



Chapter VI

**Shaman Ritual Dance:
Understanding Korean Culture**

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I. Introduction

Most genres of Korean arts, especially traditional arts, are rooted in shaman rituals, called *gut*, that have been performed since the earliest periods of Korean history. In particular, the core of traditional arts—song (*ga*), dance (*mu*), and instrumental music (*ak*) respectively—are derived from *gut*. Korean dance (*chum*) and *gut* are closely linked together and an area called *gutchum* has naturally emerged.

Dance is the central component as well as the foundation of *gut*. Therefore, *gutchum* is formulated as a structure made up of various dance movements and has unique characteristics and aesthetic qualities. Korean *gut* exists throughout the Korean peninsula; however, its style varies depending on the region—Seoul, Gyeonggi province, Chungcheong province, the Southwestern regions, Jeju Island, the Eastern coast, the Western coast, and the Northern regions.

This paper focuses on *gut* especially from Gyeonggi province (*Gyeonggi dodanggut*), the Eastern coast (*Donghaean byeolsingut*), and Jeju Island (*Jeju gut*). It examines the meaning of *gut* and *gutchum*, and then the structure, characteristics, and function of *gutchum*.

II. The Concept of Gut

This study approaches the meaning of *gut* from a cultural perspective. *Gut*, as the root of Korean traditional culture, is a rite of life that has been performed by Koreans for a very long time. Then, a question arises: What kind of life did people have in the earliest period of Korean history? They might have lived harmoniously with their environment of sky, earth and nature, and more specifically, they might have had a ritual to worship to the sky. Being a ritual worshipping with one's own body, dance has something in common with the primitive form of *gut*, which is the original form of ancient *jecheonirye* (ritual to worship to the sky). The chief priest of those rituals might have been a king and shaman who held political leadership as well as supernatural power to communicate with the sky. It was probably the first type of shaman ritual controlled by the first type of priest or ritual specialist, a shaman, called a *mudang*.

Gut has been closely associated with the lives of all Koreans. From the examples of “*gut handa*” (to do a *gut* ritual) used when having fun together and “*uibyeong gut handa*” (to do a *uibyeong gut* ritual) used when going out to fight, it seems that the expression of “*gut handa*” has been widely used in Korean life. Considering the fact that some folk play in villages, like building stacks of rice straws or playing tug-of-war, are called *maeulgut* or *norigut*, the word *gut* has a broader usage that embraces the

particular as well as more general behaviors. It can be said that *gut* implies a totality of behaviors essential to Korean life. In other words, *gut* is meaningful in Korean life for socialization, discourse and practice. Practices similar to the Korean *gut* are called “shamanism” in some cultural contexts outside of Korea, and as a matter of fact, that term is also used in Korea.

To summarize, the whole practice related to the rituals of praying to the sky, practiced since the prehistoric period, is nowadays called *musok* (巫俗) or shamanism. *Musok* refers to the Korean culture that is related to any aspect of the practices of *gut* or *mudang gut* (literally, shaman ritual).

III. The Meaning and Structure of *Gutchum*

1. The meaning of *gutchum*

This section first examines the meaning of Korean dance, called *chum*, before understanding the characteristics of shaman ritual dance, called *gutchum*. *Chum* is a noun, developed from the gerund of the verb ‘chuda’, meaning “to dance.” Regarding its relation to *gut*, ‘chuda’ implies “lifting up by dancing.” As the vocal interjections such as ‘*eu!*’, ‘*jotta!*’, or ‘*eo!ssigu!*’ by the drummer or the audience that encourage and respond to the excitement during performance are called *chuisae*, the nature of dance has a quality of heightening emotions and expressing hyper-excitement.

Given the nature of dance that one plays one’s body in various motions with a feeling of excitement, dance is based on excitement and at the same time excitement naturally arises while one dances. From the perspective of nature, dance has something in common with *gut*. Since *gutchum* is the combination of *gut* (shaman ritual) and *chum* (dance), its quality of heightened emotions and hyper-excitement is maximized. Furthermore, dance has the spirit of manners in that its hand gestures symbolize worshipping the sky while its footsteps move downward to worship the earth. Therefore, *gutchum* can be interpreted as a kind of *sinchum* in that one greets deities, called *sin*, or one expresses hyper-excitement, also called *sin*.

2. The structure of *gutchum*

This section first discusses the structure of Korean dance. A dance phrase, called *maru*, usually develops following the sequence of an initiation to a climax to an end, and a number of dance phrases together make up the whole dance performance.

1) Tightening and Loosening

There is an old saying, “unknot the knot and unwind the winding.” Korean dance looks complicated with many changes and curves, but it presents balance and order following the law of unchangeability inside. For example, Korean dance has techniques of “*jeonsamhusam* or *samjinsamtot*”(literally, three steps forward and three steps back) in which one moves back and forth; “*guphim* and *pyeom*” (to fold and unfold) in which one moves up and down by bending the knees, or “*dodum* and *jugim*” (to make it explicit and dead); and “*gamggo pulgi*”, in which one winds and unwinds. These techniques express the idea of tightening and loosening. In other words, tightening is a state that something is accomplished or, in dance, a heightened moment or climax is reached, while loosening is a state that something is emptied, which is not an end but a stage to warm up for a new accomplishment or, in dance, a transitional moment.

2) Repetition

Korean dance is made up of continuous repetitions of tightening and loosening, which is a repetitive process of circulation just as one continuously breathes from the moment of birth. All kinds of Korean dance, including *Seungmu* and *Salpuri*, have a circulating quality based on repetitions of a dance movement or a dance phrase. For example, *Seungmu*, designated as Important Intangible Cultural Property No. 27, is made up of repeated phrases of winding while moving forward, and unwinding while moving or flicking the sleeves backward. The concept of this circulation, embedded in Korean cultural daily life, implies that the beginning is the ending and the ending is the beginning, which is different from the Western cultural binary concept of the beginning being distinctive from, and opposed to, the ending.

3) Transformation

Korean dance seeks to present dynamic and infinite changes while retaining a basic framework through repetitions. *Yeonggamudo* (to sing and dance), the base of Korean breathing and dancing, suggests that yeong (to chant) moves to ga (to sing) after repetitions of yeong, ga moves to mu (to dance) after repetitions of ga, and mu eventually moves to do (to step on) after repetitions of mu. What this means is that dance builds by repetitions with the expectation of switching to a new step through a naturally created transformation. In this way, the structure of *gutchum* is also based on the principles of tightening and loosening, repetition, and transformation in dance phrases.

IV. Characteristic and Function of *Gutchum*

Gutchum is usually performed before, during and after shaman's chant or song in a *gut*. It plays a role of initiating or ending one repertoire of *gut*, called *geori*, or connecting two repertoires. It usually begins with slow movements, becomes faster, and ends with the speedy rhythmic pattern, *hwimori*. This structure drives a *gut* performance into the world of hyper-excitement.

Gutchum has the function of leading *gut*, by initiating, finalizing, and reinitiating the ritual. *Gutchum* begins building up with a minute power, but it subverts the *gut* performance, overwhelming it with powerful energy toward the end, which implies the creation of a new *gut* that has been described as progressiveness.

1. *Salpuri*

Salpuri, as a term, has two usages. First, it refers to a repertoire of *gut* called *salpuri*; thus the melodies, rhythms and dance associated with the repertoire are also called *salpuri*. Second, *salpuri* literally means “resolving bad energy (*sal*),” and it is translated as exorcism. A more meticulous interpretation suggests that it has both the passive quality in confronting *sal* and the active quality in resolving it. This concept also expresses both sorrow (*han*) and excitement (*heung*) simultaneously.

The principle of tightening and loosening— including the techniques of three steps forward and three steps back in which one moves back and forth; to fold and unfold in which one moves up and down by bending the knees, or to make it explicit and dead; and winds and unwind— reflects the nature of *salpuri* as the leading process of *gut*.

2. Improvisation

Improvisation naturally comes when a *gut* performs or acts out the principle of tightening and loosening through the process of *salpuri*. *Salpuri chum* per se is a dance that features improvisation as one can freely express excitement and elegance based on one's own improvisational style. Since the shaman is influenced by the energy of deities during a *gut*, *gutchum* demonstrates more improvisational skills in its way to meet the deities.

3. Spirituality and Hyper-excitement

In *gutchum*, the shaman's various movements including jumps and repetitive motions represent

the behaviors and will of the deities, through which shaman enters the world of hyper-excitement. *Gutchum* is not a dance in which the shaman shows artistic sentiments to others, but it is a dance for oneself or the deities by which the shaman intends as an expression to communicate with deities. Every procedure of *gut* begins and ends with dance. Through dancing, the shaman greets deities and at the same time expresses hyper-excitement influenced by the energy of these deities. The energy of deities which humans cannot obtain is called *sin gi* (神氣).

A shaman achieves a state of ecstasy as he or she becomes immersed in dancing. This recognizes that the shaman came to dance in hyper-excitement not based on a personal willingness. *Gutchum* has a finale of *domu*, dancing while jumping, in a speedy tempo, which indicates the climax of hyper-excitement.

4. Communal Unity

Coming to a climax of *gut*, all the participants who attend the *gut* become a community which centers on the shaman, and they sometimes volunteer to join in the *gut* performance and dance *Neoulchum* together as bending and straightening the knees and swaying the arms sideways or up and down. *Neoulchum* is a dance with free style based on their personality and their own improvisation. While each one has different styles and movements, the whole creates a balance and harmony, and eventually a communal unity emerges.

V. Regional Styles of *Gutchum*

1. *Gyeonggi dodanggut*

Gyeonggi dodanggut is the shaman ritual practiced in Gyeonggi province, located in the center of the Korean peninsula. Music and dance in Gyeonggi province including *Gyeonggi dodanggut* have been influential for Korean shaman rituals as well as other aspects of traditional culture and arts. King Jeongjo of the Joseon dynasty ordered “let all music and dance [be] collected in and distributed from Suwon, Gyeonggi.” Not only does *Dodanggut* retain the core Korean rhythm patterns and is well-structured in terms of musical techniques, but the dance movements of *Dodanggut* show the basics of Korean dance movement and also have a high artistic quality.

1) Rhythmic patterns of *Gyeonggi dodanggut* dance

Rhythmic patterns and vocal songs of *Gyeonggi dodanggut* belong to the shamanic music of the southwestern Gyeonggi province. Rhythmic patterns of *Gyeonggi dodanggut* include *dosalpuri* (*seopchae*), *mori*, *balppeodeurae*, *deongdeogungi*, *pusalgaraejo*, *cheongbaeseopchae* (*onigutgeori*), *noraegarak*, *jungmori*, *jungjungmori*, *banseoleum* (*teobeollim*), *bujeongnori*, *jinsoe*, *ollimchae*, *gyeopmachi*, *ginyeombul*, *dodeuri*, *gutgeori taryeong*, *heoteun taryeong*, *dangak*, etc. Rhythmic patterns are played on percussion instruments such as *janggo* (hourglass drum), *soe* (or *kkwaenggwari*, small gong) and *jing* (large gong). The shaman, accompanied by instrumental players called *hwaraengi*, dances the repertoires of *teobeollim*, *jinsoe*, *bujeongnori*, and *nollimchae*, all led by percussion instruments, which is called *soepungjang*.

2) *Gyeonggi dodanggut* dance

Gyeonggi dodanggut dance is divided into two types: *samhyeonyukgak* dance, which is mainly accompanied by melodic instruments, and *soepungjang* dance, mainly accompanied by percussion. The following are some important dance movements and dance repertoires in *Gyeonggi dodanggut* dance.

(1) *Teobeollim* (*Teojaepi*) *chum*

Since *teobeollim* literally means “to widen space by stepping on the earth,” *teobeollim chum*, also called *mangsubalbeum chum*, features unique footsteps. As a kind of *jisinbalgi*, in which people step on the god of the earth in four directions (east, west, south and north), this is also danced in a similar manner by stepping on the ground toward the four directions.

This dance accompanies certain procedures of *gut*, such as *gununggut* or *songut*, as *hwaraengi* dances and plays *kkwaenggwari* at the same time. *Hwaraengi*, moving to the four directions while stepping on the god of the earth, purifies the ritual hall and expels the evil spirits.

Balppeodeurae movement is performed when the rhythmic pattern called *teobeollim* (also called *banseorim*) is played. The movement is to step on the ground with a bent leg while the other leg is bent and then stretched out. Stepping on the four directions, the *hwaraengi* forms a square shaped space in the ritual hall by repeating advance and retreat in his locomotion with the *balppeodeurae* movement. The action of stretching the leg out by kicking the ground signifies expelling bad luck and making a new space.

(2) *Jinsoe* *chum*

After *teobeollim chum*, *jinsoe chum* is performed along with a rhythmic pattern called *jinsoe jangdan* during *Gununggut*. The intention is to invite the high divine spirit, known as *Gunung*. It begins with majestic and dignified dance movements, slowly opening one arm to the side and ending with

shoulder dance. This arm movement suggests a commanding stance with dignity. This dance includes such active movements as scattering the arms, raising the arm to side high through the armpit, and spinning one's body.

(3) *Ollimchae chum*

Ollimchae chum danced to *ollimchae jangdan* is quiet and elegant. The primary dance movement is to raise the arms to place the hands on the chest and then throw them back over the head. The shaman who dances this as a solo wears hongcheollik, red clothing that military officers used to wear, and beotgat (hat), while holding a folding fan and bells. The shaman dances around a food table, holding a cow's head in *soemeori nollim* (cow head ritual). In *sandak nollim* (live chicken ritual), the shaman dances to *jing* sound while holding a living chicken, which symbolizes *daesudaemyeong* (to replace life and luck) whereby the living creature will take away the bad luck from the host who is holding the *gut*. In *hwalchum* (bow dance), the shaman dances as if he or she is shooting an arrow, symbolizing the bad spirits being expelled or "shot" away. This dance is performed as the shaman walks and manipulates a bow to drive the evil spirits to the corner and shoot arrows to them in the four directions, along with turns.

Sometimes a shaman and an instrumental player called *hwaraengi* dance together, which is called *ssanggunung* (twin dieties). *Hwaraengi* plays the rhythmic pattern called *ollimchae jangdan* with *kkwaenggwari* while shaman dances *jangsamchum* (long sleeve dance) with *balppeodeurae* movement and makes a circle to the four directions.

(4) *Gunung chum*

Gunung chum is a dance performed at the most important ritual repertoire called *gununggut* in *Gyeonggi dodanggut*. The intention is to invite and entertain the high divine spirit called Gunung, which is the primary subject of worship at *Gyeonggi dodanggut*. Presenting military officer's appearance, the shaman dances with dynamic and vigorous dance movements. Toward the end, the shaman and *hwaraengi* dance together, *matgunungchum*, which heightens hyper-excitement by representing a tight symmetry relationship in the dance. The rhythmic patterns such as *jinsoe*, *teobeollim* and *ollimchae* are used in this *gunung chum*.

After the signal of three strokes of the *jing*, the shaman, holding a folding fan with bells, begins *gunung chum* with walking and bowing around the square food table, and flicking the sleeves of *hongcheollik*, putting it over the shoulder and making a turn. The shaman then worships Gunung by singing and dances with various sacrificial offerings. *Gunung chum* includes dances with the *jing*, a folding fan with bells, *hongcheollik* sleeves, a bow, a cow's head, and a chicken.

(5) *Dosalpuri chum*

Dosalpuri chum is performed while holding a folding fan with bells. This dance is also performed in non-shamanic contexts and uses a white silk scarf twice as long as the one used in a regular *salpuri chum* performance. As the energy heightens in *jajeun gutgeori* part, the shaman walks with one hand placed over the shoulder and expels bad spirits, or dances with excitement as if lightly jumping. By doing so, the energy is transmitted through the bent knees and accumulated in the shoulder areas, thus the shaman expresses hyper-excitement through his or her shoulder dance. The shaman opens the arms sideways, upward, or an asymmetric way, and dances in a fast tempo.

(6) *Dangak chum*

In *dangak chum* the shaman holds a knife in the left hand and a three-pronged spear in the right hand. As the dance is performed, the rhythmic patterns become faster and hyper-excitement builds toward a climax. This style of *dangak chum* is also shown in various Korean dances, such as the finale of *seungmu*, to express the most hyper-excitement with *dangak*. Generally, *gutchum* in Gyeonggi province begins with a slow tempo, becomes faster, and climaxes with a speedy tempo.

2. *Donghaean byeolsingut*

Donghaean byeolsingut is a shaman ritual performed in the eastern coast region to wish for safe and abundant fishing. *Gangneung danogut*, performed in Gangneung during the Dano festival which begins May 5th according to the lunar calendar, has almost the same structure as *Donghaean byeolsingut*.

1) *Donghaean byeolsingut* dance

Donghaean byeolsingut dance is structured based on *geomu chum*, the representative dance repertoire of *Donghaean byeolsingut* which is accompanied by fast rhythmic pattern called *geomu jangdan*. While accomplishing a communal unity through hyper-excitement of all the participants, this dance aims to invite and entertain the deities.

Geomu chum consists of three movement patterns: *Geomu 1*, *Geomu 2* and *Geomu 3*. In *Geomu 1*, one moves in the shape of taegeuk (yin-yang symbol) with winding or waving the arms or swaying the arms upward. In *Geomu 2*, one dances waving like a butterfly and moving the arms in the shape of taegeuk. In *Geomu 3*, one winds and unwinds an arm or throws each hand one-at-a-time over the head while jumping on each foot at time. The detailed dance movements of *geomu chum* are as follows:

- (1) *Taegeuk dolgi*: moving in the shape of *taegeuk* to make *samtaegeuk* (heaven-earth-man symbol)
- (2) *Jejari dolgi*: spinning on the spot
- (3) *Neoul georigi*: swaying the arms sideways, usually in a high level
- (4) *Nabichum*: swaying the arms up and down like a butterfly
- (5) *Gamgo pulgi*: moving while winding and unwinding arms to make *taegeuk*

3. Jejudo Gut

Gutchum in the Jejudo Island is not so much to express artistic sentiments but has a public role in moving the will of the deities and making their power present for a community. It provides some references to understand the nature of singing and dancing as the primary methods to conduct shaman rituals as well as the essence of performers in such repertoires as *sansinmu*, *geommu*, *cheoyongmu* and *ogi*.

1) Rhythmic Patterns of Jejudo *Gutchum*

Rhythmic patterns of the Jejudo *gutchum* are played with *buk* (barrel drum), *seolsoe* (small gong), *daeyeong* (large gong) and *janggwi* (a small hourglass drum). These rhythmic patterns are characterized by 12/8, or a 4-beat rhythmic cycle with triple subdivision, and its drum stroke vocable pattern is: *dung–daeng/dung–daeng/dung–daeng/dung–daeng*. Jejudo *gutchum* begins in a slow tempo, moving to medium-fast, and eventually to a fast tempo, called *neujeunsoe* (or *neujeun yeonmul*), *jungpan*, and *jajeunsoe* (or *jajeun yeonmul*) respectively. The whole process of tempo changes (*neujeunseok*, *jungpan* and *jajeunseok*) is called *sangseokchigi*.

The slow tempo of a 4-beat rhythmic cycle with triple subdivision begins with a rhythmic pattern similar to *jungjungmori jangdan* and moves to a medium-fast to a fast to a speedy tempo, which accompany the rhythmic patterns in the order of *gutgeori* style, *taryeong* style, *jajeun taryeong* style, *jajeunmori* style and *hwimori* style.

2) Jejudo *Gutchum*

According to Jejudo musokuirye (Shaman Rituals in Jeju Island) written by Hyeon Yong-jun, Jejudo *gutchum* is divided into *sunsumu* (pure dance) and *haengdongmu* (action dance). *Sunsumu*, performed along with a vocal song, refers to the dance to entertain the deities, during which the shaman as well as the host, the host's family, and spectators come out and dance. Hyeon considers *sunsumu* as "human expressions of joy as well as those that make spirits delighted." Because anybody can dance as making a circle or following a line, *sunsumu* is also termed as *jayeonmu* (natural dance) and

bijeonghyeongmu (free style dance). *Haengdongmu*, without accompaniment of a vocal song, is danced to the basic beats played solely by percussions such as *jing* or *kkwaenggwari*. Hyeon sees that *haengdongmu* that features “various forms but mostly bodily movements imitating certain behaviors” is an inevitable part of Jejudo *gut* as a formal dance. The following are the types of *haengdongmu*.

(1) *Bepochum* (排布舞)

This is the dance performed at *Bepodoeopchil* which explains *cheonjigaebyeok* (the creation of the world), the geography, and history of *jecheongseolbi* (ritual halls) during the *chogamje* ritual. This dance is performed between songs on *Cheonjigaebyeok*, *Seongsin baepo*, *Wolilgwang baepo*, *Sansu baepo*, *Cheonjiinwangdoeup*, and *Goguryeodoeup*. It does not symbolize a particular behavior but the origin and arrangement of all of nature and humanity.

(2) *Dorangchum* (回舞)

This dance is performed during *gunmunyeollim* (open door for diety) section with the intention to invite deities during the *chogamje* ritual. Right after the phrase “*mundo yeollyeo matja*” (the door is open and greet the deity), the shaman dances spinning, lying on the belly and jumping to such an extent that the shaman perspires even in winter. Whereas the shaman pretends to be yangban (an aristocrat) in *bepochum*, she pretends to be a chief gatekeeper in *dorangchum*, and thus this dance symbolizes the actions of the chief gatekeeper, such as opening a door for the deities.

(3) *Sincheonggwechum* (請神舞)

After *dorangchum* ends, the shaman sings chants to encourage the deities to sit at the food table. Then she or he dances with slightly bent waist while lightly moving to the doorway, holding a spiritual knife in the right hand and a bowl of rice in the left. The shaman throws rice with the point of the knife several times at the doorway and then comes back and throws rice to the food table. This dance symbolizes the actions of inviting the deities to the food table.

(4) *Hyangrochum*

The shaman, holding an incense burner, dances *hyangrochum* right after the phrase “*hyangchokgwonsang haja*” (light the incense and offer to the deity) during *seoksallim* ritual. This symbolizes the action of purifying impurities with the incense.

(5) *Jujanchum*

Following *hyangchokgwonsang*, the shaman dances *jujanchum* while carrying a saucer that holds three wine cups, right after singing the phrase, “*samjujan gwonjan haja*” (offer three cups of wine). This dance symbolizes the action of offering a drink.

(6) Tteokchum (餅舞)

Dancing while holding a rice cake (*tteok*), there are two kinds of *tteokchum*. The first is called *nakkasiri nollim* in which the shaman dances as throwing and catching a large size of rice cake called *sirutteok* during *siwangmaji* (inviting ten dieties) ritual. The second is called *dorae dulleomem* in which the shaman dances holding *dorae* rice cake hamper. This represents a feast.

(7) Halmangchum

After finishing the ritual called *buldomaji*, which is a ritual for the deity of the mountain (*sansin*), the shaman dances *halmangchum* while guiding the diety to the table. Since the *sansin* in Jeju is a goddess, the shaman acts like an old lady who walks carrying a stick (*cheoljukdae*) and bending her back. This dance represents the deity of the mountain who returns to the table after receiving worship and feasting.

(8) Kalchum

While most Jeju *gutchum* is performed with a spiritual knife, *kalchum* (knife dance) discussed here represents the ritual dance that is held in houses of either a hunter or a butcher. These houses hold rituals such as *sansinje* and *geomuyeongcheonggut* to the deity responsible for hunting. One or two shamans dance while holding a knife piercing a chunk of meat. This symbolizes a feast for the deity, with the intention and wishes for hunting abundance and fruitful butchering.

(9) Hwalchum

The deity of Naewangdang shrine located in Yongdam-dong, Jeju city, is known as a powerful deity, and in a *gut* held at this shamanic shrine, the shaman danced *hwalchum* (bow dance) to invite the deity. The *gut* performed in that shrine is no longer performed, but the props used in that ritual such as a bow and quiver still exist. Besides this *gut*, in the procedure called *bonhyangdeum* in a *danggut*, a shaman dances as if one hunts by shooting arrows, which represents the scene of the deity entering the shrine.

(10) Kkotchum

The deity of the shamanic shrine located in Yongdam-dong, Jeju city, is a goddess. The shaman performs a ritual to this goddess by dancing *kkotchum* (flower dance) during the ritual of *kkotnori* (flower picnic) in March. This represents the life of the deity. In addition to this *kkotchum*, there is *kkotchum* performed by a group of fairies from Seocheon garden during *buldomaji* ritual, which represents the scene where flowers grow and fairies tend to those flowers.

(11) *Eopjeojichum*

The deity of *Iryedang* shrine, located in Tosan-ri, Pyoseon-myeon, plays the role of nurturing children and curing their disease. During the ritual to this deity, along with a song of the deity's myth, the shaman dances with a doll baby as if one is playing with a baby while carrying it on one's back. This dance depicts the deity's life.

(12) *Jilchigichum* <Gilchiugi>

During all rituals called *majigut*, this dance is performed to purify a road for a high divine spirit to come down to earth or for dead spirits to travel to the afterlife. After purifying the road through dancing, the deities are invited and blessed, and the dance depicts an image of the deities coming down to this world.

In sum, *haengdongmu* in Jejudo *gutchum* can be divided into three groups in terms of its substance: the dance toward the deities such as shaman's invitation and entertainment for them; the dance representing the deities' presence such as the scene where the deities visit the shrine or ritual hall; and the dance depicting the lifestyles of the deities such as *kalchum*, *hwalchum* and *eopjeojichum*.

VI. Conclusion

In the discussion thus far, the primary principle in *gut* and *gutchum* is that of circulation. Something is created from nothing and it comes back to nothing. The movement principles of tightening and loosening and *samjinsantoe* are based on the idea of circulation. It symbolizes the intuitive returning—the eternal cycle of birth, death and rebirth.