Abstract

Nowadays many opinions are suggested on “Cheon-su”(inheritance) and “cheon-seung”(tradition) of folk art : cheon-su has the purpose to replay old things as what it was whereas cheon-seung means the inclination of value toward the future, having formed a sympathy and assimilation with the present peolpe’s life after having developed over a long period.
The traditional dance can be defined as its condensed heritage of history which has contained an eternal tradition and national spirit.

Its artistic stream has continuously flowed through our dance.

For dance, even though cheon-su can be a primary means to accurately conserve a folk art whose purpose tends to gradually die out or fade out, it cannot which is the cardinal point of tradition, and it also has many discrepancies because of its being conveyed from people in a different period.

The conservation of folk art should be preconditional for its cheon-seung, not its final goal.

Therefore, the cheon-su of folk art should be preceded by cheong-seung.

The reason that we try to designate “Chin-soe dance” which only artist Lee Dong-An, the last clown of Chae-in-chung, hold as well as “Chang-dan-chae-bo” as intangible, cultural properties is that we need to research into the essence of traditional dance which is not yet handled systematically or scientifically through the real facts of its flowing, and hope that it will be developed and handed down by many people, by way of comparing the rare chin-soe dance’s figure with the rhythm of chang-gu.

I. 緒論

1. 研究的目的

오늘날 민속예술의 전수(傳授)와 전승(傳承)에 대해서 많은 의견들이 제시되고 있는데 전수란 외것을 그대로 재연(再演)하는데 그 목적이 있는 것이고 전승(傳承)이라 이는 어제의 것을 그대로 담습하는 것이 아니라 오랜세월을 두고 발전되어 오며 현재의 민족의 생활양식, 공감(共感)과 동화(同化)를 이루며 그리고 미래의 가치지향을 뜻한다. 전통무용은 유구한 전통성과 민족정기와 제인의 기가 담겨져 내려 오면서 그 응결된 역사의 소산이 오늘의 모습으로 정의되어 있다. 그 예백(藝脈)은 현재의 우리 춤속에도 면면히 흐르고 있다. 무용에 있어서 전수란 그 목적이 사라져 가지나 변질되어 가는 민속예술들을 있는 그대로 보존하기 위한 일차적인 수단일 수 있으나 민족의 요체(要諦)가 되는 시대적인 가변성(可變性)