

Visible Breathing: The Use of the Breath in Korean Dance

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目に見える呼吸：韓国舞踊における呼吸法について

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Although the use of the breath is a universal component in the performing arts, the author proposes that the particular way in which the breath is used is a key feature in defining what makes dance specifically Korean. Her discussion goes beyond those of previous writers on Korean dance in its consideration of how the breath, either literally or suggestively, is manifest in physical, kinaesthetic techniques. In doing so, she points to differences between how the breath is physiologically used by a performer and how the breath, or breathing, is perceived by a spectator, and comments on whether or not breathing is taught in the process of teaching Korean dance. Analysis is grounded in concepts emanating from the ideas of Rudolf von Laban and the system of movement notation based on his ideas that is known today as Labanotation. The author concludes that regardless of the actual breathing techniques used by a dancer, and regardless of whether this actual breathing initiates all movements, it is in the total physical embodying and visual presenting of the breath that Korean dance establishes its distinctive nature. She further points out that teachers and performers of Korean dance do not think about issues relating to breathing and the use of the breath in the same way, nor do they articulate their related beliefs in the same manner.

呼吸は上演芸能における普遍的要素であるが、この論文では呼吸をどう行うかが韓国舞踊を韓国舞踊として特徴づける重要な要因であることが主張される。ここでの著者の議論は、呼吸が字義的に、あるいは示唆的に、どのように身体的・美学的技能に表されるかを考察することで、これまでの韓国舞踊についての議論をより進展させたものである。そうすることで、呼吸が演者によりどう生理的に使用されるかと、呼吸が観客によりどう受け止められるかとの間に違いがあることを指摘し、呼吸法が韓国舞踊の訓練に際して教えられるかどうかに言及している。ここで分析に使用されているのは、ルドルフ・フォン・ラバンの考えとこの考えに基づき作られた今日ラバン記号と呼ばれている体系である。踊り手が実際にどのような呼吸法を使用するか、またこの呼吸法が踊り手のすべての動きを誘導するかどうかとは関わりなく、韓国舞踊がもつ独自の特徴は、呼吸をどう身体で表現し、どう目に見える形で表現するかであることが示される。さらに韓国舞踊の教師と踊り手とでは呼吸に関して同じ考えを持たず、またこれに関連した考えも同じようには表現しないことが指摘される。

When I shared an early draft of this presentation with members of a writing group to which I belong, one of them replied, "I'm amazed at how you can find one very tiny aspect of dance and then dig so deeply into it. I never would have thought anyone would spend time talking about breathing in dance. Doesn't everyone breathe? Don't you have to breathe to dance?"

At a 2005 seminar comparing aesthetic principles of the performing arts in Korea and Japan, Koizumi Tetsunori, a specialist in intercultural communication and systems theory, suggested that

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“the performing arts have certain commonalities across societies.” He noted that a “proper mixture of motion and rest,” which is based on “the need for breathing” during performance, is necessary in *all* performing arts (2007:73, 74).¹⁾

I focus here on the use of the breath in Korean dance, what some may consider a “very tiny” aspect of dance. In doing so, I propose that the use of the breath actually plays a very large role in Korean dance. And although it may be a universal component in the performing arts, I suggest that the breath is a key feature in defining what makes dance specifically Korean. It is, I believe, a core characteristic of so-called “traditional” Korean dance.²⁾

There is no question in my mind about the universal importance of the breath in dance and other performing arts. For example, Japanese Kita school noh master Akira Matsui says that in noh the breath is necessary to support movement, but it should be held back, and not shown (Matsui 2005). American modern dance pioneer Doris Humphrey developed a technique most often described as emphasizing “fall and recovery.” It is not possible to perform this style without engaging the breath in a particular manner, but in this case the nature of what the audience sees actually suggests breathing. Likewise, the technique of well-known American performer and choreographer Martha Graham, often described as being rooted in “contraction and release,” relies heavily on initiating movement phrases with the breath, and this initiation is frequently visible to the audience. And in recent works of one of Taiwan’s leading modern dance choreographers, Lin Hwai-min (founder and artistic director of Cloud Gate Dance Theatre), which are based on *tai-chi-chuan* and other Chinese physical practices, members of the audience often say they breathe along with the movements they see on stage. Despite the fact that all of these performing arts make use of the breath, and that some of them actually make some aspect of breathing visible to viewers, I do not think dances of Doris Humphrey would ever be confused with those of Martha Graham, and none would be mistaken for the Japanese noh or the contemporary works of Lin Hwai-min. The reason is that while they all *use* the breath, they all use the breath in different ways.

Countless Korean dancers and researchers note that the use of the breath is a distinctive feature of Korean dance. When doing so, they typically discuss such things as proper breathing techniques, how the use of the breath relates to metaphysical phenomenon, and where, precisely, within the body, the use of the breath is initiated.³⁾ I would like to try to carry these discussions further by looking at how the breath and breathing, either literally or suggestively, are manifest in physical, kinaesthetic techniques. I believe it is in these kinds of concrete, observable manifestations of the breath and breathing that we can begin to differentiate dance forms and effectively engage in cross-cultural comparisons of the use of the breath in dance.

My premise, therefore, is that when attempting to compare the performing arts within a culture or across cultures it is not the *fact* that the breath is used that is significant. Rather, it is the particular *way* in which the breath is used that is important. Further, I think it is important to sort out ideas relating to how the breath is physiologically used by a performer as opposed to how the breath, or breathing, is perceived by a spectator, and to note whether or not breathing is taught in

the process of teaching dance.

My comments are based on my involvement with Korean dance as a participant, observer, and researcher.⁴⁾ They are colored by my training as a movement analyst who is particularly grounded in concepts emanating from the ideas of Rudolf von Laban and the system of movement notation based on his ideas that is known today as Labanotation.⁵⁾ While I acknowledge my perspective as that of an outsider, I adhere to practices increasingly considered crucial to dance research: My initial goal is to understand Korean dance as insiders do—as Korean dance participants, including performers, scholars, critics, and audience members, understand it. But my ultimate goal is to be able to inform others, particularly those not familiar with Korean dance, of these understandings.

Teaching How to Use the Breath

If using the breath is important, and the way in which the breath is used characterizes different kinds of dance, it is easy to assume that the way the breath is used can, or should, be taught. But not all teachers consider that to be the case. Here I summarize several views on this matter that also reveal important aspects of how the breath is used in Korean dance.

In the year 2000, Yoo Si-hyun (Yu Shi-hyun) completed a doctoral study in which she sought to compare the “interpretations of the practice of a traditional Korean dance” by three contemporary teachers, who are also recognized performers.⁶⁾ All three of the teachers, Lee Ae-joo, Jung Jae-man (Chông Chae-man), and Park Jae-hee, had trained with well-known master Han Yông-suk. They are now considered master teachers themselves and, according to Yoo, are “known as Han’s best students” (p. 39). Yoo’s study focused specifically on Han’s version of Salp’uri Ch’um, and on issues relating to the written documentation of this dance. Her methodology involved interviewing the three teachers in sessions that began with a series of open-ended questions (p. 41). Although none of the questions she asked specifically addressed the use of the breath or the teaching of breathing, it is intriguing that all three of the teachers commented, in some way, on these aspects. It is equally intriguing that despite their common training lineage, the nature of the comments of the three teachers differed.

In talking about Korean dance and in her teaching of it, Lee Ae-joo emphasizes the meaning behind movements, and stresses why a movement is done. She frequently uses metaphors, and focuses on understanding the meaning of a particular dance. She also believes that you cannot separate the various ingredients of dance; dismantling them only deadens the dance (in Yoo 2000:56). When teaching, Lee concentrates on teaching “bodily movement” (*mom norim*), “such as how to raise the arm, how to take a step . . . , what to do with the leg,” and emphasizes the bending of the knees (ibid:109-110). She also notes that the arms lift “in harmony with the bending and stretching movement in the knees (ibid:110). According to Yoo’s study, Lee only directly addresses the breath through metaphors, as when she describes her own teacher’s use of metaphor: When advancing to a particular place, “Han instructed Lee to assume that there was a butterfly sit-

ting on a spot . . . and that Lee would have to go there secretly, holding her breath so as not to miss seeing the butterfly” (ibid:124). Lee’s comments suggest that she does not specifically teach how to use the breath, but her emphasis on teaching specific movements points to several ways in which breathing may be visibly manifest, something I will return to later.

Park Jae-hee emphasizes actually teaching breathing. She believes that one of the distinguishing features of the dance of Han Yông-suk was the way she used her breath, and Park tries to pass on her own understanding of this usage in her teaching (ibid:141). She specifically delineates three phases in Han’s breathing technique (*hohûp bôp*) that include exhalation (*ho*), inhalation (*hûp*), and holding the



Kômmu victory knife dance, from *Sungjonmu*

breath. Different movement qualities, she says, are created by changing the sequence of these three activities, and by changing the dynamics with which they are performed. Park believes, for example, that Han’s distinctive dance style is rooted in a particular phrasing of the breathing cycle that involves inhaling, holding the breath, and then quickly inhaling again, which creates “the taste of sharp popping” (*t’okt’okt’uinûn mat*) and contributes to “the beauty of irregularity” (*p’akyôkûi mi*) (ibid:91-92). She also believes that in the context of a solo dance, exact movement sequences might change based on spontaneous variations in the performer’s use of the breath (although they would still remain consonant with the musical accompaniment) (ibid:96-97). She stresses, however, that the dancer’s overriding concern, which impacts both use of the breath and specific movements, stems from her mental attitude (ibid:98). Like Lee, Park emphasizes a cohesiveness in the various aspects of performance, but unlike Lee, Park verbally articulates specific breathing details, and kinaesthetically includes them in her teaching.

In commenting on what would need to be included in a valid notational record of a Korean dance, Jung Jae-man emphasizes that it cannot include only the form or shape of movement, . . . but rather [must include, for example] how to raise the arm, with what mind, with what breathing technique, and with what bodily attitude, [in order] to convey why one raises the arm, where the feeling is in the movement of raising the arm or bending the arm, where the breath arrives after it has departed from *tanjôn* ‘the center of the abdominal region,’ where the energy pulled from the heart is buried, and so on. (ibid:64)

Jung talks frequently about the movement of the breath within the body; for example, about it being “pulled up” from the center of the abdominal region (*tanjôn*), pausing at the chest or moving continuously upward, being lowered and then pulled up again, moving out to the arm and then being pulled back in again, and so on (ibid:65). The specific choices as to how to move the breath through the body relate to the dancer’s own experiences with the dance, and the feeling the dancer intends to convey. Jung also speaks about breathing in the context of movement within stillness

(*chông-jung-dong*):

... a still movement with the dancer holding the air after a movement done with inhalation is not the end of the movement, but a pause to be connected to the next movement with exhalation. ... *chông* 'silence' coming after ... *tong* 'action' is thus connected to, or a preparation for, another ... *tong* 'action.' ... If ... *chông* 'silence' appears literally as a momentary stop in a dance, the dance no longer has life on stage since it has revealed a blind point. ... the character of ... *chông* 'silence' concentrates everything to make the next ... *tong* 'action' better, more dramatic and showing more strength. (ibid:67-68)

He further describes specific "patterns of breathing, such as ... [*sumôl ollida*] 'pulling up the breath, [or] inhalation[.],' and ... [*sumôl naerida*] 'pulling down the breath, [or] exhalation,' to be part of the form of the dance, like raising, lowering, or bending the arm ..." (ibid:75). Despite his clear verbal articulation of the details of breathing, however, like Park and Lee, Jung believes feeling and mental attitude are ultimately what are important (ibid:76).

Despite the common dance lineage of all three teachers discussed by Yoo, her reporting of their views reveals that they talk about the use of the breath in dance in different ways, and they do not all believe that how the breath is used can, or should, be specifically taught.⁷⁾

The Breath Made Visible

I now turn to the perspective of the audience, in order to explore how individuals "see" the breath and breathing in the performance of Korean dance. In daily life we perceive the breathing of an individual in a variety of ways. We watch the chest or stomach of a baby gently rise and fall while it lies quietly asleep. We watch the same action executed in a strong, jerky manner as the body of a hospital patient works hard to continue the vital breathing process. We see the abdomen of a singer contract sharply to support a punctuated, high-pitched note, and then distend as she inhales to continue her song. We see the chest and shoulders of a crying youngster lift and lower as he gasps for breath between his unhappy sobbing. What characterizes each of these examples is a repetitive cycle; a cycle that may be manifest in slightly different ways, and whose dynamics, as Park Jae-hee described, may vary and may occur at different moments in the cycle.

I believe it is movement that originates in the breathing cycle, and that replicates it in various ways, that characterizes Korean dance. Regardless of where, precisely, within the body the breath originates, it is the sequential moving of the breath from the body's center through the rest of the body that is allowed to be seen in Korean dance. For example, in the subtle court dances (*kungjung muyong*), an inhalation gently lifts the bent knees and lengthens the spine upward. This, in turn, delicately pushes the relaxed shoulders up just a little, which causes the sideward-extended arms to lift, and leaves the hands to trail softly behind. As the dancer exhales the process reverses; the spine shortens downward, taking with it the shoulders and causing the knees to bend. The arms drop slightly and the wrist contracts, again allowing the hand to trail slightly behind.

What is important here is that all of the movement originates centrally in the body with the

breath, and that it then passes sequentially through the body to the extremities. This contrasts, for example, with what Akira Matsui describes as concealing the breath in performing Japanese *noh* (2005), where, I believe, movement that, once initiated, involves displacing large units of the body, such as the entire torso and an arm, *simultaneously*.

Besides its presence in court dance, the sequencing, or phrasing, in the use of the breath by passing the movement from the body's center to adjacent body parts can be observed in various ways in many kinds of Korean dance. In masked dance-drama (*t'alch'um*), for example, the dynamics are much stronger than in court dance. Here the dancer may start with feet spread widely and knees bent slightly, arms extended to the open forward diagonals. The inhalation may begin with a sharp pulling in of the abdominal muscles, almost a gasp. Here, however, the breath causes the knees to straighten quickly, and the shoulders to lift both quickly and strongly. This, in turn, causes the arms to pulse quickly and strongly upward, and the hands to drop sharply. The dancer abruptly shifts his weight to one side as he forcefully pushes the air out of his lungs, and the movement reverses through adjacent body parts as he settles down into a bent-knee position. Again, it is the central initiation of movement with the breath and the sequential spreading of the movement through adjacent body parts that characterizes the actions, but this time with a very different use of dynamics.

There is a problem, however, in assuming all movement phrases are initiated by *actual* inhalation and exhalation. Because of differences in the length of movement phrases, and the speed with which the cycle would need to be repeated, if the performer were to literally link every phrase to inhaling and exhaling, he or she would quickly hyper-ventilate, causing imbalances within the body that affect blood pressure and that can, ultimately, result in fainting. What I suggest, therefore, is something I believe has not been noted in discussions of the use of the breath in Korean dance: While not all movement phrases in Korean dance are *actually* initiated with inhaling or exhaling, it is the cyclical nature of breathing, the central initiation of movement, and the related sequential "passing along" of movement to adjacent body parts, that characterizes the movements of Korean dance. This contrasts, for example, with the isolated use of body parts predominant in many styles of jazz dance, the held torso around which the arms move in sequences of *bharata natyam* from South India, and the peripheral initiation of arm movements with an action of the wrist in dances of central Java. Thus, regardless of whether a performer actually *uses* the breath in a particular way to support movements in Korean dance, audience members often see movement that *suggests* the use of the breath.

Indeed, it is precisely the breathing qualities described by Jung Jae-man and Park Jae-hee that are made visible, whether they directly emanate from actual breathing patterns or not. Jung's description of pulling up from the center, lowering, and then pulling up again, of allowing the breath to move all the way out to the arm and then pulling the breath back in again; and Park's description of inhaling, holding the breath, and quickly inhaling again before exhaling—these are the qualities that permeate movements in Korean dance. An extended arm does not simply lower;

it is *pulled* in and down from the body's center. And movement does not simply rise, but rises, *appears* to pause, and then rises again before lowering.

***Chông-jung-dong*: Motion-and-Stillness or Motion-in-Stillness?**

I now shift to the notion of “appearing” to pause, an idea related to a concept frequently discussed in relation to Korean dance but which, I think, is not always understood in the same way—at least to readers of English-language publications. I conclude my remarks with comments on this concept because I believe it is particularly important in Korean dance, and directly relates to the actual use of the breath or to ways in which the breath is made visible. I refer here to *chông-jung-dong*, and the translation of this concept as either “motion-and-stillness” or “motion-in-stillness”.⁸⁾

My concern here relates to what I would differentiate as passive versus active states. The English word “holding” carries with it a sense of stopping, and the phrase “motion-and-stillness” suggests an alternation between two opposing states, those of moving and not moving. For example, these are features that, I believe, characterize moments of performance in ballet. Think, for example, of the prima ballerina who performs a series of rapid turns, several jumps, and then quickly and assuredly plants herself on the tip of one toe, the opposite leg lifted high behind her, one arm extended in a long, straight line forward and upward while the other stretches behind her, almost as if pointing to the toe of her lifted leg. She “stops,” as if holding her breath, and as if she could stay there forever. She appears to invite the viewer to take a picture at this precise moment. A quiet pause is often followed by applause from the audience as this ethereal performer is virtually cheered on to continue to “hold” her position. She then lowers her lifted leg, comes down from her tip-toe perch, and exits the performing space.

Now imagine the Korean dancer who appears to inhale slowly as she lengthens her spine upward to lift her torso, gently and slowly lifts her shoulders, and allows her movement to sequence through her right arm as it reaches forward. The knee of one leg is lifted forward as if pulled by her breath, and her relaxed wrist allows her hand to trail slightly behind her slowly lifting arm. She reaches a point at which it seems she cannot go any further, but she does not stop. Instead, she continues, almost imperceptibly, to try to reach even further. She then appears to quickly inhale again before letting out a seeming “sigh of relief” as she “pulls” things back in, lowers her leg to bring her feet together, and gently bends her knees while slightly lowering her arm. There is no frozen moment, nor holding of the breath, as with the ballerina, and there is no invitation to take a photograph. Rather, the viewer experiences a feeling of anticipation, or tension—a gentle pull toward the dancer, an engagement that keeps asking, “What will happen next?”

I would summarize the actions of the ballerina as motion *and* stillness; she does something, and then stops doing something, and appears, briefly, to “hold” her breath. I would summarize the actions of the Korean dancer as motion *in* stillness. As a perceiver, there is a semblance of stillness, and yet, there is a semblance of continuing action, an awareness of the breath continuing to

flow. There is motion *in* stillness. Elsewhere I have likened this action to that of stretching a rubber-band (Van Zile 2007:85). If you gently pull a rubber-band you eventually reach a point where it seems you cannot pull any further without breaking the band. It is at this point where I believe the concept of *chông-jung-dong* is physically crystallized. You cannot actually pull further, but you must maintain an *active* sense of pulling in order to prevent the band from snapping back. It is at this point that there is perceived action in what simultaneously appears to be stillness; there is motion-*in*-stillness. I have also described this movement progression as “suspension,” a quality in which the dancer initially appears to have stopped moving, but is simultaneously poised for action—like a cat attentively watching a bird, fully prepared for the precise moment to move (ibid). As Jung Jae-man says, if it appears there is a literal “momentary stop in a dance, the dance no longer has life” (in Yoo 2000:68). It is this particular way of making the breath visible, whether connected to actual breathing or not, that I believe is an important distinctive feature of traditional Korean dance.

Conclusion

It is clear from the comments of Lee Ae-joo, Jung Jae-man, and Park Jae-hee that Korean dancers and teachers do not think about issues relating to breathing and the use of the breath in the same way, nor do they articulate their related beliefs in the same manner. But it is important to keep in mind that they, like teachers of many kinds of dance, find diverse ways to communicate with their students and to help their students find the “mental attitude” that ultimately contributes to creating the best, and most appropriate, end product. It is also important, therefore, to examine the “end product,” to analyze and understand what the perceiver sees in watching the dance, which, ultimately, contributes to what the perceiver distinguishes as being uniquely “Korean” dance.⁹⁾

I believe that in Korean dance the breath is what *inspires* movement. At some times this means the breath literally initiates movement; at other times it means the creation of movement that visually suggests a sense of the breath. Regardless of the actual breathing techniques used by the dancer, and regardless of whether this actual breathing initiates all movements, it is in the total physical embodying and visual presenting of the breath that Korean dance establishes its distinctive nature.

Notes

- 1) Koizumi also specifically likened this mixture to the concept of *chông-jung-dong* spoken of in Korean dance, and discussed later in this presentation.
- 2) The concept of “traditional dance” is extremely messy. It is used inconsistently to differentiate such things as “our dance” from “their dance,” and “old” dances from “new” dances. For a discussion of the use of this term in relation to Korean dance see chapter 2 of Van Zile 2001. I use the term here in reference to what are generally considered older, indigenous dances of Korea, despite the fact that some of these dances are believed to be more than four centuries old and others less than a century old. In

the case of the latter I refer to such things as *salp'uri*, which was only created in the early 20th century, but is often said to crystallize the characteristics of “traditional” Korean dance (see, for example, the title of Hwang’s 1993 doctoral dissertation).

- 3) Descriptions of where in the body the breath is initiated range from high in the chest to low in the abdomen. For a discussion of metaphysical issues relating to breathing in Korean dance see, for example, Mi-hee Yoo 2007.
- 4) My research on Korean dance was carried out in Korea during four extended periods of residence from 1979 to 1990, and during numerous shorter stays since 1990. I am grateful for support that has made my Korean dance research possible from the Korean Culture and Arts Foundation (Han’guk Yesul Munhwa Chinhungwôn), Academy for Korean Studies (Han’guk Chôngshin Munhwa Yôn’guwôn), Korean-American Educational Foundation (Fulbright Program), International Cultural Society of Korea (Han’guk Kukche Munhwa Hyôphoe), and many offices of the University of Hawai’i at Manoa, as well as the University’s Center for Korean Studies. I am likewise grateful to countless Korean dancers, teachers, scholars, students, and colleagues who continue to endure my unending questions about Korean dance. I also wish to express appreciation to Jonah Salz and the Performance Aesthetics Compared, Korea and Japan (PACKAJ) project of the Socio-Cultural Research Institute, Ryukoku University (Japan), for inviting me to participate in their 2005 symposium, and to the PACK-AJ project and the Folk Arts Research Institute, Pusan University, for inviting me to participate in this event in 2007.
- 5) Most commonly known in the United States as Labanotation, this system is also known by the European version of its name as Kinetography Laban. For a full explanation, in English, of the system, see Hutchinson Guest. Although often acknowledged for its notational system (for recording movement in the form of written symbols and for subsequently reconstructing the movement), there is a very sophisticated analytical framework serving as the basis for the system that can be used independently of any symbols on a page.
- 6) Yoo is currently Director of the Korea Laban Movement Institute. Her doctoral dissertation grew out of her 1995 master’s thesis, which involved recording, in Labanotation, Han Yông-suk’s *Salp’uri Ch’um*. In the process of working on the Labanotation score, Yoo became increasingly concerned with the validity of the system for accurately representing what she considered important features of the dance. The focus in her dissertation, therefore, shifted to issues relating to notation, and asking teachers of Korean dance what they thought important in creating a notational system for Korean dance. However, the dissertation is particularly rich in conveying Korean views of broader things that are important to three specific dancer/teachers, and offers much in relation to my discussion here. Thus, in choosing to refer only to aspects of the dissertation relating directly to my topic, I am somewhat taking things out of context. (But I do not think I have in any way distorted meanings in doing so.) Yoo’s discussion of the complexity of issues relating to the written documentation of dance is extremely valuable, and is highly recommended reading. I am grateful to Yoo for providing me with copies of both her thesis and dissertation.
- 7) It is interesting that, according to their web sites, at least two Korean university performing arts programs incorporate the teaching of breathing techniques. The School of Traditional Korean Arts of Korea National University of the Arts offers an entire course, Breathing Practice for Chi, described as “Training for chi . . . regulating body, mind, and breath (Chi/vital energy) . . .” (http://www.knua.ac.kr/new2005/eng/school_traditional/5_course.asp). The description of the beginning course in Korean dance in the dance program at Ewha Woman’s University states: “Study and practice in Korean dance with focus on the [*sic*] breath control and basic limb movements” (http://www.ewha.ac.kr/eng/academics/college/human_movement_03.jsp). At the upper level, there is an entire course titled Korea Breathing Method, which focuses on the “proper arrangement, and regulation of respiration (breath) which is consistent with the feelings (spirits) of the Korean traditional dance” (ibid). It is worth noting in relation to comments of the three teachers described here that Jung is male, while Park and Lee are female, and to perhaps question, in the future, if gender has any impact

on issues relating to the use and teaching of breathing in Korean dance.

- 8) Both of these translations are found in English-language publications, as well as when Koreans refer to the concept in English. I do not know if there is a problem in this distinction in the Korean language, or if it is strictly a problem relating to translating the concept into English. And I do not know if there is a similar problem with the use of the English-language word “holding” in translating the comments of Lee Ae-joo, Chông Chae-man, and Park Jae-hee when they are said to speak of inhaling, then *holding* the breath, and then exhaling.
- 9) For descriptions, from a phenomenological perspective, by a Korean dancer and dance teacher, of the direct relationship between breathing and specific movements in several dances, see Hwang 1993. Obviously I have chosen to focus here on one very specific aspect of Korean dance. Like Lee, Jung, and Park, I also believe there are many features that contribute to making a kind of dance distinctive. But I do believe that the way the breath is manifest in Korean dance is an especially important feature.

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