

1970년대 서양복식에 나타난 동양 복식미의 다각적 분석

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An Analysis of Oriental Dress Aesthetics Shown in the 1970's Western Dress

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ABSTRACT

본 연구의 목적은 (1) 1970년대 서양복식에 존재하는 오리엔탈리즘의 반향에 대해 정의하고, (2) 서양 복식을 통해 표출된 오리엔탈리즘의 의미를 당시 정치, 사회, 문화적인 측면과 연결하여 탐구하는데 있다. 이론적 틀로는 문화인류학 이론에서 유래된 Hamilton의 Unifying Metatheory of Clothing and Textile (1987)이 적용되었다. 연구 방법으로는 1970년부터 1979년까지 미국에서 발행된 총 142권의 VOGUE 잡지 중 80권을 분석하여, 오리엔탈리즘이 보여지는 45장의 패션사진을 자료로 추출한 후, 연도, 디자이너의 소속 지역, metatheory에 따라 분석하였다. 각 연도별로 오리엔탈리즘이 표현되는 정도와 방법은 다양하였다. 서양디자이너들은 동양의 전통의상을 거의 그대로 모방하거나 하나 이상의 국가들의 전통의상 디자인 요소들을 하나의 복식에 혼합, 표현하는 방법을 주로 보여주는 반면, 동양 디자이너는 전통의상을 포함한 자국의 다양한 문화적 요소들을 서양복식에 도입하여 표현하였다. 또한, 본 연구에서는 복식에서 보여지는 시각적인 면의 분석과 더불어, 1970년대 당시 미국의 정치, 사회, 문화전반의 상황과 복식에 있어서 오리엔탈리즘의 도입과의 영향관계가 파악되었다. 따라서, 복식을 연구함에 있어서 문화인류학적 이론과 같은 다른 분야의 이론의 적용은 복식을 새로운 측면에서 이해하는 넓은 안목과 통합적인 틀을 제공한다는 측면에서 가치가 있다고 사료된다.

Key Words: Orientalism(오리엔탈리즘), Western dress(서양복식), 1970s(1970년대), Metatheory(메타이론)

I. Introduction

After World War II, advanced transportation and communication systems have led to increased interactions of the world's inhabitants.¹⁾ However, the ways of accepting or rejecting other cultures are various. The interrelationship between Western and Eastern cultural systems including dress is an example of this phenomenon.

The study of the past is done to understand the present and, furthermore, to predict and cope with the future effectively. However, although many scholars generally agree that dress is a nonverbal element in the communication system of cultures, few have studied the particular messages that may be transmitted through dress. In the large body of material called history of costume, forms of dress rather than meanings of dress have been general focus of research.²⁾ Therefore, there is a need to study dress as one of cultural system. This study is designed to explore the interrelationship of two distinctive cultures, eastern and western, by means of dress. The specific purpose of this study is to (1) define the resonance of Orientalism that resided in western dress in the 1970s, (2) discover and convey the meanings that expressed Orientalism through dress based on Hamilton's metatheory (1987).

II. Background

1. Definition of Orientalism

According to the Oxford English Dictionary, the Orient was defined as "belong to, or situated in, that part or region of the heavens in which the sun rises: of or in the east, eastern, easterly", and "belong to, found in, or characteristic of the

countries or regions lying to the east of the Mediterranean or of the ancient Roman empire; belonging to Southwestern Asia, or Asiatic countries generally." Besides, Orientalism was defined as "the oriental character, style or quality; the characteristics, modes of thought or expression, fashion, ect. of Eastern nations."³⁾

Between 1941 and 1945, the British Council published a series of pamphlets on British contributions to the study of oriental cultures. It was intended to illustrate to the British public the long-standing and admiring connections between Britain and those Eastern territories which it was trying to hold steady against the Axis powers.⁴⁾ In the past twenty years, the resonance of this term has been transformed. For example, until the publication of Edward Said's *Orientalism* in 1978, it was generally used to describe either the corpus of scholarship and ideas or an artistic movement.⁵⁾ Said defined Orientalism as, first, a style of thought based on an ontological and epistemological distinction between the Orient and Occident, and second, a discourse, a Western style for dominating, restructuring, and having authority over the Orient. The link between the two, according to Said, is that Orientalism was fundamentally a political doctrine imposed on the East because it was weaker than the West. Shortly, as an internally consistent system of knowledge about East, Orientalism has always operated as an ideological prop for European and American colonialism.⁶⁾ In the study of dress, similar tendency was observed. In the paper about eurocentrism in the study of ethnic dress, Baizennan, Eicher, and Cemy reported that the dress of other times and other places has been studied from an ethnocentric point of view.⁷⁾

There are new debates about this conception in recent days. Our age of post-colonialism has

also given rise to forms of post-orientalism that are endeavors to rupture or transgress the traditional Orientalism paradigm. This trend is corroborated by the ongoing process of globalization.⁸⁾ According to the Halbfass view, one of the main problems of Said's conception is the blending of highly selective historical observations with broad philosophical and metaphysical generalizations. Resulting from the merger of very specific and very general traits, Orientalism is in danger of appearing as a historical and conceptual hybridization that is no less a construct and projection than so-called oriental Itself.⁹⁾ Albrow(1995) said that globalization has resulted in a new level of multi-culturalism which has challenged much of the traditional dominant cultures of nation states.¹⁰⁾

In summary, the term of Orient and Orientalism originated from geographical characteristics. However, there have been many debates about the appropriate term referring the east part of world and the concept of Orient has changed with world situation. In this paper, the term Orient is used in conjunction with Asia and East.

2. Historical Overview from 1970 to 1979

1) Politics

The Vietnam War was the single greatest political problem of the early 1970s. Supported by few allies abroad, the war undermined foreign confidence in American power. Domestic opposition to the war increased monthly, dividing the public and making the relationship between President Nixon and Congress difficult.¹¹⁾

Ironically, during the years of direct U.S. involvement in Vietnam, 1965-1973, which represented a crusade against international communism, there was a gradual improvement in relations

between Washington and two great communist states, China and Soviet Union.¹²⁾ Richard Nixon came to the presidency convinced that he had a historic opportunity to restructure the international order. In 1968, the Soviet Union achieved nuclear-missile parity with the U.S., and relations between the Soviet Union and China were so bad that the two nations fought in border clashes. Nixon believed that international peace could be achieved by using the U.S. as a power broker in conflicts between the two communist giants. Triangular diplomacy between the three nations would balance international power and secure world peace.¹³⁾ President Nixon became the first U.S. President to visit China on Feb. 21-28, 1972. Nixon also met Soviet leader Brezhnev in Washington, D.C. on June 19, 1973.¹⁴⁾ In addition, Japanese emperor Hirohito met Nixon at Anchorage, Alaska, on Sept. 26, 1971,¹⁵⁾ and visited the U.S. and met President Ford in Oct. 1975.¹⁶⁾

2) Trade

Foreign producers began to exploit the U.S. markets taking sales away from the U.S. businesses. The trade gap between the U.S. and Japan was extremely high. The U.S. trade deficit was increased from \$1 billion in 1975 to \$12 billion in 1978.¹⁷⁾ The Table 2 presents the change of U.S. trade situation in the 1970s.

<Table 1> Overview of Trade

Year	(In million of dollars)					
	Import			Export		
	1970	1975	1979	1970	1975	1979
Total	43,224	107,597	181,802	39,952	96,940	206,32
To/From Asia	10,027	48,771	28,223	9,621	27,252	66,740
Textile	632	1,624	3,189	1,135	1,219	2,216
Clothing	204	403	931	1,269	2,562	5,876

(The U.S. Department of Commerce, 1980)¹⁸⁾

3) Society

Counterculture was the youth culture of the 1960s, which continued to flourish in the 1970s. Young people rejected capitalism, competition, social conventions, and the work ethics of their parents. It was expressed in the President Nixon's inaugural address in 1969. He acknowledged cultural divisions among Americans, noting that, "Old and young across the nation shout across a chasm of misunderstanding." As the 1970s progressed, that chasm got deeper and wider.¹⁹⁾

The movements of Afro-Americans, women, and other minority groups began to emerge. Black history figured prominently in the new social history, which was an offshoot of the protests of the 1970s. John Blassingame's *The slave community* (1972) examined slavery from the slave's point of view.²⁰⁾ Broadcast in January 1977, the twelve-hour "Roots" traced family history from its American origins through years of slavery and emancipation.²¹⁾ The article on the Oct. 16, 1972 issue of *TIME* commented on the election of a new Afro-American mayor in Alabama, Algernon Cooper: It is a signal of a new era of interracial cooperation a community in which only one black had held an appointive position in the municipal government.²²⁾ The cumulative effect of these and similar studies was not simply to demonstrate African and then Afro-American roots and continuity with those beginnings, but to reconstruct a culture and a history which blacks did not want to forget.²³⁾

In addition to the black movement, other ethnic pride movements reappeared in the 1970s in a wave of group consciousness and group identification among members of virtually all ethnic and racial groups including American Indian, Hispanics, Italian, Irish, and Chinese. The U.S. population data in Table 1 showed the large increase of various ethnic groups from 1960 to

1979. While the increase of white population was only 20% between 1960 and 1979, other ethnic groups increased by an overwhelming 271% for the same time.

<Table 2> Overview of Population Increase by Race
(In thousands)

Date	Race		
	White	Black	Other
1960 (Apr. 1)	158,455	18,860	1,149
1970 (Apr. 1)	178,098	22,581	2,557
1979 (July 1)	189,968	25,863	4,268

(The U.S. Department of Commerce, 1980)²⁴⁾

These increases along with the equality movements aroused interest in the origin of the culture. Following is the special report on *TIME* in 1978, titled "China says: Ni hao!"

China is..... China, the ancient Middle Kingdom, the world's oldest continuous civilization, a people and a nation that for 4,000 years has regarded the rest of the planet with con- descension, if not contempt. China is at the same time a modern country of exquisite civility and, for now, past its sanguinary internal disruptions, of eminent practicality. The People's Republic, urgently in need of foreign funds, technology and support, has only in recent months begun to lift the bamboo curtain for Americans. 15,000 U.S. tourists will have visited the mainland by year's end.²⁵⁾

4) Art

Some minorities used art to express new feelings of environment, identity, and pride. The questions of politics and identity, both cultural and personal were to be central to much art of the 1970s.²⁶⁾ A wave of mural paintings spread through the inner cities in the 1970s, created largely by Afro-American and Latino artists. Such murals often depicted cultural histories or political images that evoked peace and empowerment. One of the strongest of these works was "We are not a minority (1978)" a large wall

painting in East Los Angeles that depicted Che Guevara pointing accusingly at the viewer.²⁷⁾

Another factor influencing art was the increased relationships between the U.S. and East countries. One of them was the Japanese Emperor Hirohito's visit to the U.S. This incident helped to rejuvenate Westerners' infatuation with Japanese and other Oriental cultures. An article in *TIME* on Sept. 29, 1975 stated:

When Emperor Hirohito makes his visit to the U.S. next month, he will be the first Japanese monarch to set foot on American soil: as a gesture of good will, 35 of his paintings, screens and objets d'art have been sent to precede him. The show opened last week at the Smithsonian Institution in Washington D.C. and will move to the Japan House gallery in Manhattan next month. It will provoke great curiosity.²⁸⁾

III. Conceptual Framework

Hamilton(1987) proposed a unifying metatheory for the academic discipline of clothing and textiles. The metatheory was developed from cultural anthropological theory. According to Hamilton, the components of culture, and therefore, of the cultural sub-system of dress, may be represented as Figure 1.

Ideology
Social Structure
Technology

<Figure 1> Components of Culture in Hamilton's Metatheory (1987)

In the model, the above layers represent the means by which humans satisfy the kinds of needs they have precisely because they are human. Hence, technology is the means used to satisfy Bio-material needs: social structure is the

means used to satisfy social needs: ideology is the means used to satisfy psychic needs. Further definition makes these distinctions clear.²⁹⁾

Technology refers to material culture, to the physical things used in adaptation to one's physical and social environment, to the techniques for their use, and to the way these are organized for use in the cultural system.³⁰⁾ Social structure is the way of arrangement in which human beings organize themselves into defined roles, groups, and institutions.³¹⁾ Ideology is generally assumed to include values, norms, knowledge, themes, philosophies, and religious beliefs, sentiments, ethical principles, world views, ethos, and the like, all of which are more or less shared regarding the use of technology and social structure that employs technology.³²⁾ It is a set of cognitive rules, explicit or implicit, which define good and bad, right and wrong, appropriate or inappropriate.³³⁾

IV. Method

1. Scope and Limitation

This study was limited to a 10-year period, from 1970 to 1979. The reasons behind selecting the 1970s for this study is that the 1970s are known for many events and changes related to new connection to Asia. In addition, the source of data was limited to one magazine. *VOGUE* was chosen due to its nature as a fashion magazine, its coverage of the entire period, and its availability. Finally, the images chosen were limited to women's dresses that were shown as fashion features on the U.S. edition of *VOGUE*.

2. Procedure

The procedure used to explore the research question of this study included the following steps. A total of 142 issues were published during the 1970s of these, 80 issues were examined. The issues were selected randomly, but all issues which were published in February, March, April, July, August, and September were examined because these months usually represent new fashion changes. In addition, the same number of issues were selected per each year. Data was collected from the way in which Orientalism appears in fashion features in *VOGUE* magazine from 1970 to 1979. However, there were the dangers of using researchers own lenses to interpret what was Orientalism. Therefore, not only dress, but also written references and settings in the fashion features were considered. For example, priorities were given to the fashion features which were referred to as Oriental, East, India, Japan, and China. Therefore, these written references helped to reduce confusion that came from judging influence of Orientalism on western dresses. Besides, in order to increase the validity of this study, all selected data were reviewed by another expert who has had extensive knowledge in the history of western dress. Through this process, a total of 45 fashion features were collected.

Data analysis was processed in three steps. First, data was analyzed according to one-year periods of time. Frequency was counted and how Orientalism was appeared in each year was analyzed. Second, the designers who actively expressed Orientalism on Western dress during that time were grouped into Western and Eastern designers. Then, data analysis was done on the basis of these two groups of designers. Finally, Hamilton's metatheory from cultural anthropological theories was employed as the

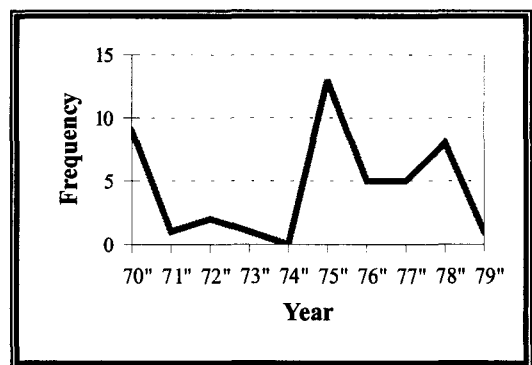
model to interpret and propose some reasons for that influence.

V. Findings and Discussion

This section presents findings and discussion resulted from three ways of data analysis processes. The each sub-section was named as year, designers, and metatheory.

1. Year

The influence of Orientalism on western dress was different according to each year. The frequency of data found by year was formed into a graph, with year as the X axis and the frequency of data as the Y axis. <Figure 2> The characteristics of influence were stated in detail and also summarized by one-year periods in Table 3.



<Figure 2> The frequency distribution of data by year

1) 1970

1970 was the year in which the second largest number of data was found from this decade. The data showed Indian and Japanese influences. India's influence was stronger than Japanese as evidence that six data showed Indian and three showed Japanese influences. Oriental influences

were presented mostly in fabrics and silhouettes. Fabrics were glittering orange, pink, and violet brocade with gold and silver threads. Two data showed modifications of the traditional Sari silhouette and the other two data were Western style dresses and three piece outfits with Indian influenced brocade. <Figure 3>³⁴⁾ Japanese influence was presented in the neckline, sleeve, and the patterns and color of the fabric. The Sept. 15 issue of *VOGUE* included the following text and figure. <Figure 4>³⁵⁾

Mila shone's double-faced kimono coat in Japanese porcelain-blue agnona cashmere simply wrapped over a clean white neck cloth.³⁶⁾



<Figure 5>

3) 1972

One data showed a more modified form of the Japanese Kimono, but it showed clear influence from Japan. The neckline and wide waist belt showed influences from the Kimono, but this dress was modified in the sleeves and the width of the dress. The sleeves were loose, but had cuffs at the end, and the dress was wide and gathered at the waist. Therefore, this dress was the transformation of the Kimono into a more practical garment improving the inconvenience of the Kimono. <Figure 6>³⁸⁾ The other image



<Figure 3>

<Figure 4>

2) 1971

If the Oriental influence in 1970 were adaptations of Oriental images, the influence in 1971 portrayed in more direct and clear ways. All data showed direct borrowing of the Japanese Kimono. One of them was almost same as the traditional Japanese V-neck line, obi, and wide sleeves. <Figure 5>³⁷⁾



<Figure 6>

included three different dresses. It was apparently showed Chinese influence because *VOGUE* titled as "all Chinese garden of prints at night."³⁹⁾ Flower patterns were printed on three dresses, and two of their collars were Chinese stand-collars.

4) 1973

July issue illustrated Fall European Ready-to-Wear Collections, and Japanese designer Kenzo appeared with his collection. It was significant regarding the Oriental influence on Western dress because his name was mentioned with other well-known western designers such as Yves Saint Laurent, Sonia Rykiel, Missoni, Jean Muir, Mic Mac, Emmanuelle Khanh, and Valentino.

One of the selected data showed Chinese influences. It did not adopt or transform the traditional Chinese dress, but introduced one object which represents China on the back of the dress as a design component. A Chinese fan was placed on the back of a simple shirtdress. The fan was embroidered with gold and silver thread and beads similar to the way ancient Chinese did.

5) 1974

No data was observed.

6) 1975

In 1975, the greatest number of Oriental influences on Western dress was found. The influences that came from China, Thailand, India, and Japan were observed, and the Chinese influence was especially significant. The August issue described Chinese influences in the written reference as well as fashion features.

In a year when everyone picked up on the Chinese theme, Diors Marc Bohan did it best - in the purest, more classic way - with terrific style day and night.⁴⁰⁾

The way of expressing Chinese character varied, ranging from the imitation of traditional Chinese dress to the use of one component of Chinese dress as a detail or a decoration. The forms most widely employed were cord loops buttons in the front, the stand collar, quilting, and the diagonal opening from shoulder to side. <Figure 7>⁴¹⁾ In addition, another oriental influence came from Thailand was observed. An apparel company in Thailand, Design Thai, advertised their clothing with *Imagnin*, the U.S. specialty store, in *VOGUE*.



<Figure 7>

7) 1976

Oriental influences on textile were noted. Mary McFadden designed a vest which was a quilted pale-pink silk batik with a hand-painted Oriental print in pinks and smoke, and had a soft roll of gray beaver edging. <Figure 8>⁴²⁾ Also, *VOGUE* stated the Chinese influence on color.

They are sometimes in colors as casual as day, and seduction is all in the fabric. Other times, they blaze - Chinese yellows, lacquer reds, all the beautiful blues and violets.⁴³⁾

In addition, several components of Chinese traditional dress were found, including the stand



<Figure 8>

collar, straight sleeves, front button of cord loops, and loosely defined waistlines. Another influence from the Orient was done by Hanae Mori, a Japanese designer. She advertised her collection in *VOGUE*, and showed the revived form of traditional Japanese's textiles on Western dress. <Figure 9>⁴⁴⁾

8) 1977

In 1977, although some Chinese and Japanese influences were observed, there was no distinctive



<Figure 9>

characteristic. *VOGUE* noted that Mary McFadden used China silk for her collection and Hanae Mori continued to advertise in *VOGUE*.

9) 1978

The third largest number of data was found in this year. The Oriental influence came from Japan and China. First, Hanae Mori continued advertising, and the motifs she used to express Japan were Japanese objects such as letters and fans, rather than the traditional Japanese dress. Besides, Valentino modified the Japanese Kimono and applied it to his collection. He adopted the



<Figure 10>

V-neckline, the sleeves, and the motifs on textiles from the Japanese Kimono. Interestingly, he changed the one-piece Kimono to a robe with pants, so that the dresses could be worn for everyday purposes. <Figure 10>⁴⁵⁾ Second, Chinese influences were found with the use of the stand collar, the straight sleeves, the buttons, and decorative bands on the edges.

<Table 3> Summary of Oriental Influence by Year

Year	The Characteristics of Oriental Influence on Western Dress
1970	<ul style="list-style-type: none"> o The second strong influence o Influence from India and Japan
1971	<ul style="list-style-type: none"> o Direct adaptation and modification of Japanese Kimono
1972	<ul style="list-style-type: none"> o Slight influence on collar and textile print from China
1973	<ul style="list-style-type: none"> o Appearance of Kenzo and his collection on the report of European collection o Influence from China o New way of expressing Orientalism <ul style="list-style-type: none"> - the introduction of Oriental object into the western dress
1974	<ul style="list-style-type: none"> o No case was observed
1975	<ul style="list-style-type: none"> o The most strong influence in the 1970s o Extensive adaptation and modification of traditional Chinese dress
1976	<ul style="list-style-type: none"> o Influence on textiles o Adaptation of Chinese traditional dress o Advertisement of Japanese designer Hanae Moris collection
1977	<ul style="list-style-type: none"> o Slight influences from China and Japan
1978	<ul style="list-style-type: none"> o Huge influence from Japan by Japanese and Western designers o Influence from China
1979	<ul style="list-style-type: none"> o Slight influence from Japan

10) 1979

Only one image was collected. It was a Calvin Klein's robe showed Japanese Kimono. The following was a Bloomingdale's advertisement for this dress in *VOGUE*.

Even if you dont know your sushi from your sashimi, you know a great Kimono when you see one... and Calvin Klein. Come see his whole collection.⁴⁶⁾

2. Designers

Dresses selected for this study were designed by either western designers or eastern designers: of 45 figures, 36 were western designers works and 9 were eastern designers works. This has significant meaning because the point of views

toward Orientalism as well as Western dress might be different from each other. The Western designers adopted the other's culture and expressed them in their own dress, while Eastern designers continued on with their cultures and expressed them in the other's dress. Therefore, the ways of expressing Orientalism on Western dress were analyzed separately according to the western designers and the eastern designers.

1) Western designers

The Western designers who actively adopted or modified Oriental components to Western dress were Yves Saint Laurent, Oscar de La Renta, Bill Blass, Mila Schone, Christian Dior, Mark Bohan, Jaeger, Mary McFadden, Gianni

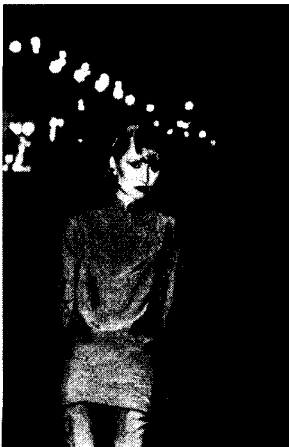
Versace, Emanuel Ungaro, Valentino, Donna Karan, and Calvin Klein. Their interests in the Orient were different from each other. Some of them were interested in a certain country's traditional dress; for example, Oscar de La Renta had sought his design inspiration from India. Some of them were interested in a wide range of Oriental countries and their culture, or combined several oriental cultures and created their own unique way of expressing Orientalism on western dress. Western designers' ways of expressing Orientalism on western dress were categorized into the following three ways.

① Imitation of traditional dress with few changes

This way exemplified a robe which was very similar to the Chinese traditional dress in terms of silhouette, high-neckline, opening, and button. <Figure 11>⁴⁷⁾

② Transformation of several components of traditional Oriental dress to western dress as detail

The examples included the unbalanced shawl and brilliant brocade from India, the decorative band along the edges from China and Japan, the



<Figure 11>

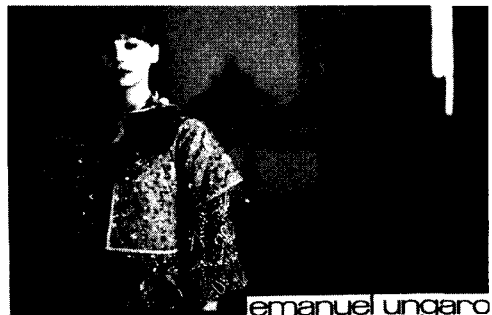
V-neckline from Japan, the stand collar from China, full sleeves from Japan, straight sleeves from China, wide waist belt from Japan, Frog Buttons from China, and quilting from China. <Figure 12>⁴⁸⁾



<Figure 12>

③ Mixture of several countries traditional dress

There existed some images in which the source of influence was difficult to define. For instance, an Emanuel Ungaro dress showed strong indication that it was inspired from Orientalism. <Figure 13>⁴⁹⁾ However, although the hairstyle, textile, sleeves, quilting, and band edges provided evidences of Orientalism, the



<Figure 13>

main source (country) was not clear. It was because two or more countries cultural components were mixed with and showed through one dress. Therefore, it is assumed that the designer could not distinguish the cultural components of certain areas or did not need to distinguish them.

2) Eastern designers

The Eastern designers who presented Orientalism in VOGUE were Japanese designers, except one Thailand design company. The designers encompassed Issey Miyake, Hanae Mori, and Kenzo. Hanae Mori participated in the New York fashion show for the first time in 1965. Since that time, she has threaded a careful line, balancing Eastern influences with Western ideals. When explaining about her collections, she stated what she had been trying to do was to express the beauty of Japan using international language.⁵⁰⁾ While Hanae Mori went to Paris to work within the couture tradition and Kenzo to plug into the energy of pret-a-porter, Issey Miyake undertook something more ambitious and cerebral. Miyake's use of wrapping and tying techniques for the fastenings of his clothes was also based on Japanese tradition. The Kimono, for instance, has no closure and is secured by tying the obi at the waist.⁵¹⁾ He was inspired from this concept and began to use wrapping and laying, combining Japanese attitudes toward clothes with exotic fabrics of his own design.⁵²⁾

Almost all of the motives of Japanese designers' collections were more exclusive and limited to Japan. Compared to other Western designers, Eastern designers were somewhat different in showing Orientalism. They discovered and used concrete shapes from their culture. In other words, they introduced traditional objects beyond the dress such as letters (alphabet), fans,

landscapes, patterns and motifs of traditional textile. <Figure 14>⁵³⁾



<Figure 14>

3. Metatheory

The following analysis focused on the interpretation from the perspective of the relationship between the whole cultural system and the sub-cultural system (the oriental influence on western dress) in the 1970s. The analysis was based on Hamilton's metatheory.

1) Technology

The rising imports characterized the component of technology in the cultural system. Imports and exports of textile and apparel from Asian countries increased, and the U.S. trade deficit against Japan was especially great. This means that people became familiar with more imported merchandises from Asia.

Data specifically showed that the technological component of culture was interrelated to the influences of Orientalism on western dress in several ways. First, with the economic strength of Japan, Japanese designers entered the western

textile and apparel markets. They presented their designs in the European Collections, and advertised them in famous fashion magazine such as VOGUE. <Figure 8> <Figure 13> Second, advanced technologies including communication and transportation also had an impact on the influence of Orientalism on western dress. The Japanese Kimono could be made of Polyester; therefore, the majority of people could afford to buy it within reasonable prices <Figure 5>. Finally, Design Thai, a Thailand design company, worked with I.magnin, the U.S. specialty store. The products were designed and produced in Bangkok, Thailand, and then sold in the U.S. <Figure 5> This showed a part of the apparel production shift to Asian countries. The movement of production sites to Asian countries was also an important factor in the technology component of cultural system on macro level as well as the influence of Orientalism on Western dress (sub-cultural system) on micro level.

2) Social structure

From a macro global perspective, the social structure of the world met with some changes in the 1970s. President Nixon's triangular diplomacy between the Soviet Union, China, and the U.S. balanced the international power and secured world peace.⁵⁴⁾ Also, Nixon visited China for the first time as the U.S. President in 1972,⁵⁵⁾ and Japanese emperor Hirohito visited the U.S. and met President Ford in 1975.⁵⁶⁾ These interactions were not simple ones, but were symbols to herald the new relationships in the world's' social structure. People began to rethink relationships with these adversary countries of the past and started to show interest in them. In addition, on a micro domestic level, the increased number of immigrants including Asians was the beginning of new forms of social structure in the U.S. in

the 1970s. All these incidents in the social structure in the 1970s provided momentums to encourage people to accept dresses which include Oriental components.

In particular, with the impact of Nixon's visit to China in 1972, there were extensive adaptations and modifications of the Chinese dress in western dress. Therefore, China became a major fashion theme of fashion during the 1970s, especially in 1972, 1973, and 1975 <Figure 6> <Figure 10>.

3) Ideology

Advanced technology and changed social structures finally influenced the ideology in the 1970s. People abandoned their old values and pursued new values. Uncertainty or threat toward Oriental region turned into mechanisms that facilitate human creative expressions. For example, as mentioned in the technological component of culture, data showed that Japanese Kimono made of Polyester was introduced in the U.S. in 1971. While it is apparent that Polyester helped people easier to maintain the dress, data also presented that Japanese Kimono was transformed into more convenient style. <Figure 6> Throughout the data analysis, it was assumed that the people's new perspectives on Asian countries such as China and Japan gave an impetus for the adaptation of Oriental influences on western dress. Therefore, introductions of Oriental culture in western dress represent that people's attitude regarding what constitutes adequate clothing has changed. In other words, the mass taste of clothing design, which is based on art and aesthetic value, accepted new ideology.

In summary, metatheory provides systematic look at the relationship between dress and other parts of cultural system. Holistically, it is conclusive that the whole cultural system (technology, social structure, and ideology) and

sub-cultural system (the Oriental influence on western dress) interacted, and furthermore, each component of the cultural system influenced and impinged on each other, and a change in any one resulted in a change in the others.⁵⁷⁾

VI. Conclusion

The influences of Orientalism on western dress were found in written references and visual fashion features and settings from VOGUE magazine during the 1970s. These findings indicated that Orientalism influenced western dress throughout the period, but the degree of influence was different according to each year. Also, it was noted that the main sources of influences were far eastern countries such as India, China, and Japan. The ways of expressing Orientalism in western dress were various: (1) imitation of traditional dress with few changes, (2) transformation of one or two components of traditional Oriental dress to details such as neckline, collar, silhouette, and textile, (3) mixture of several countries traditional dresses, and (4) introduction of oriental objects. The way these were used was different according to the designers nationality and background. Hamilton's model for a unifying metatheory of clothing and textile was considered appropriate for this study because it aided interpretation related to the entire cultural system existing in the U.S. during the 1970s. Therefore, Hamilton's model helped to support that the whole cultural system and sub-cultural system (the Oriental influence on western dress) interacted, and furthermore, that each component of cultural system influenced and impinged on each other.

This study implies three meanings. First, this

study supports Kim and Delong in that the study of dress within a media source during some period can enrich the understanding of multicultural factors regarding change because the ensemble effect and other important aspects of contents are revealed.⁵⁸⁾ Second, the study of dress with the other theoretical framework can enhance the study because this combination provides a holistic thinking for the interpretation of data. In this study, the metatheory gives a broad perspective understanding the cultural system, and helps to interpret the context behind the dress. Finally, the decade of the 1970s was the beginning of the economic development in Asian countries. As their contributions to the global economy became greater, their ways of expressing their culture became more powerful. Although many Japanese designers were shown in this study, there are more Oriental designers nowadays showing their cultures in the form of western dress. Therefore, the oriental influence on western dress has been operated by the concept of western (European and American colonialism) in the past, and operated by Oriental themselves now. In other words, the instigators who create Orientalism have been changing. Therefore, the changes in expressing Orientalism on western dress are recommended for further study.

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