

A Study on Costume Culture Interchange Resulting from Political Factors

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정치적 요인에 의한 복식문화교류에 관한 연구

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Abstract

The purpose of this study was to prove that interchange is a primary factor in costume changes through case analysis in costume culture interchange, and further, to assist in gaining understanding of costume changes of the present and the future, and therefore, in this study, cases analysis was conducted focusing on interchange resulting from political factors. In order to present theories that are able to analyse costume culture interchange, culture, cultural exchange, and costume cultures were examined, and based on the results, a costume culture interchange process model and its three steps, propagation, selection, and reinterpretation, were presented. The results of case study on costume culture interchange resulting from political factors based on the costume culture interchange process model presented are as follows. Interchanges that politically uses the possibility of expressing costume as symbols are in most cases aggressive and semi aggressive. In order to exhibit superiority of themselves, the aggressors forced their national costumes onto the receiving culture. Rather than a simple introduction of their costumes, it was an attempt to introduce they values and their ways of life. The conclusion that can be reached through such result is that interchange is an important driving force for changes in costume culture. All interchanges were not greatly affected by methods of propagation and acceptance, and resulted in fusion. Fusion is a process in which existing costume and foreign costume come together constructively to for a new costume culture therefore change in costume style is inevitable.

Key words: Costume culture, Change, Interchange, Fusion; 복식문화, 변화, 교류, 융합

I. Introduction

We are currently living in the age of internationalization and globalization, in which boundaries of region, race, and nations are becoming obscure. Within the coinage of 'internationalization' and 'globalization', meaning of encounter and sharing are

implied. Jung(2002) perceived history as interchange through encounters and sharing, which progressed through inter-mingling of different cultures. Peter(2003) also stated that interchange, or cultural contact was the great driving force of world history.

Ogawa(1981) lists 'transfer of civilization' as one of the factors in costume style changes. As civilization diffused and was received, costume styles changed through acceptance and integration of those of other

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civilizations. In order for interchange to occur, it is inevitable to make contact with each other. In fact, this is the primary factor that makes interchange of costume culture possible and can classify the theory of Jung Soo Il into 5 categories of political, economical, race, artistic and religious elements. Interchange, a primary factor in costume style changes, must first be understood so as to understand the rapidly changing modern costume culture and to forecast how it will evolve in the future. In the Age of active costume exchange, it has been considered that a study on the history of costume exchange should be done first so as to understand the change of costume by present and future exchange. Therefore, this study aims to present a model of costume culture interchange process and prove that interchange is an element of costume changes through case analysis of interchange by various factors. Leaving studies on other factors behind, in this study, through case analysis of costume culture interchange that occurs as a result of interchange resulting from political factors such as military conquest and political rule, it will be revealed that interchange is an important element in changes in costume. Furthermore, it will assist in the comprehension of costume changes of the present and the future.

The content of the study is as follows:

First, understand that costume style is a part of culture and present models of interchange factors and interchange process of costume culture with cultural theories as the basis. Second, prove that interchange is a primary factor of change through case analysis of costume culture interchange resulting from political factors, a factor of interchange, based on the interchange process model. As study method, content analysis using inductive method and documentary records through case analysis was used. The period of study was from ancient time to the 19th century. Materials used in the study included documentary records such as thesis, historical documents, references, and also interviews and visual records such as photographs. The target of the study is costume culture interchange between regions of different costume cultures, or interchange resulting from political factors between race or nations. However, the scope of such inter-

change of costume culture is very broad based on the era, region, and degree of interchange. Therefore, limitations exist in analysis of all cases. In addition, cases of interchange that have been somewhat studied and identified will be used for the purpose of the study because the purpose of the study is not in proving cases of interchange.

II. Theoretical Background

1. Cultural Change and Interchange

Friedrich Ratzel(Ayabe, 1987) explained the concept of culture through theory of diffusionism in which cultural elements created in a certain society are transferred and expanded to other race through movement and contact. Murdock(1956) explained cultural change as alteration, invention, tentative plan, and borrowing. Of these, "borrowing" means technologies or actions that have been acquired from other cultures through imitation of other societies. Jung(2001) perceived human cultural history as history of interchange, and this is possible due to the cultural attributes of auto-genesis and imitation.

The above theories do not perfectly answer all questions pertaining to cultural changes, however, one certainty is that culture has attributes of borrowing and imitation, and it is actualized through contact with different cultures. Contact is in fact interchange. Contact between cultures take place with a certain factor as an opportunity under the historical background of a specific time period. Jung(2002) perceived various societal environments that regulate the history of interchange as the historical background of interchange and classified them history of politics, economics, race, and transportation. Political historical background signifies political environment and circumstances such as military conquer and political rule, and economic historical background signifies an environment formed in order to establish economic relationship such as commerce with other cultures. Background of history of race signifies reception of culture through movement of races, and transportation historical background signifies use and advancement in means of transport that make

realization of interchange possible, which is also a prerequisite of all interchange.

Cultural interchange is the process of propagation and acceptance through contact between different cultures. Propagation is transfer of cultural elements or characteristics of a particular culture to another. Hirano(2000) classified the circumstance of propagation as aggressive events and unaggressive events based on the method of propagation. Acceptability of culture signifies a condition in which propagated culture is incorporated in to the receiving culture. Redfield and Herskovit(as cited in Sung, 2001) separated the acculturation process which is a part of the acceptance process of propagated culture into three categories of: Selection of characteristics, decision and integration of characteristics, and result of acculturation. This was further broken down by Hirano(2000) into 5 stages of: commencement of sectional breakup, inflow of foreign culture, resistance, re-interpretation of cultural element, and reconstitution. 'Commencement of sectional breakup' is a phenomenon that takes place when a cultural element that exists as a part of certain culture is not able to exhibit its function. If foreign cultural elements are selected and accepted using a filter at the stage of 'inflow of foreign culture' a certain degree of difference, rejection and resistance to foreign culture may result. 'Continuation of sectional breakup' signifies break up of existing culture resulting from inability to adapt to changing environment due to inflow of foreign culture. A new change must be found prior to complete breakup. Elements of foreign culture are selected because of their function and significance, however, the functions and significance of cultural elements were those of the propagators, and may not suitable for the receiving cultural system, therefore, certain degree of changes may result. Hirano Kenichiro described this process as reinterpretation.

2. Change and Interchange of Costume Culture

Each race has its own costume culture with costume elements influenced by their regional features and cultural form. Through such ethnic costume, their tradition, custom, convention, religion, and other mat-

ters sought can be evidenced. That is to say, costume is not only a physical possession but also a form of culture that embody the emotions of people. As a result of cultural change, its products and systems also go through necessary changes, and, costume which is a reflection of the era and a product of culture, individuals, and race also change through interchange. Costume culture interchange is a process of propagation and acceptance between heterogeneous cultures, or even, between sub-cultures of homogeneous cultures. Because interchange take place with a certain factor as an opportunity under the historical background of a specific time period, the factors of costume culture interchange is classified into 5 categories by modifying and supplementing theories of Jung Soo Il.

First, transportational historical background that can serve as prerequisite for all interchange was eliminated, and borrowed the historical background of political, economical, and racial elements. In addition, cultural factors and religious factor that have high level of propagation and can be expressed by using costume as a tool were supplemented.

Of these, interchange resulting from political factors addressed in this study refers to political environments such as military conquer or political rule that makes interchange possible. Military conquer is an event in which military authority and power is exercised on the powerless for conquer, and political rule signifies forced rule of another country or region through political invasion which includes territorial rule and colony rule.

By supplementing such costume culture interchange process with theoretical background, the process is presented in three stages of propagation, selection, and re-interpretation. The first stage 'propagation' can be categorized into two categories based on the way foreign culture is introduced. First is aggressive propagation such as in colony settlement and war. Second is unaggressive propagation that occurs as a result of voluntary and active acceptance with advancement in transportation or commerce. In the second stage 'selection', factors that serve as filter to determine whether foreign culture is suitable and necessary to the receiving culture are tradition

and value, and costume culture that is not rejected is selected and accepted. There are two types of acceptance. One is functional acceptance through a normal propagation process, and the other is anti-functional acceptance that was forced upon the receiving culture (Jung, 2001). In most cases of anti-functional acceptance, resistance occurs. The final stage ‘re-interpretation’ can be viewed as result of acculturation. Function and significance of selected foreign costume culture elements are modified to some degree in order to accommodate the existing costume culture of the receiver, and this process is called ‘re-interpretation’.

The results of reinterpretation are deliquescence, assimilation, and fusion. Deliquescence is a phenomenon in which a third culture is formed that is completely different from the propagating culture and the receiving culture, and assimilation is an one-sided absorption. Fusion is a phenomenon in which the receiving culture forms a balance with the elements of new external culture for reconstitution, and it can be considered the most ideal change of culture. It can be concluded that costume change takes place in this last step.

III. Analysis of Costume Culture Interchange

In this chapter, cases of costume culture interchange resulting from political factors are analysed based on the previously presented interchange pro-

cess model of propagation, selection, and reinterpretation. Rather than by a single factor, interchange take place through complex interaction of various factors. Therefore, although cases of interchange in which political factors played an ultimate role have been selected, it is being revealed that other factors may be inherent in the cases being discussed.

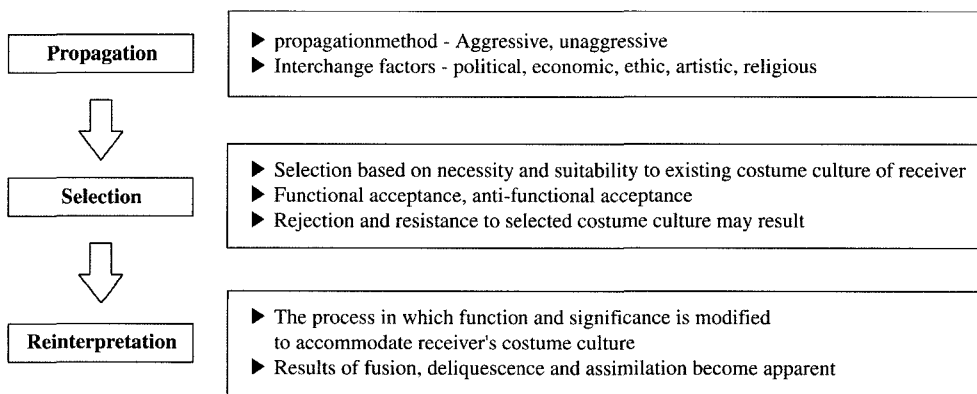
1. Propagation of Costume Culture of Mesopotamia in Egypt

1) Propagation

Contact between Egypt and Mesopotamia primarily occurred through war, a political factor. Thuthmes I (B.C. 1525 - B.C. 1512) of the 18th dynasty of the New Kingdom invaded Hyksos regions near the Euphrates river and captured a great number of prisoners. With this as its beginning, Thuthmes I (B.C. 1504-B.C. 1450) made a military expedition to the Western Asia. Through 15 military invasions, ancient Egypt was able to establish the great empire extending to the Euphrates river. As policies for maintaining the greatness of its empire, many kings of Egypt prepared opportunities for additional cultural interchange through political marriages, hostage exchange, and international trade with Mitanni and Babylonia.

As seen, through an aggressive method of war, two cultures made direct contact, and likewise, contact between costume cultures was also made possible through war. However, because the costume culture

Table 1. Costume culture interchange process model



of the invaded Mesopotamia was propagated to the invader, Egypt, it can be concluded that propagation of costume culture was propagated through an unaggressive method. Egypt, whose contact with other cultures was made difficult by its geographical features, was able to make direct encounter with costume culture of Mesopotamia through war, and it is possible they gained new interest in the foreign costume that were different from their own. In addition, the textile weavers captured as prisoners settled in Egypt and made developments in weaving technology. Many human interchanges took place to the point in which the word Syrian became synonymous with textile weavers, and it ultimately resulted in textile production development of Egypt and a change in clothing style of the people of Egypt.

2) Selection

For 1500 years from the Old Kingdom to the beginning of the Middle kingdom, costume of Egypt maintained without any significant changes their simple loin cloths and sheath skirts that are wrapped around their body. Such simple costume began to exhibit various changes in their form at the start of the New Kingdom at the onset of war with Mesopotamia after 1500B.C. and new forms of costumes were also produced. The specific items that were functionally selected and accepted were Kaunakes (various interpretations are possible pertaining to the functionally selected/accepted specific item Kaunakes material, however for reason of convenience, it will be referred to as "fringe" in this study) and the drapery form of Kalasiris, Haik. Kaunakes is a costume that is characteristic of Sumerians in the Mesopotamian region. Through historical remains, it can be verified that such costumes were worn since 3000B.C. to approximately 1400B.C. People of Egypt who had only worn simple form of loin cloth began wearing loin cloths decorated with fringes since the beginning of the New Kingdom. Fringes are characteristic elements of Kaunakas of Sumer, therefore it can be presumed that this was a result of contact between the two cultures.

On the other hand, the drapery effect can be seen in Kalasiris · Haik. If the two sides of poncho form

Kalasiris are not sewn together but the front hem is pinned in the front, and the back hem are pulled to the front and tied directly under the chest, the direction of the pleats start at the front center to the back forming a line. Such direction of drapery in poncho of Mesopotamia from earlier periods can also be evidenced. The statue of Gudea(Around 2000 B.C.) is wearing a shawl type costume worn over one shoulder. Thereafter, in Egypt, Haik worn around only one shoulder could be evidence. The difference in artistic form and the material used could be felt, however, the similar effect of drapery was evident. Although propagation was accomplished through military conquer, because the acceptor is the invader, it was not a forced acceptance but a positive and active form of selection and acceptance.

3) Reinterpretation

Egypt and Mesopotamia had different climate, and

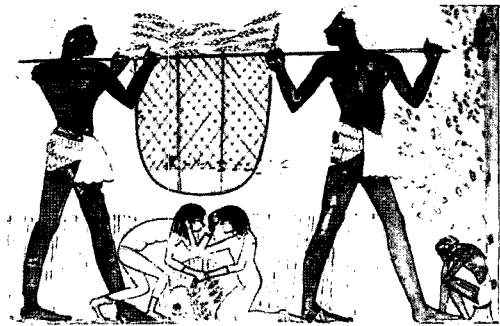


Fig. 1. Kaunakes loincloth, Egypt, B.C.1425

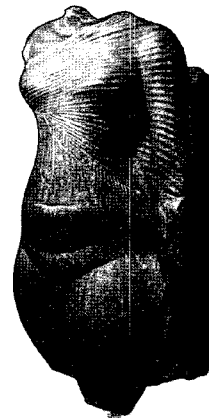


Fig. 2. Drapery Hike, Egypt, B.C.1375-1350

the unique characteristics of race that developed within the different climates also produced different costume culture that are unique to their own. Military expedition of Egypt, a political element, made possible direct propagation of the two cultures, and human exchange through marriage and hostage exchange became a factor for secondary interchange. Rather than accepting the magnificent and practical culture of Mesopotamia as is, Egypt recreated it as a costume culture that is sensual and refined that suits their lifestyle and their race. They did borrow the costume item that shows drapery effect, but they used creative styles and textile that is suitable for their climate. Drapery of Mesopotamian costume expressed magnificence and moderation, but drapery of Egypt naturally and sensually expressed the body. Fringe of Kaunakes was only used to decorate loin cloths that allowed free movement and suitable for their climate. This is to say that the foreign elements were transformed to fit their existing costume culture and can be seen as a phenomenon of positive fusion.

2. Propagation of Costume Culture of Spain in Mexico

1) Propagation

Following the discovery of the New World by Columbus, Spain formed a connection between America and Europe, and through colonization, established a structure of economic and political control and subordination, and above it, established a cultural imperialism. Such colonization brought about an extensive contact between cultures and became the starting block of aggressive method of propagation.

In order to promote cultural assimilation of latin america, Spain prohibited the aboriginal culture of the natives, and forced the propagation of Spanish cultures such as artistic, societal, scientific, and costume cultures. Such policies gave rise to changes in the Mexican culture, and Mexican costumes also changed after Spanish administration from what it was before.

2) Selection

Prior to Spanish rule the basic costume of Mexican

women were Huipil and Quechquemitl which were poncho type garment and a wrap around skirt, and those of men included loin cloths and poncho style garments(Huipil and Quechquemitl), and are said to have worn a sash around the mantle.

Huipil was a wide material folded in half then sewn with the exception of a hole for the head and two arms. Therefore, based on the width of the material, the arms were covered, but no separate sleeves were attached. Unlike the Huipil, the material of Quechquemitl below the arms were not sewn together and were worn primarily in the mid to north region of Mexico(Sayer, 1990). For garments for the lower body, Enredo, a wrap around skirt, was worn, but it was a Sarong style and could be worn in various ways. However, skirts that appeared after spanish colonization were gathered for volume and sleeves were attached to Huipil and were decorated with frill and lace. Such changes were analogous to the Spanish costume at that time that were fitted at the bodice and had many tiers of frill on the sleeves to make the sleeves puffy. In addition, black Mantillas that were worn on the head extending to the shoulders were propagated, and gave birth to Rebozo that have become the symbol of Mexico even to this date.

Spanish influence can also be evidenced in Charro, a representative traditional costume of mexican men. Effects of Spanish costumes can be found in the composition and style of Charro. Composition of the Charro includes a white fitted shirt, short jacket, fitted pants, a Sombrero, and a Serapes that is draped around the shoulders. Such style could not be found prior to Spanish colonization but it is similar to traditional costume of the Salamanca region of Spain. Fitted pants, white shirts, and the wide brimmed hat are the most significant similarities. If a difference can be seen, buttons used to tighten the costume in the Spanish costume was eliminated giving a more simplified and relaxed appearance.

3) Reinterpretation

As a result of intentional and aggressive costume culture propagation of Spain, Mexico accepted changes such as shirts, bodice, and Rebozo. Studies of Sun and Yoo(1998) on traditional costumes of



Fig. 3. Huipil of Poncho style, ancient Maya



Fig. 4. Mexican costume of Blouse, Skirt, Rebozo

Latin America showed direct absorption of Spanish apparel, and it was shown to be a one directional assimilation. The Charro and the frilled skirts appear to be such cases. However, although items were received, the fact that it was not an unconditional receipt can be evidenced through simple changes of design and in the use of traditional costumes that had been changed into a blouse of relaxed fit instead of the tightly fitted bodice of Spanish costume.

It is believed that a more exuberant Mexican costume culture was developed by attaching sleeves to traditional costumes, extending the length and width of the sleeves, using decorative pieces such as frills, and other fusion processes. In other words, although

absorption of the Spanish costume was unidirectional, Spanish costume elements were superimposed into traditional costumes of Mexico for changes. As a result, currently two types of traditional costumes coexist in Mexico, one that is similar to Spanish traditional costumes such as Charro and frill skirts, and the Serape, which is the other type of traditional costume of Mexico.

3. Propagation of Costume Tradition of Tang (唐) in Shilla (新羅)

1) Propagation

Propagation of costumes of Tang was a result of political interests. In the mid-7th century, in order to retain Baekjae and strengthen the royal authority, Shilla needed to maintain an continuous amicable relationship. As one of such many efforts, during The 28th Majesty Queen Jindeok of Shilla Dynasty, Kim Chunchu traveled to Tang to request for clothes and belts and accepted the official uniform system of Tang. Although it was an interchange that resulted from political factors, however, it was a voluntary receipt on the part of the receiving culture therefore it can be considered an unaggressive method of propagation.

2) Selection

It cannot be determined with certainty the specific form and type of costume of Tang with which Kim Chunchu returned. Only, as a result of examination through a few remains and documentary records, costumes of Tang that was functionally accepted by Shilla through its requests were Bokdu (幘頭), Danryungpo (團領袍, a Po with a round neckline), Banbi (半臂), Baedang (褙褶), and Pyo (褙).

Costumes characteristic of Shilla were Jikryunpo (直領袍, a Po with a straight neckline) but a clay image of a man from a tomb excavation in Hwangsungdo of Shilla that is estimated to be from year 649 to 680 is wearing a Danryungpo. In addition, the nobles wore Byunhyungmo (弁形帽, Cone shaped hat) that was worn with a Bokdu. Bokdu was in the form of a hempen hood which was characteristics of that time

period. An illustration of an ambassador of Shilla from the similar time period revealed a costume of Jikryunpo and a Jowoogwan(鳥羽冠-A feathered hat). Therefore, it is assumed that the costume that was brought from Tang during Queen Jinduk was assumed to be Danryungpo and Bokdu. In addition, in year 664, King Munmuwang gave an order to make the costume of the queen to resemble the costume of Tang, and therefore, in women's costumes also, costume culture of Tang was accepted. The specific type are probably related to the new costumes that appeared in the costume prohibition of King Heungdeogwang. In the prohibition of costume, including Bokdu that were not seen in during times of Queen Jinduk, records were made pertaining to Banbi, Baedang, Pyo, and other various forms of new costumes.

Clay images found in Yonggangdong of Shilla showed a skirt worn over a jacket, and seemed to have shoulder straps attached to the high waist line. Shoulder straps are also shown in China, but is not generally used and appears not to have been a part of tradition during the period which indicates the possibility that change took place during the acceptance stage for easy movement.

The costume culture of Tang that was accepted as a form of political strategy made the costume culture of Shilla opulent, however, because it became excessive and led to extravagance, costume prohibition was enforced in the year 834 by King Heungdeog. The King's order for prohibition was not only to restructure the costume that has become extravagant, suit the class and status of people, and to make correct the order of costumes, but within the policy was a hidden significance as a policy against the costume culture of Tang. Therefore it can be seen as a form of resistance toward acceptance of costume culture of Tang.

3) Reinterpretation

Rather than accepting the overall costume culture of Tang, Shilla accepted it in the form in which it was combined into its own characteristic apparel. The Bokdu of Yonggangdong figures are either Byunhyungmo or one without a tip, and only when Bokdu

with the tip which is representative of Tang was worn, Jikryungpo that is characteristic was Shilla was worn. Women sought the ways of Tang in the style worn, but showed partially changed acceptance in which shoulder straps were attached to the skirt.

In addition, in formal events related to Tang, costumes derived from those of Tang were worn, and in domestic events, traditional costume of Shilla appears to have been worn. In other words, for official uniforms, both Chinese customs and Shilla's own national customs are applied. The general public wore their own traditional costumes.

Acceptance of Chinese costume that was used as a political tool for Shilla played a role in placing costumes of various government social status under the continuous influence of China until the years of Goryeo and Josun. This probably was the biggest element of change that appeared in the Korean costumes with the inflow of Western style costume during the time period.

4. Propagation of Dress Culture of Yuan(元) in Goryeo(高麗)

1) Propagation

After Goryeo was invaded in 18th year under rule of King Gojong and surrendered to Yuan(Gojong 46, 1259), Goryeo received constant interference of Yuan until the collapse of Yuan in 1367. Independence was maintained but it became a subject state or a sub-government. In addition, as one of the polity for strengthening royal authority, King Wonjong proposes to the imperial household a political marriage between his son and the princess of Yuan. As a result, from King Chungryeolwang to Gongminwang, marriage between dependent states took place.

The princess of Yuan brought with her many servant when she wed, and even living in Goryeo, she followed the lifestyle of Mongol. According to 『Dongsagangmok(東史綱目)』(as cited in Kim, 2000), at the time of the marriage of the princess, the king of Yuan instructed the princess not to abandon the tradition of Yuan in garments and precedents. As a result, not only did costume of Yuan naturally made its way into the Courts of Goryeo, it had an effect on the



Fig. 5. Danryungpo, Byunhyungmo, Shilla, 649-680



Fig. 6. Skirt over Jegorie, Pyo, Shilla, 730-780년경

families of the upper class who frequently visited the royal courts.

Such effects of territorial rule are interchange resulting from political factors, and a direct propagation takes place under aggressive circumstances through expansive contact. Although Yuan did not force propagate their costume culture in Goryeo, the position of subject state was made through both will of self and will of others therefore a semi-aggressive circumstance can be imagined.

2) Selection

A group of officials began wearing the costume of Yuan as flattery, and it became conventionalized in the 4th year of King Chungryeol. He was taken as a hostage to Yuan as an heir to the throne, and upon

marrying the princess of Yuan, returned with a Gaechebyunbal(開剃辮髮-Hair on the crown of the head is braided and the rest is shaved), and within 4 years of taking the throne, announced a royal edict to his people to change in to Manchu garments.

The reason for selection of costume of Yuan is because King Chungryeolwang and his government officials preferred it. At that time, in order to restrain any non-subjects and strengthen the royal power, the Goryeo dynasty was in the midst of an active Pro-Yuan Dynasty policy and was also a circumstantial choice made in the position of a subject state. Therefore, although it was a self made edict by Goryeo, because there existed a hidden influence of Yuan, it can be concluded that the choice in part was an anti-functional acceptance.

There are various costumes of Yuan that were selected by Goryeo, but with the exception of those with margin for re-examination, those that are definite included Lip(笠), Gaechebyunbal, and Chupri(帖裏).

Lip has been used in Korea since ancient times, but the Lip that was selected during Yuan imperial rule of Goryeo era were unique in form. Based on illustrative material, Lip of Yuan can be categorized into Balip(鉢笠) and Sabangwaryeongmo(四方瓦楞帽). Balip was a official's skullcap and decorated the crown of the head with a precious stone. This can be seen in the portraits of Yi Ho Nyun and Yi Po, and because a Balip decorated with a feather instead of a precious stone can be seen on the mural of an ancient tomb(Tomb of Songeun Bak Ik; 1332-1398) in Milyang Gobupri, it can be concluded that use of Balip was widely accepted. The time from in which Gaechebyunbal, characteristic hair style of Yuan, entered Korea was during the rule of Wonjong, and continued until the rule of Woowang. In examining the man wearing a Balip, it can be seen that the tip of the hair is rolled up in a round shape, which shows a hair style of Yuan in which a round link is made after the hair is braided.

The only remains of Chupri from the Goryeo period is the Yosunchupri that was found in Haeinsa Bulbokjang(佛腹藏) remains sewing technique was also revealed to be similar to that of Yuan in which Yosun was separately made then stitched onto the waist(Jung,

2003). This verified with more clarity the opinion that this was an item of apparel that developed through interchange with Yuan(Lee, 1988).

The promise of King of Yuan to protect the tradition of Goryeo was not kept after the royal edict for wearing chinese costumes. During the 2nd year of Chungukwang's rule, Yuan sent a messenger and gave instructions for style of garbs for each level of government office. In addition, Yuan designated its costumes to the king queen, and government officials of Goryeo.

As the pressure of Yuan increased, Goryeo's rebellion against Yuan also grew, and a movement for recovery of its tradition and costume began. Such anti-Yuan Dynasty sentiments came to an end during the 19th year of King Gonminwang Rule during which gaechebyunbal and the Manchu costume were reformed to the style of china and through a prohibitory decree of replacements of people in the 23rd year.

3) Reinterpretation

Yuan costume culture that was anti-functionally selected/accepted by Goryeo faced resistance such as the prohibitory decree previously mentioned, however, changing manners and customs established over a century overnight is impossible.

Although Lip of Yuan was accepted by the upper level society of Goryeo, because Lip type Byunhyungmo previously existed in our country, its use diversified as a hairdress even after the Goryeo dynasty during the Josun dynasty. The custom of changing hair styles also disappeared with the pro-

hibitory decree, however, tradition of pigtails that has existed since ancient times maintained until after the change of era.

On the other hand, Chupri was a new type of apparel that was brought from Yuan, however, excavated Yosunchupri from various grave sites from the beginning of Chosun dynasty(1447-1524) showed that the effect of Chupri from Yuan was maintained. It is only after this time period that Chupri without the Yosun emerged, and its two piece style with a shirt with narrow sleeves and a skirt offered functionality such as convenience, and therefore, they were used as military attire.

From the disadvantageous position of a subject state, Goryeo anti-functionally accepted the costume culture of Yuan under semi-aggressive circumstances, however, it was not an acceptance of all costumes but a selective acceptance. After the fall of Yuan, only the costumes of Yuan that were beneficial and suitable for the culture of Goryeo remained and



Fig. 7. Ballip, Goryo, 1400

Table 2. costume culture interchange resulting from political factors

Propagation	Acceptance	Interchange Costume	Result of Acceptance
Mesopotamia	Egypt	drapery of Kalasiris, Haik/Kaunakes	Since an invader, Egypt accepted costume cultures of propagated places, unaggressive propagation, functional acceptance and fusion of costume could be made.
Spain	Mexico	gathered skirt, blouse, Rebozo	Anti-functional acceptance by aggressive propagation was also made, but fused.
Tang	Shilla	Danryungpo, Banbi, Baedang, Pyo. Bokdu	As the Shilla Dynasty requested official garb to the Tang Dynasty by political interest, its unaggressive propagation, and functional acceptance and fusion in the governing classes were formed.
Yuan	Goryeo	Gaechebyunbal, Chupri, Lip	Anti-functional acceptance was made by semi-aggressive propagation, and only selected costumes have remained and fused since the period of Yuan interference.

the rest disappeared. Culture of Yuan that survived, as mentioned previously, were fused with the culture of Goryeo, and yielded a new culture that continued until the Josun Dynasty.

IV. Summary and Conclusion

The purpose of this study was to prove that interchange is a primary factor in costume changes through case analysis in costume culture interchange. Furthermore, it was to assist in gaining understanding of costume changes of the present and the future. In this regard, cases analysis was conducted focusing on interchange resulting from political factors in this study.

In order to present theories that are able to analyse costume culture interchange, culture, cultural exchange, and costume cultures were examined, a costume culture interchange process model and its three steps, propagation, selection, and reinterpretation, were presented based on the results. The results of case study on costume culture interchange resulting from political factors based on the costume culture interchange process model presented are as follows.

Although Egypt executed the military conquer by accepting the costume culture of the invaded, a functional acceptance took place. Therefore, it was possible to restructure it, the so-called 'fusion.' Interchange of Spanish costume culture resulted from a political factor of colonization, and the culture was aggressively propagated and anti-functionally accepted. The result was one directional absorption and assimilation, and elements of Spanish costumes were reflected and transformed. However, traditional costumes of Mexico was maintained and are being worn to this date. This suggests that because the Spanish culture was propagated through aggressive means, the people of the receiving culture preserved their own traditional costumes as a form of resistance.

In the third case of interchange between Shilla and Tang, Shilla requested and accepted the military uniform of Tang for political interests. With such acceptance of various costumes that display status were placed under the influence of China through Goryeo dynasty to the Josun dynasty, which reveals that it

was a significant factor in costume change. In the fourth case, Goryeo selected the costume culture of Yuan in the disadvantageous position of a subject state under semi-aggressive circumstances. Therefore, it was an anti-functional acceptance resulting from aggressive method of propagation. After the imperial rule of Yuan ended, Goryeo gradually returned to its national customs and manners, functional garbs such as *Chupri* and *pigtails* were reinterpreted fused into the tradition and culture of Goryeo.

Interchanges that politically uses the possibility of expressing costume as symbols are in most cases aggressive and semi-aggressive. In order to exhibit superiority of themselves, the aggressors forced their national costumes onto the receiving culture. Rather than a simple introduction of their costumes, it was an attempt to introduce their values and ways of life.

The conclusion that can be reached through such result is that interchange is an important driving force for changes in costume culture. All interchanges were not greatly affected by methods of propagation and acceptance, and resulted in fusion. Fusion is a process, in which existing costume and foreign costume come together constructively to form a new costume culture. In this regard, change in costume style is inevitable. This study has analyzed four examples only because it has dealt only with verified examples to some extent. Besides, there has been a lack of mutual exchange that has been conspicuous; for this reason, the study focused on the bounds of unidirectional interchange.

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요 약

복식문화교류의 사례분석을 통해 교류가 복식변화의 한 요인임을 밝히고, 나아가 현재와 미래의 복식 변화에 대한 이해를 돕고자 하는 목적을 가지고 본 연구에서는 정치적 요인에 의한 교류를 중심으로 사례 분석 하였다. 복식문화교류를 분석할 수 있는 이론을 제시하기 위해 문화교류, 복식문화에 대해 고찰하고, 이를 근거로 전파, 선택, 재해석의 세 단계로 구성된 복식문화교류 과정의 모델을 제시하였다. 제시한 복식문화교류 과정 모델에 근거해 정치적 요인에 의한 복식문화교류 사례 4가지를 분석하였다. 복식이 기 호로 표현 가능하다는 것을 정치적으로 이용한 교류는 강제적이거나 반강제적인 경우가 대부분이었다. 침략자들은 자신들의 우위성을 강조하기 위해 자국의 복식을 피전파지에 강제 수용시켰다. 단순한 물질로서의 복식을 이입시킨 것이 아니라 자신들의 가치관과 삶의 방식을 이입시키고자 한 것이다. 결과를 통해 얻을 수 있는 결론은 교류가 복식문화를 변화시키는 중요한 원동력이라는 것이다. 모든 교류가 전파와 수용 방식에 크게 영향 받지 않고 융합이라는 수용의 결과를 얻었으며, 융합은 기존의 복식과 외래의 복식이 서로 건설적인 방향으로 혼합되어 새로운 복식문화를 만들어 나아갔다.