

Research on the Costume for the Folk Festivals of Chilseok-dong

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칠석동 민속축제복식에 관한 연구

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Abstract

2002년 월드컵 전야제에서는 한국문화를 소개해 세계인의 환호를 받았는데 그 중에는 칠석동 민속축제인 고싸움놀이가 펼쳐졌다. 칠석동 민속축제는 일반 서민복식의 전통복 형태를 보여주는 복식(服飾)을 실제 착용하고 축제를 행하고 있으므로, 점차 사라져 가는 전통복식을 놀이문화를 통해 직접 확인할 수 있다는 점에서 연구가치를 갖는다. 본 연구의 목적은 국제화 시대에 우리 전통문화에 대한 정체성 확립을 위해 시대적 변화에 따라 변해 가는 민속복식을 무형문화재로 지정되어 있는 칠석동 고싸움놀이를 중심으로 시대적 흐름을 통한 고싸움놀이의 전수과정에서 형성되어 온 민속축제복식의 구성과 특성을 살펴해보는데 있다. 연구방법은 광주지역인 광산구 칠석동 마을을 중심으로 자료조사와 현장조사를 병행하였다. 자료조사는 민속에 관련된 전공서적과 무형문화재 조사보고서, 행사팸플렛 등을 참고하였고, 현장조사는 고싸움 축제에 참가하여 복식 전반에 대한 사진촬영과 마을축제 참여하는 마을사람들을 중심으로 축제복식에 관한 면담조사를 하였다. 칠석동 고싸움 축제복식은 행사가 진행되는 내용에 따라 크게 4가지로 분류할 수 있는데 본격적인 고싸움이 시작되기 전날 밤에 당산나무에 제를 지내는 당산제 복식, 마을의 평안과 고싸움의 흥을 돋우기 위한 농악복식, 고싸움이 시작되기 전에 아낙네들이 손과 손을 맞잡고 둥글게 둘러 화합을 다짐하는 강강수월래 복식, 한해 풍년을 기원하는 고싸움복식이 있다.

칠석동 고싸움 축제복식의 특성을 요약하면 다음과 같다.

첫째, 구성면에서는 농경제의(農耕祭衣)와 안택축원(安宅祝願)을 기원하는 민속놀이축제복식으로 일상생활에 착용하는 복식을 이용한 농경 의례복의 다(多)기능성이 강조된 것으로 나타났다.

둘째, 색상은 우리조상의 백의(白衣)의 상징인 일상복인 백색 위에 오방색을 사용하여 화려하고도 강렬한 원색의 색상조화가 특징적으로 나타났다.

셋째, 형태면에서는 양쪽어깨와 허리선의 면 분할이나 비례를 통해 허리부분의 동작에 따른 유동적인 선이 부각되고 있다. 특히, 평면구성의 단조로움은 흔들리는 몸동작에 따른 고름의 울동미와 축제복식의 착장 방법에 따른 한국복식의 형태미를 보여주었다.

Key words: Chilseok-dong, Loop fight, the folk festivals, a sacrificial rite to bless the village; 칠석동, 고싸움, 민속축제, 당산제

I. Introduction

Festivals are traditionally large-scaled events for auspicious occasions or rituals, and they are referred to

in the Korean language as Keun-gut(Huge Ritual), Keun-jan-chi(Big Party), and Dae-dong-no-ri(Grand union playing tradition). These festivals are characterized by their group-oriented, on-the-spot, and elated

traits. Among the festival elements, the costumes play an important role with their visibility for showing the on-the-spot feature of the festival.

On the eve of the 2002 World Cup, many Korean traditional plays were applauded by people from around the world. The Chilseok-dong loop-fight was one of the plays performed that night. The loop-fight play is one of the most masculine examples of Korean folklore with Jul-pae-jang-i (the person who carries the loop) wearing the military uniform and soldier's felt hat, and with Mael-ggun (the person who lifts the loop) wearing the traditional male Korean costume and hair band. Two loops run toward each other, and then when they clash, they run up against each other into the sky. This portrays a strong masculine beauty. On the other hand, Kangkang Suwolae is a very feminine play, which expresses the harmonized beauty through the line of dancing performed by women who are wearing the traditional female costume.

The loop-fight festival in Chilseok-dong, Gwangju, has been a part of folklore for almost six hundred years. It is started with Nong-ak-no-ri (playing of musical instruments by peasants) and a sacrificial rite to bless the village on January 14th of the lunar calendar and finished with the Kangkang Suwolae and loop fight on January 15th. loop-fight festival is performed as one of the New Year's folk festivals. The loop fight was in danger of disappearing around 1945, but it was revived in 1969 earning the President's Prize at the 10th National Folk Arts Contest. Later, it was assigned as the important Korean intangible cultural asset No. 33 in 1970(Loop-fight Conservation Association, 2003). This loop fight festival of Chilseok-dong also reveals itself the unique characteristics of the village.

Most of the research about Korean folk festivals (Lee, Sang-i, 1992; Yim, Dong-kwon, 1992; Kim, Myung-ja, 1996; Lee, Sang-il, 1998) were based on the folklore theory. Some folklore are used and passed on for educational purpose (National Folk Music Academy, 2002) and some are used as items for local festivals, and others are appointed as cultural assets and handed to the people (Pyo, In-ju, 2000). At the present, research for the origin of the folklore or field studies of local

festivals (Pyo, In Ju, 2000; Cho, Heung Yun, 1995; Choi, In Hak, 1996) often give way to a combined research between scholars and organizations for turning festivals into a resource for tourism(Chang, Jang Sik, 1996; Ko, Won Gyu, 1997; Chang, Jeong Ryong, 1996). On the other hand, research done on the prominent role costume play in a folk festival is rare except for some papers on foreign folk clothes (Kim, Mun Young, Cho, Wu Hyeon, 2002; Yim, Yong Mi, 1992; Hong, Jeong Min, 2002). Therefore, the investigation about Korean traditional folk festival costume is meaningful.

This paper researches styles and features of folk festival clothes, centering around clothes in the Chilseok-dong loop fight, designated to be an intangible cultural asset.

Investigations have been carried out both from data, references and field studies. The consulted references were folklor books folklore, the report of intangible cultural asset survey (Chi, Chun Sang, 1969) and the booklets for various festivals. Visiting the loop-fight festival for two years has carried out, For the field study interviews with villagers who were preparing the costumes for the festivals have been performed as a preliminary investigation.

II. The Origin of the village festival in Chilseok-dong

The Loop Fight of Chilseok-dong Folk festival is designated to be the 33rd Intangible Cultural Asset. And several other events such as Kangkangsuwolae and the instrumental music of peasants, etc, make Folk festival more exciting. They all imply spirit of Chilseok-dong Folk Festival. This paper studies origin of Chilseok Village and meaning of the Loop Fight.

1. Chilseok village

Chilseok village, located in Gwangsan-gu of Gwangju, was divided into upper village and lower village. It was named Chilseok because of having so much black stone in its mountain in the back of the village. This old village dates back to the first century B.C. (the Sam-han

era). It is reported three families of nomadic people whose last name had never been known had come here to be settled. This village had been kept as an individual myeon (the subdivision of a county), but was combined into Daechon-dong in 1914, with the reformation of administrative districts. For now, it is a typical agricultural village among the outer area of a large city, and most of the villagers are farmers.

According to the Pung-shu theory, Chilseok village is shaped as a laid ox (Wau-sang), It looks like a bull curled down to the ground. The energy of the place is so strong that villagers cannot have a good harvest if the bull would run about the field. So, villagers dug a pond not to make the bull stand up, which means a manger in the exact spot of the bull's mouth, tied the reins to a gingko tree that was a grandma dang-san (tutelary) tree, and kept the bull's tail with seven stones. The loop fight was originated to press the strong energy of the sight like this. Every year, on the eve of the first full-moon night, the villagers have a sacrificial rite to bless the village, with a Dang-ju among them, at the grandpa dang-san (tutelary) tree and the grandma dang-san (tutelary) tree wishing for great harvest and productivity(Loop fight Conservation Association, 2003). Loop fight has some meaning of Pung-shu in the point of pressing the strong energy of the sight because of the shape of village looks like a laid bull.

2. Loop-fight festival

The name loop-fight consists of the word 'loop' and the word 'fight', meaning two loops run into and fight each other. This 'loop' means that one long ribbon makes a loop like in the coat string. So the loop in the loop fight is shaped like a coat string or a tie with a cord. These loops run into each other to fight.

The loop-fight is started with a meeting of the village's authorities. then, they make a decision for the loop-fight against other villages. Young men walk around the village house to house for gathering the rice-straw and make a loop. people make a loop on the 14th daytime. Upper and lower towns have a sacrificial rite to bless the village together at about 11 p.m. on the

mountain in the back of the village. The Loop Fight of Jeolla Province is more passionate, harmonic, and cooperative than that of any other provinces and includes spirit of Namdo people properties. On January 15th, villagers have a loop fight hoping for a rich harvest and for the well-being of the village. It also enlarges the cooperation, and the west, which means men and women. unity of villagers, trains strong courage and will. It is a fight between the East It is said that the victory of the women's west portends the coming of an abundant year. If the result were a tie despite using every strategy, there's loosening the loop into the rope and pulling it to each side for a fight to the finish.

III . The Types and Forms of Clothes and Ornaments for the Folk Festivals of Chilseok-dong

There are four types of categories for the clothes and ornaments used in the folk festivals of Chilseok-dong. Type one is for the sacrificial rite to bless the village, they is held in front of the tutelary tree before the real loop fight begins. Type two is for the instrumental playing of music by peasants to wish for the well-being of the village and the pleasure of the loop-fight. Type three is for the traditional group dancing, "Kangkang Suwolae" that is performed by women, holding each other's hands and dancing in a circle. It is performed before the loop-fight begins, in order to wish for harmony. Type one is for the loop-fight to wish for an abundant year.

1. The meaning of the folk festivals and the types of clothes and ornaments the clothes and ornaments sacrificial rite to bless the village

1) The clothes and ornaments for the rite in front of dang-san(tutelary) tree

Chilseok-dong has two tutelary trees. Villagers hang the restricted rope on the trees, and have a sacrificial rite to bless the village. A village meeting is called a week before to select people to attend the ritual. Two persons, who had no unlucky event such as a death in the family,

are appointed for preparing and presiding over the ritual. <Fig. 1> shows the people carrying the food for the sacrificial rite. Villagers wear white pants called Bazi and white Korean jackets. They also wear a white-cotton Korean traditional overcoat called Dorumagi <Fig. 2> shows the process of sacrificial rite. People who participate in sacrifices wear Korean jacket, pants, vest, Korean outer coat and black Korean overcoat. with jeong-ja crown hot. The Jeong-ja crown, the hat which Confusian scholars wear at home has a large crown and 3 knitted columns. Dang-ju (the priest) wears a Korean jacket, pants, vest, Korean outer coat, and black Korean overcoat. villagers who participate in the rite wear white Korean overcoat over their usual western clothes, or wear the clothe for the instrumental music of peasants. The white-cotton Korean overcoats are stored in the town hall to be worn for every sacrificial rite occasion.



Fig. 1. carrying the food for the rite.



Fig. 2. sacrificial rite process.

2) The clothes and ornaments for the loop fight

The loop-fight has two stories about its origin. One is the loop fight has some meaning of Fung-sue in the point of pressing the strong energy of the sight because the shape of the village looks like a laid bull as mentioned before and the other is that it started as fight for the reservoir between the upper town and lower town. So it is a typical folk festival of agricultural society wishing for a rich harvest. The clothes and ornaments for the clothes and ornaments for the loop fight are classified into Jul-pae-jang-i, Mael-ggun, instrumental music band, and village women. Each team has 2 Jul-pae-jang-i. <Fig. 3> shows the first Jul-pae-jang-i of a team wearing white jacket, pants, military uniform, and soldier' overcoat, also wearing the soldier's felt hat on the head. The vice Jul-pae-jang-i wears white Korean jacket, white pants, military uniform, and the soldier's felt hat on the head.

The other team wears different colors of military uniforms so that they can be easily distinguished. And



Fig. 3. the clothes of Jul-pae-jang-i.



Fig. 4. band of peasants.

to tell the first from the second, the second Jul-pae-jang-i doesn't wear the soldier's overcoat and shows the difference of the class. The clothes and ornaments of women holding the end of the loop are the same as those for the traditional group dancing, "Kangkang Suwolae". Women holding the end of the loop wear white Korean jackets and navy skirts, and the other team wears white Korean jackets and red skirts. This helps to distinguish the team and it also means yin and yang. <Fig. 4> shows the same clothes for the instrumental music band.

3) The clothes and ornaments for the instrumental music band of peasants

From long ago, the Honam people (a mostly agricultural area) have enjoyed the instrumental music of peasants very much. People played the musical instruments in everywhere-around the village's tutelary tree, the agricultural field, the living house-yard, and the public well site (Chung, 1986). Chilseok-dong's instrumental music of peasants consists of the percussion instrument element mixed with the dancing element (Seo, 1988). The basic instruments of the peasants are Ggaeng-gwa-ri (small gong), Jing (gong), Jang-gu (hourglass-shaped drum), Buk (drum), and So-go small drum). Chilseok-dong's instrumental music of peasants is a group playing with every villager who has an instrument, hangs around the houses on the festival eve wishing for well-being and rich harvests, or joins the performance before the ceremony and the loop fight for the pleasure.

The costumes for Chilseok-dong's instrumental music of peasants is a white Korean jacket and pants with the



Fig. 5. instrument players.

peaked hat decorated with colorful paper flowers-- red, yellow, Blue, and white. <Fig. 4> shows the same clothes for the instrumental music band. <Fig. 5> shows players wearing white Korean jacket and pants, navy vest and black short-sleeved Korean jacket, tying red and white ribbons crossed on each shoulder, and wearing a yellow ribbon as a waistband.

4) The clothes and ornaments for Kangkang Suwolae

Kangkang Suwolae is the most beautiful and rhythmic folk dancing in Korea. The history of Kangkang Suwolae is not so well-known but it is said that it was originally a type of primitive group dancing for the cultivating process and later General Sun-shin Lee reproduced it as a strategy in the time Japanese Invasion of Korea Im-jin-wae-ran in 1592 (Chi, Chun Sang, 1978). Chilseok-dong invites the team of Hae-nam Kangkang Suwolae once a year for the village festival.

The clothes for Kangkang Suwolae of the Chilseok-dong folk festival shown in the <Fig. 6> is a plain Korean costume without any ornaments except for two different colors of the red and blue skirts. Kangkang Suwolae is a dance circling and divided dancing mixed systematically according to the arrangement of the male and female principles. Kangkang Suwolae is only for women, but it shows the harmony, combination and unity of the male and female principles through the color of the skirts.



Fig. 6. Kangkang Suwolae.

2. The organization of the clothes and ornaments for Chilseok-dong folk festival

The clothes shown in the Chilseok-dong folk festivals were symbolic of the usual clothes in everyday life with the line or color of the clothes. And they consisted of

Table 1. the organization of the clothes for Chilseok-dong folk festival

kinds of the clothes	material	color	headgear	basic clothes
Clothes for A sacrificial rite to bless the village	calico · foreign satin	white · black	black 3-columned crown	Men's Korean jacket · Pants · Korean overcoat
Clothes for Loop fight	calico · gauze	white · yellow · black · blue	soldier's felt hat · white hairband	Men's Korean jacket · Pantsmilitary uniformsoldier's overcoat
Clothes for Instrumental music of peasants	calico	white · black · red · yellow · blue	4-colored paper peaked hat	Men's Korean jacket · Pants · vest · short -sleeved Korean jacketthree colored ribbons
Clothes for Kangkang Suwolae		white · red · blue	—	Women's Korean jacke · tskirt

the simple wearing method which used some colored ribbons over the utility clothes, and using the overcoat over the plain clothes to show formality. The clothes shown in the folk festivals are as shown in the following <Table 1>.

IV. The Characteristics of the costumes for the folk festivals of Chilseok-dong

The folk clothes and ornaments function as a part of a communication system like in languages, and it also functions as a symbol which has a parallax to the inside and outside of the society. Of course, its meaning is different from that of a language. Wearing the folk clothes and ornaments means much more than a personal psychological meaning; that means a communicational deed including the relationship to understand the meaning-delivery systems of each other (田口良司, 2001). The clothes and ornaments of the folk festivals of the Chilseok-dong village consist of daily clothes that common people wore. The characteristics of the clothes and ornaments of Chilseok-dong festivals are shown in the following part.

1. The multi-functional property of the costumes used for the agricultural ceremony

The clothes and ornaments for a sacrificial rite to bless the village, the instrumental music of peasants, Kangkang Suwolae, and the loop fight, which are existing Chilseok-dong folk festivals, show elements of an agricultural ceremony and praying for the household

well-being. The folk clothes are the clothes for a sacrificial rite to bless the village wearing Korean overcoat over the plain clothes, and the clothes for the instrumental music of peasants wearing three-colored ribbons and vest over everyday clothes. The clothes for Kangkang Suwolae, using a very simple wearing method for women, are the Korean jacket and skirt to show the movement of women's bodies effectively, and the clothes for the loop fight wearing military uniform and sleeveless soldier's overcoat to differentiate the class in the folk game. They have a multi-functional property and simple, moderate beauty with the practicality of plain clothes. The clothes and ornaments for Chilseok-dong folk festivals are the clothes wearing Korean overcoat or wearing three-colored ribbons over the plain clothes(Korean jackets and skirts). Using everyday clothes as festival clothes makes its multi-functional property important and means functional wearing in its effect.

2. The Korean image expressed in the five colors for each direction

Colors are deeply related to the human emotions regardless of the function as the origin of the visible recognition. So the colors expressed on the clothes embody the existence of the clothes with its shape in the clothes. In the way of using color, each people has its unique favorite color or special color coordination, and that way is displayed concretely according to the cultural factor and aesthetic needs of the age. So the unique feature of the colors of the clothes of each age

can be understood as the presentation of the aesthetic will that the age would long for (Keum, Gi Suk, 1990). The colors shown in the clothes of Chilseok-dong village festivals are white and five colors of each direction in nature, using the five colors of each direction on the white color of daily clothes. The colors shown in the clothes of Chilseok-dong village festivals are red and blue on the skirts for Kangkang Suwolae. The clothing for the instrumental music of peasants wears navy blue vest or black short overcoat on the white jacket, and ties yellow, white, and red ribbons across the chest and the waist. The paper hat of the five colors of each direction is worn with them. These five colors mainly use the five colors of each direction which were inherited from our traditional lives. The Five Colors in the clothes of Chilseok-dong village festival means each direction; East, West, South, and North, and are composed of blue, red, yellow, and black. (Kim, Deuk Hwang, 1973) People prayed harmony with folk religion inherited from our traditional lives and their well-being through these Five colors of festivals.

3. The dualism of genders, representing the male and female principles

In the loop fight, the clothing symbolizing the men and the clothing for Kangkang Suwolae symbolizing the women are the clothing of the straight line and the curve which has a harmony of male and female properties in it. The female property is expressed as a curve, and the male property is expressed as a straight line. So, men's clothing uses straight lines for emphasizing the male property, and women's clothing uses the curve for emphasizing the female property. The clothing for the loop fight symbolizing the men and the clothing for Kangkang Suwolae symbolizing the women are regarded as the straight line in the men's jackets and the curve shown in the women's skirts which have a harmony of male and female properties in them. The color contrast of festival clothing shows the dualism of genders, representing the male and female properties.

4. The cubism according to the wearing method

The clothes for Chilseok-dong folk festivals are specialized in the simplicity of the lines and the plane construction in shape as wearing everyday clothes basically. However, in the clothes for the loop fight and for the instrumental music of peasants, clothing shows the straight lines of the body harmonized with the structural slant line of the ribbon. On the other hand, women's clothing comes with the female curves of the body and structural oblique lines of the dance. These factors show cubism according to the wearing method and tell the variety of the wearing method's effect.

V. Conclusion

The clothes for Chilseok-dong folk festivals might have limitations in the selection of the material due to the financial status, and some changes of form in the making process like many other festival clothing. However, the unique points which can be shown in the clothes for Chilseok-dong folk festivals people get to wear traditional clothes so that the tradition can be transmitted visibly and symbolically. After all, the traditionalism in the clothes means the conservative inclination for keeping traditional clothes, or traditional clothes which hadn't altered a lot. The clothes for Chilseok-dong folk festivals reveal the symbolic image of the common people's clothes. Although there might have been limitations in the selection of the material due to the financial status, and some changes of form in the making process, the images expressed in the clothes have been kept within the long tradition of Korean clothes.

These clothes for Chilseok-dong village festival have been kept within the traditionalism for a long time. Their characteristics are as follows:

First, the multi-functional property of clothes and ornaments used for the agricultural ceremony and for praying for the household well-being with the plain clothes.

Secondly, the color combination using brilliant and loud colors contrasting with the Western people's

symbolic white color.

Thirdly, the clothes for the loop fight and the instrumental music of peasants expressing conflict versus harmony, knotting versus loosening, and the dualism of genders, representing the male property by straight lines and the female property by curves, and also by the red and blue colors of the skirts.

Finally, the clothes for the instrumental music of peasants embossing mobile lines according to the waist movements through the division of the width by the shoulders and the waistline. The clothes for Kangkang Suwolae expresses the decorative lines of rhythmical beauty of the swinging coat string. These factors show cubism according to the wearing method despite the simplicity of the white clothes and plane cutting.

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