

A Study on the Dress Symbolism Described in the Traditional Korean Narrative – Focusing on the Psychological Side –

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Abstract

This study is to analyze the dress symbolism described in the traditional Korean narrative focusing on the psychological side. As a result of the analysis, human nature and personality were characterized as following: integrity and feminine modesty among others. These characteristics prove that human nature and personality are symbolized by dress. Through protagonists' dress in the traditional Korean narrative, the quality and price of texture, attire, clothing selection according to the situation, appearance in dress, grade of interest towards costume, and behavior that accompany the costume, it was symbolically expressed the personality of the person who wear the dress.

Feeling and psychological state were represented by joy, anger, affection, and hatred. Also, it was observed that the feeling and the psychological state are symbolized through the costume; however, these two characteristics are symbolized not only with costume itself but also with the behavior that accompanies the situation and costume. The latter were considered more important factor than the former.

Key words: costume, symbolism, traditional Korean narrative, psychological side

I. Introduction

The capacity of symbolizing is the only character attributed to human beings. Thus, symbols are very important sources that understand not only the interpersonal behavior of human beings but also external factors. The hidden meanings of symbols are decided upon agreement of the society, and once after the symbol is attributed with some meaning, it comes to be a data about the society. Thus, study on symbols is a study about the human beings' behavior that reflects everything about them.

In Literature, social and cultural background

and psychological characteristics of an individual are very well exposed. Also, these characteristics are clearly and symbolically represented by the costume worn by the protagonists in the story. Among the Literature, Traditional narrative is an important mediator that contains great implication in it. For this reason, it is considered a useful source for costume analysis. If one can understand and interpret the symbolism in the traditional narrative, it means that it will be possible for him or her to analyze the society that functions as the background of the narrative, cultural characteristics and psychological side of each individual as well.

Some study field such as Korean literature

and theology use traditional narrative for their symbolism study; nevertheless, clothing and textiles has studied, although not very much, about costume symbolism through literature and drama; but, there is a lack of study done based on this precise genre. Thus, this study was done with the purpose of analyzing the symbolism described in the traditional narrative. Although symbolism has many sides, the analysis was focused only on psychological one.

II. Theoretical Background

1. General Theory of Narrative and Its Development through Time

A narrative refers to oral literature formed naturally in a communal life of a nation. It is a true story with slight intervention of fantasy and it presents a uniform structure¹⁾. Because a narrative is started by the people and handed down orally, it continually adapts and changes until it is fixed: this is the end of the narrative.

The narrative is separated into written and oral narratives. Written narrative is recorded as a letters in oral narrative which is transmitted orally. Traditional narrative is adhered to national tradition²⁾. The first object of study of the traditional narrative is the oral narrative that has been transmitted mouth to mouth, and the second object of study is The written oral literature: that has been transmitted in written documents. Lately, the 'performance central approach' which is a narrative analyzing method introduced by Thompson in 1946, is researching the narratives that circulate in our country³⁾.

According to the traditional narrative literature, *Samgooksagi* and *Samgookyosa* are considered one of the most relevant pieces of litera-

ture, followed by *Goryosa*, *Sejongyeojisilrock* among others. After the liberation of Korea, the Cultural Property Bureau of Ministry of Culture and Tourism published *Korean Folklore Memoir* (9 volumes in total) from 1969 to 1978 nationwide. Academy of Korean Studies published, from 1980 to 1988, *An Introduction to the History of Korean Oral Literature* (82 volumes in total) which contains narratives nationwide and this work made possible a differentiation of oral literature.

The historical development of narrative study presents that *Introduction to the Oral Literature* published by Duk Soon Chang and others served as a guide to the study of narratives. Duk Soon Chang attempted to divide for the first time oral narrative and written narrative in *Korean Narrative Literature Study*. On the other hand, In Hak Choi, introduced the internationally recognized narrative separation method created by Aarne-Thompson and adjusted all Korean narratives.

According to the present state of narrative study which is being developed recently in literature field, there is a study of literature structure of one narrative such as "The woodcutter and the heavenly maiden" and there is another example of folk tale type such as "Living in one's luck" whose study consists of analyzing one correspondent theme of narrative. As the methods of separation used in literature is not suitable for the analysis of costume symbolism, only the behavior presented by wearing dress and costume focusing in the psychological side has been analyzed in this study.

2. Theory of Symbolism

Symbol is a configuration of vague objects

¹ *The Oxford English Dictionary*, 2nd Ed., Vol. 10, (Oxford: Clarendon Press, 1989), 181.

² Dong Ah Publishing (Editing), *Dong Ah New Korean Dictionary*, (Seoul: Dong Ah Publishing, 1983), 1087.

³ Tae Gon Kim, et al., *An Introduction to the Korean Oral Literature*, (Seoul: Minscokwon, 1995), 29-42.

⁴ Gilbert Durand, *L'imagination Symbolique* and Hyung Joon Jin(Trans.), *L'imagination Symbolique*, (Seoul: Literature and Intelligence Co., 1998), 15.

and it is one of the types of signs containing inner and basic power. Ralrand defined symbol as something that expresses with all concrete signs what are impossible to perceive⁴⁾. Symbol and sign are to be differed and about the difference of these two concepts, Durand said that symbol is placed under the category of sign; however, symbol comes much before than signs and the former contains deep inside power⁵⁾.

After the interest towards symbol has been settled by the symbolism, its study is being realized not only in Literature but also in Anthropology, Sociology, Psycho Analysis, Philosophy, Religion and many other fields. However, entering into the 20th century, many scholars dedicate to study the symbol on the basis of the basic mankind capacity, in other words, the ability to symbolize. Also, symbolism study focuses on the Medicine, Psychoanalysis, Folklore, Psychology, Sociology, History, Religion, Philology and others as well⁶⁾.

Anthropology is one of the fields that studies about the symbol. The first study of symbol in the field of Anthropology started at the end of the 19th century. It began with the interest towards the culture and until 1950 it considered important only the sociological side. Afterwards, cognitive field has been included in the area of symbolism and from the end of 1950 the meaning of symbolism has started to be considered important and at the same time a complete and various study of symbolism analyzing from anthropological point of view has been

developed. As mentioned before, although there are various sides of symbolism, this study is based only on the theory of symbolism of the anthropologist who emphasized the psychological side.

Murkerjee⁷⁾ said that the types of symbolism are like types of belief, feeling, value, and experience that form each individual's human nature. He clarified also that through the symbolism it is impossible to understand one's individual and subjective characteristics. Nevertheless, Eliade⁸⁾ explained that the function of symbolism is frankly showing the most private aspect of existing and that for this reason the study of symbolism helps to understand well the basic human being. This emphasizes the implication of psychological meaning that lie dormant in the origin of the human existence that does not become known. Levi-Strauss⁹⁾ who was interested in how symbolism structure could be related to the unconsciousness, analyzed people's cognitive structure. He pointed out that the importance of mental structure serves as an important factor in order to understand how mind is reflected into the field of action.

Singer¹⁰⁾ says Radcliffe-Brown's theory on social structures is originated from two concepts of social value and psychological interests. It means that the theory of social structure deals with the social relationship with psychological interest. This leads to understand that in the beginning of process of anthropological development, psychological interest had been included

⁵⁾ *Ibid.*, 12-16.

⁶⁾ Gilbert Durand, *Introduction a la mythologie*, Pyung Geun Yoo (Trans.), *Mythology Critics and Mythology Analysis*, (Seoul: Salim Pressing, 1998): 43-45.

⁷⁾ R. Murkerjee, *The Symbolic Life of Man*, (Bombay: Hind Kitabs Limited, 1959): 8019

⁸⁾ M. Eliade, Dong Ha Lee(Trans.), *Introduction of the Science of Religion*, (Seoul: Seong Keun Koan University Pressing Co., 1982): 161.

⁹⁾ Levi-Strauss, *Culture and Anthropology*. Cited by G. Morgan, P. J. Frost, and L. R. Pandy, *Organizational Symbolism*, (Greenwich; Jai Press Inc., 1983): 24.

¹⁰⁾ Milton Singer, "Culture: The Concept of Culture," *International Encyclopedia of the Social Sciences*, Vol. 3., (New York: The Macmillan Co., and The Free Press, 1968): 532.

¹¹⁾ L. A. White, *The Concept of Cultural Systems*, (New York: Columbia University Press, 1975): 364.

among sociology and culture that were considered the most important fields.

White¹¹⁾ stated that culture was composed of technology, social structure, ideology, among others. And Geertz¹²⁾ explained that culture was composed of factors such as material world, social relationship, and cognitive matters and these three factors are crucial sources to interpret symbolic context. About these two scholars' definition on culture, Kaplan and *Manners*¹³⁾ mentioned that there should be included other factors such as sense of values, moral standard, knowledge, philosophy, religious faith, emotion, moral principles, view of the world, and national consciousness. Thus ideology can be explained as an important basis and a series of cognitive rule that interpret the symbolism.

From the point of view of Cassirer¹⁴⁾ who studied the theory of symbolism from philosophical point of view, human being is symbolic animal which means that they live in the various symbols. He considers symbol as an important point to understand the meaning of inside world of human being. Meanwhile, Turner¹⁵⁾, through analyzing religious ceremonies process, reached to the conclusion that the idea of people who are involved in the process of the ceremony is expressed with symbols and thus religious ceremony is the result of sense of values of those who form a culture.

3. Costume Symbolism

According to White¹⁶⁾, different from animals, human being has ability of symbolizing because they evolve biologically. With the ability symbolizing, human being has created material, sociological and psychological needs and these needs are well reflected in the costume that is the most essential cultural element. However, costume is not a symbol as well defined as words and sound. Rather, it has vague and complicated characteristics.

Study on costume symbolism has first been started in 1970 by scholars of costume from the point of view of sociology and social psychology. It has been focused on symbolic reciprocal effect. Costume shows symbolically one's psychological side such as personality, behavior, values, feeling, and psychological state¹⁷⁾. Therefore, this study classifies individual's essential element shown through the costume symbolism into human nature, personality, feeling, and psychological state.

Lazars and Monat¹⁸⁾ defined that personality is a natural quality of stability, it decides how to react and behave in an environment, and it is a psychological structure that organizes one's individual life experience. Horn and Gurel¹⁹⁾ said that the decision on individual's personality characteristic is influenced by costume worn and those who judge show the same decision on the symbolic meaning transferred by costume. In other words, characteristic of personality is shown by the costume symbolism and this

¹² C. Geertz, *The Interpretation of Cultures*, (New York: Basic Books, 1973)

¹³ D. Kaplan and R. A. *Manners*, *Culture Theory*, (Englewood Cliffs, New Jersey: Prentice Hall, 1972), 112.

¹⁴ Earnst Cassirer, *An Essay on Man-An Introduction to a Philosophy of Human Culture*, Myung Geun Coie(Trans.), *What is Human?* (Seoul: Seo Koang Co., 1988): 15.

¹⁵ Sang Bok Han, Mun Wung Lee, and Kwang Uk Kim, *An Introduction to the Cultural Anthropology*, (Seoul: Seoul National University Press, 1985): 60-61.

¹⁶ L. A. White, *The Science of Culture*, (New York: Farrar, Straus, and Giroux, 1969): 29-39.

¹⁷ Hye Won Kang, *Clothing Social Psychology*, (Seoul: Kyo Mun Publishing, 1995): 59.

¹⁸ R. S. Lazarus and A. Monat, *Personality*, 3rd. ed., (New York: Prentice Hall, 1979): 1.

¹⁹ M. J. Horn and L. M. Gurel, *The Second Skin*, 3rd. ed., (Boston: Houghton Mifflin Co., 1981): 169.

factor accords in most of people.

According to Kefgen and Specht²⁰, sense of values is what we consider important and when we express them, this came to be known as behavior. As sense of values and behavior influence the personality, this study will analyze also these two factors.

According to Buckley²¹, who studied costume symbolism from cognitive point of view, in a reciprocal situation, personal identity helps to form symbolic meaning, and transmission of thought is mostly symbolic. And he stated that one's inside characteristic could be related to the preference of specific costume style and constant behavior towards costume.

Feeling reflects the state of one's emotional state that is continued during a specific time. Stone²² said feeling has a close relationship with a social feedback. Psychological state also tells about feelings such as pleasure, discomfort, anxiety and anger created regarding to sense or thought.

Although Stone²³ stated that identity, feeling and behavior could be transmitted through the costume, Lennon and Davis²⁴ clearly explained that factors like feeling and change of behavior are changeable and somewhat inappropriate to the study of costume symbolism. This was concluded because feeling and behavior are not stable and consistent characteristic of costume rather than social characteristics such as social status and occupation. Lazaus and Monat agree

Lennon and Davis²⁵ in that some people use visible information to interpret and define their feeling in the very situation while costume is not a reliable source of information. However, they admit that most people show their feeling or psychological state by loosening their ties or rolling on one's sleeves.

III. Contents and Methods of Study

This study is to analyze costume symbolism in the traditional narrative focusing on psychological side. The method of source analysis is based on the review of literature. As regards methods of study, first, costume symbolism described in the traditional narrative has been extracted, afterwards, costume symbolism has been analyzed into psychological symbolism based on theory of symbolism.

As references, *An outline of Korean oral literature*: 82 volumes in total published by Korea Mind Culture Research Institute and *written Korean narrative*: 7 volumes in total written by Hyen Ryong Kim were selected. The above mentioned books have their background from Sam Gook period to civilization period. But, the most of narrative have Yi Dynasty Royalty, and in this study, cited narrative's background is all Yi Dynasty Royalty.

This study is based on the precedent symbolism theory and costume symbolism theory. And then, psychological symbol includes indivi-

²⁰ M. Kefgen and P. T. Specht, *Individuality in Clothing Selection and Personal Appearance*, 2nd ed., (New York: Macmillan Publishing Co., Inc., 1976): 35.

²¹ H. M. Buckley and M. E. Roach, "Clothing as a Nonverbal Communicator of Social and Political Attitudes," *Home Economic Research Journal*, 3(2), (1974): 94-95.

²² Stone, Cited by L.M. Gurel, J. C. Wilbur, and L. Gurel, "Personality correlates of Adolescent Clothing Styles," *Journal of Home Economics*, 64, (1972): 202-203.

²³ Stone, cited by M. L. Damhorst, "In Search of a Common Thread; Classification of Information Communicated through Dress," *Clothing and Textiles Research Journal*, 8(2), (1990): 1.

²⁴ S. J. Lennon and L. L. Davis, "Clothing and Human Behaviour from a Social Cognitive Framework Part 2: The Stages of Social Cognition," *Clothing and Textiles Research Journal*, 8(1), (1989): 5.

²⁵ S. B. Kaiser, *The Social Psychology of Clothing and Personal Adornment*, (New York: Macmillan Publishing Co., 1983): 202-203.

dual's inside and subjective characteristics which comprehend 1) human nature and personality 2) feeling and psychological state.

IV. Costume Symbolism in Traditional Narrative

1. Human Nature and Personality of Costume

1) Integrity

In the narrative, Won Ik Lee²⁶⁾ it was described that, "Won Ik Lee, the prime minister of the Yi Dynasty Royalty, was weaving a mat with straw wearing a shabby clothe in a humble cottage". This description shows the integrity of the protagonist. In Byong Tae Lee²⁷⁾, a narrative of the Yi Dynasty Royalty, there is a fragment that says that Byong Tae Lee, "when returning home after finishing his term of auditor in Habchun, he was required to give as present something that people of that province could remember him. Since not having many things to give, he gave a thick-hemp-made dress".

Tattered clothing and worn-out clothing represents a weak economic status for the person wearing it. For most tales, the stories take place in living conditions where social status meant everything. Therefore, in terms of dressing style, decoration, hue, and textile, the symbolic representations of certain social classes were evident in the clothing they wore. But the condition of an individual's clothing differed in each person. So some socially high people did not care about how much money they save because they did not really care too much about the materialistic side of life, and others did not care about high quality clothing or new clothing. Therefore, tattered and worn-out clothing in the socially high-class people in these tales basically repre-

sents their low economic status and that these people are people with pure hearts and clean hands.

In Heo highness²⁸⁾, there is a description which states, "In the latter period of ancient Koryo, even as a high governmental official, the premier wore cloths made out of hemp and lived on a mattress made out of reed mace." Also, in Wueolsa wife²⁹⁾, it states that, "To the party which was invited by the princess, in contrary to all the other ladies who came in flashy clothes with all kinds of jewelry decoration, lady Jung Ku Lee appeared at the party in filthy hempen clothes and a cane in her hand."

Judging from these two tales, we can see that the stories actually mean hemp cloth for it describes the kind of clothing as hempen clothing as to cotton clothing. Hempen clothing is usually used as a material for mourning dresses. And except for the top quality ones, it is a cheap type of material, which most people can afford to wear as they wish. Especially, as the story weolsa wife, describes lady Jung Ku Lee as a very filthy looking appearance as to the other flashy clothed women, the hempen clothing in this tale must not be one of those top quality clothing. Therefore, the hempen clothing, which mismatches with the socially high status that the main characters are in, symbolizes that the character is not greedy and that she is a lady of pure heart and clean hands.

2) Feminine Modesty

Virtuous attire means avoiding using exposing clothes. It one's belief has a close relation with costume is rather using descent clothes. One example of this characteristic is shown in Yeoi Seong River³⁰⁾. "A merchant of Tang Dynasty,

²⁶ Hyen Ryong Kim, *Korean written narrative*, vol 1 (Seoul: Konkuk University Press, 1999): 42.

²⁷ *Ibid.*, pp.65-66.

²⁸ *Ibid.*, vol. 4., p.138.

²⁹ *Ibid.*, vol. 3., p.84.

³⁰ *Ibid.*, vol. 1., pp.65-66.

Du Kang Ha, won a beautiful woman in a Korean checkers game and went with her in a sail. As the woman was wearing many folds of clothes, she was safe from the rape." In *Fire Bird*³¹⁾, it says: "a woman when she goes to the temple, she used to wear many pieces of underwear, and used to tie the knots and fasten the buttons tightly." one's belief has a close relation with costume. Here in these two narratives female virtue is well reflected by the costume behavior of wearing many clothes and fastening buttons and knots

2. Feeling and Psychological State of Costume

1) Joy

The narrative filial heart taught by an ascetic³²⁾ contains a fragment that says that "the mother was so happy that she came out in her shoes with the wrong side front and in her skirt covering herself over her head." The mother showed happiness by wearing the other way round both shoes and skirt.

In Mr. Paek and Chun Won Lee³³⁾, there says that "Chun Won Lee dashed out of the room in his socks to greet a visitor." Here is a symbolic expression of happiness of meeting someone.

2) Anger

There is a fragment in *Bung Ik Jang*³⁴⁾ says that "when a monk of Eejib was supervise memorial service, he founded Jang Bung Ik, the government officer of Hansung, with a pipe to one side in his mouth and yell at him. Bung Ik Jang, angry of hearing it, frown his face and his hat was torn." His fury and angry behavior

through frowning his face and his hat was torn is very symbolic. In the old saying, A good thing for the sister is a good thing for her husband³⁵⁾, indignation is expressed in the way of holding a female's hair and shaking it. "Before that, the topknot of the hair is help up, hey you!.. After entering the girl's room, the hair, which is rounded like a hemp bunch, is held hard and swung around, hey bitch I told you to go and get married! But what the hell are you doing going some place else?"

In this situation, as one can see in the action of the main character who holds up the topknot of the hair, it is clear that the main character is very angry. On the other hand, the nicely arranged rounded hair, which looks like a hemp bunch, is a symbolism of beauty. But swinging round this well arranged hair, which also symbolizes demolishing this kind of beauty, show the indignation upon appearing characters.

3) Affection

In the narratives that talks about love between men who are in the government service and kisaeng, when the men leaves, they usually write some poem in women's dress or their personal belongings. Yang Nyeon, the Royal Prince³⁶⁾, for instance, narrates that "Yang Nyeon, the Royal Prince, loved a kisaeng named Jung Hyang. When he had to go back, he wrote a poem of eight lines." It is said that 'costume is the second skin' which means that it is closely related to the body. Men used to write poem on the skirt which is the symbol of women in order to express their love. In *Seoul Scholar*³⁷⁾, love is also expressed symbolically:

³¹ Korea Mind Culture Research Institute(Editing.), *An outline of Korean oral literature*, 8(1), (Seong Nam: Korea Mind Culture Research Journal Institute, 1988): 232.

³² *Ibid.*, vol. 7, no. 5, p.56.

³³ *Ibid.*, vol. 2, no. 2, p.230.

³⁴ Hyen Ryong Kim, *op. cit.*, vol. 1., p. 206.

³⁵ Korea Mind Culture Research Institute(Editing.), *op.cit.*, vol. 3., no. 3., p.211.

³⁶ *Ibid.*, vol. 4, p. 422.

³⁷ *Ibid.*, p. 516.

"during Chosun period, a scholar fell in love with a kisaeng. As a provincial governor intended to take the kisaeng with him, the scholar wrote a piece of poetry in the cover of her comb." The cover of Women's comb is close to women, and woman itself. So, the cover of comb was used to symbolize character's love. Kwan Buk Kisaeng³⁸⁾ presents that "there was a kisaeng that asked her lover to take out one of his teeth to give her so that she could keep as a symbol of his love." Part of body is presented as symbol of love in this narrative.

While men considered female costume as proof of their love, women used to give their ring, ornamental hairpin or other personal accessories that they like very much in order to express love. The mortified death of the daughter-in-law³⁹⁾ is good examples of these tradition. In the mortified death of the daughter-in-law, silver ornamental hairpin is used to show affection. "When the husband was very concerned about his wife for her being too beautiful, and when he hesitated to go on his trip to take the civil service examination because of this, his wife eased him by giving her silver ornamental hairpin." The rod like hairpin is an ornamental object which is a symbolic thing for married women. And by taking this out of the female's hair and giving it to the male means opening up ones mind and spirit up to the male. Therefore, the rod like hairpin represents the woman herself and it is thought that such things were used to show a female's affection.

In an action of a devoted son⁴⁰⁾, states that, "The sons should wear the clothes of the father in order to warm up the clothes before the father wears it the next day." This basically represents the love of the sons towards the father, warming up the clothes that the father will wear the next morning by wearing them all

night.

4) Hatred

In Kongi Patji⁴¹⁾, Patji's mother expresses her hatred towards Kongji, who is not her biological daughter, by clearly distinguishing the kind of clothes she wears from the kind of clothes that Patji, who is her biological daughter, wears. "Patji's mother sends her daughter Patji to work out in the fields with a silk towel when Kongji is given a pumpkin leaf. Also, when going to work, she makes Patji wear a nice outfit made of Myungjoo, while she gives Kongji a rough, hard outfit made of cheap hempen clothing..."

Myungjoo is a product Korea, which is terribly expensive silk for the common people, whereas a pumpkin leaf can be achieved from nature for free. Besides, by distinguishing the two girls; clothes by high-quality hempen outfit and cheap, rough, low-quality outfit, it is evident that the high quality hempen outfit, that Patji got to wear is much more expensive compared to Kongji's clothing. Consequently, one can see that, while Patji's silk towel and Myungjoo clothing represents Patji's mother's love for her, Kongji's low quality rough, cheap outfit represents Patji's mother's hatred towards Kongji, her foster child.

V. Conclusion

After analyzing psychological sides of protagonists exposed in costumes in traditional narrative and costume symbolism, it has been obtained.

Psychological symbolism is characterized by human nature, personality, feeling, and psychological condition. Many different characteristics such as purity, feminine modesty, and prognostication construct the psychological sym-

³⁸⁾ *Ibid.*, p. 541.

³⁹⁾ Korea Mind Culture Research Institute(Editing.), *op. cit.*, vol. 4, no. 2., p.431.

⁴⁰⁾ Hyen Ryung Kim, *op. cit.*, vol. 1., no. 2., p.416.

⁴¹⁾ *Ibid.*, vol. 1, no. 9., p. 461.

bolism and these characteristics express their symbolism through costume. Personality of each person wearing clothes are symbolized with elements such as condition of costume, quality and price of texture, degree of interest towards costume, and behavior that accompanies the costume. Costume may be an excellent element to describe these lately mentioned characteristics of personality. Integrity has been expressed in the form of frugal lives of the socially high people by showing these people not caring too much about the materialistic side of life through wearing cheap, filthy clothes. These people, through wearing their clothes in several layers or adjusting their clothes with special tools, also showed chastity.

Joy, anger, love, hatred, and other state of mind were expressed through the appearing characters' clothing. It was found out that for characteristics of psychological situation, behavior that accompanies the costume functions as a more important factor than the costume itself. A lot of the tales dealt with the story of expressing love, and in terms of expressing love for each other, the men wrote poems in the women's clothing or her belonging, and the women gave one of her personal accessories to the men as a show of affection. Joy was expressed in the form of running out to greet forgetting to put on one's shoes or wearing the shoes the wrong way and the body wrapped in a skirt. Anger was expressed in the form of frowning while ripping one's headband (made of horsehair) or holding a grasp of a women's nicely coordinated hair and shaking it around. And hate was expressed in the form of giving cheap, rough, low-quality clothing to one's foster child.

This study focuses on analyzing costume symbolism taking traditional narratives as main resources. Narratives are new sources that have never been used as material of study in the field of clothing and textiles. Nevertheless, the study is restricted to analyze focusing only on the psychological side among many other sides of special character of symbolism. Therefore, it

will be intended in the future further study on costume symbolism from the social and cultural point of view.

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