

## **A Study on the Social Symbolism of the Dress Described in the Traditional Korean Folktale**

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This study is to analyze the social symbolism of the dress described in the traditional Korean folktale focusing on the Yi Dynasty.

As references, *An outline of the Korean oral literature*: 82 volumes in total and *written Korean narrative*: 7 volumes in total written by Kin Hyen Ryong were selected. As regards method of study, first, the social symbolism of the dress described in the traditional folktale has been extracted: afterwards, those were classified and summarized according to theme of a clothing, hairstyle, and belt, etc. And the social symbolism of the dress has been analyzed based on the theory of symbolism.

As a result of the analysis, following conclusion has been obtained.

1. Narratives represent through costumes political relationship and ideology. Clothing behaviour of an envoy in Chinese official uniform symbolized subordinate relationship with China, and a wearing's prohibition of an embroidery silk skirt represented a political ideology of a government on luxury restraint.
2. High or low economic level was expressed the dress of the protagonists. High economic level was represented through a phoenix ornamental hairpin prepared from gold, a silver ring, an amber poongjam, a man's headband in human hair, and a leopard dress, etc.
3. Old customary clothing behaviour represents through a straw hat show a very young married man, a hairstyle of male and female in accordance with marriage, and a changes of hairlength according to entering the Buddhist priesthood.
4. The social status and position were represented through a costume and appearance which symbolizes a social class, job, and surrealistic human. Social class was represented by a royal Iksun diadem, a embroidered patches on the breast and on the back of official uniform, a silk Cheolrick, and a Jeongja crown of the noble man. Job was represented by a priest's robe and a Buddhist monk's robe, etc. The symbolism of the social position's disguise was represented through a social position's disguise, a sexual disguise, and an occupational disguise. Disguise in dress of a king and a royal secret inspector was representative. Important symbolism in the change of social position was represented through

a upper or low movement of a social position and a occupational movement.

5. For qualities such as distinctive feature, sex and age, symbolism was represented through protagonists. A girl was symbolized through a short dress, and a boy was symbolized by a ruffled hair and a clothing behavior which taking off man's underpants in summer. An adult women was symbolized through a long braid hairstyle, a pigtail ribbon and an ornamental hairpin, and a hair oil. An adult men was symbolized by a beard and a whiskers.
6. Married or unmarried was represented by a hairsyle of male and female. Unmarried men and women were symbolized by a braid, married women was symbolized by a round chignon and a loaden hairsyle, and married men was symbolized by topknot of men and its ornaments.
7. Costume behavior, ornaments and physical characteristics were well represented by social situations such as season, travel, and labor. Summer was symbolized by a men's underpants and Korean jacket in hemp cloth, and winter was symbolized by an ear coverlet made of a leather, a sable coat, and cotton padded cloth, etc. A traveling dress was represented by a straw shoes, a hemp cord sendals, and a traveler's knapsack. A lavinging dress was represented by an apron, a shabby clothing, and a trouser-cuff band.
8. Sexual symbolism was represented through a women and girls' deep make-up, a walking with a waving skirt, a behavior of putting off and giving an ornamental hairpin to male.