, the neglecting in this point is when a practitioner/director gives verbal instruction, for example 'sense or have an awareness of yourself (back).' But how? Particularly when a practitioner applies a specific training source from non-western theatre tradition, is such a term, for example, endless or the notion of long-term training applicable? Similarly, at some point of the 'endless,' the quality of a performer's (back) awareness is measurable. Who measures this?

To explore the nature of 'endless', I returned to a state of internal readiness (a point of departure) where I see, confront, and listen to my body, *Jashin*, first. This enhanced the senses/awareness of the opposite part of my body (front). The awareness/presence of my back comes from the opposite, front, not having/sensing my back awareness. The resource or substance of my bodily function emerged from invisible, *Sang* (i.e. in this context, my front). For example, imagine a car which is moving only according to a driver whose movement cannot be seen from outside. The car does not precede the driver. A state of the driving or functioning is totally dependent upon the state of the driver's invisible/interior substance, then the material (the car) or visible (*Hyoung*, a form or style) is defined as embodied phenomenon. The visible (physical body, the car, or *Hyoung*) never precedes the invisible (internal readiness, the driver, or *Sang*). In this manner, a key moment occurred when my internal readiness with the circulation of breathing

(as well as an accuracy of my bodily state, see Exercise 1) accompanied the negation of the next (completion from the mind wishes) and/or that kind of necessity (e.g., sense/have your awareness). This would mean that my body, *Jashin*, is *eventually* or *inevitably* transfigured³⁶ as to fit into the moment (not doing in a sense of *Hyoung*, the visible or no matter how slight a bodily action from Zeami above) and accompanied the seed of action that is not measurable and predictable. I argue here that it is a performer's bodily response (receptivity) to the inevitability that informs a performer's sensitized internal readiness (e.g., my physical eyes were placed in front of my body, *Jashin* as if being seen by the spectator). Being then continuing in a state of internal readiness leads the inevitable moment to occur or the performer encounters that moment by means of his/her whole body engagement. Continuing the series of moments informs the performer's body as being receptive (responsiveness), and the spectator might accept the 'series' as consistency within inconsistency.

In this sense, the attunement of the body implies the achievement of prerequisite qualities, including how to breathe, stand upright, walk, listen, see and respond within an environment. A state of a performer's readiness, presence, and energy or *Ki* flow is intensified by informing his/her internal readiness (becoming anonymous) and breathing. Cultivation of a performer's inner preparation implies the fundamental prerequisite qualities of how to perform these actions that help the performer obtain the seed, substance, or eliminate the unnecessary action that

³⁶ In the next section, I specifically address the process of my bodily transition in a discussion of *The Water Station*.

emerged from his/her predetermination or expectation. More importantly, the process stresses the need for enough time to be given to the process of attuning the body. Yuasa notes to 'attend to the interior of one's mind, makes one's way into its depth' (Yuasa 1987: 98). In addition, Copeau gives a specific example:

An actor always tends to believe that the time he remains motionless is too long, just as, when there is silence, he thinks he has to indulge in facial expression and, if he is in the background, pretended to be carrying on a conversation in whispers, which is simply grotesque. An actor always makes many too many gestures, and many too many unintentional ones, on the pretext of being natural. [...] always many too many facial expressions. He does not know that motionlessness, like, silence, is expressive. He tries to make his silence or his motionlessness expressive by a succession of little interrupted displays that aim at bringing out the slightest shadings of impression created on him by the words of whoever is speaking (Cole and Chinoy 1970: 222).

Copeau's notion agrees with Grotowski's concept of a performer's purpose or self-confidence as I will specifically discuss in Chapter 6. Being motionless in silence means the 'contained sincerity of the person' in which a performer is 'listening through the simple internal preparation of the answer' and attracts the spectator 'without having to externalize his thought by any grimace whatever' (ibid.). The quality of being sincere or the invisible effects of action arise from the performer's fertile nothingness (*Sang*) or 'connecting all the arts through one intensity of mind'

(Rimer and Yamazaki 1984: 97). In parallel, Suzuki notes a performer's great tension:

[...] So there is this almost unbearable tension in the actor ... using unnatural movement and voice to express natural emotions ... [...] *The secret of this kind of acting is instantaneous release of suppressed action, then suppression ... and so on ...* I suppose you call it tension, but it is not muscular tension, it is psychological tension. (Carruthers and Yasunari 2004:72, italics in original)

For Suzuki, as with Copeau and Zeami, a performer's instantaneous action/response derived from the Japanese term, *Tame* (ため, resistance), emerges when a performer holds back his/her action to maintain a sense of resistance in the *Hara* (はら, the centre, *Po* or *Dahnjoen*). In this state, the performer's body is integrated with his/her active inner-actions and the outer movement that restrains his/her motion between the opposite forces; for instance, he/she drives forward while he/she restrains or holds back. Suzuki's idea of psychological tension is seen as maintaining the performer's unwavering inner strength, internal excitement or stimulus to help a performer find a state of emotional equilibrium that echoes the role and place of a performer's conscious effort for the true mastery found in Zeami's treatises (目前心後), 'the eyes look ahead and the spirit looks behind' (Rimer and Yamazaki 1984: 81). Yuasa

discusses the aim of intentionally layering the performer's cultivated practices in a discourse on the relationship between martial arts training and meditative methods from philosophies in Confucianism, Buddhism and Daoism. For Yuasa, the definitive secret in martial arts training, for instance, lies in 'letting the mind unite with *ki* to achieve the 'unification of mind, *ki*, and power' (Yuasa 1993: 70-71). The process requires a performer to articulate, inhabit and/or settle the centre of gravity of his/her body in the area of the 'ocean of *ki*'—the lower abdomen—to direct his/her mind while maintaining a specific posture from either the meditative discipline or martial arts. This allows the performer to be in a state of 'silence stillness (immovability)' (ibid.). The foundation through training is the performer's cultivation; therefore, it is a point of departure to relax his/her mind-body, or, as Yuasa notes, to 'gaze into the *inner world*,' within which the performer's 'wandering thoughts, welling up from the bottom of the mind, disappear' (71).

In summary, from reflection on my practices, the process of intensifying my bodily awareness with breathing, in silence, was the key point of departure. As pre-expressive training, these practical approaches brought to my bodily awareness a sense of the flow of breathing and enabled my body to dance inwardly. From a practical perspective, being in such a series of moments means no pretext or intended action is necessary. My bodily experiences also suggest how to immediately fall into a state of readiness or receptive body as the performer restrains or intensifies his/her motion in order to obtain the maximum efficiency within a minimalistic action. This series of moments was an experience of the

disappearance of the sense of 'I am doing' or a minimizing of anticipation, a qualitative bodily shift or tiny change reinforced by another, as if my body continuously checked for an appropriate root of the balance seen from the outside. The phenomenon I found became another condition when I expanded the depth and length of my breathing with the integration of my body. This created proportional temporal and spatial change(s) that intensified my bodily awareness to the present. Exploring or encountering my inner depths requires the process of inhabiting the necessary energy inwardly and the heightened bodily awareness outwardly. Simultaneously expanding the qualitative shift of my body provided a feeling of being free from mundane emotional perspectives and/or wandering thoughts.³⁷ The process of intentionally layering cultivation among the meditative disciplines strengthened my psychical realms without a conscious effort. Here, the disappearance of a performer's conscious effort should be understood not as wanting to expose the performer's unnecessary traits on stage including his/her intended action(s), desires, dominated emotions or squandered energy. At the same time, the practice required me to maintain a fully grounded body, particularly my lower body as if it was reaching into the earth. The circulation of my breathing was placed and maintained at the centre, which intensified the quality of my physical and mental presence in order to be continuously in the moment. The state might need to be understood as my body, '*Jashin* is being in the here and now'

³⁷ Yuasa defines the process of one's 'cultivation': (1) the "outwardly directed practice,' oriented toward the external world" and 2) the 'inwardly directed practice,' toward the concentration of one's mind to reach in its depths. For Yuasa, the goal of one's cultivation from a Buddhist perspective is 'wisdom, seeing the true profile of Being in no-ego' for which one's self should connect with the point of 'no-ego,' as Yuasa notes one's an 'authentic self' that aims to achieve a new perspective on openness so that the doer is appropriately aware the 'true meaning of the Being of the being' (Yuasa 1987: 98). (See also Yuasa 1987: 83-98).

rather than 'I can feel/am feeling' or 'I obtained something.' In this sense, the optimal state of a performer, presence, energy and/or *Ki* might depend on how to sense the smallest details of his/her body in every tiny moment and incorporate them into the circulation of an appropriate use of his/her breathing. In the following section, I address the process of embodying my practical approaches into a solo performance, *The Water Station*. From a performer's perspective, I address a psychophysical exploration focusing on my interior process within the major components of Ōta Shōgo's minimalistic style of text: silence, slow movement, stillness and empty space.

The Embodiment of My Practices in a Solo Performance: from a State of *Sang* (Invisible) to *Hyoung* (Visible)

For the embodiment of my practices, I chose a text, *The Water Station*, by the Japanese writer/director Ōta Shōgo (1939-2006). The reason for my choice is that, as I previously discussed, a state of receptivity of a performer's body may coincide with the term, a state of non-acting or 'doing nothing' from Zeami. Most importantly, for the embodiment of the phenomenon on stage the process of transition from a performer's *Sang* (internal readiness, invisible) to *Hyoung* (visible) is essential. This led my investigation to further explore the receptivity in a specific context. As I discuss below, the main components of the text, *The Water Station* met the purpose of my training (encountering *Jashin* rather than interpreting a text) which towards the experimentation of my training sources and devised exercises to work into a minimalistic context. Rather than text analysis and interpretation or incarnation of a character/role, I challenged myself to the question of how to start and survive *on stage* by adapting the practice of receptivity centered on my body, *Jashin*.³⁸

The central concept of Ōta's work is centre on the aesthetics of 'quietude.' Ōta's work created a perspective on death that enables the spectators to distance themselves from society and see humans not as individuals, but as a species travelling through the birth-to-death life cycle. Ōta's artistic form and quality are found in exploring the possibility of a physical vocabulary, namely that of a

³⁸ For the same purpose, but further to create ensemble work in a group of UK performers, I worked on the same text in Project 3 which I specifically discuss in the next chapter.

performer's receptive body, by discarding a logocentric creative process or building a dramatic structure that includes a performer's spoken word, plot, character, motivation, objective, identification, and empathy. Ōta's creative works are dominated by silence, slow movement, stillness and empty space. These are the major elements in Ōta's theatrical code as the central aesthetics of quiet theatre. In the context of *The Water Station*, I performed Scene 1 within Scene 9 as the whole (see Appendix 1).

From a performer's perspective of embodying inner intensity or *Sang*, I was fascinated by the non-verbal imagery and the stage directions defined as main actions in this highly poetic piece of theatre. The concept addresses: how to approach and vibrate a performer's inner energy which is focused inwardly; how to maintain this quality through time and space; and how to embody a performer's interior process, bodily awareness and energy into a specific psychophysical score.

To address my practical approaches, my initial direction was focused on the term 'silence,' more specifically being/moving from a state of internal readiness to the next silence (see Exercise 1). Here the silence does not imply a level of non-verbal or discarding that of (tongue's) language. The state (being in silence) means a sense of a performer's bodily audibility or as Ōta stresses 'verbal level of silence' (Boyd 2006: 105). Then how to define the level of bodily audibility of a performer? How to develop the quality in order to fit into the text?

My practical approach is derived from the 'inevitability' which I argued is a performer's bodily response (unpredictable and immeasurable in an intellectual manner) informing his/her sensitized internal readiness or substance. This also implicates the notion of *Sang* and *Hyoung* or the transition from the invisible to visible where the point of departure, again, is how to encounter his/her body; how to breath, sense, stand upright, then move/walk and return to the point of departure by means of listening through his/her whole body, *Jashin* in order to response to stimuli (a performer's openness and/or interaction). I figured out a specific theme from the context based on the differentiation and/or otherness from the notion of *Yeounkuk*, drama; for example the idea of unreasonable savageness that we - as human beings - become involved in and which are inevitable through the journey of life cycle while the water (the watering place) connotes a temporal place where we could confront and temporally release our thirst, before continuing the journey. The highly poetic, non-verbal and minimalistic style of text required a strict sense of bodymind that is far from a state of seriousness, mysteriousness or a religious perspective, for the construction of an ambiguous meaning that demands an investigation of its significance. Instead, I needed to allow my body to be integrated through continued intensive concentration to maintain my bodily awareness on stage.

To approach the context, I explored the dialectical or paradoxical text/score that is very common in any written text.³⁹ In this manner, my central approach was how to

³⁹ In Chapters 1 and 6, I addressed these issues in terms of a textual approach that encouraged performers to maintain his/her personal feelings, express emotions, and/or represent text/action. In contrast, a state of the fullness of a performer's vitality (energy, presence, and/or *Ki*) underlined the 'comprehensive interaction' with the realm of biological

hold (not to show) the score around and within my body and how to experience a series of unexpected moments or bodily sensations within uncertainty, yet within the structure of the text rather than delivering or transmitting a meaning. For *The Water Station* (Scene 1, A Girl), my primary approach was to negate the text or the main action in order to be *on* stage. I had various considerations: the main one being how I could stand upright. I also considered the state of my body, *Jashin*, and my breathing and how I could connect my body from the top of head to feet rather than to seek what I needed to do. When I was being in readiness (internal readiness and accuracy of the body), then I shifted to sense its image of an unreasonable or unpredictable world (e.g., war or savagery, etc.) through my body (embracing the savageness with the circulation of my breathing, inhalation, see Exercises 1 and 2).

As a point of departure in Scene 1, this ambiguity was derived from negating the first main action, *A Girl Alone in the Dim Light Comes Walking* (for the following main actions, see Appendix 1). The initial point of moving (walking), addressed in Exercises 1 and 2, signifies the process of inhabiting my internal readiness by encountering/listening to my body, *Jashin*, then allowing *Jashin* when substance, an inhalation reach/initiate my body, to function. For many performers including myself, to bear in mind this moment is extremely challenging (e.g. see A Back

tissues, body, and brain as a 'whole organism' (Damasio 2006: 252). In this manner the nature of the 'body,' *Ojangyeukbu* (the five viscera and the six bowels) directly, indirectly, and inevitably connects and interacts with the nature-world-cosmos by means of visceral feeling/connection rather than visual feeling/appearance. Thus this thesis argues that the phenomenon of 'my body (*Jashin*) is doing' should not be understood as an antagonistic relationship, for example 'I' 'am' 'doing' 'something' 'in' 'somewhere' (see Chapter 6).

Mask Practice above), as I discussed the tendency for *Hyoung* (visible) to precede *Sang* (invisible). From my reflection, since a performer starts the tendency (e.g., slow movement as slow walking) then it becomes more visible (*Hyoung*) where the relation of the performer's mind and body is one thinking part (measuring) then moving another part i.e. doing (no *Sang*, thus encouraging the performer to engage in his/her *truthful* emotion or being in a blank moment). In this manner, the body, as a 'separated other,' is doing the text (walking) without his/her interiority and breathing (the resource of a performer's interaction, *Eumyang*), thus there is no energy/vitality/*Ki* flow, therefore, no *Eumyang* (*Ki*'s interaction, see Chapters 4 and 6). These terms, non-acting or 'doing nothing', should not be understood as 'to not do anything' rather the term underlies the performer's 'bodily response' to an appropriate way in a right moment (immediacy in the moment).

Conversely, eliminating or not doing the action, walking, enabled my body to be in a state of immobility with no stimuli to move (walk) in my psychological score (e.g. I want to go there, but I have to stay here). After a while (not yet having entered the stage), my body was reinforced by resistance or the opposition of energy between a state of 'I am' (*Jashin*) and the world (my back). Here it is important to note that, when a performer's inner intensity associates with outer accuracy (e.g., Exercises 1 and 2), the 'inevitability' arises as the performer's substance facilitates his/her 'body' to initiate/response. In the series of moments, the performer's body is (in a state of) being/changing within a room where the body, mind, and breathing unite as receptivity or seen/sensed as flow in phenomenon. This dialectical energy

pushed my body as if it were a counter impulse, while my inner impulse maintained my deep breathing at the centre. In other words, as the quality of savageness was intensified, the state of my body, *Jashin* was transfigured by means of response in the interaction. This dialectical energy changed my bodymind in a qualitative shift to the heaviest, darkest, most magnetic centre of gravity, namely the impulse literally not to move (walk).⁴⁰ Here, in the notion of receptivity of a performer, Ōta's one major component, slow movement, in a practical sense, seems to make a minute difference, but a more considerable one in a kinesthetic sense, particularly in the following two categories:

- 'Doing' the text—the performer moves (walks) by himself/herself as if he/she is beginning to move (walk) or his/her mind is placed somewhere while his/her 'physical' body remains.
- 'Negating' the text—a performer is (inevitably) pushed or compelled into the movement (walking) or environment, with his/her qualitative body shifts coming first and a specific meaning coming later.

The term, slow movement in this context should be understood by the process of 'negating' the text and a performer's bodily transition/shift in the notion of dialectic (e.g., I do not want to confront, but have to face: inner intensity and bodily passivity or seven/ten from Zeami above).

⁴⁰ DVD 1 → Project 2 → The Embodiment of My practices in a Solo Performance.

Based on the above, as my body, *Jashin* encountered the resistant or opposite energy as an obstacle to the completion of my psychophysical score, the next main action happened: *the girl unexpectedly stops*. Again, such a dialectical stage direction or main action (e.g., known but unknown or wanting to go but having to stay) is a considerable challenge to many performers. The main action stresses the unexpected nature of her stopping, not in a sense of *Hyoung* or the expression of a visible form. Rather I was inwardly running to the previously unknowable point, 'unexpectedly stops' and the practical meaning of the main action was visualized (as one major component, stillness) as a result of 'exhausting' my psychophysical score, through inward running against the obstacle.

Importantly, the main action, 'unexpectedly stops', does not mean doing, expressing or transmitting the moment of unexpected stopping with as much realism as possible. Rather the text required me to sensitise and intensify my bodily awareness to reach its highest level or the deepest territory within my psychophysical score. Namely the conflict between my body, *Jashin* (forward-energy) and the world's savageness (backward-energy) led to an 'inevitable moment'; stopping my body or more specifically interrupting the body's movement (or interrupting the body from moving, *Sang*). While 'unexpectedly stops,' visibly seemed *Hyoung*, it still held/informed my inner or psychological tension by means of being in a state of immobility. Then how can the process of invisible to visible (from *Sang* to *Hyoung*) and its phenomenon on stage be defined? In relation to the term 'doing nothing,' Zeami notes:

[...] Yet, it is no good when this inner mind can be seen from the outside. If it can be seen, it is simply technique; it is not “doing nothing.” When you have reached the level of “no-mind,” your concentrated mind will be hidden even from yourself, thus binding everything that comes before or after to these intervals of “doing nothing.” This refers precisely to the intuitive power that binds all skills together with the concentrated mind. (Zeami (trans.) Scott Wilson, W 2006: 141)

Zeami's emphasis here is that the common, yet most serious problems often occur then continue when a performer attempts to 'do' the text/action. Or the visible (*Hyoung*) precedes the invisible (*Sang*), as Zeami notes 'this inner mind can be seen from the outside' (ibid.). At this point, the performer maintains his/her *Hyoung* which can be seen from the outside as the performer's indication, demonstration or representation of what he/she is doing. This is because either or both the performer's mind precedes or/and their body remains as the other (c.f., see the back mask practice). Specifically the moment of expressing this inner mind/technique means *acting* in a negative sense within which the performer's body is separated into one thinking mind *and* one passive body; his/her unconscious level made 'other'. In such a case, the body does not 'function' (Rimer and Yamazaki 1984: 75).

Accordingly, the term, 'being in the moment' is a practical requirement that accompanies a moderate use of a performer's inner intensity or self-preparation which I addressed in the previous exercises/practices. Consequently, Zeami's key

concept is that a performer's attitude of self-reliance (or becoming anonymous), along with an appropriate bodily shift, 'binds all skills together with the concentrated mind' (ibid.). Intensifying a performer's concentration on his/her body is a necessary point of departure when entering the stage and maintaining his/her psychophysical score throughout a specific scene/performance. Similarly, the intensity of the performer's *Sang* is sensible within the nature of slowness which informs the far extended time and space (differentiation and otherness from the notion of *Yeounkuk*, drama). In terms of a bodily acquisition or a performer's whole body engagement, Zarrilli said this is a 'physical aspect to thought,' a 'full-bodied connection' to a specific image from the 'soles of the feet through eyes to the top of the head' (Zarrilli 2009: 39). This process does not aim to show a performer's subjective feelings, but rather his/her modulated breath or energy that should be encoded into the 'artistic purposes of the moment' to 'create aesthetic effects for an audience, and not to make him/herself feel good' (40).

Returning to the next main action in *The Water Station* above, as the physical distance between my body and the world (imaginatively connected to my back) increased, the quality of my movement (compelled to move) became heavier or darker as if there was an increasing an adhesive strength to the back and the path where I walked.⁴¹ The ongoing qualitative change between my body and the world demanded a more intense interior engagement against the opposite energy that reinforced the impulse as it spread through my body at its highest level. *Fingers to*

⁴¹ DVD 1 → Project 2 → The Embodiment of My practices in a Solo Performance.

the lips [...] *Stopping the face turns to the watering place* (main action), and *Lights brighten gradually; the stage transforms from a 'long road' to 'here and now'* (stage direction). The ongoing development of my inner, imaginative territory was associated with the next main action, *fingers to the lips*, when an inhalation (*Sang*, developed before entering the stage) reached its peak level. The inhalation as substance or *Sang* came from the 'conflict' which then developed was present through my body. This, as a point of departure, enabled my body to be receptive in the scene by means of maintaining *Sang*, not delivering the meaning or *Hyoung*. In the moment, my body was in a state of complete inhalation that I could not release or avoid as this (in keeping with the text) is an inevitable phenomenon in our life cycle. With inner tension, my body started to move from a state of immobility to *fingers to the lips* then *the face turns to the watering place* as a response to the inevitability, simultaneously the transformation of space and time from a *long road to here and now* (stage direction) in a physical sense. While the moment was a 'new' listening and confronting the sound of water compelled my body (*the face*) to *turn to the watering place* (also dialectical main action. e.g., a performer knows, but the place must be unknown up to this moment. As I later discuss, the meaning of watering place occurs when the material, water, meets/interacts with a performer's body, *Jashin* by means of temporally releasing his/her exhaustion. This quality was a pivot in allowing the next moment to happen instead of literally or intentionally turning my face in that direction (*Hyoung*, a form/visible). Each tiny moment in the scene required a strict level of awareness; each part of my body was associated in an intimate relationship, enabling both a

physical (releasing the peaked inhalation) and internal (maintaining a passive relation to the inevitable) listening to the sound then encountering the score.



Figure 5: A Girl (the author) Confronts the Watering Place

Here, most importantly, how to confront/listen to *Jashin* (from the beginning of the scene) and the sound of water reveals the nature of *Jashin*/water and their relationship in a verbal level or visceral connection; *the watering place* *The finely running water* *The delicate sound of water* (main action). In other words, the process of listening with my whole body demonstrates that my body was still compelled by the impulse from my back (the world) within my psychophysical score, while I focused on the watering place in the *here and now* (stage direction). The transition of my bodily quality and the duplex awareness/directions (e.g., A Back Mask Practice) accompanied a sort of bodily audibility or, as Ōta notes, ‘verbal level than to pure silence’ (Boyd 2006: 105).

Therefore, from the initial point of Scene 1 to this point, an exchange of energy between the main actions required the development of my inner intensity and the

moderation of my bodily movement which in turn facilitated a dynamic rhythm and tempo within silence; the cycle started from silence with inhalation, then a (tiny) initial movement to stillness, a resistant energy/movement and then returned to stillness or silence (see Exercise 1).

As a temporary place in my journey, the watering place provided a set of moments by releasing and purifying my internal and physical body as *drinking (Hyoung)* and *the water flowing through my body* (main action), (*Sang*) took place. Physical encounters with the water helped put my body into a state of momentary satisfaction (my thirst accumulated from the 'world' forces behind me) in my psychophysical score. In those moments, my physical focus was on the watering place (direct focus, *Hyoung*), while my internal focus or that of visceral connection was watching behind the surface/watering place (*Sang*, indirect focus). The process of looking inwards with a sensitive bodily awareness compelled my body to the next main action; *The sky in the girl's eyes*. The action implies the need for a deep inner association to the world (back) or Zeami's notion of intuitive power, where my body made a certain complex relationship with the world's dissonance. The perception of conflict and my attitude accrued from the discord, but needed to be harmonious (coexistence, 상생, 相生) with the world despite their opposition (incompatibility, 상극, 相剋, *Eum* and *yang*). This process accompanied the transition from the temporary watering place to the next part of the journey where,

as a human being, I might share or release the pent-up forced accrued through my thirsty travelling through the life cycle.



Figure 5:1 *The sky in the girl's* (the author's) eyes

This was the moment of reaching into the deepest level of my inner territory where my body was perceived as an existence in the here and now (as Ōta quotes on the text), grounded in an ideal state hidden behind the surface, similar to the roots of a tree (*Sang*, invisible) which only reflect and respond to appropriate energy in the right moment (*Hyoung*, visible).

In summary, this chapter addresses the process of my psychophysical exploration focused on the intensity of an inner necessity or subtlety of awareness, *Sang* from the perspective of a performer in a scene from *The Water Station*. I argue that a performer's psychophysical readiness suggests the need for a transition from maintaining a functional use of the body or visual feeling, *Hyoung* to visceral

feeling, *Sang*, as the unity of the body.⁴² My focus was on the state of the performer's internal readiness accompanied his/her breathing, inhalation which I argued as the performer's substance or pivot to initiate/response his/her body, *Jashin*. A series of moments by means of confronting and listening to the body informed how to start *on* stage then how to maintain this quality in time and space. Addressing these questions with the process of the embodiment into *The Water Station*, I explored the dialectical stage direction/main action which highlighted the need for a performer's duplex awareness by negating the text/action (e.g., his/her energy, vitality, or *Ki* through both directions, forward and backward). As a point of departure to allow the body to initiate, the use of his/her body lies not in a condition of automatism and/or that attitude. Instead, the optimal state of a performer's body *on* stage is the 'principle of maximum commitment of energy for a minimal result' in contrast to his/her daily attitude/body to obtain a 'maximum result with a minimum expenditure of energy' (Barba 1995: 15-16). In this project, the maximum commitment has not been revealed as the performer's use of maximum or squandered energy. Instead this project argued that the performer's energy, vitality, or flow of *Ki* signifies a response to inform his/her substance or the seed of action that accompanied a qualitative shift of the performer's body in a transfigured (extended) time and space. This suggested the need for a transition from a performer's visceral feeling, *Sang* to visual feeling, *Hyoung*, which is also found in Zeami's central concept, the performer's true appearance, *Yūgen* (幽玄):

⁴² This echoes the issues of bodymind dichotomy addressed in the Seoul project and a discussion of the consideration issues in east (Korea) and west (see Chapters 5 and 6).

[...] it was a beauty “not merely of appearance but of spirit; it is the beauty manifesting itself outwards.” [...] as a “beauty of gentle gracefulness,” [...] the effect created when an actor holds his audience by sustaining his vigor (stage energy) through his concentration while displaying an outer restraint and gracefulness in execution.” [...] the quality of *yūgen* was ensured [...] when *yūgen* was “combined with their intense emotional suffering, [it] provided the perfect sort of dramatic, or aesthetic tension.” (Quinn 2005:18-19)

For Zeami, the term *Yūgen* encompassed the end point in acting/training; the attainment of a ‘transcendent effect’ a performer ‘must attain as a necessary stage’ in his/her artistic development (Nearman 1982: 484). Specifically, the symbolic or spiritual core⁴³ of the *Noh* theatre tradition demonstrates the meaning of a performer’s inner depth in terms of the art of acting/training. Quinn quotes this quality as ‘sustaining his vigor’ (stage energy) and Nearman notes the ‘making of the hidden manifest’ (ibid.), emphasizing the need to cultivate a performer’s subtle charm, which is the foundation of ‘superior results’ (482) or to acquire the ‘authentic flower’ (Hare 2008: 31). In Zeami’s use, the term (obtaining) one’s flower (*Hana*) is a symbol of ‘what is most basically attractive in a performance’ (27), including the attraction, aural, emotional and spiritual aspects of a performer. As this chapter has addressed, the most attractive in terms of performer training/acting

⁴³ A performer’s ‘spirit’ in a practical sense does not mean a specific religious terminology or a cultural aspect but rather, as Zeami often uses the Japanese term, *Kokoro* (心, heart), is the ‘psycho-emotional mind power’ (Nearman 1982: 475). In addition, Yuasa said the aim of a performer’s ‘perennial training’ from Zeami’s concept is to cultivate a ‘mental readiness’ to obtain an artistic or beauty of performance, flower (*Hana*), an ideal and the ‘symbol of artistry’ (Yuasa 1987: 104).

means achieving his/her true appearance (or professional identity as a performer) which underlies how to explore a performer's subtlety (internal preparation or readiness, *Sang*) then manifest the hidden territory (*Hyoung*). This concept from Zeami and the practical approach is based on the key principle of Buddhist cultivation including emptiness or no-mind (*Mushim*, 무심, 無心) and becoming anonymous, found on Korean source traditions. As an ideal state of a performer's flower, Zeami said of the 'true' or 'authentic flower' in his *Notes on training through the years*; there is 'no better principle [...] than to do nothing [...] genuine attainment of a performer has nothing to show off' (30).

Regarding the above, this project led my attention to investigate further the concept and practical approaches of non-acting or 'doing nothing' in group performance. Although this chapter addressed the exploration of psychophysical readiness and the adaptation to a minimalistic context, the process was based on my own work from training to 'solo' performance. In terms of a performer's receptivity with the experimentation of the adaptability, this project unavoidably neglected the process of ensemble work by means of bodily encounter and interaction among performers that I repeatedly argued as a prerequisite for the receptive body of a performer. In the next chapter, Project 3, therefore I explore how the principles and devised exercise/practices can be adapted and applied, coupled with how to facilitate the participants' receptivity towards group performance.

Chapter III: Practical Project III: Developing the 'Receptive' Body in Group Devising, Rehearsal and Performance

Introduction

The third practice-based research took place between October 2012 and March 2013 in Exeter, UK. This project aimed to work with a group of British student actors who were new to this type of training. The participants explored the embodiment of the principles of the training sources to integrate their body and breathing towards attaining a state of bodily receptiveness; they then applied this in group performance. My overall research questions for this project were:

- How to manifest a performer's inner intensity and/or develop the performer's body from the invisible (*Sang*) to the visible (*Hyoung*) by means of his/her non-verbal interaction with other performers.
- How the work of the training sources can be adapted and applied to a group of British performers in order to negate unnecessary traits resulting in a performance of scenes from *The Water Station*.

- How the performer's receptivity, based on my exploration and adaptation of the training sources, can affect the performer's training, rehearsal, and performance.

The project was divided into two main parts; the first half taking place between October 2012 and December 2012, I trained the participants, focusing on the meaning of preparation for their pre-performative training. In the second part (between January 2013 and March 2013), I investigated how the use of the training sources might apply in rehearsal and group performance in order to facilitate the participants' subtlety or internal readiness in the work of their psychophysical scores. My practical exploration drew on the training sources developed in the first part of this project, specifically investigating the development of the 'receptive' body in an ensemble setting.

The overall objective of this project was derived from the previous two projects; the central issue in Projects 1 and 2 addressing why performers have a tendency to 'pre-empt' or anticipate a moment *on stage*. This led me to exploring how performers can negate unnecessary traits. In addition, I looked at how the performer's inner intensity, *Sang* can be made manifest, through utilizing the underlying principles, and, consequently, how this training can be applied to a group performance. As I discovered with the previous projects, the reason for this anticipation was due to the performer's visible form (*Hyoung*) preceding the invisible (*Sang*). Here the body was placed far from the fullness of the performer's

'presence' (energy, breath, or *Ki*) which represented the body as purely 'physical'. There was no connection with breathing, thus the body's interaction (*Eumyang*) with space and other performers was not available. As Damasio suggests, this is against the nature of body as a 'comprehensive interaction' by means of a 'whole organism' (2006: 252).

This would mean that the process of cultivating a performer's body depends on the development of rigorous training as a foundation that has to meet the demands of a performer's responding and subordinating to the moment. In this sense, a performer's anticipation of the next moment signifies his/her misunderstanding of the role/place that his/her body has *on stage*,⁴⁴ which might be obfuscated by his/her intellectual knowledge or presumptions. The performer often maintains his/her upper half (facial expression) and can easily but irresponsibly initiate any bodily movement that he/she may do either consciously or more commonly subconsciously.⁴⁵ Also, in this state a performer often holds his/her breathing in his/her upper half, signified by a tensed chest, lips, eyes or frowning. Practical evidence from the previous projects is that each cause/tendency came from when the performer neglects his/her body, *Jashin* which results in a lack of confronting, listening, and breathing, thus no interaction (e.g., 'doing' his/her own task/action alone). Concurrently, a performer's mind, specifically his/her active willingness or

⁴⁴ Most of the participants in Project 3 were unfamiliar with the term receptiveness or a state of receptive body. As I have repeatedly discussed, the bodily state was defined as the performer's requirement to enter/being *on stage*, the differentiation and otherness that the nature of *Yeounkuk* (drama) informs. As a point of departure the quality and intensity of a performer's receptivity has to be cultivated, and the process needed to be extended from his/her studio work to daily life.

⁴⁵ See Hwang and Kim's work in Chapter 1, and A 'Back Mask Training' in Chapter 2.

ego-consciousness often arises from his/her doubt about what he/she is doing, therefore affecting what he/she is going to do in the next moment. A performer's self-doubt serves as a point of departure for the moment/scene. Since what comes in the next moment is unknown territory and immeasurable in an intellectual manner, the central task of a performer is to develop his/her impulse, starting from an inhalation (e.g., addressed by Exercises 1 and 2 in Chapter 5). If the performer loses their bodymind's sense of acceptance by distraction from whatever the stimulus, he/she might be prone to unnecessary gesticulation. This suggests that a performer needs to make sure the embodiment of his/her mental and physical action complements any layers of bodily movement, including being still or immobile, accompanied by the performer's receptivity and the immediacy of their action or response.

For my studio work, I applied the underlying principles from the training sources and devised exercises (see Figure 6) to explore the performer's breathing through his/her movement in order to enhance their receptivity on stage. Building on these foundations, each participant developed a sequence of group improvisations that they adapted from the underlying principles. To facilitate the participants' progress, I also devised and applied bridging exercises to enhance the participants' bodymind integration and inner intensity (e.g., starting from *Sang* or *invisible*). I then discussed the issues that each performer had encountered in the studio work. In the final part of this chapter, I address the embodiment of the practices in a performance of the scenes from *The Water Station* with reference to my

observations, notes, the participants' feedback forms, working journals, video recordings and interviews.

Introduction to My Practices: Towards the Development of a Performer's 'Receptive' Body

For this project, I worked with six participants, all from the Drama Department at University of Exeter.⁴⁶ To adapt the training sources and develop them through rehearsal and performance, I needed to (re)consider the pedagogic and creative choices that might be appropriate for each participant's progress. To enhance their bodily receptivity within the restricted time, I selected key principles and forms from the three training sources, seeking an effective adaptation of the principles and eliminating mechanical daily repetition in each session. Through the first half part of this project (5 weeks, two sessions a week), I focused on exploring a state of bodily activation where each participant responded to attain accuracy and flexibility in the form(s).

Both the participants and I met several challenges during this process. Due to the psycho-physiological demands of the training sources, the performers had to transform the patterns of their own body beyond his/her existing habits. Also each participant had less than 1 or 2 years of experience in training, so they were unfamiliar with this kind of physical work. This suggests that each participant's progress did not depend on the length of training or repeating the number of sessions. Instead, the focus of my direction was on the ways in which I could

⁴⁶ They are five female students—Chelsea (China), Jodi (Singapore), Justina (Lithuania), Steph (UK), and Eirini (Greece), and one male student actor—Will (UK). Two participants, Chelsea and Eirini, worked only in the first half part of this project due to personal commitments.

transmit the foundation to each participant in order for them to adapt and then utilize the principles in a rehearsal and performance. A summary of my practices and devised exercises are below (Figure 6):

Practice	Contents	For rehearsal/performance
<i>Ocheubub</i> training	As the foundation for the integration of body, mind, and breathing through listening the body, <i>Jashin</i>	To enhance the participants' awareness and receptivity to being in a minimalistic context and psychophysical score
<i>Taekkyun</i> training	Concentrated mind with the concurrent breathing and movement	The utilizing of the participants' breathing and to enhance his/her continuity to being on stage
<i>Bongsan Masked Dance</i> training	Each inhalation (<i>Yang</i>) and exhalation (<i>Eum</i>) according to the bodily movement (e.g., tying and untying)	
* Three training sources above are as a basis to encounter and listen a performer's body, <i>Jashin</i> and facilitate his/her receptivity in group performance		
<i>Podahnjoen</i> training	Lower rate-based breathing, being in centre of the gravity, the whole body engagement from head to feet	To maintain the centre (<i>Po</i>) in order to initiate the body To enhance each participant's substance within the body, <i>Jashin</i> , then allowing the body to initiate/response
'The War' exercise	Listening the body, <i>Jashin</i> , then interacting with a partner in non-verbal/silence	

'Escaping from a Chair' exercise	Listening through the body, then sensing the presence of his/her partner without eye contact (<i>Hyoung</i> , visible) and verbal instruction (e.g., 'sense your back.')	To facilitate the participants' internal concentration and to enhance back awareness
'Guarding the keys' exercise	Eliminating the visible maintenance (e.g., use of his/her eyes and hands), facilitating sensory awareness	To reinforce the participants' internal readiness by means of facilitating his/her substance
Improvisation A	Applying the previous principles into improvisation as stylization	To explore opened-awareness and other
Improvisation B	Internalizing the principles in solo/group improvisation without stylization	potentialities for the embodiment of scenes from <i>The Water Station</i>

Figure 6: My Practices and Devised Exercises

The reason for my choices was derived from the purpose of performer training that needs to meet the demands of the nature of *Yeounkuk* (drama). As I have explained, encountering and listening to a performer's body, *Jashin* means continuing his/her bodymind integration by means of receptiveness *on stage*. I developed these initial practices as pre-performative training before applying the elements into scenes from *The Water Station*, in addressing how the performers could explore different bodily sensations and facilitate continuity by embodying his/her psychophysical score. The following are accounts of the process by two participants: Jodi articulates the process and Justina notes her overall experience in the first part of this project:

The practice of all three forms works toward attaining a fully engaged body and becoming a performer who is in a state of readiness, through the utilisation of the enlivening quality in breath. The embodiment of form and integration of outer movement and inner breathing thus provide a first foundational step toward attaining the state of readiness. Once the forms have been internalised and taken to a more fluid level, it is then that we started stripping the form away slowly—first through improvisations that deviate from the form, and then removing the stylisations and form altogether and reverting back to performing movements in daily behaviour, yet maintaining the same degree of intensity and internalisation processes within, eventually building toward the intangible and elusive quality of a performer’s radiating presence on stage. (Jodi, 24 March 2013: feedback)

[Last year] the main concern was to ‘struggle’ against the learnt habits of the body and we as participants were encouraged to ‘fight against’ our bodies. I found this helpful when doing exercises this semester, where the concern was less with the *physical* struggle, and *more with breath, awareness and overall experiencing*. I thought that the way Bonghee got us ready for devising for *The Water Station* was appropriate... (Justina, 24 March 2013: feedback, emphasis added)

As Jodi and Justina clarify above, struggling or fighting against the participants’ bodies through the first half of this project emphasized the need for a transformation from the performer’s daily or habitual body (*Hyoung*, visible,

'physical' struggle above) to a receptive body (*Sang*, invisible, internal readiness, 'breath, awareness and overall experiencing' above). As each participant continued the practices, they became more aware of their 'physical' limitations or unnecessary traits. In other words, the phenomenon of *Hyoung* (visible, a form) precedes *Sang* (invisible). The participants realized that their muscle tension, insufficient breathing and/or lack of concentration prevented an organic impulse. The lack of flexibility through the adaptation of the training sources made each participant put considerable effort into retaining an upright spinal column and an awareness of the abdomen.

Here, it is important to note that each performer's *Jashin* is not 'my body' in a discussion of the nature of *Yeounkuk* (drama) within which his/her body did not function. Rather each 'physical' body represented what/how each physical body is in the 'here and now' that this thesis argues as each participant's identity as a performer in the present or his/her ordinariness in which each 'physical' body informs his/her daily attitude/body. Significantly, this interrupted the awareness of each participant's breathing and subsequently its use around and within their bodies, even though they had previously practiced *yoga*, martial arts, *butoh*, and ballet. As I earlier discussed, this reminds us that regardless of a number of specific (previous) trainings, the performer's body does not necessarily correspond to being in the moment *on stage*. As such, the performer experiences the same problems of his/her bodymind dichotomy:

I have always had the problem of tense shoulders. A director I worked with briefly once pointed this out instantly when he saw me act, that I was using my shoulders to display a stronger bodily structure, thus unconsciously building up my own sense of confidence. [...] I also notice this in the way I walk during the sessions because most of the time I will be mindful of not stamping my feet on the ground, I observe that my body is tense, especially the shoulders resulting in my arms' restrictive movements ⁴⁷ But through yesterday's discussion, perhaps I will strive to use the breath as a way of releasing the tension – taking deep breaths that go straight the body “centre” and concentrating on this “breath in” and “breath out” flow. (Jodi, 27, 29 November 2012: feedback)

The common problem/limitation of each participant was that their body represented ('displayed') unnecessary traits emerging from his/her (un)conscious confidence. This echoes the tendency for a performer to begin looking for a pretext (e.g., use of squandered energy, exploiting or displaying his/her ordinariness above) where simultaneously the performer's body is placed far from the receptivity, readiness, and/or virtuosity (see Chapters 1 and 2). From my observations and discussions with the participants, I found that an unbalanced or unarticulated relationship between the participant's body and breathing suggest that he/she does not normally inhale, and his/her breathing does not differs from his/her normal or habitual breathing on a subconscious level. Maintaining such a daily pattern, attitude, or energy led each participant to stay as he/she was as an ordinary

⁴⁷ DVD 2 → Project 3 → The Participants' Unbalanced Bodies.

person in ordinary space and time (e.g., 'displaying a strong bodily structure' above which this thesis argues as Jodi's identity as a performer in here and now). Here, exploiting a performer's (Jodi's) strong body is parallel to the use of his/her unnecessary or squandered energy. Furthermore, the moment might be accompanied by the performer's self-confidence as simultaneously he/she began to look for a pretext. When a performer mentally begins to build up his/her self-confidence in a negative sense (the performer may already well aware of the inappropriateness), the body begins to 'do' *acting* thus moves far from his/her bodily encounter, *Jashin*, which leads to no breathing, listening, and interaction. The performer is 'doing by himself/herself *alone*.'

I argue that, as soon as a performer begins to 'do,' any key practices, elements, and/or a specific psychophysical score towards the performer's openness, any awareness and interaction cannot be applicable and meaningless. In this manner, there is no 'body,' *Jashin* (my body) *on* stage. To enhance the participants' bodily encounter from listening to his/her body, I applied a devised exercise, titled 'The War' exercise (Figure 7). In this practice, most participants' movements, as a point of departure, began with his/her 'physical' body including hands, arms or facial expression (*Hyoung*, visible, a form/style).⁴⁸ Also, each participant's facial expression showed seriousness or danger (e.g., being cautious about the surroundings).

⁴⁸ DVD 2 → Project 3 → 'The War' Exercise.

In this exercise, the focus was how to listen *Jashin* then how to listen and see partner's *Jashin*, not on examining whether movement comes from an unconscious level or elsewhere; interrogating the performers' inner *truth* was not at face value. Rather a result of the movement immediately implied the next action or a literal meaning (being in the war, e.g., seriousness) that the participants predetermined as if he/she anticipated the action within the narrative of the war.

In 'The War' exercise, I divided the participants into two groups, group A and group B. Each member of the group faced a partner on the opposite side of the wall. The whole process occurred in silence except the use of mimetic words (e.g., Ah, O, E, etc) by means of the participant's bodily response. My instructions were:

(Only to group A) Now we are in the war. Your task is to rescue your partner (facing you) from the war without any physical contact. If either of your body is touched or contacted then both will be dead.

(Only to group B) Now we are in the war. Your task is to rescue your partner (facing you) from the war.

Figure 7: 'The War' Exercise

In this manner, my instructions (to group A) to rescue their partners without physical touch and use of verbal language (to both groups) aimed to avoid the performers forming a pretext, specifically seeking to avoid personal feelings and enhance his/her internal preparation and continuity rather than maintaining a

personal expediency or ordinariness. Jodi reflects on her experience in the exercise:

It was remarkable how a seemingly simple task in this framework could unveil so many details. During the process, I could feel brief, rare moments of liberation when perhaps a sense of organic impulses governed bodily behaviour. But perhaps the hardest aspect of it all was to unblock the one most maddening obstacle that prevents an organic and full body engagement—the anxious mind that jumps ahead of the “right-now” moment. (Jodi, 29 November 2013: feedback)

On the contrary, the ‘receptive’ body through this thesis means to be in a state of a performer’s internal readiness, the fullness of his/her vitality within his/her body rather than visual feeling or maintaining that of connection (e.g., ‘physical’ touch). In the state, the performer could avoid intensifying or externalizing his/her forceful willfulness (*Hyoung*, visible) as he/she releases (*Eum*, an exhalation) and inhabits (*Yang*, an inhalation) his/her breathing (*Sang*, invisible) through the body in maintaining his/her inner continuity and the invisible effect of action arising from ‘one’s intensity of mind’ (Rimer and Yamazaki 1984: 97). Through a number of repetitions of the exercise, each performer began to listen to his/her body (physically and mentally) in which their body instinctively activated or compelled within the here and now in contrast to the previous version(s) (e.g., use of physical body, for example see Steph’s use of her hands). The transition from his/her emotional commitment/engagement or daily attitude/body to listening to his/her

body as a point of departure posed each participant with several practical questions; where/how their bodies were; what qualities their bodies needed to obtain and why; how their bodies obtain the necessary specificity. In other words, a state of not doing a text/action (the completion of a task) and a performer's detailed examination of how he/she could exist here and now, and how he/she could maintain the state, is totally different from the performer being ready rather than just *thinking* he/she is ready (e.g., jumping 'ahead of the right-now'). For the performers, the practical aim of encountering their bodies was to learn how they can listen through their bodies before they allow both the body and mind to progress (e.g., the completion of rescuing his/her partner). Learning to remain in the present moment⁴⁹ in a number of 'The War' exercises required the participant's body to eventually achieve greater flexibility and accuracy in form, and for the mind to be more comfortable with staying in the moment:

After observing the free improvisations performed by my other classmates and viewing my own performance on video, I realise the key is really, as what Bonghee mentioned, to have enough faith and trust in the body and in the space, and in a sense, "sit back" to watch the "magic" unveil. Likewise [...] in the "war exercise" last week, it is a process of waiting and yet not anticipating, not letting the silence or stillness in the space frighten the mind and body to force any "unnecessary" movements. This is, of course, easier said than done for me,

⁴⁹ An ideal way to inhabit a specific principle(s) might be creating an environment in which a specific practice, exercise, and instruction should offer no habitual rhythm, tempo, and/or rushing that often come from a leader's or trainer's own previous experience(s).

and hopefully more practice on the three forms will cultivate a more ready and open body and mind to carry out such improvisations. (Jodi, 6 December 2013: feedback)

From a practical perspective, this process was useful to prevent any use of a performer's emotional engagement, anticipation, or imagery score(s) that might be predetermined or done habitually, which would result in adding too much effort. In this manner, Will, a participant in this project, gives an example of this issue, particularly in relation to the western tendency that he had previously experienced, that 'we often first divide the movement into parts with our heads, which makes it very difficult to perform as we have to multi-task' (Will, 13 November 2012: feedback). As Will notes, a performer's process of rationalization before a specific practice leads to a self-justification of his/her task/acting. In this manner, multi-tasking literally means the other theatrical elements that the performer's body must be encoded. As the performer's body encounters the others, both the body and the element(s) need to be experienced through either a narrative or a symbolic meaning. That is, the point of departure of being in the multi-tasking environment (*Yeounkuk*, drama) requires the performer's sensitized awareness of his/her body, *Jashin*, then listening, encountering other elements, partners, objects and, scores.

In contrast, a performer's self-justification or intellectual knowledge encourages exploiting what he/she intends to do while forcing the performer's sense of responsibility to *do*. Here, the performer begins to evoke his/her inner *truth* associated with the head that he/she believes to be his/her *truth* instead of opening his/her bodily awareness. If the performer's inner *truth* is *truthful*, then he/she

would assume that it will work and/or be successful (I argued this as the performer's own *truthful* emotion by means of working/acting himself/herself *alone*, thus no interaction, specifically that of possibility). When such a moment is initiated, a performer may naturally perceive that he/she is working imprecisely, and simultaneously he/she might feel great distress and start to rationalize about how to *do* in the next moment. Even a couple of moments show the performer's effort to avoid such distress. Such effort does not allow the next moment to happen, but leads the performer to anticipate the action he/she planned due to his/her previous psychological anxiety.⁵⁰ Most importantly, this undermines the development of a performer's (unexpected) potential possibilities through encountering his/her body, *Jashin* that might be a touchstone for multi-tasking. Jodi reflects on her experience in a discussion of the term, 'multitask':

Repeating the endurance exercise after watching myself on screen, one of my greatest challenges was to learn how to "multitask," a term that came to me while reflecting on my experience this week. A mere walking process has turned out to be the most difficult thing to do in the world—maintaining awareness of the breath and letting it lead the way for movements, consciously releasing and exerting tension in appropriate places, having awareness of the space that I am moving in, [...] of the other players [...] camera and Bonghee's watchful eyes, doing a variation of walks that differ in speed and direction... and most importantly, with all these things

⁵⁰ Those resulting problems are also coincident with the tendency of bodymind dichotomy addressed in Chapter 1 (also I later address this issue in Chapters 5 and 6) where a performer's *Hyoung* (visible, a form or style) preceded *Sang* (invisible, portent or sign) or the performer's body was represented as his/her outer or physical appearance.

going on inside of the body and mind, maintaining a connection with the audience that does not reveal the multiple processes going on. After every round of the endurance exercise, I found myself exhausted, perhaps from the constant “juggling” that I had to do during the process (Jodi, 28 January 2013: feedback)

As the studio work progressed, each participant gradually began to face his/her challenges, especially at working on several different tasks simultaneously. The key stage for the practice and each participant’s experience was the development of his/her awareness that must be extended (e.g., encountering/listening each participant’s body from his/her ‘breath and movement to other eyes’ above) and incorporated in the environment (e.g., to fit into the space or ‘having awareness of the space’ above). Since being in any space and time *on* stage requires a performer to multi-task, a specific task or action should not be regarded as ‘merely walking,’⁵¹ for example, Jodi’s note suggests the dialectical nature of acting, also addressed in Chapter 2, *The Water Station*, when I explored Zeami’s term, ‘doing nothing.’⁵² In other words, if a performer’s body is not in a state of readiness, then he/she would not initiate, enter or begin correctly. Otherwise, the process/result might progress in an inappropriate way or as a performer’s mechanical and daily repetition. This is exactly opposite to the purpose of performer training which the

⁵¹ I addressed this issue in a comparative perspective of ‘doing and ‘negating’ a text/action in which a performer’s body is inevitably compelled between the two opposite energy. The performer’s body in this context is the fullness of his/her vitality emerged from the dialectical aspect of a written text. Here I argued that the performer’s body is qualitatively transfigured or shifted in order to being in a verbal level by means of the ‘receptivity’ (see Chapter 2).

⁵² See Chapters 2 and 6. See also a discussion of western and non-western practitioners’ concepts in *The Aesthetics of Quietude* (Boyd 2006: 9-18).

principles of the training sources and the nature of *Yeounkuk* (drama) informs towards uniting a performer's knowledge and conduct, *Jihenghapil*.

In this manner, the central foundation of Jodi's note is the two key aspects a performer needs to obtain—first, the term, 'multi-task' means that the point of departure should be maintaining a performer's body-mind-breathing unity as a complement to his/her pre-expressive state or the performer's readiness to enter/being *on* stage. Second, this connection helps a performer avoid disengagement from his/her body (breathing and movement) and the environment. To maintain the necessary quality, a performer's invisible effort (*Sang*) facilitates his/her full body connection and engagement (e.g., visceral feeling, invisible) while placing his/her invisible effort behind his/her task or action (*Hyoung*). Through a multi-task-based practice, as addressed previously, it was evident that when a participant lost his/her connection with the body and breath, there was an obvious gap in which the performer performed habitual movements or unnecessary actions on an unconscious level. Gaps *on* stage are very apparent then continue when a performer loses even the smallest moment. When such a moment began, my instruction was to immediately stop the inner and/or outer movement to avoid the performer's daily repetition and return to the readiness that the participants experienced at the beginning of each session/task. Also to awake or reinforce the

participants' internal readiness with bodily awareness, I applied a devised exercise, called 'Escaping from a Chair' Exercise (Figure 8).⁵³

The focus of my direction was to enhance each participant's inner impulse with minimalistic, but compelled bodily movement. The central idea of this exercise is derived from the use of the back mask practice (the rejection of such an instruction for example 'have/sense your back awareness,' see Chapter 2) working in a simple way for a group. Reconsidering an ideal state of a performer, as I argued that minimalistic and/or compelled movement of a performer comes from his/her inner intensity or that of readiness (*Sang*, e.g., the seed of action or the fullness of a performer's vitality) which represented the performer's body as the 'absence' of his/her outer movement being in inevitable movement to initiate/response (see also Chapter 2).

In this exercise, 'escaping from a chair,' each member of group A (A) sits in a chair and group B (B) stands behind them. A must escape from his/her chair (forward) before B touches or tags any part of A's body. B's task is the opposite. This practice aimed to facilitate each participant's (A and B) bodily immediacy and responses centered on his/her bodily openness/awareness in a simple task (escaping and the opposite, tags) and a non-verbal way.

Figure 8: 'Escaping from a Chair' Exercise

⁵³ DVD 2 → Project 3 → 'Escaping from a Chair' Exercise.

The simplest task in this exercise required both A and B's immediacy that necessarily needs to accompany his/her body, breathing, and sensitized intuition in the moment. There was no room in the sense of opportunity for each participant to *think*, for example 'how can I escape from a chair?' And 'when (at which moment) A/B might move/tag?'⁵⁴ No one, including the participants and myself, could measure when and how A and B would initiate/response, it was only each 'body' giving and taking or acting (escaping) and responding (tagging) in the moment. That is, how to sincerely live in the moment. In other words, the practice required each participant's whole bodily engagement to sense each other in every tiny moment in which each of A and B could discover an appropriate state of his/her body, *Jashin* focusing on *Sang* (invisible or visceral feeling/connection). Each group's (non-verbal) interaction emerged from each participant's immediate bodily act/response in the fullness of his/her vitality, 'not showing or exploiting what it is.' With the adaptation of those practical exercises and his/her personal findings, the participants were also asked to continue his/her obtained bodily capacities, since he/she entered into each session, studio and stage with my instruction that 'there is no such thing as merely doing an exercise but rather all the sessions are always actual performances.' This change in instruction gave the participants more freedom to explore how they can perceive the arising of an inappropriate state as they work so each participant can return to the point of departure when necessary.⁵⁵

⁵⁴ DVD 2 → Project 3 → 'Escaping from a Chair' Exercise. Compare those successful cases with others, for example Chelsea vs. Steph and Will's body in the moment his/her intellectualization ahead of his/her body, *Jashin*).

⁵⁵ This strict attitude was extended through rehearsal for scenes from *The Water Station*. Through rehearsal and the performance, the participants placed/sat on each side of the stage.

Economic or necessary movement experienced in these exercises helped each participant to sense the environment in which his/her body was passive or receptive rather than active or emotional engaged. In this state, a performer's body tries to discover a room (e.g., inevitable moment above) where he/she could exist as the embodiment of his/her psychophysical score; therefore the body is exhausted, wasting energy for the minimal effect, not the performer himself/herself feeling good. Again, as a performer doubts the present moment in his/her over-intellectual engagement, they include the imagined future or the next, paying more attention to his/her rationality. This suggests the importance of two directions in terms of performer training that any studio work or a bodily based training session should investigate: each performer's bodily experience in order to enhance his/her immediacy allowing the inevitable moment to happen, and a facilitator's appropriate direction(s) in a simplest way or (minimal use of verbal) instruction that must be encode those key principles from a specific training source. In this manner, Justina reflects on her bodily experiences, comparing western and non-western approaches:

What follows in the workshops is the non-Western approach to training [...] this is a good way to adapt the students' ability to learn by observing, however as not much is explained about the inner workings of the exercises it will take a while for the students to approach the ideal body-mind state. This is not necessarily a negative quality—on the contrary, by not being

Acting as a performer simultaneously observing as spectator on stage aimed to intensify each participant's concentration on his/her body while creating an ensemble.

told certain fundamental things the students will come to this knowledge themselves, which in the long run will profit them more than having everything explained. The fashion to explain all things encourages the Western actor's reliance on rationality and intellectual reasoning, whereas doing actions without any verbal/explanatory articulation encourages the students to *concentrate* and *sense*, rather than *think* about and *try* to explain. (Justina, 13 November 2012: feedback, italics in original)

Justina provides the positive and negative aspects of cultivating her body into receptiveness in a discussion of a non-western or direct approach.⁵⁶ Avoiding verbal explanation for a performer's inner workings in a specific exercise gives Justina the opportunity to experience and respond individually as I use the term *Jashin* (my body) through this thesis. This would mean that a performer's inner work can be universal only when we consider the 'inner work' *within* 'the performer's inner work.' The inner work in this context implicates the performer's sincerity or more specifically his/her ethical attitude for encountering his/her body within which the performer cultivates his/her substance and simultaneously

⁵⁶ Barba notes '*Kathakali*, like all Asian theatre, cannot be copied or transplanted. It can only serve as a stimulus, a point of departure' (Barba 1999: 80). Barba's sociological ideas, theories and practices are the development of his intercultural research at the International School of Theatre Anthropology. Ian Watson, a coordinator of Barba, examines both non-western and western training and dramaturgical methods, and names each approach as direct and indirect actor training (Watson 2001: 1-2). According to Watson, the 'indirect training' system in the west is based on learning basic grammar, including movement, voice, mind, emotional technique, improvisation, and the embodiment of a specific script, while the east's 'direct training' system aims to achieve a performer's physical precision through the repertory performances of a group. In this codified theatre tradition, a performer's role is to master a fixed character/role such as in Japanese *Noh* theatre, Chinese opera, and *kathakali* (ibid).

eliminates the 'brick wall' that 'only the performer himself/herself is well aware of' (Oh and Seo 2002: 303).

The performer's concentration and sense (Justina's note above) as a subordinate meaning to his/her ethical attitude therefore can be understood as the performer's sincerity for the embodiment of his/her knowledge and conduct towards uniting them. More importantly the experienced or founded state(s) in the disciplines must be cultivated according to a point of departure where the performer's body, *Jashin* can be initiated, activated, and/or compelled. In this manner, I argue that the quality of a specific point of departure can be universal if we agree with the notion that the quality/purpose of performer training must be based on encountering and listening the performer's body, *Jashin*. This idea can be a condensed state of the performer's national and professional identity. Ian Watson notes:

The geographical underpinnings of a national identity have little to do with the contemporary actor. He or she can study any number of different techniques with teachers from a range of countries and performance genres. Professional identity is formed by those with whom one studies, not by the country in which one lives or by the ethnic group to which one belongs. (Watson 2001: 8)

As I discussed earlier, a performer's professional identity, from a perspective of Korean source traditions then will expand the lens through addressing eastern and

western practitioners' key concepts (Chapter 6), a performer's bodymind cultivation (including the sameness or oneness, *Shimshinillyer* and harmonization, *Shimshinjowha*) is defined uniting his/her knowledge and conduct, *Jiheanghapil*, and the quality is achieved by a strict sense of his/her ethical attitude in order to fitting into performance/environment, called *Kiyea* (see Chapters 4 and 6). This is a way of reaching a state of anonymity including no-mind, emptiness, or doing nothing in phenomenon *on* stage. In other words, my central direction in the process of training in strict physical form(s) facilitated to reveal each participant's bodily state/identity in the here and now in each session. Simultaneously the application of the principles in the simplest way allowed each participant great inner freedom and a personal interpretation of the aim, target, and purpose while subordinating his/her personal ego to that environment using a strict movement vocabulary.⁵⁷

⁵⁷ However, the performer may also need to aware that the master-apprentice perspective dominates in this process, especially since the east focuses on long-term or endless training in which the development of a performer's understanding and mental structure may depends on the frame of each participant's concept of reality in each training/session. The term, performer training in such a codified theatre tradition, particularly in the east, is not divided into learning or training different training element(s)/source(s), in contrast to that of the western approach (see footnote No. 56). Achieving a mastery level implies that a performer's self, personality, and even his/her gender (no distinction between each gender) should be subordinated to a specific approach to fit into a structural aesthetic (e.g., becoming anonymity) rather than creating a role/character. These undifferentiated training sources in a piece of theatre, including dance, music and the equivalent bodily techniques, are practical components a performer should obtain (e.g., see *Gamuak*, 가무악, 歌舞樂 in Chapter 4). From Korean source traditions, I also address this issue in a discussion of the central terms of acting/training—anonymity (익명성, 匿名性, being in non ego-consciousness, one's mature mind) and collectivity (집단성, 集團性, one's indwelling intrinsic nature, see Chapters 4 and 5). In this manner, this thesis also addresses those problematic terms, long-term and endless training to the purpose of performer training including 'self-revelation' (Grotowski), 'self-definition' (Barba), the 'perfection of self' (Yuasa), 'self-integration' (Oida), and 'self-discovery' (Lee) that towards the performer's 'true appearance' or this thesis argued the prerequisite as professional identity as a performer/actor (see Chapter 6).

Next, I applied devised bridging exercise(s) and creative choice(s) that might be useful to facilitate each participant's progress.⁵⁸ For instance, practicing/inhabiting a strict form and the underlying principles of *Bongsan Masked Dance* required each participant's stripped personal qualities to reveal his/her way of being. The unknowable and invisible in each participant's mind was wrapped within his/her personality or daily life, not allowing his/her body to inhale (*Yang, Sang, invisible*) and release (exhale, *Eum, Hyoung, visible*) his/her breath.

As with the above exercise, I also applied *Podahnjoen* training (the centre, *Po* or *Dahnjoen*, the root of human being) and an adaptation of it, into a simple movement (Figure 9).

The focus was to enhance the participants' bodymind integration/readiness then its adaptation to a simple/group movement. Each participant starts from uniting his/her internal and external mode; hands put on his/her *Po*, and each inhalation and exhalation must be integrated his/her movement; an inhalation as *Yang (Sang, invisible)* initiate/shift left feet (leg) forward (while right feet struggle to maintain a balance), and an exhalation as *Eum (Hyoung, visible)* lead/transit the body to the next place (to the new beginning). In a sense of ensemble work, each participant's body has to concurrently move with the other participants' bodies.

Figure 9: '*Podahnjoen* and Simple Movement' Exercise

⁵⁸ With these practices, I asked the participants to have a personal diary, working journal and to return a feedback form after each session. To measure each participant's progress, I also provided the latest video recordings (showing each participant's work) at the beginning of each session. This helped each participant gain new insight into 'what the necessary quality is' so he/she can develop it in the next session by reconsidering both his/her work and the others.

The central purpose of *Podahnjoen* training is to enhance each participant's inner preparation by means of listening to a transfigured integration of his/her body, mind, and breathing. The demands of this practice are a strict training of the lower body and centre of gravity with the concurrent circulation of his/her breathing. Listening to the breathing worked towards creating an ensemble where each participant sees his/her body, *Jashin* and also simultaneously senses the other's bodies, thus the space and time was changed or transfigured. In this manner, the number of their bodies can be seen as one body and/or ensemble, utilizing the same principles through unbroken concentration to his/her body, *Jashin* 'simultaneously' internally concentrated on the other's presence.⁵⁹ The main concern was that a performer's body has to be affected by breathing rather than completing a specific action. Advocating and maintaining the strict form excludes displaying a participant's personality, facial expression and emotions. Also, in order to enhance the participants' bodily awareness, sensitivity, and internal readiness, I applied 'guarding the keys' exercise (Figure 10):⁶⁰

This practice is based on the same framework with the 'key protector exercise' I applied in Project 1 (see Figure 3). The difference with this project is that up to three participants could be attackers rather than only one or two attackers in Project 1. This was further challenge for the 'protector' because as his/her eyes are blindfolded, the protector needed to pay more attention to his/her body, *Jashin* as well as the surroundings where a number of attackers interrupts the protector's concentration.

⁵⁹ DVD 2 → Project 3 → 'Podahnjoen and Simple Movement' Exercise.

⁶⁰ DVD 2 → Project 3 → 'Guarding the Keys' Exercise.

This exercise requires a protector's eyes are covered up and he/she is sitting on a chair handling a roll of paper. Keys (or can be other object) are placed underneath the chair, and the keys must be protected against the attackers. Throughout non-verbal communication, the protector's central task is how to develop his/her sensory awareness in facilitating his/her primal sensitivity against rationalization in the moment. While the number of attackers shift or transfer his/her bodily awareness from one body, *Jashin* (my body) to another (another attacker and the protector as stimuli).

Figure 10: 'Guarding the Keys' Exercise

As with the protector, the attackers' role in this project emphasized how to communicate non-verbally and how to unite his/her internal readiness and bodily movement in the (series of) unpredictable moments. This approach facilitated the participants' openness and progress that accompanied discovering and evaluating the meaning of his/her internal work. As with the aim of the bridging exercise, the primary aim of the first half of this project was to explore each participant's bodily awareness, sense, and the ethical attitude that needed to be cultivated according to their personal findings. Chelsea clarifies the process:

[...] My concentration has been gradually awakened through the playing process. [...] I could distinguish the changing progress of my attention from making fun and laughing to becoming more and more serious and alert. When I was playing the protector as my eyes were blinded, I felt panic and anxious at first, so I kept swept around regularly with the paper. However, after a while, I figured out that moving has

disadvantages, since the noise of the paper became quite distracting for me, [...] it hindered me to hear and sense my 'enemies' [...] it consumed my energy and made me even more anxious. [...] I reduced the outside movements and tried to keep myself still and peaceful inside simultaneously. The interesting thing is when I was doing so [...] I found a kind of balance point between inside and outside world, at that point all parts my sensation has been activated and my body was fully engaged. Consequently, I can easily distinguish any tiny noise made by the 'enemies' and locate their directions and positions in my mind. And I think that's the quality of awareness that an actor needs when he/she is acting on the stage. (Chelsea, 13 November 2012: feedback)

According to Chelsea, the performer has a tendency to depend on his/her visible body (e.g., a performer's eyes on Chelsea's note) when s/he acts on stage. Since Chelsea's eyes were blindfolded, she perceived the need for being in a state of inner calmness (or a state of emotional equilibrium) while reducing her outer movement. The intense direction of her whole body engagement in that particular moment facilitated a 'balance' where Chelsea's awareness was activated in a full body engagement.⁶¹ She at first made a great effort to perform (doing) or more specifically looking for a necessary movement (as 'my eyes were blinded') to complete her task/action. However, as she noted above, her movement did not correspond to the specific task required of Chelsea in the moment. Here a state of a performer's blinded eyes resembles the common tendency to maintain his/her visual or physical body (*Hyoung*, visible, a form/style) that in turn leads the

⁶¹ DVD 2 → Project 3 → 'Guarding The Keys' Exercise: Chelsea.

performer's body to 'look for something' rather than listening/being in that moment. Chelsea's assumption in the first phase, whether it was derived from her anticipation or habits on an unconscious level, led her to create unnecessary movement. When Chelsea noticed her wasted energy, she then began to sense the way to achieving the requirement of her task, and intuitively returned the state of her body to stillness and/or the absence of her (visible, *Hyoung*) movement.

In terms of performer training, the state should be understood as a 'turning point' of a performer's body towards 'receptivity' as a result of his/her elaborative training/rehearsal. In this manner, a performer's key task is to obtain and sustain his/her bodily immediacy and heightened intuition, which helps his/her body return to a state of readiness as well as a practical process to reveal/eliminate his/her brick wall. In parallel with Chelsea, Jodi notes:

It is amazing how play releases one's body and mind to reveal the truest of emotions and motivations. [...] we find our *true selves* – no pretence, every move and expression were most sincere, and the *engagement of the entire body to what our mind is at its peak*. In acting, it is indeed difficult for us to bring our true selves to the stage. I recall when I was "guarding the keys" besides feeling my senses sharpen after putting the blindfold on, I remember feeling so insecure that I need to keep swatting my "weapon" in hand. But it is only later on towards the end that I realized staying still was in fact the best way to "protect the keys." This paralleled the actor's

situation on the stage, and I was reminded of how sometimes an actor might *tend to overact or force emotions to happen*.
(Jodi, 5 November 2012: feedback, emphasis added)

For a performer, sincere listening through his/her body as a point of departure accompanied a state of stillness or readiness as the ‘best way’ to obtain a specific task/action. As Chelsea and Jodi began to listen to their bodies, *Jashin*, both bodies began to be placed in an appropriate state for their bodily knowledge in the moment. Or as I addressed above, their bodies were at a turning point where they began to adapt to the environment and become ‘receptive’. Moreover, accumulating her heightened intuition within a moment, Jodi expanded her bodily awareness and senses in three directions which remind us the performer’s prerequisite for multi-tasking *on stage*.⁶² In this manner, another participant Justina notes “everyone is placed in a ‘get-ready’ state, alert and concentrated” (Justina, 13 November 2012: feedback) in which each participant expanded the degree or quality of his/her bodily integration by listening to his/her body, *Jashin*, the object (keys), the presence of other participants, and his/her awareness in the here and now.

Here, a performer’s state of playful consistency parallels Zeami’s concept of the term *Yūgen*—the attainment of *Yūgen* in a discussion of the ultimate goal of a performer:

⁶² DVD 2 → Project 3 → ‘Guarding The Keys’ Exercise: Jodi.

Once the profound realm of *yūgen* [...] is attained, one emerges with a playful attitude, frolicking in the realm of human emotion, expressing lyrical feelings in art without any attachment. However, roughness or fearsome portrayals should be avoided [...] (Arthur H. Thornhill III 1997: 45 (ed) James R. Brandon).

In summary, these intensive practices facilitated the participants' impulse by means of an intense encounter with his/her body, *Jashin*. The focus was for each participant to experience their own inner workings, associated with his/her balanced body to reconsider his/her embodied bodily knowledge in disciplines. In terms of performer training, particularly through the process of its specific application to a rehearsal process, these approaches enhanced each participant's empirical experience on an intimate level, and created a good atmosphere for the ensemble. In the next section, I address the application of the aforementioned practices to a performance of scenes from *The Water Station*.

The Embodiment of a Performer's Receptive Body in Scenes from *The Water Station*

As with the adaptation of the previous disciplines, I chose a non-verbal piece of theatre, *The Water Station*, by the Japanese writer/director Ōta Shōgo (1939-2006).

I chose to continue working on the text for this project because:

- I began looking at it in Project 2 from the perspective of my own solo performance work and felt *The Water Station* would be useful for further exploring and developing the training sources in relation to a group of UK performers who were beginners in the training.
- The play's non-verbal and highly poetic script made up of actions can naturally push a performer to prepare and cultivate his/her body, *Jashin* and facilitate the development of each participant's receptivity rather than interpreting or building a character.
- The participants can use their imagination to create their own sub-scores within the main structure of action, which provides useful insight into the relationship between inner and outer movement as complementarity in the creation of performance.

I continued to work with the four participants, Jodi, Steph, Justina and Will,⁶³ over the next 5 weeks for the second half of this project. During the second part, the participants continued regular practice of the underlying principles and then applied these elements in the scenes from *The Water Station*. The main components in Ōta's theatrical codes—silence, slow movement, stillness and empty space—aim to obtain a performer's 'spirit of self-reliance' which Ōta notes 'compels the audience to attend, focus, and participate imaginatively in the pursuit of signification, meaning, and pleasure' (Boyd 2006: 3). Ōta' understands performer training as generating a 'spirit of self-reliance.' This could also be seen as the development of a performer's receptivity through active awareness and passive bodily readiness or *Sang* (invisible) preceding *Hyoug* (visible), that enhances the spectator's attention in a 'dynamic exchange of energy' (ibid.). In this manner, Barba notes the perception of a performer's readiness:

[...] If they are not effective on the pre-expressive level, they are not performers. They can be used within a particular performance but are no more than functional material in the hands of a director or choreographer. They can put on the clothing, the gestures, the words, the movements of character, but without an accomplished scenic presence, they are only clothing, gestures, words, movements. What they are doing means only what it *must* mean and nothing else. (Barba 1995: 105)

⁶³ Two participants, Chelsea and Eirini, could not join in the second half of this project due to personal commitments.

This strict sense of the accomplishment of a performer underlies the importance of the performer's inner intensity or finding the seed of action that accompanies 'what it *must* mean' in Barba's sense. Otherwise the performer is *not* a performer, if we reconsider the professional identity addressed in the previous section(s). Also, becoming 'functional material,' as opposed to having an 'accomplished scenic presence' signifies what Zeami said of the performer's encounter with his/her body, by means of letting his/her body exist in the nature of stimulus, as a way to obtain the performer's 'true appearance' or reach 'beyond any mere appearances' (Rimer and Yamazaki 1984: 80). Then how can a performer avoid his/her body becoming 'functional material' or again falling into a dualistic experience of bodymind dichotomy? How can each participant's internal readiness (*Sang*, invisible) be enhanced as a point of departure? And can symbolic meaning be created rather than delivering the text in a literal sense?

My practical exploration of a performer's receptivity examined the smallest details of a performer's body that needed to be condensed into his/her full bodily engagement before entering *on* stage. Also, through rehearsal I facilitated each participant's body to be condensed into his/her psychophysical score based on the simplest theme then activating his/her sub-score which I later discuss. In this manner, being in silence in *The Water Station* should be understood as the 'passive-aggressive power of silence' outside of social norms or situations where as human beings we are 'equipped with words that we do not use' (Boyd 2006: 105). In other words, Boyd writes that to 'fall silent is to stay within the social

boundaries' (ibid.). Similarly, Ōta's concept of the term 'silence' gives us insight into the psychological tension of the performer as he notes the 'kind of silence I am pursuing is not a pure, self-sufficient one.... My silence is characterized by negations. It is closer to the verbal level than to pure silence' (ibid.).

For the embodiment of a verbal level of silence, a performer's spirit of self-reliance can signify the need for relying on his/her own bodily power or energy, *Jashin*. Hence the rest of elements are all regarded as dispensable accretions or, as Barba said, 'they are only clothing, gestures, words, movements' above. This met the demands/purpose of my training sources towards the development of a performer's receptive body (centering on *Jashin*, 'my body') and suggests that a performer's bodily awareness needs to be intensified then expanded, passing through his/her body and reinforcing the power of his/her imagination in creating an ensemble.

Accordingly, for the practical approach, I conceptualized the central theme of *The Water Station* as a life cycle where the human being is born (enters), lives (transforms) then dies (moves to a new beginning/point of departure).⁶⁴ In other words, each figure, A Girl, A Married Couple and The Old Woman travels through his/her life cycle, which is dominated by silence, slow movement and stillness. On their journey, each figure confronts the watering place where he/she momentarily purifies and releases tensions, turning their eager gaze inwardly behind the

⁶⁴ See the term *Jongsi* (종시, 終始, in Chapter 4), that is, the nature of human body as the 'circular history' (e.g., every end connects/links to new beginning).

material, the water, or approaching a state of self-reliance in the play's highly poetic and non-verbal script. For scene 1 (A Girl), scene 4 (A Married Couple), and scene 5 (An Old Woman),⁶⁵ each participant was asked to develop his/her sub-score, such as the idea of loss. As I conceived these scenes, the main action in this context does not aim to capture the reality of daily life. The focus of my initial direction for rehearsal emphasized exploring how each participant can (re)awaken and maintain his/her bodily awareness by maintaining two images—an invisible image as his/her sub-score (*Sang*) and its visceral connection to the visible image, the water (*Hyoung*). Each participant's key task, his/her internal preoccupation, rather than exploiting external movement through the rehearsal process therefore was not to create or deliver a specific meaning or the completion of an action. Rather, the focus was how each participant could sense and be aware of his/her subtle impulse associated with his/her inhalation, *Sang*.

Here, it might be necessary to further articulate the relationship between the role/place of a performer's breathing and his/her body *within* the context. For example, when a performer is ready to breathe in, before he enters the stage his/her body (internal organs, *Sang*) activates.⁶⁶ A performer's active bodily awareness of the progression of his/her imaginative sub-score also facilitated his/her body to be compelled from the back (from which he/she perceives the idea of loss, absence or thirst) rather than moving, acting, or doing. Jodi, playing A Girl,

⁶⁵ For the full details of these scenes/text, see Appendixes 1, 2 and 3.

⁶⁶ See those key principles founded on the bridging exercises including 'escaping from a chair' and 'Podahnjoen and a simple movement' exercise etc.

reflects the process of her initial experience in a discussion of the bridge between pre-performative training and rehearsal:

In approaching the first scene as A Girl, I found it useful to always begin with the breath as a point of departure, a key principle that is reinforced in all three training forms. This marks an entry point into a performer's state of readiness, both in body and mind. The use of the breath helps to encourage the body to attain an ideal mix of tension and non-tension, and nurtures a quality that allows space for the mind to settle into the text. It is through the foundation with the training forms that will allow this "activation"—from a relaxed state to a state of readiness—to happen quickly, necessarily and effectively. (Jodi, 24 March 2013: feedback)

As Jodi notes above, each participant's passive attitude as their point of departure implies being in a state of openness in order to fit into that moment/space ('for the mind to settle into the text'). The 'ideal mix of tension and non-tension' within his/her body, as Jodi notes above or that of a 'balance' (consider Chelsea's note in the previous section), revitalized his/her receptivity and endurance by means of making him/her ready to respond, in a sense very different from being in a state that is static, blank or a dead moment/space. Rather the intensity of the performer's internal readiness and integrated body represented his/her full body engagement (ready to response 'quickly, necessarily, and effectively' above); the absence of outer or physical movement in phenomenon on stage simultaneously

free from looking for a pretext. The process was useful to each participant in not exposing his/her facial expression, personality or unnecessary traits but rather providing a greater emotional equilibrium. Will reflects on his observation:

Watching other pieces, such as Justina and Steph's duet, I also had this sense of unpredictability and lightness as audience. Even if Justina or Steph had been calculating their actions for particular effects, their intentions would have remained secret. As it was the exercise had a sense of lightness which drew from the fact that the performers didn't seek to impress meaning on their audience, and so the results were not laboured or forced. (Will 5 Feb., 2013: feedback)

This process suggests that a performer's internalization of a lowered respiratory rate and energy flow (e.g., own inner workings or secrets developed by his/her *Sang* in the previous section) comprised the means for a dynamic change that preceded the spectator's expectation, when this state is constantly available. From a dramaturgical perspective in rehearsal, however, this process gave an intangible quality to the participants, yet *within* the minimal structure of the text. The 'sense of intangibility' in this context means being in a state of unknown or unpredictable moment, reinforcing the performer's internal vitality, *Sang* rather than the performer *knowing* every single of moment that he/she has learned (e.g., analysis and/or rationalization) from the text.⁶⁷

⁶⁷ As this thesis argues that this, as an opposite direction for the performer's bodily receptivity, encouraged the performer to do *acting*, and more importantly led them to experience his/her bodymind dichotomy. Naturally between them there is no connection and relation, thus no

To avoid those problematic issues, as a trainer and facilitator, I excluded interpreting then completing a text/action, but rather focused on encountering and listening to each performer's body, *Jashin*. For example, as rehearsals progressed some participants began to represent/repeat the action that he/she may have assumed was 'appropriate' from the previous session(s). Such a performer's intention or anticipation was immediately recognizable in that moment when the performer entered on the stage. Simultaneously, this undermined the spectator's attention of having a 'sense of unpredictability and lightness' (from Will's note above) in which the spectator willingly accepts the consistency (e.g., the qualitatively transfigured body or virtuosity) within inconsistency (differentiation and otherness which the nature of *Yeounkuk*, drama informs). In other words, there is a strong tendency among performers to recall or repeat a specific expression that he/she may have previously experienced as 'working'.

Here, the performer 'does' *acting* alone, thus, the vitality including energy, presence, and/or *Ki* is negated. This suggests that an exchange of energy, a dynamic rhythm and tempo emerge from allowing the moment to be experienced through a full bodily engagement. A series of moments *on* stage must be accompanied with a way to sincerely listen to the performer's body, *Jashin* then allow the body to respond. If a performer is on the appropriate track (e.g., being in a turning point), his/her body begins to interact or create a non-verbal communicative process. A Girl, Jodi notes:

interaction with his/her body, *Jashin* and the spectator.

We then started on a simple exercise of walking across the studio⁶⁸ [...] This minimal structure is then layered with different tasks and perceived through different lenses, which eventually took its shape and form to that of the first few moments of the first scene in *The Water Station*. [...] *no further instructions or clarifications were given*, except to sense the person walking before you– again, the idea of sensing through the body in its entirety is of key, especially when the target is of an elusive, intangible quality. I remember not quite being able to put my finger as to what might be the “sense” of another person, but perhaps it is this journey to find out that helps the actor open up a broader, more comprehensive sense of awareness and receptivity to his or her partners and the surrounding space. (Jodi, 18 February 2013: feedback, emphasis added)

Through the rehearsal process, the central focus was to reinforce each participant’s bodily sensitivity; mainly his/her inwardly directed attention with breathing not only through each participant’s physical eyes but also his/her inner eyes by means of the ‘entirety’ from Jodi’s note. Namely, ‘no further instructions were given’ above emphasized that no one knows what would *happen* in the next moment on stage. As I articulated in the previous section(s) the appropriate movement on stage accompanied each participant’s attitude, sincerely encountering and listening his/her body, *Jashin* that enabled the performer’s deeper internal gaze, *Sang* where the performer was able to see his/her body simultaneously aware of other’s presence within the environment. Those key

⁶⁸ DVD 2 → Project 3 → Embodying the Key Principles into *The Water Station*.

elements were connected and/or related; Centering on each performer's body, *Jashin* then allowed them to listen another participant's body/presence accompanied my simplest or minimal verbal instructions. As with the simplified instructions and the structures of devised exercises addressed in the previous section, I rejected those instructions for the participants that might inform too much information the participants has to bear in mind towards a facilitator/trainer's intended completion.⁶⁹

From my observations of these practices, maintaining merely one's outer sight specifically caused a delayed bodily response (e.g., a participant's thinking about what do I need to do to respond in this case?) that led the moment, duration or scene to be either abstract or empty. That is, the body is not in the moment and, more importantly, the performer continuously experiences the bodymind dichotomy *on stage*. Another example can be derived from literally *doing* slow movement or walking (e.g., the completion of a text) that might be a misunderstanding of the main components in the context.

To articulate the practical meaning of the performers' slow movement, it might be worthwhile noting Ōta's concept of 'slow movement' that Boyd characterizes; (1) the 'use of pre-expressive performance magnitudes' (2) the 'language of emotions'

⁶⁹ Also the idea is coincident with those practitioners' key concept which emphasized to eliminate a performer's seeking to the answer, efficiency, or destination. Here one can easily notice that those problematic terms are very often encouraged by a facilitator's instructions which already inform the answer (e.g., stressing the completion for a performer) and push the performer to engage in the destination. The tendency, discussed in Chapters 1 and 2 (also see Chapter 6) represented the performer's intentional willfulness, ego-consciousness, or daily attitude/body which did not correspond to the nature of *Yeounkuk* (drama).

and (3) 'proxemic patterns.' Boyd relates a performer's slow movement to one of performance magnitudes; a 'bit'—the 'smallest unit of consciously controllable repeatable behavior' from Schechner's conceptualization of performance magnitudes (Boyd 2006: 121). In this manner, slow tempo or rhythm intensifies both a performer's and spectator's awareness of the 'pre-meaning of performance when the intentionality of movement is ambiguous' (122). For Ōta a performer's slow tempo allows the performer to 'subvert the norms of modern life' and/or 'inculturation' (126) that engenders 'distancing' from the object viewed and facilitates 'defamiliarization' (121).⁷⁰

In terms of a performer's receptivity and its embodiment, this relates to the way in which the performer's unbroken concentration can be enhanced and their receptivity be articulated. Since the purpose of this project was not to interrogate the routine of a text-based approach or interpret a character, I specifically facilitated each performer's personal process for understanding the meaning of his/her sub-score and dynamic rehearsal process centered on body awareness without being conscious of developing the completion of a specific task. One example of this process can be articulated in Scene 2, A Married Couple. Will and Justina notes:

⁷⁰ Parallels Boyd also provides Barba's concept of a performer's 'pre-expressivity' and Zeami's central notion of 'do nothing' (122-123). For the details of those practitioners' concepts and approaches, see Chapters 2 and 6.

From the beginning of our rehearsal process, Bonghee provided us with a theme, or psychophysical meta-image, that applies to all of our characters' journeys along the road and to the water station. Behind us are powerful and overwhelming forces of necessity, pushing us forward into an uncertain future. This future, which is physically in front of us, has an ethereal, unknowable and perhaps hopeful quality, by comparison to the strictness of the forces behind us, impelling us forward. This image underlies my score and was the basis for our initial practice of 'being walked' by the forces behind us rather simply walking forward. My character is impelled in this way, and these powerful forces take on more specific shapes and qualities in relation to my character and situation. (Will, 23 March 2013: feedback)

It was even more difficult because this particular scene demands a connection between two people, which for me added strain to rehearsing it as I did not feel I was ready. After some work on the scene, however, I began to grow close to my role and was specifically affected by the idea that the two walls, behind and in front, emit opposing forces which affects the way the figures move when approaching and moving away from the water station. I started to feel a strong connection to Will walking behind me as if we actually were connected by a rope. When beginning this scene I was conscious of the idea of the circle of life, started by the girl (Jodi), and concluded by the old woman (Steph). (Justina, 24 March 2013: feedback)

As each performer began to be aware of the dialectical space, between forces associated with his/her back and front (corresponding to the two opposite walls, with different qualities or colours but nevertheless 'related'), within, as Will notes a 'theme or psychophysical meta-image' and/or 'opposing forces' from Justina, he/she could sense the two opposing forces that affected the way each figure moved. That is, each figure's 'body being compelled' meant sincerely listening to his/her body, *Jashin*, within which his/her internal awareness (*Sang* or invisible) was transfigured *according* to the (interaction of) dialectical energies (*Eumyang*). Here the 'body,' *Jashin* is defined/understood as the vitality, not as an object or subject, but is 'related.'

Specifically in a rehearsal process, since the answer is unknown or non-predicable, each figure's central task should be focused on experiencing different bodily sensations in a sincere way. The process of maintaining living silence at the verbal level resembles being in a state of immovability, unwavering or unbroken concentration which this thesis argues as maintaining the fullness of the performer's vitality, substance, or the invisible quality, *Sang* (also see the devised exercises). That is prerequisite to the performer obtaining his/her bodily attunement and the interaction with the elements of each figure's journey including a visible prop, costume, a partner, and the minimalistic set that accompanied each participant's inward attention within his/her psychophysical score.

In this manner, Jodi reflects on her different bodily sensations by means of experiencing subtle bodily shift which accompanied her psychophysical score:

During one of the rehearsal sessions, I discovered different sensations that arose from directions or rather, notions that Bonghee suggested. The embodying of the different intangible pulls/draws versus pushes between the body and space (both physical and imaginary) leads to unexpected body sensations that fed to the development of the psychophysical score I initially had created based on reading the text. Bearing in mind of what propels the performer forward, what draws it back, what makes s/he drop to the ground and what encourages s/he to rise up – these basic directions helped shape and refine the score even more, down to more intricate details and nuances. (Jodi, 18 February 2013: feedback)

In such a state of activation, each figure's external body expresses a depth of his/her inner flux combined with both the smallest acts of self-maintenance and his/her bodily awareness of the external object, the water. This process asked each figure to sense how can he/she be intensely aware of, or sense every subtle interaction(s) with the environment, not breaking his/her bodily continuity as the central part of an ongoing progress. Here interacting with an object through his/her 'body' (or *Eumyang* by means of the vitality's interaction, see Chapter 4) refers to fluency, flow, or ongoingness that implies the performer's body was ready to respond (gazing inward or maintaining *Sang*) as a basis. Furthermore, the 'body' was also able to penetrate through the visible/invisible world, for example, a specific meaning was made available without spoken language while the performer maintained a deep inner focus.

Again Jodi further articulates her bodily sensations then Will makes clear the development of his inmost nature through connecting the dialectical relationship in the scene, A Married Couple:

Working towards the text, the simple task of walking takes on an important perspective – a lengthening/expansion of time and space, to the furthest/longest it can be. This intricate facet provided me with a whole new reflection of my own body – a magnification of sensations felt throughout the body, a greater inclination to “listen” to the subtle impulses that are existent but may not always be apparent, and a clear observation of my various bodily habits (tension in the shoulders, arms, face...) [...] The exercise also took on a dialectical, almost Newtonian, aspect, bringing the actor into, as I term it, a world of opposites. This notion of opposing forces in opposite directions – up versus down, forward versus backward, and so forth – forms, in my opinion, the basis of life, and thus places greater emphasis on one sole point, the centre. Bearing the concept of opposites injected a different quality to the body and its impulses yet again, with Bonghee additionally framing the exercise with a “strong force” that exists at the point of origin, and a point of uncertainty that lies at the other end. [...] the dialectical notion projects a different form of effect on my movements, especially through keeping the sense of my back, being aware of it. The idea of opposites also resonates with Zeami’s note that acting itself is paradoxical, that contradictory elements always exist within. (Jodi, 23 March 2013: feedback)

[...] I carry a sheet tied around my body, giving the sense that it should contain a baby by holding it with care. Instead it contains a metal flask which is representative of loss and absence. [...] I relate the flask to the powerful forces behind me as a burden which I have to carry of necessity. The flask is also inwardly related to my imagined womb in its emptiness. The water becomes a source of relief and purification (although not total relief), and I visualise this process of purification as it moves through my body upon drinking it. (Will, 23 March 2013: feedback)

In the scene, A Married Couple (Figure 11), the baby was shown by a metal flask which represented their sub-score; the idea of loss or absence between the couple.



Figure 11: Scene 4, A Married Couple, Photo by Bonghee Son

The qualitative shift from a baby to the metal object created the dialectical meaning of a 'burden' for the couple. Both the husband's and the wife's thirst (e.g., the loss of a baby) associated with the emptiness of the 'womb' which cannot be completely released even when the burden physically interacted with the source of purification,

the water. This moment of release between the couple (maintaining their inward looking, *Sang*) reminds us of the complicated issue/situation that as human beings they cannot manage or disentangle, although the couple continued their 'physical' closeness. The series of moments were maintained by each figure's thorough internal gaze (the invisible, *Sang*) as intense visceral feelings.

The highly poetic script made up of main action(s) required each performer to maintain a state of being a sensitized body which should be infused into his/her lowered respiratory rate. The quality of each figure's receptivity therefore was facilitated and dependent upon the depth of his/her insights on this 'path,' which was made possible through a divestiture of the unnecessary. In this manner, let us reconsider how the 'path' was embodied in the moment of the scene:

While the relationship of the married couple in itself contains opposing forces of habit, love, loss and sex, I saw the water station as a place of calm; a place that allows us to escape the tumultuous path, as well as *reveal in a very personal way the depths of the married couple's relationship*. I saw the mug that Will hands to me as *a symbol of loss*, maintaining that he pulls it out of what looks like a baby sleeping. This *outlook* is maintained by and transferred on the cloth as it falls from Will's chest. It is as if no matter how much time has passed, every action the married couple do in some way or another underline not only their habitual existence, but what once was part of this existence, a child. The peak of our scene, which is also the peak of the married couple's encounter is very much connected for me to the water station, and the calm it

promises. I say promises, as repeating Bonghee's idea – the forces of the path are always present and therefore a complete escape is impossible. (Justina, 24 March 2013: feedback, emphasis added)

Maintaining her subtle inner intensity led Justina's body, *Jashin* to be available in a state of the dialectical/opposite forces that in turn transformed the 'outlook' of the mug (a metal flask) to a symbolic meaning as the burden, a child or a baby. Most importantly the performer's receptivity signifies a function of his/her 'body,' *Jashin* with the fullness of his/her substance, *Sang*. 'No matter how much time has passed' above derived from my instruction which emphasizes that nothing is more important than encountering a performer's body, *Jashin*.



Figure 11:1 Scene 4, A Married Couple, Photo by Bonghee Son

This process further created the embodiment of a dialectical relationship and/or allowed the signification of 'distance' between the husband and wife. In particular, there was no direct eye or physical contact between the couple throughout the

scene except at the moment when they reach a shared sexual climax (Figure 11:1).⁷¹ As Will notes:

My relationship with the husband is one of total submission, where I do nothing without some kind of inner prompting from him. An interesting part of the process has been finding the nature of our connection: although in a certain sense the couple is deeply connected in a habitual way, there is an emotional and sexual distance which we cannot bridge. Upon finding the relief offered by the water, I also try to make it a mediating agent between us. [...] These images unite at the climax of the scene [...] I move his hand down from my chest towards my centre, where it stops and we reach a shared sexual climax. [...] it is significant that his hand should stop on my empty womb, which for me is connected with the sense of distance between us and the powerful forces of destiny and necessity that have brought us to this point. [...] the sexual climax doesn't resolve the distance between us, and instead is connected with the absence felt in my body and represented by the flask. The womb becomes the only remaining point of connection between us, physically and psychologically, aside from our habitual closeness. This habitual connection is merely the outer shell of a former intimacy, rather like the empty vessel of the flask, and I attempt to replace this lost intimacy with the water. The look between us is a final confirmation of the distance between us, despite our mutual understanding of the situation. (Will, 23 March 2013: feedback)

⁷¹ DVD 2 → Project 3 → 'A Married Couple.'

Significantly, Will's note above serves to emphasize zooming in on a particular moment by the insistence on the figures' inward gaze. The insistence of each figure developed from those non-verbal exercises was applied to erase his/her unnecessary traits or the tendency of his/her rationalization that facilitated each figure's body, *Jashin* to be an overall mood of absence or loss. Maintaining each figure's bodily sensation through the rehearsal process eventually led to the sense of 'distance' between them, instead of them using anticipation or intentionality. Those key objects and the theme including a sheet, a metal flask and the emptiness of the womb became integrated with the couples' 'living silence' by means of the intensity of their passivity in a view of the phenomenon (*Hyoung* as the absence of outer movement). The entire performance space (the life cycle from birth to death), including the materials, was imbued with each figure's living silence within the aesthetic of performance, rather than delivering the meaning.



Figure 12: Scene 5, An Old Woman, Photo by Bonghee Son

In terms of the development of the performer's receptive body by means of being in living silence, Steph, in *An Old Woman*, shows how she can avoid becoming functional material. Similarly, she illustrates how to continue the connectiveness developed from the previous scene (*A Married Couple*) then enhance this quality to the next scene (*An Old Woman*), focusing on her inward looking rather than exploiting her physical movement (Figure 12). Steph's 'physical' movement, in the previous exercises, was initiated from her upper half part of body including hands and facial expression which preceded her internal readiness/preparation (see 'The War' and 'Escaping from a Chair' exercises).⁷² Steph's progress however was apparent specifically when she encounters the two bodies, *A Married Couple*.⁷³

Justina notes:

When the old lady enters and I meet her eyes it is not an interruption but a signal that our turn has ended and that the circle needs to keep moving, and the old lady needs her time at the water station. Therefore the figures do not directly influence each other, but instead they orbit the water station in an organic way that comments on the organic progress of life, to death. (Justina, 24 March 2013: feedback)

As I repeatedly stress, each performer's central task through rehearsal was how to maintain his/her internal readiness, *Sang*, then maintain this quality within his/her psychophysical score. For the embodiment I neither intended to create a specific

⁷² DVD 2 → Project 3 → The Progress of Steph's Receptivity.

⁷³ DVD 2 → Project 3 → 'An Old Woman encounters A Married Couple'.

meaning/effect on the scene nor did I give instruction on how each figure should meet each other in the piece. I hoped that this would allow the participants' sincere exploration of their own body, then be aware of what is going to be happen in the here and now. In other words, from Justina's reflection above, the old woman's eyes were transfigured as loss or absence which activated then penetrated as a 'signal' (a sign, portent, or *Sang*) in conflicting with the couple's 'signal,' the 'burden'. Conversely, these bodies, *Jashin* were imbued with that of each figure's key theme by means of his/her internal concentration. The old woman's inward direct attention accompanied by her 'burden' which created a dialectical relationship when the three figures confront each at the watering place (after the couple's climax).

What is important in relation to Steph's growth towards the development of her receptivity is that she internalized her sub-score as a point of departure that enabled her not to savor each moment of intentionality unlike the way she performed in the previous exercises.⁷⁴ By confronting *Jashin* (my body) then making it available to listen to other figure's body (the couple) she became sensitized before she began to enter the space. Compared to her frequent emotional fluctuation with exploiting 'physical' appearance in the previous work, Steph's external movement was closer to a lack of expression. Here, these objects and costumes including her bare (right) foot and a large burden on her back were also 'relatively passive,' not as visible materials, *Hyoung*, as Steph did not

⁷⁴ For example, in 'The War' exercise, Steph began with the movement of her hands and facial expression in which as a performer Steph needed to believe as if 'this action is my truthful or sincere emotion' thus appropriate on the narrative of the war.

intentionally need to connect or demonstrate them in order to deliver a meaning. At the moment when the three figures face each other, the old woman's external stance was in a state of complete stop or stillness, while her inner intensity (*Sang*) reached its peak. This in turn facilitated the couple's bodily response in a non-verbal manner, by means of being compelled rather than the couple themselves beginning to *do*.⁷⁵ Indirect influence on each figure's path or 'orbit' above should be understood through the performers' non-verbal communication (e.g., one moves the other bodies, *Jashin*), focusing on their inner eyes, *Sang*. Most importantly, Steph's inner working (*Sang*) contributed to creating a constant state in which each figure's ethical sincerity could function in order to see *Jashin* where his/her vitality (energy, presence, or *Ki*) eventually emerged and became available to interact (*Eumyang*) rather than the performer *acting alone*.

In summary, in this chapter, I reflected upon the training and acting process of the scenes from *The Water Station* towards the development of the performer's receptive body. First, as a trainer and a facilitator I explored the meaning of my bodymind disciplines in a consideration of a performer's professional identity in examining issues of the British performers' bodymind integration. I focused on addressing the overall state of the participants' bodies which had been influenced or trained through a number of different training sources. Each participant's body in the first stage of this project did not meet the demands of the 'necessity' that this thesis argued as the need to encounter then listening his/her body, *Jashin* as a prerequisite. This meant that the process of encountering a performer's body must

⁷⁵ DVD 2 → Project 3 → 'An Old Woman encounters A Married Couple'.

be based on listening to/seeing his/her body, *Jashin* in the present moment *on* stage. The performer's bodily receptivity was facilitated by how the performer sincerely listens to his/her body where their internal organs with breathing associated the performer's thorough inward looking as the vitality which enabled the performer's body to be in the here and now (e.g., the development of Steph's receptivity). Furthermore, the quality must also be internalized (*Sang*) through a performer's inward concentration in the disciplines which this thesis argues is a way towards the development of embodied knowledge or uniting the performer's conduct and knowledge, *Jiheanghapil*. Since the performer was on the appropriate track (e.g., a turning point), his/her intentional anticipation (e.g., looking for a pretext or destination) or rationalization (his/her unnecessary traits *on* stage) disappeared. More importantly, in the ensemble work, when the performer could see his/her body, he/she also began to sense the other performer's presence, *Jashin*. The process suggests that an ensemble in training and rehearsal can be created by the development of each performer's own readiness. In other words, as each performer encounters his/her *Jashin*, then he/she newly confronts with the elements in which the time and space are transfigured, *according* to a state of *Jashin*. Each *Jashin* responds to the other *Jashin*, meaning that each performer was able to listen to the other performer's body as a complete being rather than the performer taking an action to create the interaction in an artificial way or for the completion of the written context. The process enabled his/her body to be open and interactive i.e. not the performer doing/acting *alone*. This underlies the importance of togetherness that creating an ensemble work should not be understood as if a performer(s) attempts to fit into choreography or that

order/movement to be completed. Rather, the process is revealed by facilitating each performer's internal substance in developing then maintaining his/her theme by means of the performer's sub-score or *Sang*. Here I would argue that an appropriate meaning of 'ensemble' might be defined by how each performer's body, *Jashin* can fit into the moment (e.g., becoming anonymous) towards the same theme, yet with various stories/main actions among the performers. In the same manner, this thesis also argues that gradual development of each performer's receptivity is reinforced by 'seeing' his/her own body, *Jashin* but also other participants' bodies through inward-looking and non-verbal communication.

Apart from the findings, I discussed the performer's bodymind dichotomy, centred on their common tendencies including rationalization, justification, or anticipation. I argued that the purpose of performer training needs to reveal each performer's 'brick wall' (e.g., struggling or against his/her daily attitude/body) in order to fit into the nature of *Yeounkuk* (drama) which does not inform the performer's daily body. In considering performer training from the perspective of the cosmopolitan era, I also argue that a performer's professional identity should not be understood in a sense of his/her national or geographical aspect. Instead, the identity may need to be defined by the degree of a performer's readiness in the development of his/her ethical attitude rather than encouraging the performer to look for a specific efficiency towards the destination. I argue that these complex terms, particularly from non-western theatre tradition(s) including 'long-term' or 'endless', do not mean 'endless training.' Rather, the term implies the need for a performer's 'endless pursuit' or cultivation of his/her mentality and physicality in order to define the performer's professional identity in the 'present' moment (also see *Kiyea* in

Chapter 4). As a result, the articulated meaning is the last consideration, according to the process of encountering the participant's body and/or what Zeami noted as a way towards the performer's 'true appearance' that is the demands of my bodymind disciplines applied through this project. In this manner, this thesis suggests a way that a performer's professional identity might be defined by the degree of his/her receptivity based on the fact that the performer's body was initiated (the invisible, *Sang*) then able to interact with other theatrical elements (the vitality's interaction, *Eumyang*). These key terms, including a performer's vitality, energy, presence, *Ki*, openness and interaction (*Eumyang*), do not precede his/her internal readiness or *Sang* and its intensity *on stage*.

Secondly, I expanded the key principles and progress based on the devised exercises to a non-verbal context, i.e. scenes from *The Water Station*. Focusing on the preparation of self-readiness maintaining his/her *Sang* as a point of departure, I explored how to enhance the performer's internal concentration and ways in which to maintain this quality in order to reach a verbal level of silence. I then addressed how a specific written text could be transfigured as a symbolic meaning by means of 'living silence' or non-verbal communication.

To facilitate each figure's inward concentration, I applied a specific theme (e.g., absence or loss) according to each participant's choice. Here each performer faced an intangible quality (in contrast to defining the destination) *within* the key components of the text that offered a lens through which the performers could engage in exploring/encountering his/her body, *Jashin*. In this manner, the

performer's receptivity was facilitated how to sincerely listen his/her body in the moment that this thesis discussed as each participant's considerable progression in order to fitting into the nature of *Yeounkuk* (drama). Being in a state of verbal silence or living silence was explored regarding how to enhance the performer's body as connective or interactive in the moment *on* stage. As I repeatedly addressed, the connectiveness (or his/her interaction, *Eumyang*, defined as his/her vitality, *Ki*'s interaction in a complementary manner) was based on the fullness of his/her vitality or thorough inward attention which in turn facilitated the participant's body to initiate/response within his/her psychophysical score. Here each body, *Jashin*, was deeply connected to his/her sub-score as well as the theatrical object(s) and partner(s) as each performer internally maintained the quality, and non-verbally shared *Sang* (the invisible).

Part II

Part 2 examines a historical, etymological, and cultural context from Korean source traditions. Those key concepts including bodymind oneness and a performer's psychophysical readiness highlight the needs for cultivating a performer's internal readiness (being anonymous or *Sang*) which enable the performer's direct bodily encounter in order to fit into the given performance/environment. As I argued in the introduction of this thesis and will further discuss in Chapter 5, this contrasts to the way that the earlier Korean directors' approaches and scholarly researches are intangible or abstract because of their maintenance of copying Japanese *Shinkeki* and western form. To explore a performer's receptive body I relate these key terms to contemporary understanding of performer training/acting. I then examine an account of a performer's bodymind integration from western and non-western theatre artists' approaches and concepts for my practical projects. Specifically, I explore the meaning of a performer's invisible quality (*Sang*, inner readiness) to understand and develop the 'receptive' body in performer training/acting.

Chapter 4 examines the performer's bodymind disciplines from Korean source traditions which cultivate a performer's internal readiness from maintaining the invisible (*Sang*) to the visible (*Hyoung*). A state of the performer's readiness called *Shimshinilwonron* (심신일원론, 心身一元論) is coincident with uniting his/her knowledge and conduct called *Jihenghapil* (지행합일, 知行合一) which argues for

the necessity of cultivating fundamental principles including a performer's 'energy,' 'Ki' or 'presence.' Here the performer's 'body' is defined as a medium or embodied knowledge called *Shilchunji* (실천지, 實踐知) for openness and interactive which fits into the given performance. To articulate the performer's receptive body, I examine the meaning of *Yeounkuk* (drama) in the source traditions which argues for the needs of a performer's inner preparation and offer an insight into the analysis of psychophysical process for acting. In the final sections of Chapter 4, I address how those principles informed the three training sources that I utilize through my practical projects.

Chapter 5 investigates the issues of bodymind integration in a discussion of the development of 'contemporary' Korean theatre. The discourse of 'contemporary' Korean theatre represents the discontinuity of the source traditions under the umbrella of westernized theatre and the modern Japanese theatre, *Shingeki*. The inaccurate understanding of the western concepts regarded as a 'universal' way to make new theatre has led substantial gaps between traditional practices and 'contemporary' performance. Importing or copying the western 'form' led the meaning of Korean source traditions to be diluted. As with the phenomenon of bodymind dichotomy through contemporary Korean theatre, I briefly discuss the consideration issues of bodymind dualism and argue that the West has experienced the same problems as Korea.⁷⁶ I then reconsider the meaning of

⁷⁶ As this thesis argued through practical projects in Part I, specifically in Project 1, those directors' unquestionable acceptance of the 'form', *Hyoung* which did not meet the needs of the performer's qualitative bodily transformation, cultivating his/her internal readiness (anonymity,

'tradition' within 'contemporary' theatre in a discussion of theatre artists' approaches in Korea.

Chapter 6 expands the lens of psychophysical exploration through which I examine key concepts from western and non-western theatre artists. I articulate the problematic terms of acting/training including the state of a performer's energy, *Ki*, or presence. That is, an optimal state for a performer (or readiness) is defined by the idea that a performer's embodied knowledge of the intimate layers of what it means to be a human being is centered on a performer's body. One way to obtain the state is described by western and non-western theatre artists including Grotowski ('self-revelation'), Barba ('self-definition'), Suzuki (one's 'psychological tension'), Yuasa (the 'perfection of self'), Lee ('self-discovery'), Oida, ('self-integration') and Zeami (one's 'true appearance'). Specifically these concepts argue that a performer needs to eliminate his/her daily life in order to return to the elementary roots of humanity. This parallel with the historical perspectives of the performer's 'receptive' body and the purpose of training founded on Korean source tradition which highlights the necessity of becoming anonymous called *Ikmyoungsung* (see Chapter 4). Addressing these key concepts, this thesis argues that the focus is the needs of a performer's qualitative bodily shift from his/her ordinariness to the 'required' quality that is, the differentiation and otherness which the nature of *Yeounkuk* (drama) informs.

Sang). As the same value, a group of UK performers in Project 3 has the same problems to that of Korean performers in which the performers' visible form (e.g., his/her anticipation and 'physical' movement) preceded his/her invisible quality (a sign, *Sang*). See Chapters 1 and 3.

Chapter IV: What is the 'Receptive' Body in 'Traditional' Culture, Acting and Training in Korea?

Introduction

This chapter provides an account of psychophysical practices in Korea by examining the key principles and concepts of traditional training sources that can underlie a performer's corporeal experience and direct bodily encounter in performance. From the perspective of performer training and acting in Korea, preparing/training a performer's capacity for inner necessity or a mature mind, referred to as anonymity (익명성, 匿名性, being in non ego-consciousness), is central to understanding aesthetic principles, practical assumptions, and metaphors that inform a performer's embodied knowledge.

The chapter begins by examining the meaning of *Yeounkuk* (연극, 演劇, drama) from the perspective of its etymology, which points towards the essential prerequisite of a performer's appropriate attitude through the body that articulates a performer's role in the socio-cultural context of Korea. As an example, I explore the meaning of a shaman who links with heaven (*Yang*) and the earth (*Eum*) as a medium through which a performer's 'body' in a traditional Korean context is understood as 'corporeal language' (embodied knowledge, *Shilchunji*). I then

address the notion of *Ki* from its general usage to a specific perspective concerning bodymind oneness in articulating the principles of an ancient eastern medicine, the theory of *Eumyang* (음양, 陰陽, *Yin-yang* in China), and equivalent philosophies and practical assumptions in the socio-cultural context of Korea. These key concepts, mythologies, and philosophies in the context of Korean source traditions present the nature of the balanced body of a performer, and a way to develop the artistic technique of a performer, called *Kiyae* (기예, 技藝, a performer's accomplishments or craft). In terms of specific training models, I then address the underlying principles and psychophysical elements of Korean traditional training sources that I utilize through my practical projects, including *Ocheubub*, *Taekkyun*, and *Bongsan Masked Dance* training.

What is the Understanding of the 'Receptive' Body in Traditional Korean Culture, Theatre, and the Source Traditions?

The Notion of a Performer's 'Body' in a Context of Korean Source Traditions

An understanding of the receptive body in traditional Korean culture, acting, and theatre can be developed by exploring the following key themes:

- Body/Self/I: body/mind oneness or monism, *Shimshinilwonron* (심신일원론, 心身一元論) from maintaining the invisible, *Sang* (상, 象) to the visible, *Hyoung* (형, 形, a form)
- Psychophysical (readiness): uniting a performer's knowledge and conduct, *Jihenghapil* (지행합일, 知行合一), and a state of readiness or accomplishment of a performer, being anonymous (익명성, 匿名性)
- Breath: the way of a performer uses their breath, *Joshicub* (조식법, 調息法)
- Ki/Energy (active/passive): the vital source in a discourse of bodymind integration and/or oneness

Each of the essential elements above for acting, training, and performance in a Korean context can be articulated by examining the meaning of *Yeounkuk* (연극, 演劇, drama) which informs a performer's body from the perspective of psychophysical readiness, and place or role of a performer in the given culture:

The hieroglyphic character *Yeounkuk* (drama⁷⁷) implies a specific situation where a tiger and a pig are fighting each other. Therefore, the term can be interpreted as surreal and mythological because in a general sense the two cannot fight each other. Nevertheless, it is *Yeounkuk* in which the two are fighting. It is not a sense of reality. Non-reality therefore is the nature of *Yeounkuk* (Lee 1996: 188, my translation).

The nature of *Yeounkuk* in a Korean context is based on the idea that reality is placed behind ordinariness (non-representable reality) or everyday existence. Being in 'non-reality' in this context signifies disengagement with the performer's individual scope or visible body/phenomenon by means of his/her daily life and attitude that confirms the performer as an 'ordinary' person in ordinary time and space. As Suzanne Langer notes:

[...] a pure image of space, a virtual space that has no continuity with the actual space; its only relation to actual space is one of difference, otherness (Langer 1957: 33).

By being in a specific situation (behind ordinariness or a 'virtual space') such as embodying any written context, a performer's body necessarily needs to be transformed or cultivated as appropriate to the notion of *Yeounkuk*. The virtuosity

⁷⁷ The term 'drama' in English is defined as: 1. a 'play' 2. 'plays as a literary genre' 3. 'an exciting series of events.' And the etymology, 'drama' originates from Greek by for 'action' which is derived from 'to do' (Oxford English Dictionary 2008: 300).

of a performer's body or its accomplishment (professional identity as a performer in a traditional sense) can be found in the two key terms *Chung* (충, 忠) and *Hyo* (효, 孝) that represent principles of one's morality as instilling a sense of loyalty (*Chung*) and filial piety (*Hyo*). That is, one's unconditional right to belong to a specific community/theatre which precedes the process of learning a specific training source.⁷⁸ The underlying nature that informs the historical Korean tradition is a collective unconsciousness, without the intervention of political ideology. In this manner, collectivity or inheritance from traditional thoughts, such as the key aesthetic principles of Korean performance is central to a comprehensive understanding of what a performer's 'body' signifies. The collectivity in such a codified theatre tradition requires one's (moral) attitude to define his/her role in order to contribute to or fit into the needs of the given culture/performance. This suggests that when a performer's ego, self, and/or ordinariness dominate in so much as not being ready to fit into the collectivity, harmonization or ensemble is not possible. Specifically the idea is derived from the discourse of body/mind monism, called *Shimshinilwonron* (심신일원론, 心身一元論) that excludes the binary, one's body *and* mind as cited for example by Descartes. Rather the meaning of the

⁷⁸ For example, when I began to learn the traditional training sources, each master at first emphasized the necessity inhabiting a good manner through my body. For example, a traditional Korean dance master, Minsun Kong taught me to pay my respects to the art (traditional Korean dance) before and after each session. Kong's instruction encouraged my body and mind to be ready by means of transforming my daily body/attitude to that art form and embodied spirit. No matter how long or short her instruction was in each session, I, as a trainee and a student could adjust myself as appropriate to the space and relationship in which I learnt different bodily awareness or sensations that I understood as my body's embodied knowledge. In each session, the forms (visible) were the same but the quality (invisible) was gradually transformed. Master Kong also highlighted to inhabit bodily forms/manners including how to bow each other, how to sit up straight, and enter/leave the space etc.

'body' (including every physical body and soul) is understood in the movement of one's vitality, called *Ki* (*Qi* in China) and its interaction with(in) the nature, called *Eum* (음, 陰) and *Yang* (양, 陽) (*Yin-Yang* in China).⁷⁹

A synonym for the word/term, 'body' from a perspective of body/mind dualism can be included as *Shin* (신, 身), *Che* (체, 體), *Yook* (육, 肉), *Shinche* (신체, 身體), and/or *Yookshin* (육신, 肉身). In the same manner, those terms correspond to the concepts of *Shim* (심), *Maeum* (마음), *Jungshin* (정신), and/or *Yeounghon* (영혼), which translate as one's mind, spirit, and/or soul. In the view of the term *Yeounkuk* (drama) above, a performer's body emphasizes the necessity of training and/or cultivating his/her 'own body' to be in the collective, called *Jashin* (자신, 自身, 'my body' as soma),⁸⁰ This simultaneously implicates the performer's mind, spirit, and/or soul, called *Shimshinillyeo* (심신일여, 心身一如), which can also be translated as oneness or sameness (*Illyeo*, 일여, 一如) of one's mind (*Shim*, 심, 心) and body (*Shin*, 신, 身). The term, *Jashin* in a context of *Yeounkuk* therefore requires a performer to purify, cultivate, and/or refine his/her body through the disciplines, called *Sooshin* (수신, 修身, amending or cultivating one's conduct) and *Chishim*

⁷⁹ In the next section(s), I discuss those key terms and related concepts from a perspective of eastern medicine and philosophies, then provide specific examples in a context of traditional training sources.

⁸⁰ The word/term *Jashin* in a Korean context is used in two ways; as discussed above *Jashin* means internal layer(s) of the human being including, one's mind, self, ego, self-confidence, and/or the conscious 'I.' While closer to its etymology, *Jashin* implicates one's united 'whole body' by means of the comprehensive understanding of one's mind/body oneness (*Shimshinillyeo*). In this thesis, I use *Jashin* to refer to the latter term.

(치심, 治心, managing or mastering one's mind) through practicing asceticism, called *Sooheng* (수행, 修行). Here, one could find that the nature of *Yeounkuk* (drama, non-reality or to being in a specific situation) entails a performer to unite the term *Jashin* (my body) with a practical way, *Sooheng* (including *Sooshin* and *Chishim* above) through his/her disciplines. The performer's corporeal experiences in terms of the combination (cultivating *Jashin* through *Sooheng*) thus includes his/her 'body training,' 'mind training,' and 'breathing training' in order to obtain *Jiheghapil* (지행합일, 知行合一, uniting one's knowledge and conduct), *Shimshinjo-wha* (심신조화, 心身調和, mind/body harmonization), and *Shimshinillyeo* (see above) through the process of *Shimshinsooryoun* (심신수련, 心身修練, psychosomatic training) (Eisoo Kim 2005: 213-214).

The process of *Shimshinsooryoun* (psychosomatic training) in a Korean traditional context hence means purifying and cultivating a performer's 'body,' *Jashin* as appropriate to his/her knowledge, conduct, and breathing that accompanies his/her knowing/enlightenment through doing/acting. An appropriate meaning of the performer's body and/or his/her psychophysical readiness arises when the performer's body corresponds to his/her (embodied) bodily knowledge. More specifically the whole process of a performer's body and mind training/cultivation discussed above accompanies the way in which a performer uses their breath, called *Joshicbub* (조식법, 調息法); inhalation (*Heup*, 흡, 吸), sustaining or holding (*Ji*,

지, 止), and exhalation (*Ho*, 호, 呼). The practice emphasizes the embodiment of a performer's *Jiheghapil* (uniting one's knowledge and conduct) and/or the integration of his/her body, mind, and breathing which represents the performer's body as practical embodied knowledge,⁸¹ called *Shilchunji* (실천지, 實踐知).⁸²

In this manner, the role of a performer/training is determined not in terms of individual existence, but rather as a socio-cultural being that is subordinate to the given society/performance. Becoming part of a collective (집단성, 集團性, one's indwelling intrinsic nature) or anonymous (being in non ego-consciousness) in terms of performer training means maintaining a performer's mature willingness that contributes to the incorporation of theatrical elements into the principle aesthetics. That is, a prerequisite morality of traditional assumptions in Korea, and a process of the transformation from *Yooshim* (유심, 有心, one's mindfulness or paying attention to personal/daily life) to *Mushim* (무심, 無心⁸³, literally not getting involved in earthly desires and/or material possessions) emphasizes being apart

⁸¹ For the adaptation of the key principles in Project 3, I encouraged a group of UK performers to integrate their body and mind centred on the inseparable role of his/her breathing. The process enabled his/her (immediate) bodily response in the moment, and applying the devised exercises enhanced the participants' empirical understanding of what his/her bodily state is in the here and now. In this manner this thesis argues that the problematic term, 'endless training' signifies a performer's ethical attitude and 'endless pursuit' towards exploring and maintaining his/her substance through gaze inward where his/her body is ready to response, not the performer himself/herself acting *alone*. For example, see the latest section in Project 3, the development of Steph's receptivity and 'the progress of Steph's receptivity' on DVD 2 (Project 3).

⁸² I address this issue in the next section, *Introduction to the Three Korean Traditional Training Sources* where I figure out underlying principles of the three training sources in articulating specific forms/styles with their meanings.

⁸³ The term is parallel with the key concept of Zeami's 'no-mind' or 'doing nothing' and Yuasa Yasuo articulates a way of bodily cultivation from Zen Buddhism. In Chapter 5 and more specifically in Chapter 6, I address those key terms and practical assumptions in the consideration of bodymind oneness and/or monism.

from dualistic assumptions or the binary, for example between 'I' and 'you' or 'good' and 'bad.' In terms of the state of *Mushim* as an ideal, a performer's inner cultivation or mature mind, *Ikmyoungsung* (익명성, 匿名性, becoming anonymous, literally not exposing one's name, *Myoung* 명, 名, but the term underlies not exposing the inherent existence of the I, ego, self and/or ordinariness; a spirit/attitude of self-sacrifice) is reinforced to enhance the power of imagination.

To be more precise, the art of acting, called *Yeounki* (연기, 演技, acting) implies the 'far flow of' (*Yeoun*, 연, 演); and the (skillful) 'technique,' (*Ki*, 기, 技), connotes learning the technique in a literal sense. Behind the expertise as a result of practice, a performer's *Yeounki* (acting) becomes an appropriate meaning of a state of anonymous acting in that collective sentiment or mental attitude which is accomplished when the 'I' becomes anonymous. That is, a performer's accomplishments and/or craft, called *Kiyae* (기예, 技藝, literally means technique-studies, but emphasizes a performer's ability to reach behind the techniques) sublimate his/her non mindfulness-based state, i.e. not getting involved in an attentive ordinariness, but into the principle element of totality, *Kamooak* (가무악, 歌舞樂), where each theatrical element including singing (*Ka*), dancing (*Moo*), and music (*Ak*) are incorporated into one. A performer's embodied knowledge in a traditional context suggests that the meaning of his/her 'learning' or 'training' is defined by (the body's) 'doing,' *Sooheng* (practicing asceticism) by means of exploring different layer(s) of his/her bodily knowledge, *Shilchunji* (Jungmyoung

Kim 1995: 134-135). In other words, as those key concepts underlie a practitioner's severity and austerity in rigorous disciplines, 'doing' his/her body cultivation emphasizes becoming aware of oneself by means of introspection or (as an optimal) the perfection of oneself. Such problematic words, for example the meaning of long term or endless training from non-western theatre tradition(s) need to be understood from this perspective.⁸⁴ On one level, the performer experiences the disappearance of his/her conscious (effort) of what he/she is doing or the disappearance of self (자아, 自我). The performer's accomplishment means not getting involved in his/her outside or maintaining his/her passivity to that outside (objects/world), rather the quality can be achieved through the process of his/her 'enlightenment by opening and interacting with the self' (ibid.).⁸⁵

Another factor concerns how to address the meaning of a performer's openness and/or interaction, and what way its root can be articulated in terms of performer training and acting in a traditional Korean context. A specific example can be found in a historical reference: the role of a shaman, called *Moodang* (무당, 巫堂, Figure 13), whose role in the given society was to act as a priest and/or a mediator that enables human beings to communicate and connect with heaven (God, 양, 陽, *Yang*) and the earth (human being, 음, 陰, *Eum*).⁸⁶

⁸⁴ In a discussion of my practical projects, I specifically addressed those terms in relation to the application and adaptation of non-western training source(s).

⁸⁵ In this manner, I also discuss Yuasa's concept of body/mind cultivation from eastern philosophy and Buddhist notion of body/mind disciplines. See Chapter 6 and Chapters in Part 1.

⁸⁶ I address the theory of *Eumyang* (*Yinyang* in China) in the next section. I examine the term as it relates to the widespread use of the term *Ki* in Korean tradition. I then also consider the element from a perspective of its daily use, ancient eastern medicine, philosophy and related

The etymology of *Moo* (무, 巫, a female shaman) can be explained through the idea that there are people (인, 人) between heaven (*Yang*, 양, 陽) and the earth (*Eum*, 음, 陰). Among these people, the shaman is a person who connects and links (工) heaven and the earth for communication with God (신, 神). Thus, *Moo* (무, 巫, a female shaman) is a mediator (‘|’) between ‘-’ (the heaven, *Yang*) and ‘_’ (the earth, *Eum*): thus, the ‘interaction with heaven and the earth (‘工’) + human being (‘人’) = a shaman (‘巫’)’ (무당) (Hounguyn Jo: 1990).



Figure 13: *Mooneyoshinmoo* (무녀신무, 巫女神舞) by Yeounbok Shin, 1805

For example, a possessed shaman predicts and foretells the future, and also cures diseases; hence, she was regarded as a doctor in the *Joseon* Dynasty period (1392-1910). In addition, the origin of a shaman in the *Samhan* Dynasty (B.C. 1 –

practical assumptions.

A.D. 3) was thought of as a metaphysical existence, and the shaman cured, controlled and governed problematic issues external to society within their physical boundary, called *Sodo* (소도, 蘇塗).

Being between the 'distance' (the given society and *Sodo*), a shaman, as a metaphysical mediator intervened to stabilize practical conflict, disorder, and oppressive measures as the shaman concretizes the power of prophecy, which consists of theatrical elements including singing, dancing, acting and poetry in a ceremony. The ritual ceremonies were held and set up by the shaman, where—as medium—the shaman (human being) connected between *Eum* (the earth) and *Yang* (the heaven, God) and told prophecies. In this manner, the key theme is not dominated by the use of verbal languages and/or (outer/visible) appearance which is defined as (conceptualized) 'tongue's language' (Ilyoung Park 2005: 8-9). In contrast, the central concept above emphasizes one's 'holistic experience' by means of his/her 'corporeal language' that informs a set of a specific 'religious rituals' (의례, 儀禮) (ibid.). This suggests that the ultimate concern of the Korean people in ancient times was how to establish a state and create cultures. In addition, they believed that the creative work could be done by 'God (*Yang*)' and god of the 'earth (*Eum*)' who 'tied together to create the human beings' (Dongsik Yoo 1997: 32-33).⁸⁷

⁸⁷ This notion is very evident up to the twenty-first century in Korea. For example, people often consult a fortuneteller, called *Saju* (사주, 四柱) to read his/her past and predict trends for his/her future. These are based on the balance and imbalance of the fundamental cosmic forces. Similar to *Saju*, geomancy, called *Poongsoo* (풍수) is also based on the same knowledge and interpretation.

The oneness or harmonization of heaven, human beings, and the earth underlies the term *Sang* (상, 象, phenomenon, invisible),⁸⁸ instead of *Hyoung* (형, 形, a form, visible): the former, *Sang* connotes (invisible) phenomenon (e.g., a sign of symptom or portent) in nature/cosmos. As shown below (Figure 14), the basic structure of cultural creation is formed by an organic integration of the whole of heaven, earth, and the human beings. The structure of the integrated whole—heaven, earth, and humanity—is represented by as *Samtaegeuk* (삼태극, 三太極, the relation of coexistence).



Figure 14: *Samtaegeuk* (삼태극, 三太極, the relation of coexistence)

The origin of *Samtaegeuk* is predicated upon the principle of *Samgeuk* (삼극, 三極, the blue, red and yellow) and philosophy of *Samdo* (삼도, 三道, the three coexist as inseparable principles); *Chundo* (천도, 天道, the heaven), *Jido* (지도, 地道, the earth), and *Indo* (인도, 人道, human being). The name, *Samtaegeuk* signifies a

⁸⁸ Similarly, in terms of an accomplished performer's state/acting, Zeami underlies the term *Yugen* (유현, 幽玄). I discuss the term and practical concept in Chapter 3.

phenomenon of energy, called *Ki*, which will be discussed later, in the cosmos, and in-between the cosmic *Eum* and *Yang* coexist in a continuous circulation by the medium, *Indo* (human being). As an example, the term *Eumyang* is evident in the notion of the Korean flag (Figure 15), called *Taegeuk* (or *Eumyang*) meaning that the circle 'O' at the centre, implying the origin of all nature, and between the red and blue, a horizontal form of the 'S' means *Eumyang* that implies its constant movement of repetition and/or circulation.



Figure 15: *Taegeuk* (태극, 太極, the Korean flag)

Also, on the top corners of the left and right, each symbol indicates heaven and water, while the bottom corners of left and right indicate fire and earth respectively. The concept of *Taegeuk* in relation to the theory of *Eumyang* connotes there is no hierarchical order in-between the three. Rather the term historically and philosophically emphasizes harmonization and integration by means of conflict, simultaneously related coexistence that is the essence of Nature, called *Chuninsangkwan* (천인상관, 天人相關, as a small universe human being and/or the body interacts with the universe). In this manner, a state of one's body is

understood by that of 'internal organs/meanings' (*Sang*, invisible), 'not to describe an objective world' (*Hyoung*, visible) (ibid.). The latter, *Hyoung* (형, 形) in general implies a form, material or visible part of one's body. As the essence of change/movement of the nature/cosmos, *Sang* precedes and is placed behind *Hyoung*, and can be defined as 'immateriality and materiality, invisibility and visibility,' respectively⁸⁹ (Whanhee Yoo 1988: 73). In this manner, Yuasa refers to the body from the perspective of the meridian system from ancient eastern medicine, called *Kyoungrak* (경락, 經絡)⁹⁰. For Yuasa, the flow of *Kyoungrak* is a passage of the vitality, *Ki* through the body. *Ki*'s role within and around one's body acts as a mediator to link his/her 'mental/psychotic and physiological process and function as synchronic process and function' (Yuasa 2004 (trans.) Jungbea Lee and Hanyoung Lee: 105-107). In this sense, the flow of one's *Ki* is an 'inflow and outflow through the edge of one's hands/feet,' called *Junghyeoul* (정혈, 井血), which specifically emphasizes the notion of the body as an 'open system' to nature and/or environment rather than the body as a 'closed system' (ibid.). As an example of this, a specific aesthetic principle in traditional Korean arts including acting, painting, singing and dancing is how to describe or embody invisible (*Sang*) to visible (*Hyoung*) in the nature:

⁸⁹ From a perspective of Buddhist cultivation, Zeami refers 'cause' and 'effect' to as a universal principle. In Chapter 6, I specifically address Zeami's central concept.

⁹⁰ In the next section, I discuss the term *Kyoungrak* from Ishida Hidemi's central concept of *Ki*-process by means of the 'flow of body.'

[...] Draw a cloud not the moon. Draw the darkness not the brightness. [...] the emptiness (nothingness) not the existence. [...] the circumference not the object. Do not draw the existence but draw the emptiness (nothingness) which covers the existence. (Segeun Jung 2004: 51, my translation).

Here, the notion of a performer's body in terms of non-reality (*Yeounkuk*, drama) can be understood not to transcend the objective world nor emphasise the necessity of a practitioner's supersensual or extraordinary abilities. Rather, the body needs to be understood as a result of the performer's inner fertility or anonymity (closest to the term *Sang* and one's internal meaning above) that might be enable the body as to be opened and/or interacted by means of being in a state of (passive) 'readiness' or a 'receptive body.' This suggests that those technique-studies, *Kiyae* (기예, 技藝, accomplishment of a performer) through the process of *Sooheung* (수행, 修行) aim to facilitate the performer's internal-readiness (to be opened and/or interacted) which is a way to obtain *Jiheghapil* (uniting one's knowledge and conduct) by means of his/her morality in the given culture. Simultaneously the two terms *Shimshinjowha* (one's mind/body harmonization) and *Shimshinillyeo* (one's mind/body oneness or sameness) inform the performer's body as phenomenon or *Sang* through his/her doing, *Sooheung*.

In this sense, the shaman's ritual ceremony is a mode of human being's service to God (*Yang*), and the role of god of the earth (*Eum*) is to link human beings to the sky that comes to be replaced by today's shaman, *Moodang*. The chief priest and men came to provide food, liquor, songs, and dances for rituals to please God, and

such a form could be the origin of the performing arts in Korea. The Korean performing arts originate from the ancient harvest rituals and are harmonized with the (religious) sense of oneness, artistic graces (*Sinmyoung*, 신명, an excess of mirth), and mundane life which is symbolized as a circle of *Samtaegeuk* and *Taegeuk*. Those traditional training sources or art forms including ritual ceremony, *Gut* (굿), a masked-dance performance (*Talchum*, 탈춤 or *Kamyounkuk*, 가면극), martial arts, and a narrative performance by one singer-dancer-actor-storyteller, *Pansori* (판소리), are all rooted in the aforementioned perspectives, concepts and assumptions of the Korean tradition. A unique cultural tradition shapes theatrical tradition and elements drawn from a distinctive structural frame of its Korean context; this developed framework dominates the consciousness of human beings. The frame signifies the characteristics of collectiveness in Korean culture and one (a performer) learns, cultivates, and defines his/her role in relation to that collectiveness rather than identifying an individual's originality or autonomy. These peculiar characteristics founded in socio-cultural aspects underlies the necessity of a performer's internal-readiness or *Sang* as the performer's prerequisite in order to be opened and/or interacted with the nature. Addressing a possible root for identifying traditional Korean performance centered on the idea of *Yeounkuk* (drama), the role/place of a shaman (*Moodang*) suggests that a performer in the earlier traditional Korean context is a being who interacts with the essence of Universe-Nature-Life. The meaning or value of each theatrical element arises when the performer's body, *Jashin* (my body) is being in a state of non-conscious of the

'I' by means of being ready to fit into the collectivity, anonymity, and totality, *Shilchunji* (실천지, 實踐知, practical embodied knowledge).

From a traditional Korean context, therefore, interpreting a specific text and defining a performer's character is not something that can be done at face value. Instead, through practicing the fundamentals of acting as a foundation, a performer acknowledges the complementary relationship between the performers. That complementarity underlies the question of how to maintain their relation and coincides with inhabiting the foundations with a level of mastery as a basis, as well as learning how to create harmonization with other performers (human beings) and interaction with the environment (the nature, *Eumyang*). This stresses the significance of a performer's appropriate attitude and body, *Jiheghapil* (uniting one's knowledge and conduct) to create cosmic harmony that I also discuss in the following section(s). In the next section, I discuss the vital source of life force or a performer's internal meaning discussed in this section, called *Ki* (기, 氣, *Qi* in China), from its general usage to various perspectives and concepts from ancient eastern medicine, philosophies of bodymind monism. I then address the meaning of a balanced body as 'receptivity' in articulating the theory of *Eumyang* by means of *Ki*'s interaction through the body.

***Ki* (기, 氣) in a Context of Korean Source Traditions from the Concept of Non-Western Philosophy and Medicine**

From the perspective of ancient eastern philosophy, one's breathing signifies the term *Ki* (기, 氣, *Qi* in China), which literally translates as the essential element of life force, and in a more general sense, it is called *Kiwoon* (기운, 氣運). In a more broad sense, the term *Ki* itself contains and indicates various etymologies and terms in relation to its use:

- *Ki* as an existence as always being therein even if in *Hergong* (허공, 虛空, empty space); *Hergong* consists of the fullness of *Gongki* (공기, 空氣, air or atmosphere), although it is empty or invisible in phenomenon.
- The nature of *Ki* inheres in all of creation; in every material, object, and being, *Ki* exists or holds sway in-between them. For instance, *Daeki* (대기, 大氣), the prevalent *Ki* in the cosmos, involves *Yeonki* (연기, 煙氣, smoke) denser than air and *Jeoungki* (증기, 蒸氣, steam) close to liquid. The terms *Kiwoon* (기운, 氣運) and *Kisang* (기상, 氣象) both encompass the invisible but can be felt as the flow and/or movement in phenomena.

- In the context of one's body in daily life: One's breathing, *Kisik* (기식, 氣息) or *Hoki* (호기, 呼氣), accompanies *Hyeoulki* (혈기, 血氣), *Wounki* (원기, 元氣), and *Jungki* (정기, 精氣), which translates as one's vigor and/or vitality, the first principle. In this regard, Mencius (맹자, 孟子, the Chinese philosopher, 372 B.C~289 B.C.) notes the term *Kiilchickdongjiya* (기일척동지야, 氣壹則動志也), the vital principle for one's mindbody, which translates as 'maintaining one's unvarying *Ki* enables one to achieve one's goal.'
- *Ki* defines homogeneity and heterogeneity in nature—for example between one's siblings, called *Dongki* (동기, 同氣), there is a different disposition, *Kijil* (기질, 氣質), which is defined as his/her own elegance and/or dignity, called *Kipum* (기품, 氣品).
- *Ki* includes sensations around and within the body, including *Gamki* (감기, 感氣, having a cold or influenza); a heat wave, *Yeolki* (열기, 熱氣); a chill or cold wave, *Hanki* (한기, 寒氣) or *Naengki* (냉기, 冷氣); a warmth, *Onki* (온기, 溫氣); a murderousness, *Salki* (살기, 殺氣) etc.
- *Ki* can be experienced or defined as constant and endless movement around and within the body; for example, *Kijul* (기절, 氣絶, a fainting fit)

means to be in a state of stifled energy and/or one in which the movement or flow of *Ki*, *Kiwon* (기운, 氣運) is clogged (Kyobin Kim 2004: 23-27).

These forms of *Ki* can be categorized as comprehensive concepts and discourses within a specific socio-cultural-religious perspective: *Jangseangsul* (장생술, 養生術) in Daoism; *Sunjung* (선정, 禪定), *Sammea* (삼매, 三昧), *Mooa* (무아, 無我), or *Mooshim* (무심, 無心), translates as emptiness, no-mind and/or forgetting ego-consciousness, in Buddhism; and Confucians' view *Ki* as a metaphor to connect and interact between *Sowooju* (소우주, 小宇宙, human being as small universe) and *Daeki* (대기, 大氣) (Kyobin Kim 2004: 24) or *Daewooju* (대우주, 大宇宙), 'the Universe'⁹¹ (Gunio, M (trans.) Seoungyeun Lee 2003: 186-188).

Specifically, Confucianism emphasizes the necessity of one's attitude to be respectable to one's elders in a hierarchical order. For instance, *Sadaeboo* (사대부, 士大夫, a noble family) governed through the *Joseon* era (1392-1910) in which a set of politic, economic, socio-cultural aspects were managed based on the principles of *InEuiYaeJiShin* (인의예지신, 仁義禮智信, humaneness, justice, politeness, wisdom, confidence) in order to develop reasonableness (이치, 理致)

⁹¹ For more details on the key concepts and principles of each socio-cultural-religious philosophy, see the following section, *Introduction to Korean Training Sources*.

and a sense of stability and a consistent environment. From an artistic perspective, *Sadaeboo* established the concept of *Yaeak* (예악, 禮樂, politeness and music) which implies the importance of a harmonious relationship between heaven and earth. The concept was derived from the idea that 'in balance each element becomes equal which is accompanied by public order and regularity created by perspicacity and wisdom' (Kim 2006: 80-81). In other words, artistic activity and/or performance, *Ak* (악, 樂, literally translates as music but the term includes a form and genre of art in a general sense) and should be integrated with one's 'politeness' *Yae* (예, 禮) that enabled people to moderate themselves in order to respect and interact with each other. In the process of establishing a harmonized society, the role of a performing art was meant to accomplish the incarnation of morality (덕, 德). This is evidently reflected in the concept of the *Eum-Yang School* (Chi. *Yin-Yang*) and the *Five-Elements School* (음양오행, 陰陽五行). The principle of *Eumyang* coincides with the concept of incarnation of one's morality as part of the law of *Sum* (respiration) in Korean performing arts. A performer's *Sum* in such theatre traditions does not mean simply an inhalation/exhalation, but rather implies connecting and interacting with *Ki* from the Universe; both the Universe and the performer (as small Universe) becomes one when the performer senses, perceives, and controls energy as the foundation of bodily movement.⁹²

⁹² In parallel with this, I discuss the 'way of breathing' (조식법, 調息法); inhalation (*Heup*, 흡, 吸), sustaining or holding (*Ji*, 지, 止), and exhalation (*Ho*, 호, 呼) in the next section (*Ocheubub* training).

From a practical perspective, a performer's *Sum* can be categorized into three parts: an inhalation, exhalation, and between them there is stillness (a more accurate interpretation can be breathlessness). The way of each part of *Sum* can be translated; an inhalation as *Eum* (the earth), exhalation as *Yang* (the heaven), and between them there is stillness (*Ji*, 지, 止, sustaining or breathlessness).⁹³ That is, as discussed before, the structure of the integration of the heaven, earth, and human beings represents the spiritual culture of Korea expressed as *Samtaegeuk* and *Taegeuk* (see Figures 14 and 15). Namely, the interaction with *Eum* and *Yang* implies the oneness of the bodymind and *Sum* (respiration).

From a Buddhist perspective, the process of a practitioner's cultivation accompanies *Sun* (선, 禪, one's mind and spirit oneness, not getting involved in a state of attachment and worldly desires) and *Kyo* (교, 教, the teachings of Buddhism, an essential prerequisite for a faith and religion). Those two key terms are 'practical asceticism,' called *Suhaeng* (수행, 修行) to reach the spiritual realm of Nirvana (열반, 涅槃) and moksha originates from Sanskrit. That is, the realm of Buddhist cultivation, called *Sunjung* (선정, 禪定) or *Sun* (선, 禪) meditation (*Zen* in Japan).⁹⁴ The central concept of bodymind cultivation in Buddhism can be found in

⁹³ DVD 1 → Introduction to the Three Korean Training Sources: *Ocheubub* Training.

⁹⁴ Both Ichikawa Hiroshi and Yuasa Yasuo, contemporary Japanese philosophers, address the phenomenological concept of the 'lived body' and the 'body as spirit' from the *Zen* Buddhist theory of 'nothingness' or 'emptiness.' Similarly to Yuasa, Ichikawa argues that 'our existence itself unifies the spiritual and physical levels. Spirit and mind are nothing but names given to

the term *Sanieumchoer* (사념처, 四念處), the basis of a meditative method, aiming to develop a practitioner's awareness of the 'body' (몸, 身), 'sense' (수, 受), 'mind' (심, 心) and an 'eternal truth' (법, 法). In this sense, it is said that the practitioner's cultivation comes with his/her realization of the natural lawfulness in phenomena that is predicated upon the practitioner's thorough internal gaze or inner looking in the integration of *Sanieumchoer*. That is, being in a state of selflessness, called *Mooajungjuck* (무아정적, 無我靜寂). Being in such a state, as I will also discuss in relation to the principles of *Ocheubub* training in the next section, requires a practitioner's *sati*, 'concentration in a spiritual manner' (Sul 2001: 27-28) that allows his/her bodily awareness to be constantly re-awakening and becoming conscious of each phenomenon in a state of calm and silence, called *Jungnyeum* (정념, 正念). In this regard, Yuasa specifically provides an account of the bodymind cultivation in *Zen* meditation; through continual sitting and through continual walking and categorizes the two concepts as 'meditation through constant sitting' and 'meditation through constant walking.' Yuasa notes that the first term, 'through continual sitting' can be achieved by 'stilling the movement of mind' by concentrating on a level of consciousness in which a practitioner dispels wandering thoughts as he/she reads sutras or the name of Buddha. A practitioner's being in an immovable seated posture is associated with an 'immovable stillness of mind and body' that Yuasa describes as 'meditation in stillness.' While Yuasa translates the latter, as 'meditation in motion' which is accomplished by repeating the

the same reality. The body becomes truly human when the distinction between spirit, mind, and body disappear' (Fraleigh and Nakamura 2006: 48-51).

monotonous walking practice, during which a practitioner holds an image of Buddha in his/her mind throughout (Yuasa 1993: 13-14). Through this process, the practitioner's mind does not respond to outside sensory stimuli, concentrating on the mental image that enable him/her to be free from covetousness, material desires, and antipathy.

In particular, one's material desires including avarice (탐욕, 貪慾), indignation (진에, 嗔恚), and inanity (우치, 愚癡) (Jajae Manhyun 2006: 142-143) must be removed by means of losing one's name rather than expressing it, and losing one's self rather than showing off one's vanity (similar to the term anonymity). A specific example of this is provided in the previous section(s) from the aesthetics of eastern painting and the art of acting which centered on the necessity of a practitioner's inner fertility or anonymity (*Sang* and/or inner meaning). Through the ideas and aesthetics of the art forms influenced by these two religious concepts including painting, dancing, singing, and acting, expressing (drawing) only a part of visible world means not to expose or reveal its 'nature,' namely its 'inner-*Ki*' (Segeun Jung 2004: 51), that should be hidden behind the visible phenomenon. Therefore, in one's attempts to engage in the former, 'investigating the external world' (Yuasa 1993: 199), the external world is seen as just a sign of the latter, the 'internal world' (ibid), 'nature,' within which one's *Ki* is activated and functions as a mediator to make the 'invisible world' (emptiness or nothingness) 'visible.' Thus, as the core

source, the intervention of one's *Ki* in this sense contributes to harmonization with the universe.

Finally, Taoism makes use of various terms and concepts in the ways of one's bodymind cultivation including *Kigong* (기공, 氣功), *Sundo* (선도), *Dahn* (단, 丹), *Dahnhak* (단학, 丹學), and *Dahnjoen* breathing (단전호흡, 丹田呼吸). The central perspective on bodymind cultivation in Taoism is essentially predicated upon the idea of the 'recuperation of the human being.' The term *Yangseang* (양생, 養生) in Taoism means breeding, cultivating and developing the better life for a human being. In this context, the life implies both the psycho and physical perspectives on qualitative life concentrated on the philosophy that the human being is nature and is a part of the Universe as a small universe (소우주, 小宇宙). Namely, a human being's vitality, *Dahn* (단, 丹, a root of all life) is connected with that of the Universe and the essential energy of the vitality, called *Ki* (기, 氣) or *Kiwoon* (기운, 氣運) is placed around and within the body. Specifically, those three key terms in Taoism, *Jung* (정, 精), *Ki* (기, 氣) and *Shin* (신, 神) imply purifying and sanitizing (*Jung*, 정, 精), mind/spirit (*Shin*, 신, 神), and *Ki* (기, 氣) as mediation between the two enables one to connect them with the Universe in complementary dimensions. These inseparable, key elements do not refer to a visible phenomenon or a fixed process and result, but the concepts imply a fundamental principle, that is: cohesion and

agglutination of *Jung* controls and accumulates the unstable and/or changeable *Ki* within the *Dahnjoen* (단전, 丹田, abdomen).

Accordingly, *Dahnjoen* modulates and circulates *Ki* through the body against its misuse, for instance the abundance and/or diffusion of one's *Ki* in daily life. Consequently, this process enables one to integrate the body and the mind so that one achieves both physical health simultaneously the development of psychic vigor centered on the principles of *Dahnjoen* breathing. Therefore, cultivating/inhabiting *Ki* is the central Taoist concept.

Ki, therefore, simultaneously belongs with material and non-material, visible and invisible, concreteness and abstraction, and the microscopic and macroscopic world.⁹⁵ If we examine the term *Ki* more closely in one of the authorities from ancient eastern medicine, called *Whangenaekyoungyoungchoo* (황제내경영추, 皇帝內經靈樞, one of the oldest principles and origin of acupuncture), one's emotion is understood as a transposition of the body (a transfigured state of body) in which the flow of *Ki* moves one's emotion and mind as *Ki* is therein (Yeoungha Jung 2011: 61-62). According to the theory, specifically one's emotion is directly associated with both *Ki* in *Ganjang* (간장, 肝臟, a liver and bowels), as well as *Ki* in *Simjang* (심장, 心臟, the heart) (Kiwang Kim 2011: 16-19). Parallel to the notion of

⁹⁵ Therefore, from a western view those properties of *Ki* might not be acceptable where one material cannot supersede duality, thus for instance *Ki* has to be either material or non-material. Yuasa's latest research (2008) compares language between east and west on this subject. In the next section, I discuss this issue in relation to the principle of the Korean traditional performing art, *Pansori*.

'emotion-instinct circuit' from Yuasa's bodily scheme that 'governs and regulates a vital function of the human body' (Brill 1989: 135), failing to function and/or operate the emotion-instinct circuit interrupts the balance between the 'sympathetic and the parasympathetic nerves' and leads to a 'psychosomatic disorder,' and consequently, a loss of one's life (ibid.). In other words, if a person has a feeble liver, he/she is more easily scared and is even more likely to get angry. And, one's delicate heart is the cause of his/her sadness and of being in the worst case of fits of laughter. This reflects the inappropriate distribution or circulation of *Ki* causing disorder, not only at a physical level, but also in psychic dimensions. The loss of *Ki*'s balance simultaneously undermines a sense of one's inner and outer equilibrium including holding or interrupting one's sneeze, flatulence, mucous, and sweat, and manifesting as (severe) moods swings and/or an emotional imbalance. In this sense, the dominant discourse on body/mind dualism and monism might not be as it appears at face value or it may not be applicable, but rather, one's set of emotions and consciousness are a phenomenon of the nature of the body.

In this regard, Ishida Hidemi, a professor at Kyushu International University, Japan, metaphorically transforms the ancient Chinese medicine, defining the *Ki*-process centered on *Kyoungrak* (경락, 經絡, a meridian system) into his term the 'flow of body' or 'invisible body' (Hidemi (trans.) Dongchul Lee 1996: 34). One of the central perceptions from eastern medicine is that *Ki* flows through one's body and is treated by acupuncture and/or moxa cauterly, only used at precise point(s) on his/her body. In this manner, *Kyoungrak* (a blood aperture and a meridian system)

as a path of the flow of one's *Ki*, is homologous with one's body. And the vitality or standstill of the flow is defined as the permanency of one's breathing, in contrast to one's cardiac standstill from anatomists' perception in the west (Kyobin Kim 2004: 31). Hidemi's term is derived from a contrary concept against the visible body or human anatomy dominating the western perspective. In his book, *Ki, the Flow of the Body* (1996), Hidemi argues that visible bodily fluid and blood is controlled by the invisible 'Ki-flow,' centered on one's breathing, which bridges and associates with the visible and invisible body—in the case of all bodily substance and its composition (Hidemi 1996: 111-112). For Hidemi, *Ki-flow* activates and vitalizes the role and place of all physical organs; thus, the nature of a human being is, as Hidemi notes, 'movement of the flow' (186-192).

In a Korean context, the term *Ki* is defined as one's life force, breathing, and is more widely used in the theory of *Eumyangohaeng* (음양오행, 陰陽五行, *Yin-yang* in China) (Woohyun Kim 1995: 232). The term *Eumyang* is derived from the relativity of all the creations in nature. However, within the relativity of two objects, for instance, their complementarity also coexists;⁹⁶ thus *Eumyang* encompasses the concept of polarization and, simultaneously, supplementation (Kyobin Kim 2004:

⁹⁶ For example the meaning of connectiveness (*Eumyang*) is very evident in the group of UK performers' work (Project 3). The quality is defined as the performer's vitality, *Ki*'s interaction in a complementary manner, and based on the fullness of his/her inward attention which in turn facilitated the participant's body to initiate/response within his/her psychophysical score. In those series of moments, each performer did not necessarily need to deliver a specific meaning. Rather each performer's tendency (e.g., 'physical' appearance including use of his/her hands and facial expressions) was removed in the performance scenes from *The Water Station*. Maintaining each participant's inner fertility (*Sang*) facilitated each figure's body to be interactive with the other bodies in the here and now. Internalizing his/her substance moved the other body where each body is always interrelated, not descriptive.

45) observed through nature.⁹⁷ Koreans' respect for the lawfulness of nature and adjustment of themselves within nature echoes their view of *Ki* as the balance of *Eum* (the earth) and *Yang* (the heaven). As discussed in the previous section, a medium and/or mediator, *Moodang* (a shaman) enabled human beings to connect and/or interact with the nature/cosmos. Therefore, the human body in its constitution, *Honbeak* (혼백, 魂魄); *Hon* (혼, 魂, one's soul or spirit, *Yang*, the heaven), and *Beak* (백, 魄, the soma, *Eum*, the earth) are not separable elements. Here, between the human body and nature is a 'correlation between macrocosm qua the physical nature and microcosm qua the human body' (Nagatomo 1992: 82). That is, *Ki*'s interaction with nature as well as a perpetual cycle of generation, changes, and natural extinction is defined as the balance of *Ki*. Consequently, the nature of the human being's life cycle in a Korean context is the 'circular history'; that is, the very end always implies a new beginning, called *Jongsil* (종시, 終始, the end and (new) beginning), in contrast to 'straight-lined history' in the west, where the beginning and the end is prerequisite (Kyobin Kim 2004: 44-46).⁹⁸

⁹⁷ In the previous section I discussed this issue in the concept of the Korean flag, *Taegeuk* (*Eumyang*).

⁹⁸ Yongoak Kim, a Korean philosopher also notes in *An encounter with Dalai Lama and Kim Yongoak* (*달라이 라마와 도올의 만남*, 2003) the different perspectives of ontology in the origins of civilization between west, India and China (Korea). For Kim, each civilization is derived from each religious substructure that he terms as the 'moral pressure.' Namely, each morality is defined by paradise, the kingdom of heaven, 'transcendental realm' for Christians in the west, while the Yellow River or Hwang Ho civilization includes China, Japan, Korea, defined as the 'historical realm.' Between the two, Indian civilization is defined by the term *Upbo* (업보, 業報, karma) where *Up* (업, 業) is translated as 'doing,' and *Bo* (보, 報) as its 'result,' thus *Yeounwhe* (윤회, 輪廻, transmigration) is predominant, termed by Kim as the 'transmigratory realm' (Kim 2002: 222-223).

In the context of psychophysical training, a practitioner of traditional genre(s) and/or practice(s) prepares his/her body through a direct bodily encounter that includes the bodymind, voice, and attitude. Preparing one's body enhances the body's integrity and perfection toward the specialization of a technique called *Kiyea* (기예, 技藝) (Jungwoo Lee 2004: 182-183). The term *Kiyea* literally translates as learning and accumulating an artistic technique; however, in this context, *Kiyea* further implies a practitioner's expert insight behind his/her knowledge of phenomena. Therefore, a practitioner's performativity and his/her body present the degree of his/her corporeal experience within a specific aesthetic construction in a specific genre or practice.⁹⁹ In the following section(s), I provide examples of Korean training sources with underlying principles that I utilize for my practical projects that inform a performer's body, mind, and attitude centered on his/her breathing.

In summary, an etymological investigation of the terms helped us to understand the nature of Korean performance, *Yeounkuk* (drama). The meaning of a performer's body is defined by body/mind monism or oneness, *Shimshnilwonron* which emphasizes the performer's morality as prerequisite to fit into the needs of the given society as well as the necessity of cultivating his/her own body, *Jashin* (my body) based on the term *Shimshinillyeo* (one's mind/body oneness or sameness)

⁹⁹ In Chapter 6, I specifically address this issue in a discussion of those western and non-western practitioners' and philosophers' practices and key concepts includes 'energy,' 'presence' and 'pre-expressivity' for Barba, 'animal energy' and 'stillness' for Suzuki, 'no-mind' or 'doing nothing' from Zeami, 'visceral feeling' in contrast to 'visual feeling' from Yongoak Kim's concept of the body as 'one complete being.'

in order to an appropriate to the notion of *Yeounkuk* (drama, non-reality or non-ordinariness). Obtaining the integration of a performer's knowledge and conduct, *Jihenghapil* is about mastering his/her mind and cultivating and/or refining his/her body through practicing asceticism, *Sooheng*. The level at which a performer masters his/her technique (*Jihenghapil*) depends on how much embodied knowledge he/she possess, *Shilchunji*. In this manner, the performer's enlightenment or accomplishment itself does not directly mean his/her psychophysical readiness or that of state. Rather the performer's internal-readiness (becoming anonymous, *Sang*, invisible) precedes the art of acting, doing (*Hyoung*, visible) that is, *Kiyae* (reaching behind a specific technique). Here, I argue that the meaning of a performer's receptive body is not dominated by his/her knowledge (mind) nor does his/her doing (body) precede. Instead, the aesthetic principles (the relationship and the balance with the nature, *Eumyang*) require a performer's body/attitude to be aim for openness and/or as an interactive medium where the binary, mind and body, and knowledge and conduct disappears, becoming *Jihenghapil*. In addition, the performer's body, by means of his/her internal-readiness (*Ki* or *Kiwon*, *Sang*, invisible), moves the body as the flow in phenomenon. In the next section, I explore how these key terms and philosophies are informed by the three Korean traditional training sources that I utilize through my practical projects. Specifically I articulate the meaning of a performer's inner-readiness through the examples of a specific practice(s).

Introduction to Korean Training Sources: *Ocheubub*, *Taekkyun* and *Bongsan Masked Dance Training*

***Ocheubub* Training: the Bodymind's Oneness through Breathing**

The practice, *Ocheubub* is a mode of meditative discipline from Buddhist tradition. *Ocheubub* training is a fundamental part of *Sunmoodo* (선무도, 禪武道, a set of meditative disciplines in Buddhism) aiming to attain enlightenment through the integration of the body, mind, and breath. The way as a basis for *Sunmoodo* training consists of a form of *Sun (Zen)* meditative gymnastics and stretches, called *Ocheubub* (오체유법, 五體調觀), a breathing exercise, *Youngjungjakwan* (영정좌관, 靈靜坐觀), and a dynamic martial art, *Youngdongiepkwan* and *Youngjungheangkwan* (영동입관, 靈動立觀 and 영정행관, 靈靜行觀). The name, *Ocheubub* used through this thesis refers to this *Ocheubub* practice.

The disciplines emphasize the accuracy of a practitioner's body and breathing control, centered on how to integrate his/her thought, breath, and body harmoniously in oneness. The practice, *Sunmoodo*, was brought into Korea in the *Samkuk* period (B.C. 668-57) as a form of Esoteric Buddhism from India called *Milkyo* (밀교, 密敎). *Milkyo* is an abbreviation for secret Buddhism, which was

secretly transmitted and underlies the teachings of Buddha; a practical way for one's enlightenment called *Sun* (*Zen* in Japan) Buddhism from the 7th century onward. At the beginning of the *Joseon* period (1392-1910, Confucian *Yi* Dynasty), a strong discrimination took place against Buddhism. In addition, during Japanese imperialism (1910-1945), Buddhism was officially eradicated in Korea. Despite this, *Sunmoodo* continued the tradition and was developed by a Buddhist monk, Yangik (양익스님, 1934-2006) in Korea. Since the 1960s, Yangik systemized a method of guidance for *Sunmoodo* and educated junior scholars by establishing a training centre called *Kumgangyeoungkwan-sooryounwon* (금강영관 수련원) in Kosung, a southern region of Korea. In order to popularise *Sunmoodo*, Yangik's fellow monks thereafter attempted to propagate the concepts and elements to Koreans by using a number of different names; *Sunkwanmoo* (선관무), *Kwansunmoo* (관선무) and *Boolmoodo* (불무도).

From the mid 1980s, various organizations and Buddhist temples contributed to educating and popularizing the disciplines. One of the best pupils of Yangik was a Buddhist monk called Juckwoon Sul (설적운) who distributed his training programmes and journals for the public at Golgalsa (the Golgul temple in Kyoungju) in contemporary Korea. Sul specifically concentrates on one's breathing as a means to activate and integrate the body and mind as a foundation. He makes a historical reference to the enlightenment of Gautama Siddhartha's, founder of

Buddhism (c 563-483 B.C.) relating that the ‘stability of one’s bodymind’ is served by *Anapanasati* (대안반수의경, 大安般守意經; *Ahnban*, 안반, 安般 translates as one’s breathing originates from ‘*Anapana*’ in Sanskrit); *ana* (inhalation), *apana* (exhalation), and *sati* can be interpreted as one’s ‘concentration in a spiritual manner’ (Sul 2001: 27-28). In this sense, *ana* is a vital source of energy to generate the body and mind’s activity, while *apana* signifies its opposite as suspension and/or extinction in the perspective of the term *Jongsji* (종시, 終始, the end and (new) beginning coexist in a circular manner). *Sati* is therefore placed between *ana* and *apana* and represents one’s bodymind as a mature continuity (존사, 存思 and/or 사념, 思念, maintaining one’s concentration) or true appearance¹⁰⁰ when the two circulate in balance (ibid.).

The core ethos of Siddhartha’s concept serves the philosophy of one’s internal balance and concentration that underlies the necessity of one’s purification and being in balance in-between the ‘body’ (신, 身, corporeal), ‘breathing’ (구, 口, linguistically this has the literal meaning of a mouth, but the term relates one’s oral capacity as a united mature internal organ) and ‘mind’ (의, 意, thought/concept) (128).¹⁰¹ In this view, one’s bodymind order/disorder is an intimate relationship in-between each other. If either of the elements is not in unity, this prevents the

¹⁰⁰ In Chapter 6 (also Chapters 2 and 3 in Part 1), I address the term a performer’s ‘true appearance’ in articulating Zeami’s central concept, *Yugen* (유현, 幽玄). Also, I discuss how the term informs the ‘purpose’ of performer training/acting.

¹⁰¹ Here, Siddhartha’s central concept also coincides with the idea of uniting one’s knowledge and conduct, *Jihenghapil* that informs the process of *Shimshinhapil* through a practitioner’s *Sooheung* (practicing austerity) in a philosophical perspective of *Shimshinillyeo* (one’s mindbody oneness or sameness) discussed in the previous section.

attainment of a state of one's 'whole heart' and body and/or being in 'non-attachment' (일심, 一心, whole-heartedness). That is, one way to accomplish a state of *Sammil* (삼밀, 三密, the body, breathing and mind), is for the three elements' activity and function to be placed in the most intimate relation (ibid.).

In this regard, the name, *Ocheubub* (오체유법, 五體柔法) can be interpreted thus: from the syllable and suffix *Oche* (오체, 五體) literally meaning the 'five part of human body' including arm(s), leg(s), spine, abdomen, and head; the next suffix, *Ubug* (유법, 柔法) is a common noun which implies a way of cultivating one's body to be elastic in a sense of the flow. The structure of *Ocheubub* training consists of a variety of forms that concern the bodily structure and functions centered on a practitioner's breathing and spinal column. As the foundation, *Ocheubub* training leads each part of the body to be (re)placed in an appropriate position by strengthening the frame of skeleton (Figure 16):



Figure 16: The author practicing the beginning of *Ocheubub*.

Photo by Sangwoong Han

The point of departure of *Ocheubub* training (Figure 16) begins with sitting on the floor in calm, relaxation and silence. A practitioner takes up a half or full lotus position that enables an upright spine and facilitates the most basic and essential prerequisite of his/her awareness of breathing, *ana* and *apana* along with *sati* (a spiritual concentration). The posture also incorporates the notion of bodily relatedness from the top of one's head (*Baekwhe*, 백회, 百會), forehead, eyes, nose, mouth, chin and heart to the lower part of abdomen, *Hadahnoen* (하단전, 下丹田, lower *Dahnjoen*). Through the practitioner's breathing in-between the interrelated parts, towards the floor (the earth, *Eum*), simultaneously his/her bodily awareness and sensitivity further expand from the upright spine, *Baekwhe* to the ceiling, and then the sky (the heaven, *Yang*). A set moment in this first part of *Ocheubub* training suggests a state of 'doing nothing'¹⁰² in terms of visible phenomena or *Hyoung* (형, 形, a form/style), in contrast to *Sang* (상, 象, a sign of symptom or portent) (see the section relating to *Samtaegeuk* and *Taegeuk*). However, the practitioner's internal organs and movement are connected with an inhalation (*ana*) and an exhalation (*apana*) that accompanies his/her deeper concentration (*sati*).

The process requires neither the practitioner's mindfulness nor any force of effort or seriousness to gain deeper breathing. Rather the practice emphasizes watching

¹⁰² Each participant, particularly in Project 3, struggled to adapt and inhabit the strict form(s). This is not because of their unfamiliarity with the form(s). Rather each form in each training source required the participant's sincere encounter with his/her body in the moment. More importantly each training source does not include fixed rhythm or tempo and even the 'answer' that a trainee must follow or explore. In other words the process asks each participant to interrogate 'where and how my body, *Jashin* is in every tiny moment *on stage*' which differs, as this thesis argues, from the process of daily 'repetition' and 'endless' training.

the state of his/her breathing (no matter whether deep or not), then purifying his/her body in every exhalation according to the 'way of breathing' (조식법, 調息法); inhalation (*Heup*, 흡, 吸), sustaining or holding *Ji*, 지, 止), and exhalation (*Ho*, 호, 呼). An ideal 'way of bodily relaxation,' *Ubub* (유법, 柔法) is obtained through the cultivation of breathing with the strict and/or articulated body that becomes available to a practitioner's bodily awareness, in order to connect with both the upper (the heaven, *Yang*) and the lower (the earth, *Eum*). Simultaneously his/her concentration serves as inward looking, to observe and let his/her breathing happen with movement. In other words, a specific form in each part of *Ocheubub* training associates a practitioner's breathing with movement; in the 'way of breathing' an inhalation and an exhalation is accompanied with a concurrent bodily movement e.g., an inhalation with upward bodily movement (generating the body and mind's activity) and an exhalation with downward bodily movement as returning to the (new) point of departure.¹⁰³ The figure below gives the chronological order of each inhalation and exhalation that accompanies each upward and downward movement in exactly the same depth, length, and quality.

In Figure 16:1, we see the bodily transition with an inhalation/exhalation from (a) to (f) demonstrating the way of breathing as three parts; a practitioner's inhalation (*Yang*) from (a) to (c) in which the body and breathing integrates with his concentration (*sati*) then initiates the bodily movement along with inward looking concentration. As discussed above, when a practitioner's breathing (inhalation)

¹⁰³ DVD 1 → Introduction to the Three Korean Training Sources: *Ocheubub* Training.

stops, the bodily movement must be integrated i.e. must also stop 'with' it; between (c) and (d) up to the initial movement of (d), the practitioner stops the outer movement while the inner movement is sustained or held (*Ji*, medium) to act as a bridge to the next movement (d). Namely the beginning part of (d), a state of *Ji* facilitates the heightening of his concentration and endurance to maintain the inner tension; at (d) the practitioner applies an exhalation (*Ho*, *Eum*) towards the new beginning (f), *Jongsi* (the end and (new) beginning) as discussed in the previous section.



(a)

(b)

(c)



(d)

(e)

(f)

Figure 16:1 The author practicing the second part of *Ocheubub*. Photo by Sangwoong Han

As he exhales (releases), the body shapes a specific form or moves on to the next pose, while his inner tension and concentration is still fully maintained. In this regard, the question of whether a practitioner necessarily needs to develop or expand the length and depth of his/her breathing is not applicable. Rather it is important to note that how the practitioner can integrate his/her body, breath and thought as a complete oneness without his/her being overly effortful or blocked. The final bodily transition from the end of (d) to (f) demonstrates a returning to the point of departure (a new beginning), (f), in a mode of inhalation (*Heup, Yang*) that represents the integrated body, breath and concentration, whilst 'ready' to initiate and move onto the next exhalation (*Ho, Eum*) in a circular manner, *Jongsi*.

No specific instruction and routine is necessarily needed since the discipline only requires a practitioner's breathing and sensitized bodily awareness and movement. Physiological balance through whole body engagement facilitates nervous tissues and the bodymind to be relaxed in an organic way. The central aim of *Ocheubub* training is to create a balance between the practitioner's soma or corporeality (신, 身, the body) and spirituality (심, 心, a mature mind and attitude) to be a complete being (심신일여, 心身一如), translates as the bodymind oneness or sameness (일여, 一如). That is, there is no hierarchical order between the body and mind, namely 'one (the origin) is all (the cosmos),' 'I am that I am,' called *Iljeukda dajeukil* (일즉다 다즉일, 一即多 多即一) (Kim Chul 1999: 134).

It is important to note that, despite the maintenance of a performer's body in the source traditions, *Ocheubub* training including the other two training sources have infrequently been applied to theatre practice in Korea. As I specifically address this issue in the next chapter (discontinuity of tradition) available references can be found in a few academic theses and only one publication. As Professor Bangock Kim, Theatre and Drama Department at University of Dongkuk, Seoul notes in *the reflection of 100 Years of the Modern Korean Theatre* (2009) 'up to the 1990s publications and documents were reported based on a script' from newspapers magazines or journals in a manner of 'literary merit' (13-14). More importantly those scripts, under the colonial rulers, were dominated by intellectuals, nationalists, and/or elite bureaucrats for their personal gain. This caused a vicious circle of misunderstanding in terms of the adaptation of western modes as well as identifying their (Korean) source traditions. As I will discuss, the predominance of the emotional perspective of a performer in training/acting, mostly a specific (traditional) training source, has been applied to enhance a performer's outer appearance (e.g. a form from the west) by means of his/her 'physical' (understood as opposite to emotional) or 'movement training' represented as representation or recreation of the source tradition on stage (see Chapters 5 and 6). In response to the interrogation of the outer appearance, only a few number of directors/scholars used or explored *Ocheubub* training.

The Korean director, practitioner and playwright Yeuntaek Lee¹⁰⁴ used *Ocheubub* training to cultivate a performer's bodily relaxation centered on the performer's breathing. Lee's central notion of a performer's breathing relies on the process of transformation from the performer's daily/ordinariness to a state of awareness of his/her breathing. In this context, a performer's ordinariness implies being in a state where things flow away or roll by, while 'beginning to act' as a performer signifies 'deconstructing the ordinariness', which in turn changes the time, then space (Mikyong Go 2003: 60). When the time is changed, then the space begins to transfigure what accompanies the performer's 'intense concentration' (ibid.). In one of his volumes, *Actor Training in STT* (2001), Lee introduces *Ocheubub* training as a way to 'facilitate a performer's bodily relaxation' (Lee 2001: 43-61). For Lee, the *Sun* (*Zen* in Japan) breathing method, founded on the principle of *Ocheubub*, is an effective way of integrating body, mind and breathing in a manner of relaxation. The 'appropriate circulation' of a performer's breathing harmoniously provides 'oxygen' through his/her internal organs that enhance the bodily relaxation (43). Here a specific bodily form in *Ocheubub* training requires the performer's breathing to inhabit the centre, pelvis, or *Dahnjoen* which in turn facilitates a state of his/her body maintaining on the centre (ibid.). In this manner, Mikyong Go gives an example of the use of *Sunmoodo* training in the Seoul Performing Arts Company. In her thesis, *Study on Actor Training in Seoul Performing Arts Company* (2003), she introduces *Ocheubub* training for the development of bodymind integration centered on a performer's breathing. Among the underlying principles in *Ocheubub* training, Go specifically emphasizes the 'way of breathing' which must be

¹⁰⁴ For the details of Lee's concept see Chapters 5 and 6.

integrated with a performer's bodily movement in consistence and at the same time his/her 'inner eyes' must accompany his/her 'internal change' (the movement or change of his/her vitality, *Ki*) and its connection to his/her 'mentality' (66). The purpose of *Ocheubub* training used in the arts company is to enhance a performer's stamina or endurance as the foundation, and his/her bodily movement with the circulation of breathing in flexibility or relaxation.

In another thesis, Chiwook Ahn explored the practice of *Sunmoodo* (선무도, 禪武道, a set of meditative disciplines in Buddhism) in comparison with Barba's notion of 'pre-expressivity.' In *Study on Korean Traditional Martial art, Sunmoodo From the Perspective of Barba's Theatre Anthropology* (2004), Ahn examines the principles of *Sunmoodo*, moving a performer's body centered on breathing which he argues to be a 'rediscovery of bodily flexibility' and that 'experience of physical feeling' (88). Ahn notes that the aim of *Sunmoodo* training, an 'organic connection from the physical training to the physical language' informs a performer's body of readiness in his/her concentration and relaxation (99). In addition, being in the state provides the possibility of the performer's 'body in preparation' (ibid.) For Ahn, this would mean that the performer begins to 'acquire self-control capability' while his/her body moves on his/her breathing. Ahn argues that this process is a 're-education of the body' (ibid.).

In this respect, the aims of this thesis are closer to the way Lee and Ahn approached the discipline, because this PhD project experiments with new ways in which *Ocheubub* training can extend beyond its use as warm up and address

specific pre-performative demands in relation to a performer's psychophysical readiness (e.g., the invisible, *Sang* to visible, *Hyoung*). The aforementioned references are addressed through scholarly research of the available bibliography (Go and Ahn), not engaged in practical studio-based exploration. In contrast, Lee applied the discipline for his performers in STT, and maintained that *Ocheubub* training; specifically the breathing exercise can be beneficial for actors. Lee used the practice in order to address the performer's ability of bodily relaxation, and his understanding of what bodily relaxation is was heavily based on how to maintain the key element, breathing from a performer's centre.

***Taekkyun* Training: a Passive Readiness by Means of One's Internal Cultivation**

Taekkyun is a Korean indigenous martial art and can be interpreted in its development from a historical perspective. In the period of the *Samkuk* era (B.C. 668-57), *Taekkyun* was an essential martial art of warriors, called *Soobak* (수박, 手搏, hands martial art) and its popularization had been transmitted to the royal court and also handed down among people in the *Goryeo* period (918-1392, Figure 17).



Figure 17: Mural Paintings of *Taekkyun* in the *Goryeo* period

(안악 3 호분, tumulus)

Thereafter, in the *Joseon* Dynasty (1392-1910), organizations established the basic principles and philosophies of *Taekkyun* as a principle aspect of military training, whereas the aristocratic class excluded martial arts (including *Taekkyun*) under their assumption of *Moonyonmoobi* (문존무비, 文尊武卑, the superiority of civil

service to military service). Due to the Japanese invasion of Korea in 1592 (임진왜란, 壬辰倭亂), the upper-class and organizations began to promote a military training and *Taekkyun*. Since then *Taekkyun* has been transmitted as a 'bare hands martial arts' (맨손무예, bare hands signifies a practitioner's inner maturity in contrast to the materials and weapons used by the Japanese invasion for instance) and as a form or genre of traditional game in Korea (Figure 18).



Figure 18: *Daequedo* (大快圖, 대쾌도) in the Joseon Dynasty
by Sook Yoo

From the mid 1900s, a representative Korean master, Deuckki Song (송덕기, 1893-1987) and his pupil, a master Hanseoung Shin (신한승, 1928-1988) awarded the status of 'living human treasures', contributed to the systemization and indigenization of *Taekkyun* in contemporary Korea. As a result of the reconstruction

movement of their fellow practitioners, *Taekkyun* was designated as an important tangible cultural property (No. 76) in 1983 in Korea, and as UNESCO World Heritage in 2011,¹⁰⁵ and various organizations and associations (*Keulryeun-Taekkyun*, 결련택견) have inherited the principles and philosophies of *Taekkyun* in Seoul and Pusan, Korea.

The central principle of *Taekkyun* training is predicated upon a practitioner's basic foot step, called *Pumbalki* (품밟기, a triple beat step centered on the lower part of the body). A peculiar rhythm and the soft curve-like bodily movements of *Taekkyun* are quite 'distinct from those other forms of martial arts and sports' that predominately prescribes a practitioner's punch or movement to be in a straight line (Jaesung Jung 2008: 81-82). The characteristics of *Taekkyun* as a traditional martial art originate from the thoughts of eastern bodymind philosophy that the cultivation of a practitioner's spirit and mind precede the process of his/her bodily training. This would mean that as discussed in the previous section in terms of a performer's 'receptive body,' the performer's internal readiness or becoming anonymous present his/her body as a state of *Sang* (a sign of symptom or portent) rather than a specific visible form/style, *Hyoung*. Being in a state of non-hierarchical order, *Shimshiinillyeo* (one's mindbody oneness or sameness) is informed when the performer's mind, body, and breathing is integrated through his/her knowledge and conduct, *Jihenghapil*. A perspective on bodymind cultivation

¹⁰⁵ For the details of *Taekkyun* in a discription of the the Intangible Cultural Heritage of Humanity see <http://www.unesco.org/culture/ich/RL/00452>.

in the development of *Taekkyun* can be found in the key concepts of those religious traditions.¹⁰⁶ To be more precise, the notion of one's invisible quality, including presence, energy, and *Ki* from the perspective of eastern religious traditions, suggest that the existence of a human being is predicated upon the 'nothingness' (무, 無) within which an eternal truth is predominated. In other words, one's genuine understanding of the universe can be only achieved by realizing and perceiving the nature of nothingness. As the central perception from Daoism and Buddhism, in contrast with Confucianism, the term nothingness in those two religions implies the process of one's cultivation to attain a state of perfect 'self-effacement,' 'selflessness,' and/or the 'absence of ego' in order to establish harmony with the universe. In this perspective, the beauty of one's way means not to gain or possess one's visible materials and invisible desires or acquisitiveness but rather the way is centered on one's negativeness. (e.g., 'via negativa,' 'doing nothing,' and those equivalent dialectical terms and concepts of acting/training that I address in Chapter 6).

Conceptualized frameworks with key terms from those socio-cultural and religious traditions emphasize the necessity of a practitioner's understanding of ethics and inhabiting his/her modesty in the given society, representing the historical assumption that this is a way to obtain the perfection of self and create balance

¹⁰⁶ In this regard, Yuasa Yasuo translates a well-known passage from the original meaning of 'forgetting the self': 'To learn the Buddha Way is to learn one's own self. To learn one's self is to forget one's self. To forget one's self is to be confirmed by all dharmas. To be confirmed by all dharmas is to effect the casting off of one's own body and mind, and of the bodies and minds of others as well' (Yuasa 1993: 199).

with nature, *Moowijayeoun* (무위자연, 無爲自然, letting nature be as it is). The 'teaching of *Taekkyun*' expresses the central objective of *Taekkyun* training from a perspective of its object and spirit: based on the 'worshipping of an ancestor's soul/spirit,' a practitioner cultivates his/her mind (마음, 心, maturity or spirituality); practices good manners (예의, 禮儀); measures his/her strength and techniques, and nourishes his/her body (몸 or 신체, 身體) in order to contribute to the growth of the country (Jaesung Jung 2008: 121-122). In this regard, a practitioner's bodily training, self-confidence with techniques and spiritual cultivation incorporate a bodymind monism, called *Shimshinilche Hapilsasang* (심신일체 합일사상, 心身一體合一思想), that is, an 'essential philosophy in the nature of *Taekkyun*' (120).

These philosophical assumptions from the perspective of historical and religious traditions emphasize the cultivation of a practitioner's mature mind and respect for his/her ancestor's spirit, soul and/or inner-essence. Simultaneously, the process requires one to observe propriety, to make a contribution toward the growth of national power. One's veridicality of such a manner in the context of Korean martial arts is derived from *Sunbejedo* (선배제도) or *Joyesunin* (조의선인, 阜衣仙人), a formal national institution of warrior in the *Koguryeo* dynasty (37 B.C.), and thereafter *Wharangjungshin* (화랑정신, 花郎精神) in the *Shilla* dynasty (57 B.C.), and

Sunbijungshin (선비정신, 鮮卑精神), a spirit of classical scholarship in the Joseon dynasty (1392-1910) respectively.

These terms in the development of the earliest stage of *Taekkyun* encompass the need to unite one's fidelity, devotion for one's family, one's faith in friendship, prohibition against the destruction of life, and not drawing back from an enemy. A practitioner of the martial art *Taekkyun* has not been concerned with learning its techniques through outer forms or styles of movement and displaying inner aggressivity or assault but rather the necessity of inhabiting *Jungshin* (정신, 精神), one's inner-cultivation, which was at its centre through recognizing one's body, mind and spirit as the nature of life.¹⁰⁷ This led to the differences between *Taekkyun* (the Korean Intangible Cultural Asset No. 76 and UNESCO World Heritage, 2011) and other forms of martial arts for instance from Japan and China although they are geographically close to each other. As will be more specifically discussed in the next section, the flow of a practitioner's bodily movement as a delicate sense of curvaceousness must be in complementary relation between a practitioner's offensive and defensive modes. The lower half of the body must be flexible and elastic, especially bending the knees, *Pumbalki* (품 (品) 밟기, the grammar of feet in *Taekkyun* training)¹⁰⁸ facilitating one's whole body engagement

¹⁰⁷ Yuasa also discusses the necessity of one's inner-cultivation by referring to the term 'special ability' from Buddhist cultivation. For Yuasa, the quality of a practitioner's 'special ability' emerges in the process of 'self-cultivation' as a 'by-product' with the selected disciplines. The aim of the discipline is not obtaining such a paranormal ability that parapsychology names 'psi-ability' but rather the central objective through one's training lies in enhancing his/her ethical personality. For this therefore one's bodily purification is the most important precedent that consequently 'brings about an enhancement of ethical personality' (Yuasa 2008: 127-131).

¹⁰⁸ In the next section, I discuss the key principle, *Pumbalki* in *Taekkyun* training.

to be fully in contact with the floor, and the centre of gravity. Simultaneously this creates more powerful energy from the centre, *Dahnjoen*, where various foot techniques, called *Gakhee* (각희, 脚戲) can be allowed to work dynamically.

The curve-like movement of *Pumbalki* is exemplified by each practitioner bowing to each other at the beginning and at the end of *Taekkyun* training to prevent each participant's injury, particularly to the legs. The spring force from one's flexible knees therefore releases one's upper body and naturally the tension of shoulders and arms is gently relaxed. The lower respiration rate of a practitioner allows for dynamic and immediate bodily movement when it is necessary. Another specific feature is the power of one's palm and/or grip which, emerging from the centre, creates a mutual balance with the lower body, which is different from other martial arts and/or sports especially in exchanging a punch or fist as rectilinear movement.

Psychophysical Elements of *Taekkyun* Training

A point of departure for *Taekkyun* training requires a practitioner's internal readiness (예의, 禮儀, on Figure 19, (a)) as a basis for greeting the other practitioners or an opponent in the competition. Inhabiting a practitioner's inner (good) manner accompanies an integrated bodily form, called *Gongsu* (공수, 拱手, a practitioner puts his/her left hand on right hand and simultaneously puts both hands on his/her abdomen, *Dahnjoen* or centre, in an attitude of respect to the opponent, on Figure 19, (a) and (b)). In Figure 19, the state of (a) to (d) shows the process of transition from being in a state of self-readiness (a) to a readiness for the opponent (d). Paralleling with the underlying principle of *Ocheubub* training discussed in the previous section, the integration of the practitioner's breathing with a concurrent bodily movement is the foundation based on the 'way of breathing'; a practitioner's inhalation (*Heup, Yang*), sustaining or holding (*Ji*), and exhalation (*Ho, Eum*). In addition, a practitioner's bodily spatiality underlies the question of how the practitioner can fully connect with the floor by means of being in a state of bodymind stability. Evidently, in the state of (d), a state of readiness for the opponent demonstrates an initial part of *Taekkyun* training that emphasizes the opposition of energy between the lower half of the body and the relaxed upper half.



(a)

(b)

(c)



(d)

(e)

(f)



(g)

(h)

(i)

Figure 19: The author practicing the initial part of *Taekkyun*. Photo by Sangwoong Han

For instance, on the figure (d), my right foot takes 80-90 percent of my weight, while the left takes 10-20 percent. This dialectical state, balanced but simultaneously unbalanced, bodily gravity is associated with a practitioner's use of

energy (his/her internal gaze accompanies the circulation of breathing that is not visible outwardly) that facilitates his/her immediacy or passive readiness (e.g., 50:50 percent of gravity undermines the capacity for mobility and immediacy).¹⁰⁹

This is the central principle of *Taekkyun* training, called *Pumbalki* (품밧기, 品, ▲), the grammar of the feet (보법, 步法, a method of walking/movement) requires a practitioner to experience a direct bodily encounter concentrated on his/her lower body in accompaniment with internal concentration (*sati*). For instance, from a state of (d) to (i), as a fixed position or spot for each foot (each footstep taken with bending knee on an imaginary triangle on the floor), *Pumbalki* improves a practitioner's stability in relation to his/her spatial dimensions and centre of gravity. Simultaneously, centered on the lower half of the body, movement enables the upper half of the body, specifically two arms (and hands) to be flexible in a horizontal manner (e) and (f) that link and initiate the next or new inhalation from (g) to (h). Also, each bodily movement integrates with an inhalation and an exhalation in accordance with preparation of the source (inhalation) and generating

¹⁰⁹ From this point of view, Phillip Zarrilli notes a 'psychophysical state of readiness' in Asian martial arts where the performer is: (1) centered, but free to spontaneously move from this 'centre' anywhere/anytime; (2) balanced, yet able to appear imbalanced; (3) controlled, yet simultaneously in a state of released/fluid 'flow' (4) still and ready, but emanating potential power and movement in that state of stillness (2002: 182).

These terms and phenomena can be understood in an aesthetic of performing arts and martial arts in Korean tradition; *Jeoung*, *Jung*, and *Dong* (정중동, 靜中動); *Jeoung* - calmness, stillness, peace, *Jung* - the centre or the middle, and *Dong* implies moving, feeling, changing. In this sense, the body and mind is integrated with a circulation of breathing so that the spectators sense or experience the phenomenon that Zarrilli notes above. Similarly, Zeami views an ideal of acting as 'perfect balance' between internal tension and articulated movement as he terms the state 'mutuality in balance' (Zeami 1992: XI-XII). Eugenio Barba quotes this state as a 'swan on water: it glides impassively, but its feet, hidden from view, are always working' (Barba 1995: 54). In addition, Tadashi Suzuki explains the principle of his training method that he describes as a 'car may have braked but the engine must still be revving fiercely' (Allain 2002: 117).

power by means of a concurrent and a continual bodily movement (exhalation) within his/her spiritual concentration.

As Kihyun Do, the president of *Taekkyun* association, notes, the characteristics of the bodily movements in *Taekkyun* are ‘softness’ and ‘elasticity’ which is based on *Pumbalki* ‘triple beats’ in which a practitioner’s body flow is a flexible and curved movement (Do 1995: 5).¹¹⁰ More specifically, the founder of *Taekkyun* in contemporary Korea, Deuckki Song (1893-1987) notes that the characteristics of the feet represent not only the principle of power but also the aesthetics of *Taekkyun*, the flow of the body, called *Gumsilgumsil* (굳실굳실) and *Nungchung-nungchung* (능청능청)¹¹¹ (Lee 1990: 143). As a peculiar aesthetic and principle of *Taekkyun*, a continuous bending of each knee by ‘fifteen to thirty degrees’ (Jung 2008: 93) of a practitioner allows them to be fully grounded on the imaginary triangle footmark, *Pum* (품, 品, ▲). Simultaneously, a practitioner’s breathing integrates with the upward (inhalation, heaven, *Yang*) and downward (exhalation, the earth, *Eum*) bodily movements in which the movement of the upper half of the body is maintained by a sensing of each ligament (wrist, elbow, the edge of each finger) with a delicate and sensitized bodily awareness practiced in spiritual concentration rather than just muscle exercise.

¹¹⁰ For the master Kihyun Do’s video clips see <http://www.youtube.com/watch?v=oZbRgf9IY7g>.

¹¹¹ These are onomatopoeic words in Korea. Each word generally implies a sense of flexible, swaying and/or pliant bodily movement similar to the flow of a river. For the whole process of *Taekkyun* see DVD 1 → Introduction to the Three Korean training sources: *Taekkyun* Training.



Figure 19:1 The author practicing *Taekkyun*. Photo by Sangwoong Han

The essential grammar of *Taekkyun* training underlies a practitioner's whole bodily engagement, from his/her self-readiness as an internal preparation (예의, 禮儀) at the beginning to the readiness for the opponent(s) (generating, yet holding the embodied movement) that accompanies complementarily, in-between the opposing energies. The continuousness and regularity of a practitioner's bending knees (*Pumbalki*) enables him/her to integrate each in/exhalation and each concurrent bodily movement associated with a practitioner's lower centre, *Hadahnjoen*. The underlying principles of *Taekkyun* training relate to the terms, *Yoo* (유, 柔, a practitioner's softness or the flow of energy), a dynamic but powerful bodily movement, *Ye* (외, 外, literally one's outer body or that of movement), and most

importantly a practitioner's mature mind or internal readiness, referred to as *Nea* (내, 內, one's inner intensity) that binds together the power (강, 剛) and the nature of spirituality (정신, 精神) in *Taekkyun* training.

As with *Ocheubub* training, martial arts including *Taekkyun* training have not often been explored and/or utilized in a manner of practical application to theatre practice. Since the 1970s those forms/styles of martial arts have been applied to theatre/performance aiming to create 'Korean-ness' in performances, thereafter to develop a peculiar training method for contemporary performers (see Chapter 5). This movement also echoes the transition from the imitation of western theatre convention, especially realist training/acting (see Chapters 5 and 6), to the discourse of a performer's body by means of the body as an integrated unite that the source traditions inform.

One pioneer in this context, Soonam Kim, argued the need for the development of specific or distinct training method in his *Martial arts for Bodily Training* (1986). Kim's training is mainly based on the practice of bodymind cultivation founded on a breathing method centered on *Dahnjoen*, or so-called *Dahnjoen* breathing (단전호흡) which for Kim can facilitate a performer's creativity. Kim claims that the major components in terms of performer training necessarily need to both enhance a performer's physical expression and also train himself/herself (self-cultivation). Through the process, the performer could experience a state of double-self; one as

the subject and one as the object. For Kim, the performer's creativity can be developed being in-between the doubleness. Kim's notion of bodily based training provided an account of the discourse that the body and mind is related, nevertheless his concept has been criticized because Kim did not articulate its practical approaches by means of *how* to do it.

Focusing on a performer's body in training/acting, Kyeounhyoung Kim and Kwangho Jung both emphasize the use/application of a performer's breathing. In *Study on the Importance of a Performer's Body in Theatre* (2003), Kim claims that a performer's breathing relates to his/her bodily movement, the process of transition/expression of emotion, and the quality of voice. Kim argues the necessity of experimentation to develop those martial arts practice into theatre practice. However, although not differing from Soonam Kim's above assumption; Kim only emphasizes the 'necessity.'

Kwangho Jung attempted to explore the adaptation of *Taekkyun* training into contemporary theatre. In his *Study on the Application of Martial arts to Contemporary Arts* (2004), Jung discusses the adaptability of *Taekkyun* training in addressing a number of its characteristics (e.g. a specific form/movement) that inform 'our emotion, culture, rhythm, movement, and voice' (2004: 218). In primitive ages, *Taekkyun* had been used as a 'self-defense martial art,' then transmitted as 'invaluable cultural inheritance' (ibid.). This would mean that the nature of *Taekkyun* should not be understood as a specific martial art, but rather it 'intimately

relates' to our 'culture and mundane life' (ibid.). Jung relates similarities between the central principles of *Taekkyun* and other Korean traditional forms/genres including a folk game or martial art, *Seeryum* (씨름, used the same techniques and principles, Figure 20), *Sangmodolrigi* (a basis of movement founded on *Pumbalki*, the grammar of feet in *Taekkyun* training (Figure 21) in playing musical instruments, called *Samulnori*, and a masked dance (탈춤, the phenomenon of a curve-like bodily movement as 'flow,' Figures 22 and 23) (219-222).



Figure 20: *Seeryum* (씨름)
by Hongdo Kim (1745-1806)



Figure 21: *Sangmodolrigi* (상모돌리기)

Considering a comparative perspective of those underling principles, Jung intends to articulate *Taekkyun* training as a sort of 'stretching practice' for a performer. As a foundation, stretching implicates 'beyond doing a bodily training' which needs to enhance a performer's 'bodymind readiness' and an 'effective way to create organic movement/action' (237). Consequently, however, his research does not

provide the adaptation of *Taekkyun* training to contemporary theatre/performance. Rather, he concludes that *Taekkyun* (training) is 'not familiar to actors' but is 'one way to develop a new form of Korean theatre' (240).

Finally, Hyoungwan Kim explored the efficiency of *Taekkyun* training based on the application of the grammar of feet, *Pumbalki* then applied the elements into a context (a fight scene). His MA thesis, *A Study of Practical Uses of Taekkyun for Actor Training* (2006), emphasizes the process of inhabiting those key principles that facilitate a performer to free his/her anticipation or reflection of skillful technique(s) as well as to embody his/her inspiration. Kim refers to this process as an 'actor's work on himself' using exercises from *Taekkyun* training including massaging, stretching, and pounding the body. Kim's perspective of the practice is based on the demands of a specific form in the discipline which require a practitioner's 'hyper-concentration' and 'stable breathing' in order to maintain a state of a 'balanced body' (Kim 2006: 32). Through the process, the practitioner needs to embody the elements through the process of his/her observation in order to be able to necessarily reach his/her 'unconscious level' (33).

These aforementioned academic studies demonstrate the need for a performer to cultivate their breathing and concentrate on his/her bodily relaxation. They emphasized the application or use of a performer's breathing by embodying the elements into bodily movement, emotion, and voice. This research, however, does not explore how to reach beyond a specific training/form, and what may result

through a performer's body. It only suggested the necessity to develop a performer's creativity, a new form of Korean theatre, and a balanced body respectively.

Bongsan Masked Dance Training

The name, *Bongsan Talchum* (봉산탈춤, *Bongsan Masked Dance*) originates from the term for heavenly bodies (천체기원설, 天體起源說) which informs that everything in the Universe and nature is ordered by each God, the nature of heaven and earth (삼라만상, 森羅萬象). Ritual ceremonies for fortune and fertility in the affairs of human beings were aimed at communicating with and then reconciling nature and human beings. As a medium in that process, a mask was used as a tool of incantation to dispel evil and to obtain the community's fulfillment. The development of a mask, referred to as *Tal* (탈, a mask) was an essential ritual tool suited to its double function of concealing and providing mystique, and also to execute the role for a ritual ceremony or performance. In a Korean context, utilizing a *Tal* (탈, a mask) implies transcending misfortune such as disaster and illness, as implied by the symbolic meaning of *Talchum* (masked dance or 가면무, 假面舞) in order to resolve or ease a deep-rooted grudge and bitterness, called *Han* (한, 恨) in a manner of satire or acidic critique, and with humor. Excreting or eliminating *Han* from the body is achieved through being in the excess of mirth or in excellent spirits, called *Shinmyoung* (신명) that facilitates the power or growth of a specific community in which the human being interacts with the essence of Universe-Nature-Life.

The name *Talchum* refers to all forms/styles of masked dance drama and performance. Similar to other forms of masked dance and a traditional genre of performance, *Bongsan Masked Dance* combines dance, dialogue, mime and music (가무악, 歌舞樂) as I discussed in the first section. Among many forms of *Talchum* in Korea, *Bongsan Masked Dance* is a regional term and distributed within the area of Bongsan (봉산, 鳳山), located in the northwest of Korea. Originally, in the early eighteenth century, *Bongsan Masked Dance* was performed to commemorate the birthday of the Buddha (Jeunyeul Park 2001: 14). Thereafter, in the nineteenth and the beginning of the twentieth century, the golden age of the masked dance accompanied the national folk festival, *Dano* (단오) that represented the development of the masked dance as a specific genre of traditional performance (Heejin Kim 2010: 10-11).



Figure 22: *Kisanpoongsokdo* (기산풍속도) in the *Joseon* Dynasty by Junkeun Kim



Figure 23: *Moodong* (무동) in the *Joseon* Dynasty

As a primary function, a performance of the masked dance was held to expel evil spirits and invoke blessings for a good harvest in the coming year. From a socio-cultural perspective, *Bongsan Masked Dance* has been inherited as basic mode of expression in the hierarchical culture of Korea. Traditionally a performance of *Talchum* (a masked dance drama) was a 'political satire on the given society' in which the spectator's 'long-cherished desire' (the power of public) was revealed and/or achieved by the performers (Woosung Shim 1975: 18). Here the level of 'connectivity' (collectivity or anonymity, see the first section in Chapter 4) between the doer and spectator is intensified by means of 'unification' in which the united-group (doer and spectator) share the moment of resolution, called *Sinmyoung* (great mirth among a specific group or community) similar to catharsis in western terms, and functions as a ritual and a cure of conflict (19-23). In this manner, the process of encountering within the space (*Talchum*) is not just sharing an aspiration. Rather the central purpose was to reveal and criticize antinomies of socio-cultural norms and then eradicate them by means of representing humor, ridicule and parody to consolidate the given communities. The practical functions of the masked dance defined as a ritual ceremony are not separate from the collectivity, linking the given society and the communication between doer and the spectator. Since *Bongsan Masked Dance* was designated as the Important Intangible Cultural Property (No. 17) by the Korean government in 1967, a number of the designated human treasures of the first generation of the masked dance includes Chunsik Min (1898-1960) and Sowun Yang (1924-2008), and now their fellow Human Treasures including Kisu Kim, Yaesun Kim and Heakyoung Yang

have preserved and perpetuated the practices and principles of *Bongsan Masked Dance* in contemporary Korea.

The Principles of *Bongsan Masked Dance* Training: ‘Tying’ and ‘Untying’ One’s Respiration

The basic form of *Bongsan Masked Dance* can be categorized into various dance movements: *Sawi* (사위), *Boolim* (불림), *Gogaejabi* (고개잡이), *Baldelki* (발들기), *Whangsogulem* (황소걸음), *Moobulim* (무불림), *Weasawi* (외사위), *Kyopsawi* (겹사위) and *Yangsawi* (양사위). Those specific forms or movements underlie the principle of a practitioner’s breathing as part of the integration with the bodily movement that I discussed in the practice and the principles of *Ocheubub* and *Taekkyun* training; the ‘way of breathing’; inhalation (*Heup*), sustaining or holding (*Ji*), and exhalation (*Ho*). The flow of one’s bodily movement is reinforced by the practice of his/her ‘tying’ (an inhalation – holding, sustaining) and ‘untying’ (an exhalation – releasing, letting the body).

As shown in Figure 24, as an initial bodily movement, the practitioner’s inhalation (holding, sustaining, *Yang*), (a) leads to and connects with the next phase, exhalation (releasing, letting the body to downward, *Eum*) through the motion of (b) and (c) (the integration of an exhalation with the downward bodily movement and the reversal). Being on the edge of an exhalation (untying, *Eum*) on (c), allows for the next inhalation (tying, *Yang*) to be centered on the *Dahnjoen* in returning to the point of departure, (f). The engagement of the whole body in a strict form integrates with the nature of breathing that accompanies each physical stance as embodied

corporeality and enables me to maintain the relatedness of each inhalation and exhalation and each concurrent bodily movement.

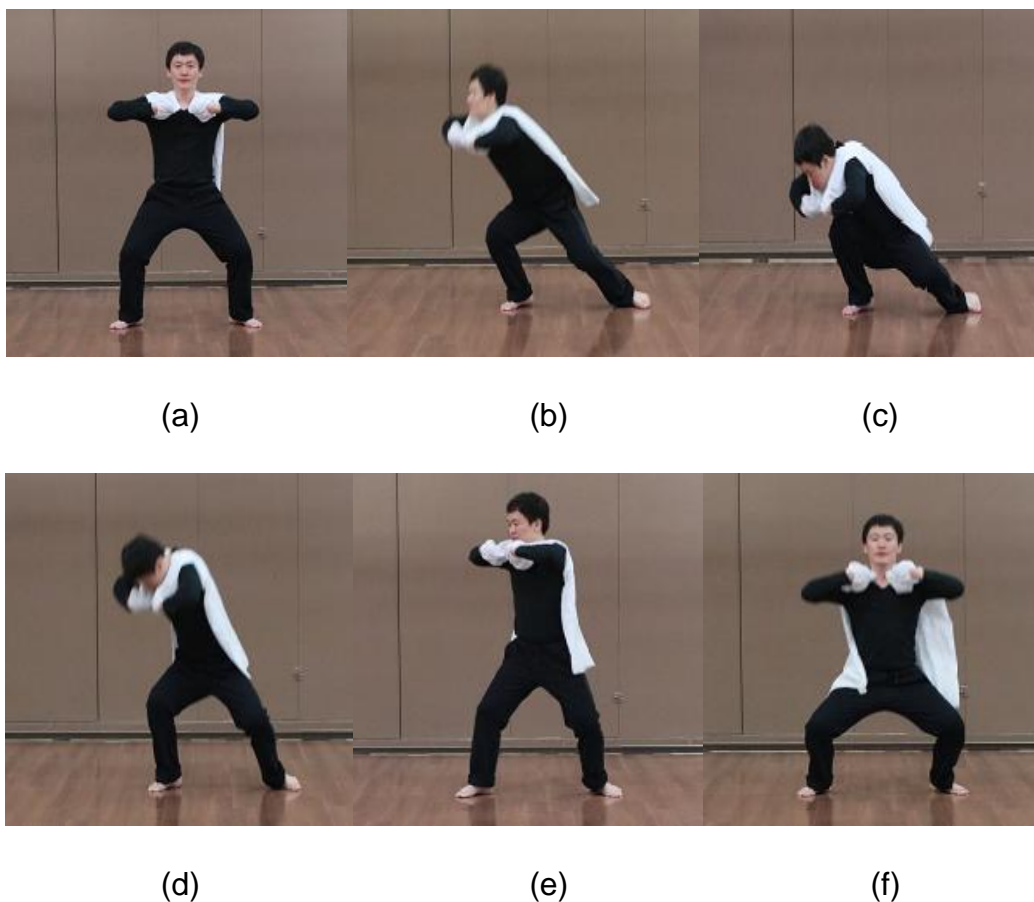


Figure 24: The author practicing *Gogaejabi* (고개잡이). Photo by Sangwoong Han¹¹²

Concentrated on the centre, abdomen or *Dahnjoen*, the circulation of breathing, an inhalation on (d) - from the end part of (c) - enables the body to be upright in returning to the point of departure (f). The bodily transition from (a) to (f) requires

¹¹² DVD 1 → Introduction to the Three Korean Training Sources: *Bongsan Masked Dance Training*.

my emphasis to be on inhabiting, releasing and allowing breathing to accompany bodily movement before or without the intervention of mindfulness or conscious thought. More importantly, the circular repetition of each inhalation and exhalation as a vertical circulation centered on my spine enables the whole bodily movement to be a unity from head to foot associated with thorough concentration (*sati*). The process of repetition by means of a continual movement, concurrent with breathing and strengthened concentration, requires a practitioner to encounter and struggle with his/her body being in balance rather than to remain in the repetition as a routine. Simultaneously, the principle of tying (맺기, inhalation then holding or inhabiting, *Yang*) and untying (풀기, releasing or letting, *Eum*) the practitioner's breathing brings his/her body into a continuous curvilinear movement. The principles and aesthetics of *Bongsan Masked Dance* remind us that the beauty of the dance, movement and/or performance is not the outer appearance, but instead that the depth of a practitioner's breathing has to be consistent in the way he/she cultivates it and performs. As Gordon notes, a performer's 'virtual body' [...] 'must always be cultivated' (2006: 2).

Continuous repetition of one's breathing centered on *Dahnjoen* and the strengthened spinal column facilitates a full bodily connection from the top of the head to the toes. The flow of respiration accompanies the whole bodily movement as one flow in a curved manner. That is, every 'end' accompanies every new beginning as discussed in the previous section, the circular history, called *Jongsŏ* (the end and new beginning), in contrast to straight-lined history in the west, where a specific 'beginning' and a specific 'end' is prerequisite.



(a)

(b)

(c)



(d)

(e)

(f)

Figure 24:1 The author practicing *Weasawi* (외사위). Photo by Sangwoong Han

Additionally, in terms of performer training, the fundamental use of a mask is to create a character by means of keeping the physical distance between a performer and a specific character. For example, wearing a mask means not only changing physical appearance but also a shifting of his/her internal elements, including the way of breathing, speaking, listening, imagining and so on. In this sense, a mask imposes a particular task on a performer; underneath, his/her face remains impassive or expressionless because his/her whole body is imbued with the mask, and the performer's whole body acts/responds as a frame for the mask. For this

reason, all the psychophysical elements of a performer should inform the performance of what a specific mask requires. Since the central purpose of *Bongsan Masked Dance* training in my practical projects did not aim for the embodiment of a performer's impersonation or building/creating a character, my practical modules in the studio were concentrated on the adaptation of the underlying psychophysical principles by means of the integration of one's body and breathing. In terms of performer training as a beginning part for a performer, this demonstrates the significance of one's inner-readiness in the process of an encounter with and exploration of his/her body. In Chapter 6 and Chapters in Part 1 (practical projects), I specifically addressed this issue in relation to each participant's progress in the studio work.

Chapter V: The 'Receptive' Body in Contemporary Culture, Acting, and Training in Korea

Introduction

This chapter discusses the traditional concept of the performer's body in light of Westernization in Korea since the end of nineteenth century. During this period, the key concepts, terms, and practical assumptions discussed in the previous chapter were missing as theatrical principles for acting/training in Korea. Instead, unquestioning acceptance of foreign culture diluted the concept of acting, training, and the body in favour of (imitating) the appearance of Westernization.

The chapter begins with a brief chronological introduction to Westernization in Korean theatre/performance. As an example, I address a specific characteristic of traditional performance, *Pansori* and its transfigured form or style, influenced by western theatrical context, *Changkuk* (a form/style of melodramatic *Pansori*). This gives a lens through which one could see a contextual transition from the (direct) bodily encounter of a performer(s) to the embodiment of impersonation for *realistic* illusion. I subsequently address the modification of western theatrical conventions in Korean theatre which specifically maintain the pursuit of realistic/naturalistic acting over the first half of twentieth century in Korea. At the end of the section, I also discuss some problematic issues in terms of contemporary performers' acting

in adapting the context (realistic acting/realism theatre) from the west. Parallel to this, I briefly address issues of body/mind dualism which, as in Korea, are problems also faced in the west. I also discuss a movement of key theatre practitioners/directors who attempted to return to the roots of the Korean mode for their theatre by means of representation of the tradition. In the final section of this chapter, I provide an account of traditional training sources in contemporary Korean theatre.

The Performer's Body in Twenty-first Century Korea: the Transition from Direct Bodily Encounter to the Embodiment of *Realistic Acting*

Since the end of nineteenth century, Korean intellectuals and drama students, who studied abroad, mostly in Japan and in the US, brought western drama and theatrical conventions to Korea; these included theories of acting/training, plays, and the proscenium stage. Among many Korean practitioners and scholars, western drama and its imitation, the Japanese *Shingeki* (신극, 新劇, new theatre), was assumed to be a universal way to create a new theatre. The psychophysical principles and practical assumptions founded on the source traditions disappeared during this time of western and Japanese influences.

Specifically, the intellectuals educated in Japan (a pro-Japanese group) supported the cultivation of Japanese philosophy. Their ignorance of Korean tradition caused the spreading of a hypothesis that 'adapting the western theatre, imported from Japan,¹¹³ could be the only way to inherit and transmit a unique theatre for the next

¹¹³ Here, it is important to note that according to professor Fujisaki Shuhei (후지사키 슈헤이, 藤崎周平) at the University of Nihon, Japan, the concept of acting in *Shingeki* has been conceptualized by rejecting the 'body,' which is dominant in pre-modern Japanese theatre traditions, particularly in *kabuki*, but rather engaging in one's emotion, which should be incorporated into one's character. Namely, the intended attempt to approach and imitate naturalistic behaviour was regarded as a way to reach the state of being on stage as a character. This assumption of the optimal state is based on the idea that a complete transformation of the actor himself/herself into the character, through assimilation of one's (daily) emotion with a role (extra-daily), enables ideal acting. Consequently, Fujisaki indicates that what the movement of *Shingeki* misunderstood was the 'magic if,' that is, 'what would I do if I were in this situation?' was misinterpreted as 'what would I do if I were the character (an actor) in this situation?' by interrogating an emotional approach (Fujisaki 2009: 56).

generation' (Seoungock Kim: 120). The arrival of Japanese theatre in Korea transmitted modern, western concepts of democracy and individual rights as alternatives to Korea's feudalistic status. Such aristocratic dominance in a hierarchical order was caused by a lack of awareness of Korea's indigenous traditions. This in turn led to propaganda for political and educational purposes, namely, a considerable persuasion toward 'Westernization'¹¹⁴ throughout the Korean peninsula. Specifically, this began in 1910 and lasted for 35 years during the Japanese colonial rule that accentuated the discontinuity of Korean traditions, including its philosophies, aesthetics, principle cultural forms/genres, and even language. Moreover, after the Korean War (1950–1953), the discontinuity was intensified by the national goal of 'modernizing the motherland' under US hegemony. Thereafter, the military government of Junghee Park (1917–1979), a graduate of the Japanese Military Academy, Manchuria, attempted to intensify imitative modernization in the 1960s and 1970s.

In response to colonisation and neo-colonisation, there were some occasional movements by theatre practitioners to revitalize the indigenous Korean traditions that were in contrast to the earlier plays and productions, which had not been informed by a mode or paradigm of psychophysical principles and practices discussed in the previous chapter. The contemporary theatre practitioners' search

¹¹⁴ In addition to Westernized theatrical conventions, unquestioning acceptance of foreign cultures is still considered progressive throughout the contemporary Korean environment. For instance, in a popular television program. 'Master Chef Korea 3,' the three 'masters' ask each participant to cook a chicken only centered on a chicken breast. The participants reply that 'as a Korean we do not quite eat (familiar) chicken breast, but rather prefer legs or wings.' The masters reply that 'Europeans and Americans are enthusiastic about this 'part' that is why you must cook that part, because they love that part' (Olive TV, accessed 24 May 2014). This resembles the exact copying of the Westerner's 'outer' appearance or behaviours that I address in the following section, the meaning of *realistic* or *naturalistic* acting/training in modern Korean theatre.

for a distinctive Korean tradition and mode led to the development of a new music drama called *Changguk* (창극, 唱劇, vocal/music drama), a reformed style originating from the dramatized stories in *Pansori* (판소리, a genre of Korean traditional vocal arts performed by one singer-actor-dancer-storyteller and a drummer), a form of ‘melodramatic *Pansori*’ (Yongoak Kim 1989: 41–42).

Concerning practice and dramatic structure, both *Pansori* and *Changguk* have the same foundation for the performer’s vocal technique. Originally, the mechanism of *Pansori* is based on a practitioner’s ‘visceral feeling’ with an awareness of the body as a ‘complete, unified body’ (57–63). An example of this is founded on Yongoak Kim’s ‘*Mom* (body) theatre’ in one of his earlier volumes, *The Beauty and Ugliness* (아름다움과 추함, 1989). As a philosopher, doctor of eastern medicine, and theatre practitioner, Kim’s main concern about the ‘body’ (몸, the term *Mom* implies one’s body as a ‘complete oneness or being’ that rejects both the notion of bodymind dualism and monism) is conceptualized as the principle that the feeling and the awareness of every organism within the body is a ‘dynamic unity’ (59). In his concept of dynamic unity, the organs include the body and mind, which do not exist as separate entities within the body. Kim refers to the dichotomy between comedy and tragedy cited by Aristotle. For example, the word humour does not mean a rational or psychological phenomenon but rather implies ‘constitutional fluid’ (56) emerging, not separated, from the body. The etymology of fluid from the body as a consequence of humour implies that people in ancient times understood and considered the phenomenon of humanity and emotional aspects in relation to their

concept of the body, and they even understood one's personality or character based on a physiological perspective.¹¹⁵

Regarding Kim's perspective of the 'body' (*Mom*), the crucial difference between performing *Pansori* and *Changguk* is that the former is a genre of literature adapted to a theatrical performance at the end of the nineteenth century in the Joseon Dynasty, where a professional singer-actor-dancer-storyteller, called *Kwangdae* (광대, 廣大, a clown) or *Changwoo* (창우, 倡優, a singer featured for playing *Pansori* and for masked dance drama) impersonated every character in a specific performance by himself/herself (one performer). Simultaneously, the *Kwangdae* or *Changwoo* as a performer was combined with the direct relationship between a drummer (고수, 鼓手) and spectator. In contrast, a performance of *Changguk* was based on impersonating characters (interpretation is necessary in an appropriate to plot) with male and female roles. In order to embody these characters, singer-dancer-actors undertook a specific character that they portrayed according to a written text on the proscenium stage (Yoo 1984: 15).

The change of the performative process from *Pansori* to *Changguk* represents a contextual transition from episodic-text to a plot-based text and approach. From

¹¹⁵ Yongoak Kim notes his central concept of *Momkak* (몸각, the body feeling) in which the body itself implies the awareness of the body as a 'dynamic unity' rather than concentrating on 'visual feeling' (including 'audible feeling'), which Kim argues is a dominant approach in the west (ibid: 57–63). In Chapter 6, I discuss Kim's perspective of *Mom* (the body) in more detail in relation to those western and non-western theatre practitioners' and directors' key concepts for psychophysical acting/training. In addition, I provide an account of bodymind monism, oneness or relatedness by exploring the historical references from eastern medicine, philosophy, and socio-cultural key terms.

this point of view, therefore, the development of *Changguk* was regarded as an independent theatrical form inheriting the principles of *Pansori* into western modes. An expansion of the *Changguk* performance functioned to bridge the gap between the discontinuity and continuity of tradition, and facilitated the adaptation of western theatrical convention into a Korean context. To be more precise, the phenomenon of social and political transition from the discontinuity of tradition to modernity had led the change of theatrical spaces from outdoor (*Pan* or *Madang* theatre, performed in a yard or court) to indoor (proscenium stage) performance. Most importantly, as I address in the next section, the practical perspective of acting had been transformed from aiming for direct bodily encounters and communication between performers and spectators to the embodiment of *realistic* illusion or from a performer's inner-preparation (*Sang*, invisible) to his/her plausible description (*Hyoung*, a form) to that of the west.

The Meaning of *Realistic* or *Naturalistic* Acting in Korea

Since the 1920s, one of the initial movements in terms of modifying western theatrical convention in Korea has been founded by students who studied at *Skizi Small Theatre* (축지소극장, 築地小劇場, Tsukiji Shogekijo, Figure 25), Tokyo, Japan, establishing the theatre associations, *Towolhye* (토월회, 土月會, 1923-1931, Figure 26), and *Kukyesulhyuphea* (극예술협회, 劇藝術協會, Theatre Arts Research Association, 1931-1939).

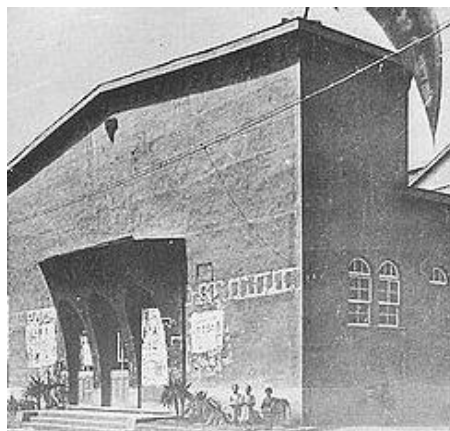


Figure 25: Skizi Small Theatre (1924-1945)

The major attempts of these associations were towards adopting modern western theatre with plays in order to move away from the Japanese theatrical style *Shinpa* (신파), and instead aiming to ‘create genuine Korean theatre’ (Bangoak Kim 2004:

155). These intellectuals assumed western theatrical modes as a vehicle to import the new culture in order to enlighten and educate the Korean practitioners and audience. Most productions were primarily based on translating and introducing western literature including J. M. Synge, Maxim Gorky and Anton Chekhov. Naturally, the practice of their directing was also derived from the mechanisms and/or aims of realism.



Figure 26: The founding members of *Towolhye*

(토월회, 土月會, 1923-1931)¹¹⁶

A pioneer of the importation of western plays, Hyun Chul (현철, 1891-1965), studied Japanese theatre under his mentor, Shimamura Hogetsu (시마무라 호게츠, 島村抱月), a member of the *Shingeki*, who stated that, ‘there is no tradition in Korean theatre’ (Hyunmi Baek 2000: 152) and the development of the modern

¹¹⁶ The founding members of *Towolhye*: (from left) Seounghee Park, Seogu Lee, Seoungmok Park, Bokjin Kim, Palbong Kim, Yeulhan Kim, and Jaesam Song.

Korean theatre should initiate the translation and adaptation of foreign (western) plays. Hyun Chul further notes that 'since we are exposed to a period of cultural importation, we need to choose western plays regardless of their origins rather than struggling to write Korean plays' (Duhyun Lee 1966: 121, my translation). Hyun Chul founded the movement of *Shinkuk* (new theatre in contrast to *Gukuk*, 구극, 舊劇, old theatre) in Korea when he returned from Japan and established the *Joseon Drama School* in 1924. However, his productions and effort did not appeal to the Korean audience due to both the different cultural setting, and also theatrical conventions that did not correspond to the contemporary spectators' needs and this new style was not appreciated with Korean theatre at the time. From a practical perspective, the 'low quality of theatrical environment and technical equipment' of this contemporary performance was regarded as immature realism (Jinsu Jung 1984: 36). Furthermore, the most popular plays were set in the 'present time and dealt with contemporary events, specifically Koreans' suffering from the Japanese occupation' (Suckki Yeo 1976: 131-132). The movement of *Shinguk* theatre productions, in pursuing realistic theatre convention, contributed to setting new artistic standards, such as introducing the concept or role of a director, playwright, and pioneered modern drama. More importantly, the movement inspired *Shinpa* theatre groups to reconsider their imitations of Japanese theatre. Nevertheless, their preoccupation with western theatre convention and plays did not lead them to finding successful ways to adopt western concepts into Korean contexts. As a result, the two movements, *Towolhye* and *Kukyehyuphea* were terminated in 1931 and 1939, respectively.

As part of the adaptation of western theatrical conventions, conceptualizing and creating an alternative theatre was the most significant task for the next phase of the *Shinkuk* movement. However, the notion of 'actor/performer training' in Korean theatre had been conceptualized by the 1970s after Stanislavski's (1863–1938) first volume, *An Actor's Work on Himself* (known as *An Actor Prepares* in the west), introduced and translated from a Japanese publication (partly serialized by 1937 and completed in 1943 in Japan) (Sangman Na 1996: 97–99). The Japanese translation was based upon Elizabeth Hapgood's problematic English edition and translation, *An Actor Prepares* (1936). In addition, a Korean translation of the first volume, based on the Japanese, was translated and published in 1970 by Saryang Oh (배우수업, *An Actor's Prepares*), Seoul Korea. The second volume, *Building a Character* (성격구축) was translated and published by the same author in 1985, Korea.

From a historical frame of reference, the concept of realistic acting in Korea had been initiated by Haesung Hong (홍해성, 洪海星, 1894–1957) who studied the theories of Stanislavski's approach under his mentor Osanai Kaoru (소산내훈, 小山内薫, 1881–1928), a pioneer of Japanese modern theatre, between 1924 and 1928 (Seo and Lee 1998: 331). Consequently, up to the 1990s, many Korean scholars and schools have regarded Hong's theories and works as the introduction of

realistic acting into Korea,¹¹⁷ that is, the early perspective of Stanislavski's psychological approach. Currently, however, the theories introduced by Hong to Korea are assumed to be a mixture of various acting methods of either Japanese *Shinpa* (신파, 新派) or western-oriented, modern Japanese theatre, *Shingeki* (신극, 新劇) which attempted 'to take European drama and wed it theatrically to lifestyles of contemporary Japan' (Suzuki 1986: 7).

It is evident that Hong adopts parts of Stanislavski's earlier conception in his *Towards Directing* (1934) in which he emphasises the importance of analysing a character, interacting with actors, using emotional expression, rhythm, tempo, and ensemble work. However, in his other volume, *Performing Arts and an Actor* (*무대예술과 배우*, 1931), Hong suggests external approaches or skills, i.e., what Stanislavski rejects in actors who represent characters through the crafted intonations and gestures of nineteenth century traditions. Moreover, Hong does not mention Stanislavski's concepts or even the theory/concept of realism but rather he states various non-realistic practitioners' concepts with corresponding approaches. Specifically, in Chapter 4, *The theory and practice of acting* (*연기의 이론과 실제*, pp. 85–89), he argues that the foundation of acting is the 'symbolic expression of humanity' and the term acting should be based on the 'integration with the body

¹¹⁷ (1) Kwanghee Ahn. 1985. *홍해성 연구* (A Study on Theatre of Hong Hae Sung). MA thesis. Seoul: University of Dhankuk. (2) Jaebeom Hong. 2005. *홍해성의 무대예술론 고찰* (A study on the dramatic theory of Haesung Hong). Seoul: The Korean Language and Literature. (3) Duhyun Lee. 1990. *한국 신극사 연구* (A Study on The Korean Modern Theatre). Seoul: Seoul University Press. (4) Cheolhong Kim. 2009. *홍해성 연기론 연구* (A study upon Hong Haesung's Acting Theory-re-disputing upon existing studies: a studies focusing upon Stanislavsky's influences reflected in his Stage Art and Actor). Seoul: The Korean Language and Literature.

and mind.’ He specifically places emphasis on ‘one’s imagination and its actuality’ in order to ‘represent sentimentality of the human being’ (ibid: 85). In other words, Hong’s view of acting focuses on the ‘whole organism of the body’ (전유기체, 全有-氣體), which is, as he assumes, able to facilitate a performer’s creativity through their abilities in expression, vocals, and physicality (ibid). Hong’s two volumes do not provide an accurate approach and practice; however, the ideal state of acting according to his acting theory is that a performer’s body should be cultivated as a whole. And for the embodiment of a performer’s role or character, the performer has to inhabit the awareness of ‘required spirituality’ for the development of this contemporary theatre (ibid.).

Debating the relationship between Stanislavski’s theory and its impact on Hong’s approaches still remains an unsettled issue due to the lack of historical points of reference to examine their correlation. This is also due to the fact that Hong’s two volumes were published in 1931 and 1934, respectively, before Stanislavski’s English (1936) and Japanese translations (1943) had been completed. However, what may be more important here is not to determine their relationship but rather to articulate the meaning and value of Hong’s writings and concepts for acting/actor training in that contemporary period. In other words, the beginning of modern Korean theatre was initiated by the introduction of the Japanese theatrical form, *Shinpa* and the imitated form of western and European drama, *Shingeki*, in which as Hong’s mentor Osanai states in 1926, the contemporary Japanese practitioners

attempted to destroy and/or divorce from '*tradition* and ignore *kabuki patterns* aiming to create their own theatre art' (Allain 2002: 14–15, italics in original). In addition, the movement and the impact of *Shinpa* on the initial part of Korean theatre under colonial rule over 35 years caused the domination of an imitated and external approach or form of acting. From this point of view, Hong's theories and works neither seek to pursue realistic acting nor the earliest concept of Stanislavski's actor training in terms of the socio-cultural perspective of that period. In this manner, the concept of realism or realistic acting in the beginning of twentieth century in Korea should be understood as the recapitulation of contemporary life where the individual was exclusively significant within the growing concept and expectation of democracy.

After Japanese imperialism (1910–1935) and the Korean War (1950–1953), Korean theatre had focused and moved through a perspective of postcolonial change under the term realism and simultaneously the end of the World War II resulted in the division of Korea into two parts, South and North. The majority of left-wing theatre practitioners formed the group, *Shinpa* and mostly moved to the North, while the right-wing theatre was organized by the nationalistic *Shinguk* theatre practitioners. In North Korea, the theatre had been utilized to propagate the government's politics and ideology led by General Il-sung Kim, particularly against glorifying the Japanese military policy and thereafter the US. In the South, the *Shinguk* theatre practitioners and the government established the National Theatre in 1950 and attempted to promote nationalistic theatre with the exchange of

foreign/western theatre. Major productions in the South were marked by American and modern European drama up to the 1970s when Korean playwrights and directors endeavoured to return to Korean roots.

As part of adaptation for realistic acting, the two directors, Hearang Lee (이해랑, 李海浪, 1916–1989) and Chijin Yoo (유치진, 柳致眞, 1905–1974) led a group of the nationalistic theatre against propagating Communist ideology/theatre. In February 1955, they travelled in the US for three months, supported by the US State Department. During this period, Hearang Lee watched a production of Elia Kazan (1909–2003), the premiere director of psychological realism in the US, and also encountered the American versions of Stanislavski's legacy, Strasberg's Method acting at the Actor's Studio.

Above all, for Hearang Lee 'observing Strasberg's teaching' at the time was what made the biggest impression. He states that 'I reflected upon myself that American actor training was based on Stanislavski's [...] I determined to reconsider Stanislavski in order to establish the nature of realism in Korea' (Haerang Lee 1991: 388, my translation). Lee then reflected on his realization of Stanislavski's system and assumed it to be the 'truthful nature of realism' and a 'complete theory' for his work (296–297). Lee assumes that Stanislavski's system can be interpreted as centred on a performer's 'inner emotion,' 'naturalistic acting,' and/or 'subconscious acting' that he defines as realism/realistic acting that in which a

performer's 'self and a character coincide' (ibid.). In relation to the development of Strasberg's method, however, what Lee witnessed at the Actor's Studio was the 'emotion memory work' among three other perspectives of Strasberg's approaches; 'relaxation,' 'concentration,' and 'affective memory.' That is, the incomplete understanding of Stanislavski, and the concept that had been adopted as a technique, were directly predicated on Stanislavski's concept or Strasberg's main emphasis on the 'creation of true emotion' (Cole and Chinoy 1970: 622). Lee assumes the ideal process of acting should be based on a performer's 'inner emotion,' which might enable the performer to do naturalistic or realistic acting that he believes is not only an ideal way to reach Stanislavski's concept but also towards the nature of realism.

However, Lee's espoused notion of realism and a distinct leaning towards a performer's inner emotion-based or psychological acting was not successfully actualized through his productions. His understanding of Stanislavski's theories, conceptualized by 'observing' Strasberg's teaching for three months, in addition to Stanislavski's first volume translated from the Japanese publication (translator's postscript was neglected), led to a misunderstanding of Stanislavski's theory and remained in ambiguous or unintelligible territory until early 2000s in Korea. Although Lee attempted to eradicate the copying of stereotypical behaviours mainly from *Shinpa*, the adaptation and development of realistic acting in Korea became stagnant through endless debating between 'inner' and 'outer' or 'psychological' and 'physical' acting. Simultaneously, scholars and critics argue

that it remains an ongoing, problematic issue and an unsettled question as to whether or not these western concepts are adaptable for Korean performers. Richard Nichols, a professor at the University of Pennsylvania, identifies the problems of Korean actors in relation to the embodiment of realism-based texts and/or realistic acting. Between 2000 and 2002, he taught student actors at the University of Sungkyunkwan, Seoul, Korea and simultaneously watched over 50 performances in Korea. In the preface of his journal, *Realistic Acting in Modern Korean Theatre* (*현대 한국의 사실적 연기에 대하여*, 2002), he makes a severe criticism of the Korean actors and directors: 'Korean theatre, the imitated form of western theatre, might have failed to adapt the western realism.' He states that the 'western style or form is not suitable for Korean theatre practitioners.' They might need to find an 'appropriate, acceptable, and compatible solution for Koreans somewhere else.' The details of his observations can be summarized as:¹¹⁸ (1) 'unnatural' or 'contrived' speech, shouting, playing emotions, moving without inner motivation, and the lack of intimate/deep inner pulse; (2) dominated by 'flatness' and 'sameness' without the journey for discovering a character but rather actors tending to engage in their personal, vague, or indefinite 'mood'; (3) many directors paying attention to an intellectual perspective, its 'subject,' and 'motivation' from a text to their performance that causes them to neglect details about humanity; and (4) the 'one leader system' mainly by a director who manipulates actors like a 'doll' so that actors cannot engage in exploring a creative process or vitalize their existence as actors (Jung 2002: 122-128).

¹¹⁸ Importantly those problematic issues addressed by Nichols are also coincident with the same problems among contemporary Korean performers that I addressed in Chapter 1.

As with Nichols, Seogon Oh, the President of the Korean Theatre Education Association, notes that it is questionable 'whether western theatre is well adopted or our traditional performance is recovered at least as part of its position or incorporation of the two (tradition and modernity) to create new theatre. I am not sure about these questions' (Oh 2008: 5, my translation). Furthermore, Oh adds that among many issues, the term actor training in Korea is the 'most problematic issue and is still being forged' due to the 'discontinuity of traditional training methods' and the 'inaccuracy of the western concepts, which were not introduced accurately' (5-7). In this manner, Bangock Kim, a professor at the Theatre and Film Department at Dongkuk University, Seoul, Korea, claims that 'many contemporary Korean actors are having great difficulties with their confusions in relation to their identity and the philosophy of their acting' due to the change/movement in the perception of acting, which has been developed from 'insufficient research and the lack of foundation for acting' (Bangock Kim 2004: 149). Moreover, Donghwan Park, a professor at the Philosophy Department at Yonsei University, Seoul, Korea argues that '...the traditional morals and spirit of east and western science and technology can be juxtaposed and synthesized in the logic, which hinders them from beginning a new history. It merely brings about cultural and ideological confusions... [and] a moment of dialectical annihilation' (Park 2004: 31-32).

Issues of Body/Mind Dualism in West

The reality of a performance has no inherent connection with the degree of fidelity with which it produces the facts of actual life (Simonson 1963: 46).

A role conforms to the logic of theatre, not the logic of any other life system. To think of a role as a person is like picnicking on a landscape painting (Schechner 1973: 165).

Similar to the perspective of realistic or naturalistic acting/training in Korea, the same problems are faced in the west, not free from the legacy of misunderstanding of the modern new theatre. Since the late nineteenth century, and for more than half of the twentieth century, the primary approach of performer training in the west was realist theatre and/or realistic acting/training. This was not only widespread in the world of theatre, film, and television, but was also extended to the technological demands of the medium under the name of modern theatre and new theatre in east. The process of realist theatre and/or realistic acting was based on the roots of Romanticism in the late eighteenth century. It advocated the imitation of everyday human behaviour and emphasized a performer's inner or psychological process. Furthermore, it created a feeling that a performer has to project himself/herself through the character by turning every role into a reproduction or copy of oneself. In this sense, a paradigm of acting and an actor's process is

predicated upon Cartesian dualism in which ‘the successful actor feels exactly what the character feels, or else feels nothing at all’ (Hornby 1992: 117).

Maintaining a psychological or emotional approach for acting/training intensified a dualistic model of a performer and the growth of problematic terms, opposite values or dichotomies between the body and mind. In particular, Descartes’ dualistic view of the human being, thereafter Diderot and Coquelin’s internalism or the conscious mind, refined the idea that one’s inner mind controls or constructs the outer expression of feeling in which the first self, ‘soul’ sees the ‘body,’ hence the second self, the body is a ‘slave whose only duty is obedience’ (Cole and Chinoy 1970: 193).¹¹⁹ In this sense, the body and mind *are* two distinct parts and thus separate. The dualistic notion of a performer’s body was intensified and continued by the major American practitioners/trainers who articulated only the earlier phases of Stanislavski’s system and/or misunderstood aspects of that concept. Specifically, the ‘abbreviation’ of Stanislavski’s technique,¹²⁰ Method acting, was concerned with a performer’s inner life as a ‘complex psychological

¹¹⁹ Coquelin elaborates on the process of his method to create a (new) character: [...] “I begin by reading the play with the greatest attention, five or six times. First, I consider what position my character should occupy, on what plane in the picture I must put him. Then I study his psychology, knowing what he thinks and what he is morally. I deduce what he ought to be physically, what will be his carriage, his manner of speaking and his gesture. These characteristics once decided, I learn the part without thinking about it further. Then, when I know it, I take up my man again, and closing my eyes I say to him, ‘Recite this for me.’ Then I see him delivering the speech, the sentence I asked him for; he lives, he speaks, he gesticulates before me, and then I have only to imitate him” (Cole and Chinoy 1970: 191).

¹²⁰ Although the earlier concept of Stanislavski’s system is mistakenly known as an original example of the ‘psychological approach,’ his system is considered to be an ‘early twentieth-century version of monist’ (Blair 2008: 26) in which the body and mind is one, implying one’s mind and feeling cannot be separated from the body. For Stanislavsky, the ‘body is the arbiter of truth’ (Auslander 1997: 91). His concept of acting/training was continued by subsequent theatre practitioners including Vakhtangov, Chekhov, Copeau, Artaud and Grotowski.

being' (Hodge 2000: 130) or what Brecht argues as 'emotional striptease' theatre (Hornby 1992: 26).

Among many,¹²¹ a resulting problem of the psychological approach and its inculcation through acting institutions is that, as Hornby states, the growth of 'introspection and self-projection' of an actor was maintained more than before, and the 'model of the actor is still strongly dualistic' (Hornby 1992: 6). Moreover, Carnicke argues that upon entering the twenty-first century, the usage of Stanislavski's word, '*perezhivanie*'¹²² is ill-informed among western practitioners and writers who assumed the term to mean 'toward truth and realism in theatrical style with a concomitant desire for the psychological fusion of actor with character in performance' (Carnicke 2009: 131). In this sense, Philip Auslander notes that the development of modern western acting coincides with the 'transformation of the representations and routines of the body' in which practitioners in the twentieth century 'have not really taken up a position outside the nineteenth century's discourses of the body and sexuality.' Auslander then concludes that 'contemporary performance theory has not escaped the terms of modern discourses initiated by, say, Diderot' (Auslander 1997: 92).

¹²¹ Hodge selects some of the 'programmatic attackers' on the 'Method': the Method is 'too heavily invested in emotion' (Counsell, Harrop), its emphasis on 'psychology as destructive' (Hornby, Richardson), its 'narrow vision, encouraging sloppy speech habits, poor diction, and avoiding movement training.' Method acting is 'accused of being anti-intellectual' (Brustein), opposed to the dramatic texts (Hornby), 'dogmatic in its approach' (Richardson), and is 'symbolic of mid-twentieth-century middlebrow culture' (Braudy, Conroy, Quinn) (Hodge 2000: 148).

¹²² The term '*perezhivanie*' (experiencing), adapted by Tolstoy's term; 'art communicates felt experience, not knowledge' (Carnicke 1998: 107) that implies what Stanislavski rejects as the nineteenth-century tradition where actors represented their characters through crafted intonations and gestures.

Accordingly, the paradigm and influence of Method acting caused the regeneration of the discourse of Cartesian body and mind dualism in acting/training, and is still an ongoing problematic issue in the twenty-first century. From a practical point of view in a performer's process, over-engaging in his/her intellectualization and/or subjective, personal, and emotional aspect is one of the major problematic issues in terms of embodiment. In addition, the Method is considered a highly valuable way for theatre practitioners as well as television and film industries—particularly in Korea as I discussed in Chapter 1—where mentors and stars often measure or calculate how much a participant really or truthfully feels his/her emotion in the audition.¹²³ What is more, most of the participants in auditions are trained to immediately produce tears on demand when or before the mentor-stars ask them to 'act' (very often a participant is asked to 'cry'). Maintaining a state of one's emotional believability is not only to reawaken Cartesian dualism, an endeavour to reverse the development of the integration between the body and mind, but also to not examine the performance for consistency and potency. Considering these perspectives, Zarrilli accurately states that the result is 'self-indulgence to the neglect of the physical side of the acting equation' (Zarrilli 2009: 17).

¹²³ See more details of the audition <http://tv.sbs.co.kr/audition> (accessed on 18.07.2011). In the semi-final part of the audition, participants are required to portray or express according to what the mentors intend to execute for the applicants. These star-mentors provide what the actors have to portray in that audition including: anger, screaming, shouting, sadness and happiness, confession, and action ('action' implies to do acting based on physical movement similar to a style of martial arts) for which the participants would inevitably depend upon their emotional perspectives, which might be well-planned and intended days before the audition (Accessed on 21.07. 2011). Due to interrogating one's emotional process, most acting institutions/universities engage in approaching and constructing one's emotion through training and rehearsal, thus, training (by means of creating a character) and rehearsal process are considered synonymous.

Returning to the Roots of the Korean Mode

At the end of the 1960s, the major movement of Korean theatre had already begun to move toward non-realistic and/or non-representational theatre by practitioners and directors who took up the challenge of applying ancient legends, forms of ritual ceremonies, shamanism, and traditional literature in order to promote the identity of Korean tradition, mode, and theatre. A movement in the conservation of cultural assets emerged across the nation to revitalize indigenous cultural art forms as a turning point to 'recover and explore a new Korean theatre' (Sangchul Han 1979: 5-7). It had begun among traditionalists against industrialization under the military government of Junghee Park, who reinforced imitative Westernization through socio-political aspects in Korea. The resistance of the conservative group was founded on the concern that as the economic structure became more industrial than agricultural, the gap between the urban and traditional village life continued to widen, and that the harmony with nature had been destroyed by modern technology. Their movement attempted to prevent not only the erosion of tradition but also to create a culture of liberation through the promotion of the people's culture.

Among the initiatives to define or (re)create Korean roots in the 1970s are the productions of director/practitioner Kyu Huh (허규, 許圭, 1934–2000) who founded the Minyea Theatre in 1973. Above all, Huh attempted to replace the predominant

western theatre by developing and utilizing indigenous art forms or genres that in turn conceptualized a new performative style and a genre of performance, called *Madangguk* (yard theatre). His central concept for directing and actor training was the expansion of training elements and techniques from traditional training sources. His work was mainly to train and adapt such cultural forms of dance and song in contrast to the text-based approach of the previous decades. The transition from realist theatre to the expansion of indigenous performing elements provided the possibility of 'opened-interaction' between the performer and spectator. More importantly, the themes, modes, and/or stories of the realist theatre encouraged Koreans to be 'blind to practical reality in contemporary Korea' (Yongoak Kim 1989: 45). In this sense, Huh's work was 'appreciated as a revolution and the vale as Copernicus-like' (ibid. 45-46).

Huh travelled to western countries using the practices from training sources, including a masked-dance, folk song: *Pansori* and *Minyeo* simultaneously. He then asserted that 'our theatre is not far from our realities of life that exist in our tradition, and is hidden in myself as if a secret' (Hyunsick Youn 2003: 11, my translation). Embracing the Korean tradition with his passion for retracing the identity of Korean theatre contributed to settling on a new form of theatre and inspired contemporary practitioners to return to the roots of Korean theatre. However, as scholars point out, Huh's concentration on theatrical structure and stylization based on the external forms or styles caused 'exaggerated intonation and acting' and did not explore the 'nature of humanity in depth' (Yongoak Kim 1989: 46). The resulting

problems were predicated upon the process of a non-western actor training system in which rehearsal and the process of embodiment for performance was not divided, hence, the ability of the performer's skills to reach a mastery level determined the success of a specific performance. Huh's incomplete adaptation for the (re)creation of tradition has been continued by one of Huh's pupils, Jinchaek Son.

As a director, Jinchaek Son (손진책, 孫振策, 1947–) concentrated on the adaptation of heritage in accordance with his mentor Huh, while Son's engagement in actor training and productions was closer to a practical and systemic approach than Huh had attempted. In the beginning of his work at the Minyea Theatre, his artistic direction was focused on retracing 'how Korean traditional performance was transmitted, if such key theatrical elements were precisely handed down to the contemporary theatre' (Sookkyoung Kim 2009: 92). Specifically, his concern was based on the hypothesis that 'only adapting the stylization of tradition might lead one into formalism, that is, a way for our tradition to have weakness' (Heeseo Gu 1994: 54). Therefore, Son notes that the embodiment of tradition might be achieved by 'negation of tradition' and a 'creative destruction of tradition' (Yeouchul Kim and Mihye Kim 2000: 132).



Figure 27: *Madangnori* (마당놀이), Photo by Michoo Theatre Production

Son's practical knowledge was derived from his high school years learning masked-dance drama, playing musical instruments and from learning a ritual ceremony or art form, *Gut* (굿), by several masters. Based on the training experiences used as personal research, Son founded his theatre production company, Michoo (미추, 美醜) in 1987. Son's key concept, *Madang* (yard), has been actualized through his major performances as a 'vital source of communication' (Yongoak Kim 1989: 47) that enabled him to contribute to the birth of a new and popular genre of performance, called *Madangnori* (the term *Madang* implying playing in a field, Figure 27). In-between modernization or Westernization, the beginning of a 'new genre' can be understood as a 'compromised form' between the negotiation of realist training/context (logical or intellectual framework in a specific plot) and an experimentation in exploring new aesthetics by negating the previous theatre conventions (Jinwhan Na 2009: 83). Consequently, *Madangnori* has become one of the most famous performing arts with more than 200,000 patrons in attendance annually. Up to the twenty-first century, Son is one of the

ongoing and representative Korean directors working at his Michoo while also holding roles as curator and art director at the National Theatre in Korea between 2011 and 2013.

During the 1970s and 1980s, performances under a widespread use of the term *Madangguk* aiming for the '(re)creation of tradition' had been continued by the emergence of new theatre practitioners; two experimental directors: Dukhyoung Yoo (유덕형, 柳德馨, 1938–) and Minsu Ahn (안민수, 安民洙, 1940–). These two had studied at the Yale Drama School and the University of Hawaii, respectively, before founding the *Drama Centre* (1962), Seoul, Korea. Their central idea as directors was based on encountering non-representational western theatre practitioners, particularly Artaud's and Grotowski's concepts. Both Yoo and Ahn rejected the dominance of imitation and/or representation of realistic illusion and focused on the 'sincerity of a performer like Grotowski' (Daehyoun Kim 2009: 72) or a 'materialized' or 'embodied mind' in *the Theatre and its Double*, cited by Artaud (84).

When Yoo returned from his studies at Yale Drama School in 1969, he emphasized the process of organic response or the spontaneity of an actor rather than attempting to interrogate 'what the Korea-ness is' (Bangoak Kim 2006: 83–84). As with those non-representational western practitioners/directors (see Chapter 6), he did not embrace the predominant term realism or the imitated form of western

theatre centered on the text-based approach. Rather Yoo concentrated on utilizing a mask, improvisation, and physical movement from Korean source traditions that caused a great sensation among contemporary theatre practitioners and audiences who had primarily experienced the legacy of realist theatre. Yoo's perspective on drama is as an 'action, that is, the movement' and asking 'how can each element be incorporated for the imitation of action' as he refers to Aristotle's definition of mimesis of action (Suckhyun Kim 2005: 30). Yoo notes:

[...] We had regarded *Shinkuk*, modernized western theatre as a complete form of arts. Now I found that it is heavily based in performer's speech (text). *Yeounkuk*, namely drama implicates an action that is, movement. It is fact that speech is an element of theatre, while we need to notice that the tendency to over-engagement in delivering text led theatre to be out of its nature. [...] How to find the nature of *Yeounkuk*? Performers who want to work with me at first need to practice Korean traditional trainings in a mastery level, and then of course he/she needs to attain eastern and western practices in a sense of cosmopolitan era. This experimentation does not mean to create a new; rather it aims to explore the nature of *Yeounkuk* (ibid. my translation).

Yoo's practical assumption is that as an actor cultivates his/her body and mind, the actor finds 'genuine Korean rhythm' in which they can add spoken words, thereby studying the nature of theatre rather than exploring new theatre (ibid.). In parallel with the aforementioned directors, Yoo's practices were mainly focused on

practicing traditional training sources in which a specific text is understood as closer to connotative or implicative rather than a specific meaning or parole. Yoo attempted to adjust the balance between text-based work and a physical or movement-based approach, which was predominant in traditional performances. This would mean that Yoo explored the meaning of action in a traditional context without the exclusion of text-based practice/theatre, simultaneously attempted to bridge 'tradition' and 'modernization' (31). As a result, Yoo endeavoured to explore the body on an intimate level and attempted to exclude or segment a text for imaginative significance with sound which made a profound impact on the audience as well as on realist theatre practitioners.

Similar to Yoo's concept, the major concern of director Minsu Ahn (1940–), was to create harmonization between the actor's physical training and performative elements within theatrical surroundings. Ahn's theory of actor training is based on eastern philosophy, which he exemplifies in his statement, 'I (an actor) am the centre of the universe and united with energy within the universe so that the small details of my movement become the centre of that universe's movement' (Minsu An 1998: 169-171, my translation). For Ahn, the ideal state of an actor can be achieved by a process of meditative practice with one's breathing that enables an actor to be in a peculiar Korean aesthetic of *Jeoung*, *Jung*, and *Dong* (정중동, 靜中動, calmness, the middle, movement). As a key aesthetic in Korean performing arts, *Jeoung* implies a state of calmness, stillness and/or peace, *Jung* means the middle

or the centre, and *Dong* implies a state of moving or changing direction of the body. This is similar to the practitioners' and/or directors' concepts that I will discuss in the next chapter¹²⁴ including 'mutuality in balance' (Zeami 1984: XI-XII). Barba describes this quality as a 'swan on water' (Barba 1995: 54) and uses the term 'sats' which implies 'impulse,' 'preparation,' and 'to be ready to ...' (ibid: 40). Ahn's central concept emphasized how an actor can be in a state of 'dancing but not dancing, singing but not singing' (Minsu Ahn 1998: 180) for the integration, harmonization, and awareness of the whole body within the aesthetics.

Scholars and critics, however, labeled Ahn's productions as a form of Japanese theatre in relation to the patterns of movement, costumes, and unusual intonation of speech that represented visual and structural similarities, particularly to *Noh* and *Kabuki* theatre tradition. Consider the fact that Ahn researched and experienced codified non-western theatre traditions at the University of Hawaii where many theatre productions were given a specific 'duty.' Both arrivals from other countries and American productions were previously performed at the University (Sukhyun Kim 2005: 58-59). In this sense, Ahn's productions and the other non-western theatre traditions are not immune to the issues raised by critics concerning 'similarities.' In another sense, the adaptation of Japanese style or form invited

¹²⁴ In Chapter 6, those western and non-western theatre artists' concepts including Grotowski, Barba, Suzuki, Oida, Lee, and Zeami will be discussed in depth. In exploring their practical assumptions/approaches, I provide an account of psychophysical readiness of a performer in referencing eastern medicine, philosophy, and practical assumptions of the term bodymind monism or oneness.

considerable resistance among nationalists in Korea.¹²⁵ Despite that fact, Ahn's theories and approaches contributed to enhancements of theatrical elements, which led contemporary theatre practitioners to acknowledge the new vision of Korean theatre. Simultaneously, Yoo's investigation from Aristotle's theory to the western experimental theatre in the 1960s provided a turning point for Korean theatre and impacted upon others exploring theatrical principles.

¹²⁵ In this manner, it is important to note that my choice of the Japanese context, *The Water Station* in Practical Projects 2 and 3 are fundamentally focused on the development of a performer's internal readiness or the invisible to the visible (from a state of *Sang* to *Hyoung*). For the embodiment, my devised exercises/practices address the question of how to confront then initiate a performer's 'body,' *Jashin* (my body) within a minimalistic environment centering on the term non-acting or 'doing nothing' (see Chapters 2 and 3).

Use of Traditional Training Sources in Contemporary Korean Theatre

The debate and emphasis on the retracing of the roots or identity of Korean theatre has been continued by director Taesuk Oh (오탈석, 吳泰錫, 1940–) and one of Oh's pupils, Yeuntaek Lee (이윤택, 李潤澤, 1952–). In terms of contemporary Korean theatre, up to the twenty-first century, these artists are officially recognised as representative directors in relation to their multiple roles as director, playwright, actor trainer, and art director at the National Theatre. In a general sense, they have identified the principles of traditional sources to develop key psychophysical elements as their own actor training method at the Mokwha Theatre Company (1984) and the Street Theatre Troup (STT, 1986), respectively.



Figure 28: *Tae* (태) by Taesuk Oh, 2007

Above all, Oh rejects the literal meaning of traditional training sources in the approach of his own performer training and productions. Oh's view of the term

(Korean) 'tradition is (our) daily life itself,' which is 'now inhabited in (our) spoken words and within the body' (Taesuk Oh and Yeunho Seo 2002: 221). Oh's central research and practice mainly emphasizes pursuing a 'totality of Korean-ness.' 'Tradition' and 'contemporary' are inseparable in a relation that informs a pattern or style of typical life, emotional or psychological structure, and public attitudes or mentality. The key principles and the spirituality found in traditional training sources enabled him to conceptualize a generic term, *Sandaejungshin* (산대정신, 山臺精神). The term can literally be interpreted as a makeshift stage for a masked dance drama (*Sandae*, 산대, 山臺) and *Jungshin* (정신, 精神), which is a common noun that translates to one's soul or spirit. Those terms and etymologies originate from *Talchum* (a masked dance drama) and a vocal art *Pansori* that accompanies with what Oh asserts to be the necessity of *Jungshin* and/or key theatrical elements that include a direct interaction with the doer and spectator, a variable (immediate) transformation of time and space, and omission or inconsistency in the dramatic structure (Taesuk Oh and Yeunho Seo 2002: 236-237).

Specifically, Oh encountered a number of cultural inheritances and realized the substance of theatrical elements in traditional or cultural performances includes a performer's 'breathing,' and a dynamic 'tempo' and 'rhythm' (54-55). He stresses the significance of a performer's breathing that should emerge from one's groin and/or sexual organ(s). The idea is derived from his research on western and non-western performances. For Oh, the most universal characteristic is found in the movement of a performer's arms and legs, which are represented in the way of a seated posture by utilizing or bending the knees. The difference between western

realist theatre and Korean tradition/sources is that in the former, using a chair, sofa, and bed is commonplace so that the height of one's seated posture is placed at the level of middle; in the latter, however, people in everyday activities operate on the *Ondol* (온돌, a room with a floor heating system in Korea) in which one's hip is placed slightly above the floor. Oh argues that this posture is a typical body stance and enables a performer to inhabit the required tension or awareness, which he terms *Nondurungshik daewha* (논두렁식 대화, a way of conversation on rice paddies):

When people (Koreans) talk about important issues, they do not face each other, opposite to their loose talk. While westerners look at each other then say 'I love you,' when Koreans confess his/her love to someone their eyes heavenward or elsewhere then say 'You bitch!' [...] (ibid: 283, my translation).

From Oh's concept, the basic principle is to be positioned to allow manipulation of balance with the body and its gravity, the centre, (to be in a state of immobility, e.g., the place/role of a performer's hip above). This quality can be achieved when a performer's divergent energies between the upper half and the lower half of the body conflict at the centre (a performer's hip or anus from Suzuki, see Chapter 6), reinforcing the vital source of energy through a performer's bodily movement. To be in such a state, for example his actors at Mokwha Theatre Production have trained and performed in their 'bare feet,' which Oh assumes are passageways for

earthly gravity like an octopus' acetabulum. Most importantly, Oh specifically underlies the necessity of a performer's ethical attitude¹²⁶ in a discussion of an ideal performer. He argues that the accomplished performer is never so dependent upon his/her resources or casual findings that they may assume these will be working in the 'next' (session) or 'another context' (302). Rather the 'performer's doubt about the truth' means to be 'sincere' and/or 'not deceiving himself/herself' by his/her thorough challenging in order to define himself/herself as a performer (ibid.). This would mean that any performer meets a 'brick wall' that 'only the performer knows/acknowledges' (303). The performer's 'wall' can be revealed then moderated by the performer's constant challenge by means of 'self-innovation' (ibid.). Consequently, Oh's central concept is inheriting the sources of tradition in such a way as to be in accordance with the contemporary mode. The key principles and spirituality found in those traditional training genres or performances function to bridge the gap between 'tradition' and the 'contemporary' era that is placed within the heart of Korea.

¹²⁶ I discussed a performer's ethical attitude and his/her body as embodied mind and/or uniting one's knowledge and conduct (*Jihenghapil*) that accompanied a performer's anonymity (openness/interaction to be fitting into a performance), founded on Korean source traditions (See Chapter 4). I also address this issue through my practical projects and in a discussion of those practitioners/directors' key concepts (e.g., Grotowski, Suzuki, and Zeami, see Chapters 1, 2, 3, and 6).

'Tradition' and 'Receptivity' in Contemporary Theatre

Since the 1980s Yeuntaek Lee (1952–) has retraced the issue of the identity of Korean theatre. Specifically, Lee notes one of the problematic issues in the process of translation and adaptation from a context of traditional practices/training sources to contemporary theatre in the previous decades. This concerns maintaining the process of its modification and/or displacement, namely 'tradition' as 'tradition' without considering the need for a certain theatrical correspondence to the requirements of a specific 'contemporary' era. Lee states:

The adaptation of traditional genres and practices to performance in the 1970s may have failed to discover a systematic approach. And it was the worst case in the 1980s. They learnt how to play *Talchum*¹²⁷ and applied it when it was necessary for their theatre; however, when they do not need they were just walking on stage. Although *Pansori*¹²⁸ was dominated on stage it was not more than mimicry of the form, could not be universalized as our theatrical vocabulary. One has mastered *Dahnjoen*-breathing but still his saliva spatters, rant and rave [...] why has this happened? [...] The resonance of a *Sori-kwangde*'s vocalization in *Pansori* occurs from his/her *Tongsung* (통성, 通聲) and *Dusung* (두성, 頭聲), not from muscular tension [...] (2001: 14, 20, my translation).

¹²⁷ The name, *Talchum* means a Korean masked dance drama. The various styles are derived from their development in a specific region (see Chapter 4).

¹²⁸ *Pansori* is the Korean Intangible Cultural Asset No. 5 and UNESCO enlisted *Pansori* as a masterpiece of Oral and Intangible Heritage of Humanity in 2003 (see Chapter 4).

As Lee notes, theatre is a form of contemporary art and thus it must correspond to that contemporary reality, requiring the adaptability of a traditional practice/genre and its receptivity to the contemporary spectators. Lee's notes remind us of the tendency to mimic the 'outer' appearance (western form and/or framework) simultaneously misunderstanding the term 'tradition,' dealt as taxidermic and a folk drama (old theatre, compared to Westernized new theatre).¹²⁹ Moreover, a performer's progress toward resonance and/or that quality of bodily movement must be connected with his/her *Dahnjoen*-breathing (단전호흡, 丹田呼吸), *Tongsung* (a practitioner's vocals from the whole body) and *Dusung* (vocals from the top of one's head) in a complementary way. Lee particularly emphasizes the phenomenon of a muscular tension, similar to that of a master, which is not only the process and result in achieving a level of bodymind integration but also unites his/her corporeality in a 'visceral feeling.'¹³⁰ That is, 'we are in touch with our world

¹²⁹ It is evident that when I began to work as a performer at the Michoo theatre production, Seoul, Korea, in 1994, I could easily see those performers on *Daehakro*, a theatre/art centre in Seoul, whose *Pansori*-like or mostly husky voice had always fascinated me, which was not only possessed by many performers but was an assumed indicator that one had practiced *Pansori*. Naturally, they had used such a pattern of voice/speech both in their daily lives and when acting on stage. I had tried to copy them because it was a general trait of performances on *Daehakro*, and the performers looked like they were not Koreans but used Westernized intonations and gestures. This also suggests that up to the end of the 1990s, most theatre practitioners may have not recognised the necessity of the 'contemporary theatre' for example as discussed above. In addition, behind the curriculum at Michoo, learning various traditional practices, and interrogating a performer's truthful emotion was still central to the discourse of acting/training.

¹³⁰ For instance, from my experience in learning *Pansori* (1998–2005) by Korean master, Sooksun Ahn (1949–), a Korean Human Cultural Asset No. 23, whose instruction was mainly focused on the dialectical nature of one's inner process: a performer's breathing has to be 'protruded' from his/her centre and he/she must simultaneously keep and hold the centre in order to maintain his/her breathing in length and depth, which leads to a clear or silvery voice. A husky voice includes a nasal vibration and because of a practitioner's muscular tension therefore is completely misunderstands of the nature of *Pansori*. Most importantly, those whose voice must be sustained as an actor-singer-dancer-storyteller over the average duration of 3-6 hours (it varies in playing each episode) performed by oneself. In other words, any Korean vocal art including *Pansori*, *Sijochang*, *Minyeo*, and *Gut* aim to resonate by a

at a visceral level, and it is the quality of our being in touch that importantly defines what our world is like and who we are' (Johnson 2007: 20).¹³¹

Lee's initial point of departure and central concept is his deconstructive work, which includes linguistic language, construction of dramaturgical structure, and most importantly the meaning of a performer's 'body' in order to avoid the imitation of western theatre dominated from the previous decades, forms of stereotypic new theatre (신극, 新劇), and representations or misunderstandings of Korean tradition and training sources. Lee notes:

Since the 1970s, we have not yet settled the present status of tradition. This suggests why our tradition is still out of the 'contemporary mode.' We need to reconsider the more fundamental issue of whether modernization/Westernization is appropriate for our inherited emotion, perception and rhythm. [...] that is how we can bridge between the nature of tradition and the structural essence of the contemporary era before we argue about the process of conservation, unauthorized borrowing and transformation of a specific culture (1996: 27, my translation).

practitioner's *Chungyem* (청음, 淸音), a clear and fluty voice, not *Takyem* (탁음, 濁音), a flat and voiced sound (Lee 2001: 120–121).

¹³¹ Mark Johnson also notes a key concept in Immanuel Kant's critique of pure reason (1781) in which Kant argues that the 'subject' and 'object' are "counterparts inseparable in experience" that cannot exist without each other, however, ones transcendental ego "must lie behind, and play a role in constituting, the correlation of subject and object in experience" (20). Meanwhile, Merleau-Ponty and John Dewey assert that 'subjects and objects are abstractions from the interactive process of experience out of which emerge what we call people and things' thus there is 'no split of self and other in the primacy of our experience' (21).

Lee specifically points out that the idea of structural deconstruction aims not to leave the tradition as a 'taxidermic' thought or ideology but rather to acknowledge the 'intrinsic meaning of tradition'—that is a way to meet and define the intimate structure of human beings for what a Korean is in 'contemporary' times (ibid.). That is, a way to discover 'one's identity as a performer' in the contemporary cosmopolitan era (Sookkyoung Kim 2009: 141). Here, inheriting the traditional heritage underlies how to coexist (or bridge) with the tradition and the imported foreign culture, and more importantly a need for this awareness among theatre artists. The use or manifestation of tradition in this context is derived from a reflective response or reaction within a source culture (Koreans). In addition, as addressed previously, the imported culture has also been inherited as if it is 'another heritage' through contemporary Korea.

With those practical assumptions, Lee founded his theatre production, Street Theatre Troupe (STT) in 1986, and has thoroughly engaged in the examination of the origins of traditional training sources.¹³² Lee's central perspective on performer training is to facilitate and transform a performer's physical constitution against the weakness of his/her body altered by modernization, patterns of daily life, and personal desires, etc. His conception underlines the necessity of a performer's transformation from a perspective of his/her daily existence to a theatrically

¹³² In 1998, Yeuntaek Lee received five awards for his performance, '*Feeling like Paradise*' (느낌, 쿨락 같은) at the Seoul Theatre Festival. Since then, his STT has been established as a mainstream theatre in Seoul and his repertoires and workshops have also been performed and held throughout the world including Japan, China, Germany, France, Romania, Russia and so on. For more details of Lee's work, see <http://www.stt1986.com>

required quality. The term theatricality implies a shift in the quality of a performer's breathing, which enables the performer to be in a state connected to his/her 'impulse and madness' (Lee 1996: 44). In this context, a performer's madness relates to being in a state which does not correspond with his/her daily existence in having the ability to complete the given task(s) or maintaining external mimesis.¹³³ For Lee, this qualitative change accompanies a performer's thoughts and in turn facilitates the performer's bodily movement and spoken word to be changeable, powerful, and controllable within time and space.¹³⁴

From a Korean socio-cultural context, the place and role of a performer in a specific region was as performer-actor-singer-dancer-storyteller-curer through cultivating his/her multiple skills. A performer/actor, called *Beawoo* (배우, 俳優) literally meaning that he/she (俳) is 'not' (非, un-, anti-, non-) a 'human being' ('人,' a person or human). Becoming a *Beawoo* requires transcending one's daily life including one's desire, ego, attitude, physical constitution, and socio-cultural authority that in turn enables the *Beawoo* to communicate with the nature of life in the nature-cosmos. An ontological aspect of a *Beawoo* in a Korean context suggests that cultivating one's body implies not only a process of 'keeping distance

¹³³ In this manner, I discussed the origin of the performances, *Moodang* (a shaman), *Changwoo* or *Jaein*, a performer/actor/singer/storyteller from a Korean socio-cultural and historical context. Specifically, a practitioner's body in a traditional genre or practice (particularly in a Korean ritual drama, *Gut*) reflected the practitioner's specialty and this identified his/her professionalism as artisan (e.g., *Moodang*, a shaman, see Chapters 4 and 5).

¹³⁴ In terms of Lee and Suzuki's concept of performer training/acting, critics point out the similarities between them. In the last decades, they often invited each other (in Toga, Japan and Seoul, Korea) and held a number of workshops in demonstrating/exchanging each method. However, up to 2014, there is no publication in terms of their relation in English and Korean translation. As this thesis address Lee's concepts is derived from a peculiar characteristic of anthropological and ontological aspect which in turn towards the concerning of receptivity to contemporary Korean theatre. For the details of Suzuki's concept, see Chapter 6.

from one's daily attitude' but also the '*Beawoo* has to accurately read the phenomenon in order to find the actuality that is placed behind the reality' (Lee 1996: 19).

The dialectical notion of Lee's view of the meaning of a performer/actor, *Baewoo* reminds us of the nature of the human body and its relationship to the life-nature-cosmos that I specifically discussed in Chapter 4. Exploration of these principles in a variety of traditional genres/practices enabled him to conceptualize the nature of the human body by concentrating on a performer's breathing that Lee terms as the 'performer's instinct for survival' (on stage) (Lee 1994: 135):

Breathing initiates the body, sound, and spoken word. Breathing changes time so as to stop, expand, and quickly change...creates the interaction between performers... transforms the space as to be empty, heavier or lighter, stronger or softer...leads the spectator to being in tension and relaxation... [and can] expand the space and facilitate intense concentration (Lee 2001: 37, my translation).

Lee notes that theatrical space and time is constructed and/or created by the quality of a performer's breathing, which is incarnated in his/her body. In this sense, inhabiting a performer's breathing means to be as an 'autonomous corporeality' that enables the performer's body to be in the here and now, not getting involved in the attachments of his/her daily attitude. In Lee's view, the relationship between a

performer's body, space, and time is a united oneness; each element is neither a material nor is it a unification of different concepts such as 'one' and the 'other.' A performer's dynamic body facilitates the changes of space and time so that these changes are revealed by the body. The performer's embodiment with breathing is a 'transfigured space' that is sensible and conceivable in contrast to a semiotic analysis in a measurable or quantifiable dimension. Specifically, his term, a performer's being lost from 'breathing' and/or 'pulsation' means 'out of that breathing,' which comes from his/her daily life (e.g., a personal desire to possess), a narrow chested breathing, and economic use of one's energy. In this sense, such a body is a 'cold or dead body' and has 'no classification between one's tension and relaxation' (38).

Lee's concept of a performer's breathing seems to be parallel with the nature of the term *Ki* discussed in the previous chapter. Nevertheless, his practical approach is neither to interrogate a meaning of a specific term, for example *Ki*, nor did he suggest the need to learn and practice a specific traditional genre, practice and equivalent training. Instead, his main concern is primarily focused on the adaptability or flexibility of training and acting for performers, and also of creating performance for the contemporary spectators through a deconstructive process. His central method for acting/training and his previous productions are based on concerning 'Korean Hamlet' for example (Figure 29), not Hamlet of unknown rhythm, tempo, emotion etc which is centered on the unquestioning adaptation of a specific cultural form/style in both intra-cultural and intercultural aspect.



Figure 29: *Hamlet* by Yeuntaek Lee (1996, Seoul, Korea)

In this manner, the term 'tradition' is placed in a perspective of ethnological viewpoints or representing that of form which Lee notes as an 'external' form/style of Korean-ness represented in the previous decades (Lee 2001: 12). In contrast, deconstruction in this context means exploring 'internalized' Korean-ness which is derived from tradition and simultaneously existing in contemporary that for Lee is inseparable (coexisting between the two) from the key themes, emotion, perception which inform the 'internalization' (of Korean-ness). For example, madness, as (visible) phenomenon in terms of Hamlet's main action or through line embodies a reality which is not unreasonable nonsense. Rather, Lee uses the madness (including Ophelia's) as a practical way or 'method' (on the context by Shakespeare) to reveal the reality (invisible) behind the ordinariness (visible): 'Though this be madness, yet there is method/ in't' (II. ii. 205-206). That is, Lee seeks a way to avoid the mimicry of 'forms' of the Korean tradition and the pervasive western realistic 'style' that has been adopted as a vehicle for creating linguistic and, physical gestures among theatre artists in Korea. Lee has been at the forefront of the changes since the 1990s and his endeavour for conceptualizing

this actor training method has led to him becoming one of the most successful directors in contemporary Korean theatre, referred to as a 'vanguard artist' and 'cultural guerrilla' (Yuncheol Kim and Miyhe Kim 2000: 155).

It is important to note that, as an independent and ongoing theatre artist, the significance of his contribution for actor training is the development of psychophysical elements and practices rooted in Korean tradition along with his experiments in exploring its suitability to contemporary spectators. Lee's researches and approaches have also enriched the meaning of 'traditional' and 'contemporary' in terms of the nature of theatre as 'contemporary art.' In this manner, his notion of the performer's breathing and its application by means of their 'instinct for survival' provided a platform where this thesis is situated as a part of departure. This thesis, however primarily focuses on enhancing a performer's internal-readiness or a way of maintaining his/her *Sang* through training and rehearsal. This differs from Lee's central concern of training an energetic or powerful performer as his position is mainly placed on the radical 'madness.' From my experience working with Lee as a performer (2002-2006), a performer necessarily needed to be subordinated to his acting method as 'one way.' This specifically pushes the performer or his/her body by not being fully involved in the 'way' which Lee has pursued, thus causing, for example vocal fold nodules. As I referred to earlier, this echoes the dominance of 'one leader system' by a director in a discussion of modern Korean theatre in which a performer is dealt with like a 'doll' that undermines the performer's bodily engagement and creative

process/choice (Jung 2002: 128). Instead this thesis examines the particular demands that each performer or participant might commonly share as his/her limitations or problems in training and rehearsal process. I assume that the process will contribute in developing and experimenting a new concept and/or approach with the aim of addressing specific research questions posed by this thesis.

In summary, the imitation of western capitalist civilization has contributed to the significant economic development from an agrarian to a capitalist product system in Korea. Facing military force and cultural shock over half the twentieth century, however, has made for remarkable political, economic, and cultural inequalities. Simultaneously, western frameworks and concepts for performer training were inevitably reconstructed as abstract concepts in different cultural settings, conventions, forms and dramatic contexts. Consequently, under the propaganda of modernization, western values were regarded as universal knowledge, while traditional genres or sources and practical assumptions were naturally eradicated. Accordingly, this thesis discussed that, up to the 1970s, the notion of performer training had not been settled into a specific theoretical and practical methodology. In response to this, some active practitioners have attempted to conceptualize the meaning of training by embracing training sources and principles from the roots of traditional performances. Their endeavours offered an account of transition from imitating a (visible) form or style from the western theatre to exploring a performer's (invisible) inner necessity concentrated on the meaning of a performer's breathing.

However, this thesis argues that the aforementioned practices and academic researches have emphasized the application of 'traditional' training sources/genres in an abstract or intangible way (e.g., imitation and recreation of the tradition). More importantly these 'traditional' processes focused on the creation of 'new forms' of Korean theatre rather than exploring the meaning of the training itself i.e.: 'how to reach behind a specific training/form' and 'what may result through a performer's body.' Specifically this thesis is a piece of Practice as Research which has explored through practical projects that 'how to unite a performer's knowledge and conduct by means of the body as embodied knowledge *on stage*.'

There are clearly ethical implications of this approach, as I have discussed in Part 1 (Chapters 1 and 3 – adaptation of the forms). My research, in adapting the forms of the sources has created something 'new' in the training itself. While I understand the need to 'protect' the forms themselves I also argue that we need to innovate in order to help the contemporary actor. However, this must also be accompanied by a rigour in understanding the forms too (i.e. You must know the technique in order to adapt it.¹³⁵ For example as this thesis argued through practical projects in Part I, specifically in Project 1, those Korean directors' unquestioned acceptance of the

¹³⁵ In Chapter 4 I addressed the foundations and specific forms in a discussion of psycho-physical elements of each training source. The key elements informing from each training source is defined by the philosophical assumptions from a perspective of socio-cultural and historical traditions. In other words, training each training source (including the principles and forms) emphasizes the cultivation of a practitioner's mature mind simultaneously respect for others/partners by means of the practitioner's inner-essence. A practitioner's bodily training means a way to obtain the perfection of self and create balance with nature. For example I specifically addressed this issue in the 'teaching of *Taekkyun*,' the central objective of *Taekkyun* training: based on the worshipping of an ancestor's soul/spirit, a practitioner cultivates his/her mind (maturity or spirituality); practices good manners; measures his/her strength and techniques, and nourishes his/her body in order to contribute to the growth of the country. In this manner, a practitioner's mature mind (internal readiness), referred to as *Nea* (내, 內, one's inner intensity) that binds together the power (강, 剛) and the nature of spirituality (정신, 精神) in the discipline.

form/style (*Hyoung*) neglected the needs of a performer's qualitative bodily transformation and/or cultivation of his/her internal readiness (*Sang*). Likewise, I discovered that a group of UK performers in Project 3 were facing the same problems to that of Korean performers; ie. that the performers' visible form (e.g., his/her anticipation and 'physical' movement, a 'form') preceded his/her invisible quality (a sign, *Sang*). In this manner this thesis argues that the performer's appropriate attitude and articulated body is an essential prerequisite in order to fit into the given performance (e.g., the struggle against the participants' private or daily body). That is, the adaptation of the selected principles allowed the participants' (unexpected) bodily sensations (e.g., their body began to respond to the smallest stimulation from inside/outside rather than exploited physical appearance, *Hyoung*) which in turn was defined as the power of passivity in silence. The performers' sincere encounter with his/her body, *Jashin*, led an absence of his/her 'physical' appearance and being in the moment on stage. This process enabled them to become aware of their bodies (*Jashin*) gazing inward which in turn transfigured the space and time where the performer's body informed an appropriate energy and *necessary* action. The performers' receptivity by means of 'responsive' body to stimulus from inside/outside led his/her dynamic awareness in listening and interacting with his/her partner(s) and objective(s) as non-verbal communication, not *acting alone*. Most importantly, the process implicates how a performer can overcome a tendency to anticipate or pre-act a moment, and how a performer can intensify his/her awareness by means of a state of whole body engagement and/or maintaining the fullness of his/her internal concentration in order to facilitate a communicative process and ensemble.

Reconsidering the meaning of source traditions discussed from a historical perspective, I will next address those problematic terms within a wider context in relation to a receptive body of a performer from western and non-western practitioners'/directors' concepts. Considering their central notion of the performer's receptivity, this thesis argues that an appropriate state of a performer's sincerity signifies neither the dominance of the performer's emotional believability nor that he/she necessarily needs to learn a specific efficiency. Instead this thesis articulates the meaning of a performer's appropriate attitude with reference to Suzuki and Grotowski's emphasis of an ethical attitude of a performer or his/her dedication by means of cultivating the performer's internal readiness (becoming anonymous, Chapter 4). This, as I addressed, is as a fundamental step to reach behind *Hyoung* (a form), called *Sang*, a performer's subtle or delicate sign or portent (also see Chapter 4). This suggests that the interaction/openness between being (the body) and an object (world) is not an antagonistic relationship (see *Moodang*, a shaman and the idea of *Samtaekuk* and *Taekuk*) nor can the practical way be articulated in a sense of linguistic convention for example such a problematic term, a performer's 'genuine' emotion on stage. In other words, 'the performer's genuine emotion,' far from the receptivity, which does not correspond to the nature of differentiation and/or otherness that *Yeounkuk* (drama) signifies. Regarding these practical concepts, in the following chapter I explore those western and non-western theatre practitioners' and/or directors' concepts. Specifically this thesis addresses the primary elements of a performer, called energy, presence, or *Ki* through the various lenses related to a performer's state of psychophysical readiness. For embodiment in acting/training, these theatre artists

used and adapted various terms, practices, and philosophies, which towards a singular point that a performer can fully engage in his/her bodily awareness with a whole body engagement in what he/she is doing within space and time. Their key concepts and practices are useful to question the nature of an invisible quality and its practical perception, which might be linked to the question of how can a performer's invisible quality be discovered, activated, and embodied with the 'body' in a complementary manner, and be maintained *on stage*?

Chapter VI: Towards the 'Receptive' Body: Intercultural Perspectives

Introduction

This chapter provides an account of key concepts and practical approaches of those western and non-western theatre artists' ideas that underlie the process of a performer's bodymind integration in a complementary way. Examining key concepts and practical approaches may provide potential answers to which key concepts/terminologies from western and non-western theatre practice are useful to developing the 'receptive' body in performer training. Within the context, we can consider the best way to articulate the meaning of a performer's invisible quality, *Sang* including energy, presence, breathing, and/or *Ki*.

Since the 1960s, practitioners such as Grotowski, Barba, Suzuki, Lee, Kim and Oida have intensely researched processes of psychophysical acting/training focused on bodymind oneness or monism. As far as bodymind integration was concerned, they rejected (maintaining) an emotional or psychology-based approach and emphasized the performer's organism-based approach and its embodiment by utilizing various terms including the body, impulse, breathing, energy, presence, concentration, and/or imagination. Their central concept for performer training is to facilitate a performer's experience of themselves as whole

organisms by moving away from text-centered training and a dualistic view of the human being.

These key practical assumptions are guided by the notion that realist theatre and/or a text-based approach caused over-intellectualization in the process of training and acting, which divided the mind from the body, knowledge from awareness of the whole body's engagement, and analysis from action or practice, as discussed in the previous chapter(s). Since the late nineteenth century, realistic acting has become dominant in both western and non-western theatre, known as modern and/or new theatre. One of the predominant ways to understand such acting is the idea of impersonation within which a performer's daily life, personality, and the emotional perspective of a character must be impersonated as a real person. However, those assumptions never set a clear framework in terms of translation and adaptation of the idea into a specific systematic training or a specific culture, especially in Korea (see Chapters 1 and 5). One of the problematic examples of this can be found in the goal of realistic acting that attempts to 'find situations in her own life that are analogous (emotionally, if not actually) to what happens to the character' and to be able to 'show these feelings in a sincere way to spectators' (Schechner 2002: 151). In this sense, practices and instructions of a practitioner inevitably depend upon a vague, subjective or idiosyncratic approach that maintains a performer's believability or honesty and a mere mimicry of the external signs of behaviour specifically discussed in the previous chapter.

From this particular point of view, I disagree neither with the aim of realistic acting/performance of 'gaining conscious control over what one already knows how to do' (Schechner 2002: 158) nor the necessity of developing a performer's 'intuitive intelligence' that avoids a performer becoming narcissistic. However, from a practical perspective on performer training, I embrace Phillip Zarrilli's statement that the 'type of attunement and awareness necessary for acting... must be rendered immediately useful for the contemporary actor' (2009: 82). Zarrilli confirms that the point of departure or process is concerned with 'how bodily action is incarnated or how the body initiates action' (2002: 11).

The divergent perspectives of a performer's invisible quality and the necessity of bodily cultivation has been passionately conceptualized among followers of Stanislavski's later concepts that aim to develop a state of preparation or readiness for a performer: from 'via negativa' to 'total act' as a process of 'self-revelation' (Jerzy Grotowski); The 'whole body speaks' from the principles of Japanese theatre tradition (Tadashi Suzuki); 'pre-expressivity' or 'sats' as a process of 'self-definition' (Eugenio Barba) in which a performer's body is as 'embodied mind' (Fischer-Lichte 2008: 99) or 'mutuality in balance' (Motokiyo Zeami). As the optimal state for a performer, these concepts ultimately lead toward a singular point where a performer fully engages in his/her bodily awareness with breathing in what he/she is doing as it is done. That is, 'in every physical action there is something psychological, and in the psychological, something physical' (Stanislavski 1989: 258, Carnicke 2009: 168). Specifically, Stanislavski notes:

Actually in each physical act there is an inner psychological motive which impels physical action, as in every psychological inner action there is also a physical action, which expresses its psychic nature. The union of these two actions results in organic action on the stage” (Stanislavski 1986: 11-12).

Concurring with Stanislavski’s concept, Grotowski notes that a performer ‘must be ready to be absolutely sincere’ as the ‘summit of the actor’s organism [...] are united consciousness and instinct’ (Cole and Chinoy 1970: 533). From a practical perspective, these assumptions imply the need to transpose a performer’s invisible inner action to visible outer action in relation to the circulation and/or radiation of his/her energy, presence and/or *Ki*. In other words, the process of psychophysical acting is guided by the hypothesis that perceiving the relationship between a performer’s body and mind within which s/he (intentionally and/or artificially) activates his/her body as corporeality represents obtaining a specific technique. Stanislavski considers this to be ‘unconscious creativeness through conscious technique’ (Stanislavski 1936: 50).

Key Concepts/Terminology from Western and Non-Western Theatre Practice to Develop the 'Receptive' Body in Performer Training

In response to the problematic issues of bodymind dualism, since the mid-twentieth century theatre practitioners in the east and west have intensely connected to and trained towards the later Stanislavski conception that a performer must fully and holistically use oneself in acting, that is, 'all of yourself, from your soul to your body, from your feet to your head' (Carnicke 2009: 170). In contrast to text-based and emotional or psychology-based practice those practitioners' key concepts and practices emphasized experiencing and engaging in a performer's bodily organism or awareness by utilising various terms, including the (animal) body, impulse, body feeling, bodymind cultivation, breathing and whole body engagement.

Grotowski's research for actor training, for instance, a direct descendant of Stanislavski's approach, is propounded by Stanislavski's later praxis, 'method of physical action' that neither encompasses a perspective on a performer's psychology or emotional aspects nor acting as representation. Rather the central concept is towards 'doing' or 'action' initiating from the intimate layers of a performer. As the central exercise is to be in a state of 'complete disarmament of the human being and a dissolution of the usual social barriers' (Gordon 2006: 287), Grotowski employed the principle of 'via negativa' toward the 'total act' in his poor theatre in order to eliminate the superfluous elements and/or socially acquired habitual mannerisms of a performer. For Grotowski, a performer's set of automatisms prevents the achievement of the total act. The key concept of

Grotowski's investigation is linked to the question of 'what does it mean not to hide oneself? Simply to be whole—I am as I am' (ibid) which aims, as Lisa Wolford states, to resolve how a performer can 'live more truthfully' on stage and 'how that truth might best be expressed within an aesthetic framework' (Hodge 2000: 193).

In a discussion of performer training, Grotowski at first strictly rejected performers who have personal desires for obtaining an efficacy of a specific method. In this sense, the instruction of a practitioner and/or a performer's acting represents errors or the misinterpretation of Grotowski's concept. As noted by Thomas Richards, the official inheritor of the Grotowski lineage, practitioners or performers who participated in a work shop in just a few days or many years ago assume Grotowski's practices are 'wild,' 'structureless,' 'throw themselves on the floor, scream a lot, and have pseudo-cathartic experience' (Richards 1995: 4). Barba gives an appropriate example of this in relation to the misunderstanding of a performer's presence or energy:

The actors had flooded the space with their vitality, using large movements, great speed and muscular strength, exhibiting vocal deformations, mechanical oppositions between the different phases of each action, exaggerated tensions, unreasonable emphases of physical impulses and *sats*. A rhythm that was overexcited, convulsive, boring. They were like raging elephants, caught up in the impetus of their own charge. Every once in a while, with the obvious intention of varying the flow of their squandered energy, they stopped,

plunging into the extreme opposition: numbering pauses.
Then they charged again (Barba 1995: 51).

For Barba, being in a state of readiness is referred to as a performer's *sats*,¹³⁶ meaning to have an impulse towards action where the performer's body is ready to act in any direction in that moment. Barba terms such an invisible quality 'pre-expressivity' that underlies a performer's ability to remain immobile and to make invisible qualities become visible, or the 'rhythm of thought' (1995: 50). Inhabiting a performer's energy demands that the performer acknowledges 'how to model it' in a process of internal and external action/response. This quality allows for precise action accompanied with the moment and/or given circumstance rather than exaggeration and/or intentional 'squandered energy.'¹³⁷ A performer's essential force, 'tension of energy' comes from a bodymind commitment that enables the performer to be in a state of a dynamic preparation (51-56).¹³⁸

More specifically, from the perspective of training a performer's optimal state, Grotowski informs us about the common lack of an ethical attitude among

¹³⁶ According to Barba, the term '*sats*' implies the impulse towards an action that is yet unknown and can go in any direction: to jump or crouch, step back or to one side, or to lift a weight. For Barba *sats* is the basic posture found in sports—in tennis, badminton, boxing, fencing—when you need to be ready to react (1995: 6).

¹³⁷ Developing from a discussion of a performer's receptivity in Project 3, this thesis argues that exploiting a performer's body is parallel to the use of unnecessary energy/action *on stage*. And the series of moments is accompanied by the performer's self-confidence, looking for a pretext or daily pattern, attitude or energy that also defined the performer's body as an ordinary person in ordinary space and time (e.g., the struggle against the participants' daily or private body). The body began to do 'acting', which is far from the meaning of bodily encounter. Here there is no breathing, listening, and interaction thus no 'body,' *Jashin* (my body) *on stage*.

¹³⁸ The principles of Barba's foundation for performer training will be discussed in the final part of this section.

performers or what Suzuki defines as the 'lack of an appropriate standard of dedication' (Rimer 1986: 58, italics in original). Grotowski notes:

We want to learn means: how to play? How best to pretend to be something or someone? ... But if one learns how to do, one does not reveal oneself; one only reveals the skill for doing. And if someone looks for means resulting from our alleged method, or some other method, he does it not to disarm himself, but to find asylum, a safe haven, where he could avoid the act which would be the answer (Wolford and Schechner 1997: 218)

What Grotowski emphasizes above is that a necessary point of departure for performer training is a performer's inner-cultivation in order to meet or confront with himself/herself. The dimension of encountering oneself reminds us of those key terms of anonymity (being in non-ego-consciousness) or the inner preparation of a performer discussed in Chapter 4. Similarly, Grotowski's view of the prerequisite quality for a performer's revealing and disarming of themselves, as described above, is to be apart from learning or practicing a specific technique but rather to challenge our specific limitations: 'what most men prefer to hide' and 'what daily life covers up' (Brook 2009: 12-13).

Grotowski identifies that the abrogation of the inauthentic façade is essential to a performer achieving the condition of pure being that Grotowski terms as acknowledging his/her self-possession. The investigation of one's purifying as a way to stimulate his/her practical and creative exploration of the self in which the

performer exists as wholeness by possessing a 'lying exterior and an underlying honesty' and/or 'unaffected resonance between inner and outer' (Mitter 1992: 66). The integrity of a performer's appearance and substance, as a result of an effort to peel off one's daily mask can be obtained by engaging his/her 'psychophysical resources, from the most instinctive to the most rational' (Cole and Chinoy 1970: 532).

From the key concepts of both Barba and Grotowski, a performer's ego-consciousness and/or intentional self-admiration (including narcissism, sentimentality, and an egotistical use of personal presentation) must be eliminated in order to reach beyond the appearance. For Grotowski, therefore, there is no such thing as a fixed or universal way/method for performer training. Rather the process should be towards the 'summit of an actor's organism' in which consciousness and instinct are united by tearing off a performer's daily masks, what he terms a 'serious and solemn act of revelation' or 'self-revelation' (Innes 1993: 162). This is a way to arrive at the state of a 'total act' that aims for 'human contact' (Cole and Chinoy 1970: 533):

A man arrives then at the point, which has been called 'humility', at the moment in which he simply is and in which he ... accepts someone, together with his acceptance of someone – he accepts himself ... without the differentiation between outer and inner, between the body and the soul (Kumeiga 1987: 228).

Grotowski's research and practice engaging in the exploration and confrontation of myth and ritual is not only predicated upon primitivism that would return to the elementary roots of human being by denying bourgeois plays and modern civilization (Innes 1981: 159-160), but also serves as an exploration for 'human identity' against the lack of 'faith, and is broken into heterogeneous, individualistic units' in the twentieth century (Harrop and Epstein 1990: 307).

Similar to Grotowski's ideas, Yongsook Kim, Korean philosopher, doctor of eastern medicine and theatre practitioner, articulates his concept of the body referring to his '*Mom* (the body) theatre.' As I have already introduced, a practitioner's *Mom* is understood as a 'complete being' which accompanies his/her bodily awareness, feeling, principle organisms, characteristics, and personality in no hierarchical order¹³⁹ that rejects both the idea of dualism and monism (Kim 1989: 59). The 'body' (*Mom*) as a dynamic unity is 'constitutional fluid' emerging, not separated, from the 'body' (56).

Before discussing the notion of *Mom* further, let us consider Descartes, who stated:

From that I knew that I was a substance, the whole essence or nature of which is to think, and that for its existence there is no need of any place, nor does it depend on any material

¹³⁹ In Chapter 4, I discussed this issue in the paradigm of ancient medicine, key principles, and practical assumptions from socio-cultural-religious traditions by referencing those key terms, e.g., *Ki*, *Eumyang*, *Samtaekuk*, and *Taekuk*.

thing; so that this 'me,' that is to say, the soul by which I am what I am, is entirely distinct from body, and is even more easy to know than is the latter; and even if body were not, the soul would not cease to be what it is. (Descartes 1637: 101, cited Damasio 2006: 249)

In relation to Descartes' definition, the crucial point in Kim's concept is that bodily senses and awareness are relatively complementary elements of a unity that is activated by fluid, structural and internal organs, 'viscera' rather than debating or maintaining such a 'visual' conception of emotion and bodily phenomena founded on one's intellectualization. Kim argues that phenomenological bodily awareness includes a sense of seeing, hearing, and tasting, which does not mean that the eyes or mouth themselves function; namely seeing or tasting is not an independent function of each organ or a part of the body.

Antonio Damasio, professor of neuroscience, University of Southern California, accurately refers to this as 'Descartes' error' i.e. Descartes' assumption that one's reason, moral decision, and suffering 'comes from physical pain or emotional upheaval [that] might exist separately from the body' [...] the 'separation of the most refined operations of mind from the structure and operation of a biological organism' (Damasio 2006: 249-250). In other words, with reference to the five senses, for example, it is traditionally recognised that the nervous system has a specific sensory system or organ dedicated to each sense, and an organ is considered independent in its functional and/or phenomenal perception. In this

sense, Yuasa Yasuo notes a dualistic way of thinking from modern medicine in which:

[...] sickness means an abnormality of the body in its organs or functions, and is unrelated to the problem of mind. [...] the fundamental attitude which modern medicine has assumed is that of treating the mind and body separately by dividing them up, and it has only studied the organization of the body and its functions while disregarded the problem of mind (Yasuo 1993: 8-9).

In this perspective, one might assume that the eyes independently and separately activate to proceed in its action of seeing out of the body. In addition, one's emotions and body awareness are divided or separated by each organ's sensual functions. Again, Kim refers to Whitehead's perception of the traditional views on the nature of rationality:

Philosophers have disdained the information about the universe obtained through their visceral feelings, and have concentrated on visual feelings. *Process and Reality*, p. 121 (Yongok Kim 1989: 59).

For Kim, the process of visceral feeling¹⁴⁰ underlies a specific organ with its function as one complete body. One's eyes or mouth are linked to the concept of 'I am' namely, seeing/tasting through my eyes/mouth means that 'I am doing' (seeing/tasting), thus, 'my body, Mom is doing' (seeing/tasting) (58). Specifically, from the perspective of the unity or oneness of the human being and the nature-world-cosmos discussed in chapter 4; for instance saying 'I see' implies 'I am seeing' (someone/something) in which the subject 'I' and the predicate verb or to an object 'see' (seeing) are in a complementary relation (e.g., flowers bloom). Their relation and/or function is neither opposite nor the same but their relation in the here and now defines the nature of the 'I' and 'see(ing)' as 'I am.' Namely, this defines being as the whole body as 'I am' and our relation to an object is neither made up of separable element(s) nor an antagonistic relationship like the convention of linguistic expression. For example, when we say or write 'I go' (to somewhere), the subject 'I' implies the verb 'go' (going) and vice versa. In other words, the 'one body' continuously embraces the object as his/her visceral connection to the nature-world-cosmos rather than 'a practitioner' who 'sees' 'something (someone).'¹⁴¹

¹⁴⁰ I discussed the concept of visceral feeling I in addressing the principles of Korean traditional vocal art, called *Pansori* in Chapter 4.

¹⁴¹ Yuasa Yasuo articulates the Chinese, Japanese, and western expressions for being as different in their use and perception from each linguistic perspective. In *Overcoming Modernity: Synchronicity and Image-Thinking* (2008), Yuasa specifically highlights the differences between western and east Asian language. Yuasa terms the former as 'auditory,' 'arbitrary,' and a 'vocal language' in the use of phonetic letters, namely the relation between a word and an object that they designate in western language. In this case, parole, the 'diachronic process of unfolding of speech' is central to perceiving and using the meaning that the 'thing-events of the world disclose to us' (Yuasa 2008: 76-77, 82). While, the latter, the Chinese language as pictographs or ideographs are a combination of 'every character = word = sound already expresses a definition, concrete meaning of content' (77). Every word is not merely a sign for designation but 'fulfills the role of symbolic images like pictures or iconography that passively

The significance here is not a performer's virtuosity or the degree of his/her authenticity but rather his/her body as corporeality initiates the whole body from the top of the head to the feet without representation of the body and the deployment of pre-intended actions. Moreover, the overall term for one's internal organs is *Ojangyeukbu* (오장육부, 五臟六腑). From *Ojang* (오장, 五臟, the five viscera of heart, liver, spleen, lungs and kidneys) to *Yeukbu* (육부, 六腑, the six viscera or bowels), which collectively describes one's body as a unity. This would mean that one's body is *eventually* within the fullness of vitality, force of life, *Ki*, energy and/or presence. Therefore, the term *Kiwonseangdong* (기운생동, 氣運生動, *Ki* and its vitality) or as discussed in Chapter 4 the term *Kiyea* (a practitioner's expert insight behind his/her technique and knowledge) echoes a master's thoroughly inward-looking and/or his/her introversion as a means to practice in the field of performing arts.

Accordingly, when the 'I' is thinking or analysing an object, the whole process is broken into pieces; the 'I's self begins to separate from the reality or to rationalise

and cognitively receive the given thing-events therein' (ibid.). Yuasa terms the 'possessing' word or character as 'symbolic image-thinking' (79). In this context, a word/character is 'carried out directly without the intervention of an arbitrarily constructed system of meaning': the visual perception serves as linguistic expression. e.g., a character, *Mok* (木, 나무 목) means a 'tree,' and is a pictography as a tree standing with branches is depicted. Thus, when the character is used twice like *Rim* (林, 수풀 림), it indicates a number/group of trees, which then means 'wood.' Accordingly, its triple use, *Sam* (森, 수풀 삼) means 'forest' (217–218). Parallel with this, Yuasa's discussion of the ontology in Daoism and Zen Buddhism, human beings and the world, 'always dwell in holistic and united relations of oneness' not through 'logic' but rather through *Suhaeng* (수행, 修行), literally practicing austerity, a 'lived experience in a field of practical self-cultivation' and/or one's 'inward-looking practice' (81, 85).

an adequate explanation or meaning, reawakening the dualistic viewpoint. Not being within the whole process gives rise to another form or image as a fragment, which intensifies the confusion within the 'I's self, an inner conflict, and as Yuasa points out, 'dualistic thinking that separates the material from the spiritual, as in the West, did not arise in East Asia' (Yuasa 2008: 91).

Freeing oneself from one's intellectual judgment and/or discernment means a process of negating one's ego and intentionality through his/her lived experience, reflecting self-cultivation¹⁴² rather than accumulating intellectual knowledge. This philosophy is connected with the idea that the 'comprehensive understanding of the human mind requires an organismic perspective' in which the mind must not only interact with the realm of biological tissue but also be connected with the body and brain by acting as a whole organism (Damasio 2006: 252). In this regard, Kim's concept of *Momgak* (몸각, body feeling/sensation) suggests not only a way to recover the nature of humanity, the 'reptile body' or the 'ancient body' (Duyee Jang 2011: 198) but also emphasizes the accurate perception of the body as a 'dynamic unity' in which bodily awareness and the senses 'mutually encounter' with *Inshim* (인심, 人心, literally translates as a heart of a person). For Kim, that is returning to

¹⁴² In this perspective, Yongoak Kim also reminds us of the key term *Dongchedaebi* (동체대비, 同體大悲, Universal Compassion) from Buddhism. Kim states: '[...] when the linguistic differentiation between I and You, subject and object disappears, then *Daejadaebi* (대자대비, 大慈大悲, great mercy and compassion) can be achieved. [...] the ethics in Buddhism is not cultivating one's belief but rather comes from the bottom of one's heart, one's enlightenment' (Kim 2002: 238).

the 'visceral feelings' in which one's physical awareness and a fully alive inner life emerge from the intimate layers of human being (1989: 62).

The development of practices of a performer's body or self-cultivation has been continued among eastern and western theatre artists. One of the parallels with Grotowski's and Kim's concepts is Suzuki Tadashi's training method (1939 –). As a director and a trainer at the Company of Toga (SCOT), Japan, Suzuki is tagged '*le Grotowski japonais* by the French-speaking press' (Carruthers 2005: 167, (ed) Mitter and Shevtsova, bold and italics in original). Suzuki's concept for performer training has taken on the idea that culture is grounded in the human body as he defines in 'Culture is the Body' (Zarrilli 2002: 93, 163-167).

Suzuki's methodical field is founded on the principles of Japanese theatre traditions, *Kabuki* and *Noh* and the phenomenal body is at its centre. Suzuki's central purpose and aims for acting/training question how a performer can cultivate the 'use of artificial energy' in order to 'kill the other form of energy' which only the human body, an 'actor can offer' (Rimer 1986: 116). The disciplined use of a performer's artificial energy is what Suzuki terms 'animal energy.' He notes 'civilization has specialized the job of the eyes and created the microscope, modernization has dismembered our physical faculties from our essential selves' (Zarrilli 2002: 163-164). His practical concept is incarnated by a rigorous repetitive method, known as the stamping of the feet or the grammar of the feet. For Suzuki, 'one reason the modern theatre is so tedious to watch... [is] because it has no feet' in which the 'feet are merely used as they are in ordinary life' (Suzuki 1986: 7-8).

The connection between a performer's feet and the ground through Suzuki's discipline aims to enhance the performer's inner physical sensitivity and to obtain a 'histrionic unification' (ibid: 20) as the whole bodily expression that is, 'physically perceptive sensibility' (Zarrilli 2002: 163).

The substratum of a performer's physical sensitivity in terms of Suzuki's foundation is that the 'essence of acting' implies the 'diversity of bodily awareness and responsiveness' that is, a performer is one who plays by utilizing his/her primary metaphor, corporeality or a 'personal metamorphosis' within fictional surroundings (Suzuki 1994: 72-73, (trans.) Yekyung Kim). In this sense, a performer's bodily-based disciplines from non-western training sources aim for 'cultivating extraordinary religio-philosophical sensibilities' within which the discourse of a performer's 'body' is accompanied with the 'mental, emotional, cosmological, and philosophical modes of existence' not separated from it (Zarrilli 2002: 93). Suzuki's training attempts to integrate physical and mental systems in a gestalt manner in which the 'bodily vocabulary begins to come up with the sophistication of the mind's analytical articulateness' (Krasner 2000: 249–250).

Specifically, the source of a performer's invisible quality is derived from his/her pelvic area, explicitly by tightening his/her anus to reduce the movement of the hips and in turn facilitate the immobility of his/her upper half body. The lower half of the body descends to the floor through which a performer's energy is deepened as a consequence of counter-energy or the opposition of forces between the upper and the lower body. An example of this is a process of sliding walking, called *Suriashi*

found in *Noh* theatre, which requires a performer's centre of gravity to form an intense sense of connection to the ground with the full contact of the feet. Therefore, a performer's daily energy does not correspond to the fictional space. The more energy a performer uses, the weaker the performer, and this principle underlies a performer's bodily sensibility that must be appropriately awakened and cultivated as 'artificial energy.' Here inhabiting a performer's physical balance with the appropriate use of breathing is at its centre. Suzuki notes:

If breathing is out of control, the actor cannot speak. Even though the heart beats a little bit quickly, he could speak if his breathing was not out of control [...] The power of persuasion from the stage is determined by breath, by how well or how badly the actor catches his breath [...] breathing is not the respiration, but the pivot on which a word or a tension or a rhythm comes alive. (Allain 2002: 119)

For Suzuki, the role or meaning of a performer's breathing is not merely a technical angle. Rather it is the pivot in 'all principles and exercises' (ibid) that must be 'secret or hidden in part to conceal the effort required' (ibid: 118). The quality of a performer's breath is considered as the source of life or the primary element of presence, energy, or *Ki* addressed in Chapter 4. This reminds us of the relation between the quality of a performer's breathing and his/her optimal state of neutrality, stillness, motionlessness, or pre-expressivity. Important questions might

be linked with the question of how a performer can reinforce his/her bodily sensibility on a conscious level.

Yountaek Lee, an art director, trainer, and playwright at STT (Street Theatre Troupe), Korea, as discussed in the previous chapter, articulates the necessity for a performer's bodily discipline to be centred on his/her breathing for the purposes of meditation and/or self-cultivation. Cultivating a performer's breathing develops the ability to recover his/her physical energy and to enhance the performer's depth of presence. A performer's bodily cultivation implies the need to 'contemplate and intuit by oneself' to obtain a state of purification (Lee 1996: 37–39). In terms of contemporary performer training, the concept is derived from Lee's notion that the 'ability of human nature/body' has become weakened due to the development of modernization or Westernization in which one's physical and mental capacities including energy, physicality, movement, and volition have become of a lowered standard and/or lost in their original purposes and functions.¹⁴³ Inhabiting the nature of a performer's breathing intensifies his/her concentration and physicality in exploring and articulating what obstructs the performer's presence on stage rather than learning a specific discipline from a priest or shaman, for example. A point of departure from Lee's view is 'how can a performer become free from the socio-culturally decided conditions' that require a rigorous discipline as a process of 'self-

¹⁴³ In the previous chapter, I mentioned the similarities between Lee and Suzuki's concept. Since the end of twentieth century, these two directors invite each other and participate to a number of international theatre festivals (in Korea and Japan) to promote their concepts and approaches. From my personal interview with Lee, he points out that the 'adaptation of Suzuki's method is eventually failure in non-Japanese context' For Lee, those adaptations are 'nonsense' which maintained imitating a specific different cultural form (e.g., the grammar of feet) (Lee 2011: 302-304).

discovery' (ibid: 16-22), parallels Grotowski's 'self-revelation' and Barba's 'self-definition.'

Yoshi Oida articulates this process in referencing an ancient eastern religious perspective, *Shinto* in which 'creation and purification are directly linked' and this principle is used to 'cleans the spirit of the impurities created through the pressure of daily life' (Oida 2007: 15). Oida highlights the necessity of preparation or purification for a performer:

[...] White paper on its own doesn't communicate anything. Only when the black marks are present can meaning appear. The white has meaning because of the black. Equally, if the white isn't present, the black cannot create meaning. But if the paper is already dirty the meaning cannot come out. Too much grime and dirt makes the brush strokes hard to read. It is the same when you act (Oida 2007: 15).

Oida emphasizes that there is neither the necessity to learn a specific technique nor of adopting systemic or scientific approach. He considers the significance of a performer's preparatory process to avoid 'not communicating anything' (ibid.). A performer's preparation and being in a state of readiness precede any application of a training method. Deriving an effective way for purifying a performer's body from the *Shinto* religion, Oida holds that eliminating and/or denuding the elements from dirt is a core step to reach a condition of 'self-integration' (Mitter 1992: 76).

Emphasizing the term 'self-definition' in a discussion of performer training, Eugenio Barba (1936 –) has largely engaged in formulating principles concerning a performer's energy and/or presence by investigating the sources and principles of western and non-western codified theatre tradition at the ISTA (International School of Theatre Anthropology), founded in 1979. The cross-cultural investigations and practical researches at ISTA are based on Barba's concept of theatre anthropology; the 'study of the pre-expressive scenic behaviour upon which different genres, styles, roles and personal or collective traditions are based' (Barba 1995: 9). Barba's assumption is that performers from those codified theatre traditions, as he calls 'North Pole' performers, trained by highly codified forms in a strict repetition have used key principles in each tradition and they 'have to use similar techniques to harness energy and project presence' (Watson 2002: 16). Barba terms these as 'shared common principles' (Barba and Savarese 1991: 8). Influenced by his mentor or 'elder brother: Grotowski' (Barba 1999: 195, 199), the purpose of performer training is neither for the acquisition of skills nor for the representation of a performer's emotional and cultural expression but rather towards a process of 'self-definition' and 'self-discipline' by the motivation of an 'individual's justification' (Barba 1986: 56). Torgeir Wethal, Barba's collaborator at Odin Theatre states, the purpose of training is:

[...] to help the actor to break down his conditioned reflexes, to help him to work on his own daily movement patterns and to overcome his learned fatigue limits (Christoffersen 1993: 48).

From the above, a point of departure for performer training reminds us of the aforementioned process from 'via negativa' to 'total act,' and of Suzuki and Lee's concepts of cultivating a performer's artificial energy against modernization. These ideas encompass the need to learn fundamental principles for acting: as Stanislavski indicates, an 'actor, like an infant, must learn everything from the beginning, to look, to walk, to talk, and so on' (Stanislavski 2008: 101). This suggests that a performer's spontaneity and a specific discipline are adhered to through the training process in which both elements must be balanced and mutually reinforce themselves.

The central concept from those practitioners is seeking to explore the subtle relationship between a performer's inner and outer territory within which he/she discovers the nature of his/her possibilities that in turn are to be cultivated as a new bodily awareness and/or second nature. Barba terms the process as learning to learn. The meaning signifies the necessity of exploring a 'personal need' (Shevtsova and Innes 2009: 15) to reach beyond the surface of a stylization, artificiality or a specific technique in a specific tradition. That is, a way of discovering a performer's individual identity, as a practical and professional identity. Those practical insights are conceptualized as the transition from the 'distortion of daily technique' to practicing an 'extra-daily technique' in order to obtain the scenic presence or energy of a performer. Barba uses the term 'pre-expressive':

At the pre-expressive level, there is no realism/non-realism polarity, there are no natural or unnatural actions, but only useless gesticulation or *necessary* actions. A 'necessary'

action is one which engages the whole body, perceptibly changes its tonus, and implies a leap of energy even in immobility. [...] the distance between the body and the mind, the sensation that there is a mind which is commanding and a body which is executing, must be reduced until it disappears. (Barba 1995: 115)

What Barba describes is a performer's *necessary* actions are the basis from which he/she can severely interrogate what he/she is or what his/her professional identity is as a performer. The notion of a performer's readiness does not imply learning a technical proficiency. Rather the quality is incarnated by an individual's justification that accompanies his/her conscious activities even in daily life. The process of transposing from a performer's daily to extra-daily state or from an unconscious level to a conscious dimension is one of (re)awakening his/her potential nature which is hidden, unknown, or forgotten as he/she lives in daily life and is affected by a set of social, cultural, and biological conditions. The aim of Barba's research and practice is to explore how a performer can reach or 'master' his/her 'deep structures' (Watson 2002: 15). Ian Watson refers to the theory of stratigraphy conceptualized by Geertz that informs the layers of one's socio-cultural, biological, and psychological 'skins' like that of an onion that 'can be peeled off to reveal ever more 'essential' layers of humanness' (Geertz 1973: 37, Watson 2002: 16). Barba applies this concept as a root for cultivating a performer's 'basic energy' based on the hypothesis that 'all bodies' are 'biologically equal' regardless of one's origins, therefore, can use similar techniques to 'harness energy and project presence' (Watson 2002: 16).

In summary, in this chapter I expanded the lens through which this thesis examined the key concepts/terminologies of bodymind integration and/or psychophysical readiness by articulating certain western and non-western theatre artists' concepts and approaches. In a discussion of a performer's bodymind discipline, the need for a performer's internal readiness and/or the performer's bodily encounter in a practice was underlined. The disciplined quality of a performer can be obtained by the hypothesis that the performer 'must be ready to be absolutely sincere' (Cole and Chinoy 1970: 533) which in turn enable the performer not only to avoid a misunderstanding of a specific term/practice but also to reveal or eliminate a set of his/her unnecessary traits. The process connotes a process of the performer's 'self-revelation,' 'self-discovery,' and/or 'self-definition' aimed to be as 'embodied mind' and/or 'mutuality in balance.' In this manner, cultivating the performer's internal readiness accompanies the elements of his/her 'substance' which in turn facilitate the body to be 'function.' In this manner for example Yuasa terms the process as sowing a performer's 'seeds' (1993: 26-28) and from Zeami it is the 'true path to the flower' (Rimer and Masakazu 1984: 71).

Regarding the above, this thesis forms the platform for a practical investigation of the 'receptive' body. Those key principles founded on the source traditions emphasized the role and place of the performer's body which aimed to be open and interactive in the nature-cosmos in which the performer's vitality, *Ki*, as medium links to the earth (*Eum*) and the sky (*Yang*) by means of *Ki*'s interaction

(*Eumyang*). In this manner, the performer's body represents an integrated oneness or presents itself as a receptive body.

Conclusion

Overview of Thesis

This study examined the development of a performer's 'receptive' body in adapting the practices and principles of Korean training sources specifically by exploring the meaning of the performer's vitality from the invisible (*Sang*) to the visible (*Hyoung*). In the practical chapters, by utilizing the training sources and principles, this thesis examined the way in which a performer's internal readiness, *Sang*, can be facilitated then continued by means of his/her bodily 'function' on stage. Centering on the term *Jashin* (my body), this thesis also investigated how to integrate the performer's body by means of the performer's whole body engagement in the moment *on stage*.

Chapter 1 (Practical Project 1) explored the psychophysical training/approach with contemporary Korean performers. The research questions that needed to be addressed by the participants' training are an effective way to begin a performer's work. This thesis argued that the participants' lack of bodily experience relates to the pursuit of a psychological approach and engages in realistic or truthful feeling/emotions. The investigation of purifying, observing, and perceiving the performer's breathing as a basis for practicing my training sources helped the performers with being in the moment and minimized their interrogation of *truthful* feeling. This process allowed the participants to free themselves from their

intellectual engagement and responsibility to build or create a character while discerning a number of different experiences in a specific structural practice. During the process, the participants' intellectualization or rationalization in unintentionally exposing his/her inner process directly isolated the performer himself/herself from the spectator's immediate sense. Exploiting their 'physical' body was derived from the unbalanced relationship between their bodies and minds, or more specifically, their effort to overcome a set of moments that encouraged an inappropriate use of his/her force and a subsequent self-doubt. Being in a state of 'doing something' meant to not be engaged in his/her body awareness thus not being in the moment on stage. The practices addressing the issues of bodymind dualism in Project 1 are necessary for a performer's preparation to encounter his/her body, *Jashin*. This led to the experimentation with my training sources/principles for the development of a receptive body in the next project.

Chapter 2 (Practical Project 2) investigated that I worked alone as a performer and deviser, and explored my body to be receptive by examining the term 'doing nothing.' My practical engagement identified the principles of my training sources in order to manifest my whole bodily engagement and manipulate the substance of the bodymind (*Sang*). The non-verbal text of *The Water Station* met the needs of my enquiry, a performer's tendency to exploit his/her 'physical' action, which led me to ask how to survive in a minimalistic context centered on my body, *Jashin*. I argued that a performer's point of departure requires their active bodily awareness

in fully accompanying their breathing. The intensity of a performer's *Sang* then leads the body to being in the next moment. The whole bodily engagement suggests a performer's ability to sense where and how his/her body is in every tiny moment, a prerequisite to integrate the body, *Jashin* in time and space. A tiny or invisible movement emerged from my internal awareness and that process of listening, not by such an instruction 'sense your body,' helping to prevent my active willingness or the function of the mind. (e.g., see the back mask training). The qualitative bodily shift which I considered to be the body's turning point(s) or 'the receptive body' was explored through the embodiment of Ota's key theatrical components. I argued that gazing into my inner territory paralleled the observation of my breathing and maintained my attitude of inner necessity that negated 'doing' the (next) action/text. A specific action whether or not it is visible in this context emerged behind the written text when I listen to my body in silence rather than doing and/or interrogating the meaning of the text. Behind the text/action is a dialectical or counter impulse that resisted (e.g., interaction between my front and back) the completion of my psychophysical scores (*Eumyang*). The qualitative shift of my body toward, for example, darkness, magnetic force, and/or heaviness preceded the text/action, and these qualities led my body to be positive and fully engaged in the series of moment. A specific meaning or articulation came later in contrast to a text or action with a linguistic sense predominating, (e.g., realist theatre in Chapter 5) that often engendered the immoderate use of a performer's intellectual knowledge and unnecessary traits.

Chapter 3 (Practical Project 3) explored the ways the principles of my training

sources and devised exercises can be employed for a group of UK performers to enhance their receptivity in training and performance. My objective, as a trainer and facilitator, was to enhance the participants' continuity and endurance for the embodiment of their psychophysical scores in the scenes from *The Water Station*. Above all, I argued that a performer's external effort maintaining his/her upright upper body (e.g., see the development of Steph's receptivity in Chapter 3) suggests he/she will not meet the dimensions of the nature of *Yeounkuk* (drama) including differentiations and otherness, regardless of the performer's previous training. This would mean that, in the first stage of this project, the participants' struggle against their habits, for example, it was unavoidable not only in minimizing the inflexibility that interrupts his/her breathing but also to avoid displaying the self-confidence or ego-consciousness the participants acknowledged as the foundation of problems. Being in a state of passivity or receptivity on stage meant the performer's body is condensed or subordinated to the environment that I described as improving the performers' self-reliance through silence, e.g., from 'how to do' to 'how to survive then continue' or from the level of non-verbal context closer to the 'verbal level than to pure silence' (Boyd 2006: 105). The term 'self-reliance' signified a performer's passive readiness which facilitated each performer's body as to be 'live' silence. This meant that an appropriate activation of a performer's body must be united with the smallest acts of self-maintenance and his/her awareness of external objects that facilitated the depth and flow of his/her inner concentration. A performer's receptive body means being in a state of readiness which reinforced the performer's inner intensity (*Sang*) then enabled the performer's body to interact with objects, costumes, and partners through his/her

non-verbal communication.

The following historical perspectives provided an essential platform for my practical projects in which I developed my own approach to performer training drawing on traditional Korean sources.

Chapter 4 explored recent discourse on traditional Korean training sources to address the meaning of a performer's receptive body. A study of the social, cultural, and historical perspectives of the training sources revealed the performer's role and place in a given community and the need for a performer's inner-preparation. These references inform the foundation of the disciplines, centered on how a practitioner's invisible quality, *Sang* can be visible, *Hyoung*, by means of uniting his/her conduct and knowledge. Through the sections on the three training sources, I discussed my own engagement and personal experiences with the disciplines and subsequently placed the principles in a wider context from western and non-western practitioners' key concepts. Examining the term *Yeounkuk* (drama) developed an understanding of the nature of a performer's *Yeounki* (acting), specifically his/her inner need to be anonymous. The way in which a performer's professional identity fits into a given environment/performance by means of cultivating a state of his/her openness and interaction was defined. The disappearance of the 'I' or becoming anonymous (non ego-consciousness) is a point of departure where the binary—the body and mind, I and you or anything unnecessary—disappears as a phenomenon on stage. That is, the nature of the

relationship between human beings (the body, *Jashin*) and world (the earth and heaven, *Eumyang*) is an entirely inseparable and inextricable connection.

Chapter 5 addressed how the meaning of receptivity has been transmitted to 'contemporary' Korean theatre. Influenced by Westernized or new theatre, earlier Korean practitioners' assumptions and approaches began to find their identity from the discontinuity of their traditions. The study of those artists' approaches, beginning with their 'imitation of Korean tradition' and followed by 'stylization of the tradition' revealed the need for a performer's corporeal experiences and practices in a non-dualistic position between the mind and body. This contrasts with the earlier Korean theatre practitioners' presumption that western values are accepted as universal knowledge. I argued that the overall effect of maintaining the 'outer' appearance of western practice represented a rejection of the centrality meaning of the performer's corporeality. The impersonation of the western realists' assumptions, including the theories and practices of realistic or naturalistic acting in the twentieth century, was not the adaptation of 'realism' but was these Korean practitioners' attempt to define 'what they were' as Koreans.

Chapter 6 expanded the lens through which I examined the idea of a performer's receptive body drawing on eastern and western theatre artists' and philosophers' key concepts toward the necessity of a performer's ethical attitude and qualitative bodily shift/transformation. Training a performer's body underlined the transition from maintaining their perspective of everyday existence into a strict form or style that this thesis argued as the nature of *Yeounkuk* (drama). The purpose of

performer training was articulated as becoming ready to encounter his/her body, *Jashin* which precedes reaching an optimal state, including 'emptiness,' 'doing nothing,' or the transition from *Ushim* (유심, 有心) to *Mushim* (무심, 無心). Here the preceding question required a performer's strict ethical attitude in order to facilitate his/her bodily experience (e.g., how to survive on stage rather than how to *act/do*) (see also Chapters 2 and 3). The process emphasized sowing a performer's 'seeds' (Yuasa 1993: 26-28), which must be incorporated with an articulate understanding of embodied knowledge, *Jiheanghapil*.

Outcomes of Thesis and Future Directions

The adaptation of the Korean training sources for a performer's receptive body discussed in this thesis can be deployed in both training and rehearsal. Specifically concentrating on a performer's breathing or internal readiness, *Sang* for the integration of his/her body, this thesis addressed the following aspects of the performer's receptive body:

- Breathing (a performer's vitality): the foundation of any bodily movement; no breathing (inhalation, *Sang*) means no bodily encounter (exhalation, *Hyoung*) thus interaction (*Eumyang*) is not available *on stage*; a key medium; the flow of an inner flux associated with the body in time and space; the development of the integration between the binary e.g., inner-outer, mind-body, subject-object, as the balance of *Ki* and its interaction, *Eumyang*.
- Movement (as a process of a performer's breathing, *Sang*): negating a text or action in a written context, not exploiting outer/physical appearance and delivering a text/action; the movement connoting both visible (subtle external, *Hyoung*) and invisible (internal subtlety, *Sang*) movement must be united with the performer's *Kiwonseangdong* (기운생동, 氣運-

生動, *Ki* and its vitality accompanying the bodymind stability).

Inner necessity is revealed by thoroughly looking inward and maintaining a state of self-reliance (*Jashin*) within which the body response as inevitability on stage.

- Relatedness: the development of self-cultivation. The ‘body’ is one vital permanency that complements the interrelation of coexistence (상생, 相生) and incompatibility (상극, 相剋). The continued circulation of inner necessity or seeds of action interacts with the world, the organic relationship with breathing and the body’s response in an unknowable and unpredictable moment as bodily presence.

In terms of the exploration of a performer’s receptive body, this project experimented with different aspects of the discipline and the demands they place on the participants. The emphasis placed on the participants’ bodily experiences in each project (Projects 1 and 3) was the centre of the investigation of a performer’s process of responding as a basis for the structural framework. The first project focused on the practice of the Korean training sources and examined the optimal departure point for work as a performer on stage. Exploration of each participant’s breathing through the disciplines gave them a way to discern a new insight into the possibilities of performance in contrast to the predominance of psychological approaches and pursuing their emotional truth. Without learning a specific

theatrical term and avoiding daily repetition, the disciplines and frameworks allowed the participants to awaken or raise their awareness by discerning a level of appropriateness according to their bodily experience and knowledge.

Similarly, the third project emphasized the struggle against the participants' daily or private body as the beginning of the performers' work and as the foundation of the adaptation of the selected principles. However, this project extended the materials developed by the participants to the devised exercise then into the scenes from *The Water Station*. The work allowed the participants' bodily exploration and unexpected sensations in a specific structural context which enhanced their empirical understanding of his/her body, *Jashin* and a way towards the receptivity. Moreover, the power of passivity in silence defined as 'doing nothing' helped sensitize the performers' awareness and enabled them to listen the other figures' bodies as well as inwardly continued their interaction with the water. Every figure's non-verbal communication based on his/her theme in scenes from *The Water Station* focused on responding to the smallest stimulation from inside/outside through each performer's internal awareness, which facilitated each performer's body by mean of maintaining the fullness of his/her internal concentration, *Sang*, and/or the absence of his/her outer or physical movement *on stage*.

In the second project, I experimented with the forms and styles of the training sources then I devised and applied my bridging exercises based on the term 'doing nothing.' Working in a minimalistic style, *The Water Station* encouraged me to reconsider the role of specific training practice between a trainer and trainee in the development of the performer's capacity for a qualitative bodily shift. It also had as

a focus what this thesis referred to as a 'turning point'; the power of imagination for exploring his/her sub-score, interaction with the fellow performers and an object as non-verbal communication in pursuing the meaning of his/her internal score; reducing the immoderate use of a performer's intellectualization; offering different means for approaching or interpreting a specific context; and the receptivity or readiness that comes from the cultivation of his/her daily body and the investigation of what constitutes his/her mature attitude when he/she enters into studio/practice.

Based on the above, an important outcome is the way this thesis has re-configured traditional Korean concepts in a contemporary setting, using them as the basis of 'Korean' understanding of the receptive body. As I mentioned earlier, the practices that have been developed in this study constitute a 'new' form of training foregrounding Korean history, philosophy, and socio-cultural assumptions that inform the principles of a performer's body, differing from that of contemporary directors' work. By particularly avoiding the 'one leader system', the aim was for the participants to work in an environment in which each participant freely explored the potentialities in encountering his/her body, yet adapting and embodying the same principles in the discipline. Furthermore, the process enhanced and developed a practical methodology in my own pedagogical work. For example, applying the devised exercises effectively facilitated each participant's empirical understanding which did not push them to engage in the completion of my instructions and embodying the principles. Instead, this considerably enabled each participant to explore his/her body from the most fundamental level (e.g., his/her struggling), to define and then minimize his/her difficulties.

Regarding these research findings, I would argue that the principles and disciplines developed in this PhD thesis can be useful to performers who might be exposed to a psychological or text-based approach and who may require some physical or movement-based practice in order to try and search for his/her direct bodily encounter, *Jashin*. As this thesis repeatedly addressed, the disciplines applied through my practical projects asked a performer where or how their body was and what qualities it needed to obtain in order to be on stage. Thorough questioning of one's body and that of the state in the here and now means, regardless of whether or not the performer is familiar with these training sources, he/she could adapt the principles to develop conditions where a performer's ethical attitude is ready to fit into the nature of those disciplines. In other words, since the principles do not occupy a performer's habitual rhythm and tempo in the usual choreographic order or everyday existence, the performer's (opened) bodily awareness of his/her own respiration is at its centre. The most important point here is that 'the body is your body' (the performer's *Jashin*), not my body (e.g., a trainer/facilitator's).

I would argue that in this contemporary cosmopolitan age, the meaning of performer training should not consist of learning a number of different training sources and the efficiency of a specific principle although it is easier than it ever has been to do so. This overflow of training methods and scientific research between cultures does not exclude the need for a performer's inner mature mind, visceral feelings and/or his/her true appearance because, as human beings, we sense, share, and aim to cultivate, according to our purpose, i.e., a performer's

receptivity by means of the *interaction* between rather than *acting alone*. As I discussed in Practical Chapters 1 and 3 in Part 1, and Chapters 5 and 6 in Part 2, performance problems, particularly the bodymind dichotomy *on stage*, are faced across cultures through this contemporary era. As this thesis argued my contribution is providing one way for a performer to obtain his/her professional or practical identity and to avoid the danger of losing himself/herself in eclecticism and his/her multicultural identity. Again, this reminds a performer to return to the nature of his/her body, *Jashin* including his/her internal and external substance, which is defined by the risks the performer takes in practice in order to maintain the balance. In this manner, this thesis further argues that the focus of my training as distinctly Korean through practical projects does not mean articulating or defining 'Japanese play' and 'English actors' for example in Project 3. Rather the nature of 'distinctly Korean' signified the place and meaning of human body in-between the nature founded on the source tradition (e.g., see a shaman, *Moodang* in Chapter 4). More importantly this asked us how can a performer's body fit into the given environment/performance as an integrated oneness or sameness, *Shimshinilyer* (심신일여, 心身一如). This signified a performer's balanced body by means of embodied knowledge, *Shilchunji* (실천지, 實踐知). Also this corresponds to the meaning of *Suhaeng* (수행, 修行, cultivating one's austerity), which aims to minimize such risk(s) and the unbalanced relationship between the performers' body and mind *on stage*. My work could be understood as part of a new Korean tradition of training for performance, because as Felicia Hughe-Freeland puts it:

Tradition is a process, not a thing. [...] Indeed, tradition should not necessarily be understood as referring to customs that are authentic, indigenous, and long established, although there may be particular instances of this, but rather as an ideology that attributes precedents to practices that may have recently been revived, recast, or reinvented, even if the label or contexts refer back to a previous practice. (Hughes-Freeland, 2006: 55)

The selected forms and principles required that the performers practice in a non-routine way. The routine, in terms of performer training, is divided into two categories: working on the performer's daily attitude/body and a practice which becomes a performer's everyday repetition. In this sense, I argued that the performer's previous training or learning experience did not correspond with the requirement or the demands that the nature of *Yeounkuk* (drama) informs; it also does not consider the relationship from a practical standpoint. Furthermore, the three training sources did not compel the participants to learn the selected forms or styles, but instead each principle in each training source asked for the participants' thorough effort or ethical attitude in a positive sense for the demands of their physical and mental development. Most importantly, all the participants in Projects 1 and 3 were beginners in psychophysical training and adapting non-western training sources, including the Korean performers in Project 1. Here, the role of a trainer and a trainee, as someone adapting to the practice, is important in order to work on the appropriate principles in a disciplined manner. The appropriateness reflects a strictness that should not be understood as a set of normative or

prescriptive directions, especially from specific religious terminology and/or cultural idiom including the use of such problematic terms 'long-term' and 'endless' training. In terms of application and adaptation, any training source must enhance the development of a performer's substance, potential possibilities or a turning point that a performer's body, *Jashin* is experiencing in an appropriate path/track. The significance of communication between a trainer/facilitator and a performer(s) can be meaningful when the two groups work on the nature of differentiations and otherness, *Yeounkuk* (drama) in order to make the harmonization between the invisible (*Sang*) and the visible (*Hyoung*).

I hope this document and the use of the disciplines for a performer's 'receptive' body will help widen and deepen the practices and paradigms of psychophysical training/acting. Specifically I hope this research will provide insight into a performer's inner readiness (*Sang*) in the field of performer training and creating theatre in wider contexts.

Appendixes

Appendix I: Scene 1. A Girl (Boyd 2006: 171-174)

Main Action	Stage Directions	
A girl Alone In the dim light Comes walking	Still brightly in theatre. The audience notices the girl.	Sound of water ↓
On the way up the small incline The girl unexpectedly stops		
The back of the walking girl	Audience lights dim. Onstage, the girl and the slender shadow of the faucet standing in the distance.	
The back of the walking girl The neck twists around Toward the way she came Toward the far expanse her face turns	The incline lies halfway from downstage left to upstage. A path stretches from upstage left in front of the heap of junk to stage right.	
From the far expanse her gaze drops near her feet Then to the direction she is heading		
The profile of the girl Walking		
Fingers to the lips Of the profile walking	Lights brighten gradually;	
Stopping the face turns to the watering place	the stage transforms from a “long road” to “here and now.”	
The finely running water The delicate sound of water The girl descends to the watering place		

By the water

She sits down basket on her knees

The girl watches the wind pass

In the girl's hand a red cup from the basket

Toward the fine line of the water is offered

The red cup

The transparent line

Disappears into the red cup

In the gaze of her eyes

The red cup fills

From the running water the red cup moves

To the girl's mouth

The girl drinking

The water flowing through her body

The empty cup the sky in the girl's eyes

The hand stretching to the basket stops

The girl's eyes turn to the old road

The sound of water,
present from before
the

beginning of the play,

dies out; no sound music

Music: Erik Satie's

"Trois

Gymnopedies" No. 1.

Low, as if gushing

from
the cup

Appendix II: Scene 4. A Married Couple (Boyd 2006: 182-187)

Main Action	Stage Directions	Sound of water
<p>A rope Connects The husband old baby carriage and wife</p>	<p>A baby carriage holding luggage is moved to upstage right.</p>	<p>↓</p>
<p>Stopping at the watering place The husband Looks back at his wife</p>		
<p>Far away gazing on the water The wife's eyes are motionless</p>	<p>The wife is at the foot of the heap.</p>	
<p>The husband hand pulls the rope</p>		
<p>The wife's body sways slightly Her eyes shift from water to husband</p>		
<p>To the watering place the wife pushes the baby carriage The husband pulls in the rope</p>		
<p>From the baby carriage The wife takes out a flask</p>		
<p>The two go to the watering place</p>		
<p>The wife holds the flask to the fine line of water The husband sitting down gazes far away</p>		
<p>The wife's lips to the flask Her face moves gently to the sky</p>		
<p>The husband's hand</p>		

To the leg of the wife drinking water

The wife's gaze
From sky to earth

Next to the husband the wife sits
Passes the flask to her husband
The water flows
Down his throat
The two look at the trickling water
Flask in hand the husband stands
The wife continues to gaze at the
water

The husband looks at the way ahead
The wife stands at the watering place

The husband looks back at his wife
The wife bends down

The wife's hand reaches to the hem
of her skirt

A white cloth drops
From the skirt

Spreading the cloth on the ground
The wife steps onto it barefoot

Center stage.

The husband watches

The wife sits in the white space
The husband removes coat and
shoes

On the white space
Lie their two bodies

The husband touches his wife's hand

The wife draws her husband hand to

her

With his hand

The wife caresses her body

Breasts stomach legs

On the white cloth

Their bodies join

Music: Same as before.

An old woman enters

Their bodies loosen

The husband draws his wife's body
close

The wife places her hand on her
husband's body

The old woman sees
the two bodies

Eyes gaze without meeting

Out in their respective directions
widening far

The husband and wife notice

The eyes

On the creased white cloth the
husband sits

The wife pulls up the cloth

Wife and old woman face each other

The husband puts on his coat

A step at a time they approach nearer

The two women

Face each other

Looking away from the old woman
the wife approaches the baby
carriage

Husband and wife face each other

The old woman

Moves toward the water

The husband pulls the rope

The wife pushes the baby carriage

The husband baby carriage the wife

Appendix III: Scene 5. An Old Woman (Boyd 2006: 188-191)

Main Action	Stage Directions	Sound of water
The old woman squats at the watering place	She uses the umbrella as a stick. On one of her feet is a high-heeled shoe and on her back a basket just the right size for a baby	↓
Fingertips to the line of water		
From the water		
To wet finger tips the old woman's gaze moves		
The fingers		
Wet her lips		
Sucking on fingertips the old woman's mouth		
Swinging in front the basket on her back		
the old woman places it by her side		
The old woman's eyes move		
from the basket to the wider area		
To far away to the sky		
The old woman stands below the sky		
She removes		
The high-heeled shoe on one foot		
And puts it into the basket		
The old woman submerges		
Her bent boy		
Inside the basket a small heap		
After some time		
Inside the small heap		

The eyes of old woman open
The single high-heeled shoe in
thrown out
The motionless basket
Inside a small heap
Within a small heap
From the open mouth a sign escapes

The open eyes look far away

The faraway eyes close
The breath ends

The head
Into the small heap sinks

Appendix IV: Contents of DVD

DVD 1 As a Trainer/Facilitator (Project 1)

■ Introduction to the three Korean Training Sources

- *Ocheubub* Training
- *Taekkyun* Training
- *Bongsan Masked Dance* Training

■ Project 1: The 'Receptive' Body as a Beginning Point for the Performer

- My Instruction for *Ocheubub* Training
- 'The Roses of an Althea have Blossomed' Exercise
- 'The Key Protector' Exercise
- 'Riding an Invisible Horse' Exercise
- The Participants' Bodies in *Podahnjoen* Training
- The Embodying Movement as a Group based on *Podahnjoen* and *Pumbalki* Training
- *Bongsan Masked Dance* Training
- Improvisation 1
- Improvisation 2
- The Students Practicing the Three Training Sources

DVD 1 As a Performer/Deviser (Project 2)

■ Project 2: Exploring the 'Receptive' Body in Rehearsal towards Solo Performance

- Exploring My Practices: Exercise 1
- Exploring My Practices: Exercise 2
- Exploring My Practices: A Back Mask Practice
- Improvisation: The Adaptation of The Previous Exercises
- The Embodiment of My practices in a Solo Performance and My Presentation

DVD 2 As a Trainer/Facilitator (Project 3)

■ Project 3: Developing the 'Receptive' Body in Group Devising, Rehearsal and Performance

- The Participants' Unbalanced Bodies
- 'The War' Exercise
- 'Escaping From a Chair' Exercise
- '*Podahnjoen* and Simple Movement' Exercise
- 'Guarding The Keys' Exercise: Chelsea
- 'Guarding The Keys' Exercise: Jodi
- Embodying the Key Principles into *The Water Station*
- 'A Married Couple'
- The Progress of Steph's Receptivity
- 'An Old Woman Encounters A Married Couple'
- Final Performance: Scenes from *The Water Station*

Appendix V: Glossary

Source Term (Korean)	English	Definition or Meaning
<i>Baewoo</i> (배우, 俳優)	A performer and/or actor	The hieroglyphic character <i>Baewoo</i> is 'not' ('非,' un-, anti-, non-) a 'human being' ('人,' human being). Becoming a <i>Baewoo</i> signifies the necessity of transcending himself/herself in order to reach behind his/her ordinariness (becoming anonymous)
<i>Chishim</i> (치심, 治心)	managing or mastering one's mind	Freeing one from a deluded mind or the egocentric movement of the emotion
<i>Dahnjoen</i> (단전, 丹田)/ <i>Podahnjoen</i>	one's centre/abdomen	Key eastern medical terminologies. <i>Dahnjoen</i> is located in the lower part of one's abdomen and positioned approximately 9 cm/3 inch lower than his/her navel: upper (상단전, 上丹田), middle (중단전, 中丹田) and lower <i>Dahnjoen</i> (하단전, 下丹田). Each section corresponds to the brain (head), mind (heart), and abdomen (belly, the source of life) respectively.

<i>Eumyang</i> (음양, 陰陽)	<i>Ki</i> 's (one's vitality) interaction in-between heaven (<i>Yang</i>) and the earth (<i>Eum</i>)	The relativity of all the creations in the nature in which each object is complementarity/coexists. <i>Eumyang</i> encompasses the concept of polarization and, simultaneously supplementation
(A performer's) <i>Hyoung</i> (형, 形)	a form or style	the visible by means of a performer's inappropriate state or physical appearance
<i>Ikmyoungsung</i> (익명성, 匿名性)	becoming anonymous	As an ideal state, a performer's inner cultivation or mature mind
<i>Jashin</i> (자신, 自身)	my body	one's bodymind as an integrated oneness or sameness which signifies inhabiting a performer's ethical attitude or internal preparation in order to fit into the given environment/performance
<i>Jiheghapil</i> (지행합일, 知行合一)	uniting his/her conduct and knowledge	a performer's balanced body by means of embodied knowledge, <i>Shilchunji</i> (실천지, 實踐知)
<i>Joshicbub</i> (조식법, 調息法)	the way of a performer uses his/her breath	<i>Joshicbub</i> is consist of inhalation (<i>Heup</i> , 흡, 吸), sustaining or holding (<i>Ji</i> , 지, 止), and exhalation (<i>Ho</i> , 호, 呼)
<i>Ki</i> (기, 氣)	one's vitality/energy	The movement of one's vitality
<i>Kiyae</i> (기에, 技藝)	technique-	The needs of a performer's ability to

	studies	reach behind the techniques
<i>Mushim</i> (무심, 無心)	a state of one's 'no-mind'	Not getting involved in earthly desires and/or material possessions. A performer's inner cultivation or mature mind.
(A performer's) <i>Sang</i> (상, 象)	a sign or portent	The invisible by means of a performer's inner preparation or readiness.
<i>Shilchunji</i> (실천지, 實踐知)	practical embodied knowledge	A performer's body (<i>Jashin</i>) is being ready to fit into the given environment/performance
<i>Shimshinilyer</i> (심신일여, 心身一如)	bodymind oneness or sameness	A performer's body (<i>Jashin</i>) as an integrated oneness or sameness
<i>Sooheng</i> (수행, 修行)	through practicing asceticism	A performer cultivates and/or refine his/her body through disciplines
<i>Sooshin</i> (수신, 修身)	amending or cultivating one's conduct	A performer purifies and cultivates his/her body through disciplines
<i>Yeounki</i> (연기, 演技)	Acting	The 'far flow of' (<i>Yeoun</i>), and the (skillful) 'technique,' (<i>Ki</i>)
<i>Yeounkuk</i> (연극, 演劇)	drama/theatre	Reality which is placed behind ordinariness (non-representable reality) or everyday existence (the difference and otherness)

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