In studies on folkloric performing arts, "Present" that is the most fundamental issue that affects its basis of existence has not been taken up as the main theme. How can it become a main theme? This paper aims to offer a certain prospect toward the setting of such question.

However, because "present" is too obvious to be taken up as a main theme, almost all such attempts have not been successful with only a few exceptions. In this sense, I had to declare beforehand that this paper also is not ready to offer a firm method.

Therefore, in this paper, I would like to show a rough sketch of the possible method that studies on folkloric performing arts can select to answer the question of "present", referring to the several discourses and examples that may be used for clues.

Although the present studies on folkloric performing arts exist based on the research history for half a century, it can hardly be said that it has acquired fruitful contents. This paper expects a method to set free studies on folkloric performing arts to a totally new horizon should be groped for by critically verifying the actual state of the studies and inquiring into the very basis that has guaranteed the way the knowledge in studies on folkloric performing arts.