Types of Shamanistic Expression Reflected in the Modern Fashion and Its Aesthetic Characteristics

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Abstract

The modern fashion contains the religious factors or theories out of numerous cultural traits. Shamanism is a product of the very complicated combination of diversified cultural phenomena and whose traits are depicted as spiritual and artistic forms, reflecting on the materialism culture, social relations, customs, and religious faith. The Shamanism that lies in the life of humans gives much impact on their clothing life up to date, consciously or nonconsciously as well.

The Shamanism clothing studied as yet has been focused on the costumes that a Shamanism priest and a shaman, the principal Shamanism performer wears and on the symbolic meaning or formativeness of the traditional shaman clothing that is only confined to certain local regions. The Shamanism in the modern costume influences not only on the traditional clothing unique to shaman but also on the other apparels in a widely extended sense. Nevertheless, the research on the modern costumes related to Shamanism is yet to be progressed. In this context, it is believed that the examination of Shamanism interrelated with a contemporary clothing expression is needed. This work would take a look specifically at how the Shamanism is given in the modern clothing fashion and review the inherent aesthetic characteristics.

A fact was driven through this study that the shamanism shown in fashion is not only expressed in the modern style of shaman clothing but also unconsciously absorbed in the fashion on the whole. A finding was also revealed that the geometrical and abstract expression, the implication of animistic components, and the application of inherent shaman's costume on to design in regard to clothing are related to a view point of studying about shamanism. The meaning in each expressive method is focused on the superhumanistic desire of shamanism.

Key Words: Shamanism, spirits, possession, trance, ecstasy

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I. Introduction

The Western science in the past placed emphasis on the logical system scientifically. Now, it turns its eye to the invisible and undescrivable phenomena also. Shamanism among them, especially, is referred to as status of ecstasy, trance and possession. This was used as negative connotation such as action of Hexe or wizard, devil calling, idolatry, art of deception, etc., but it refers to the meaning of a similar religious phenomenon in common worldwide in the field of ethnology, anthropology, and science of religion, presently.

Shamanism is deeply rooted in all the Ural-Altaic peoples in North Asia and the Paleo-Asiatic tribes like Yukaghir, Chukchi and Koryak, and its traces still remain in many places of the world. Though not recognized noticeably in this contemporary era, the Shamanism has been much related to the daily routine life in the unconsciously manners. Thus, this dwells in the form of traditional and natural religious phenomenon that meets with all the needs in human life for the sake of the weal and woe and the vicissitude.

The modern fashion contains the religious factors or theories out of numerous cultural traits. Shamanism is a product of the very complicated combination of diversified cultural phenomena and whose traits are depicted as spiritual and artistic forms, reflecting on the materialism culture, social relations, customs, and religious faith. The Shamanism that lies in the life of humans gives much impact on their clothing life up to date, consciously or nonconsciously as well.

The Shamanism clothing studied as yet has been focused on the costumes that a Shamanism priest and a shaman, the principal Shamanism performer wears and on the symbolic meaning or formative of the traditional shaman clothing that is only confined to certain local regions. The Shamanism in the modern costume influences not only on the traditional clothing unique to shaman but also on the other apparels in a widely extended sense. Nevertheless, the research on the modern costumes related to Shamanism is yet to be progressed. In this context, it is believed that the examination of Shamanism interrelated with a contemporary clothing expression is needed. This work would take a look specifically at how the Shamanism is given in the modern clothing fashion and review the inherent aesthetic characteristics.

For this study, the theoretical backgrounds were grounded in the separate volumes published domestically and overseas, academic dissertations, and papers reported to the domestic and overseas journals. The studies in the literatures and the actual samples were taken as case study with regard to the shamanistic expression types and aesthetic analysis. The work samples used herein as reference were those represented in the collection show by fashion designers, those from cultural events in the domestic and foreign countries, and those on sale in the internet sites. The timeframe covered for this research is limited from the year 2004 to now.

This writing is to examine on the expression types and aesthetic value of clothing reflected with Shamanism, which have not been recognized enough in the modern fashion, also aims at helping to understand the Shamanism fashion specifically and predicting the future fashion. Furthermore, this study would also try to find a systematic approach to discussion about the originality that only the shamanistic
fashion has uniquely.

II. A Study on Shamanism

1. The Nature and Origin of Shamanism

The word Shaman is originated from the language of Tungus tribe in Siberia. This word has come into usage particularly by anthropologists to exactly describe a certain individual who performed a special service in the indigenous society leading a communal life together as part of their technological definition of terms. The term for Shamanism was introduced into the European academic world in 1704 by the Polish merchant Eueret Ysbrants Ides for the first time. However, "shaman" was already known to the Occidental society even before the third century and there is also a relevant record about this in China. Volume 3 from the Collection of Treaties with the North during Three Reigns written by Seo Mongsin (Xu Mengxin: 1126 ~ 1207) in the Southern Song Dynasty of China referred to a female Shaman as sarman in Jurchen language. The Chinese phonetic value of "sarman" is close to Shaman in English.

Shamanism has been rooted in the hunting culture during the paleolith age and from which such animistic basic concepts as soul flight, soul dualism, and animal ceremonialism were derived. The word for Shamanism was referred to as kind of a religious system and phenomenon relating to the Ural-Altaic tribes in North Asia and the Paleo-Asia first. It has gradually become adopted as global jargon that stands for the similar religious phenomena worldwide in the field of religion, ethnology and anthropology. This is a very complex cultural status and has its own uniqueness strongly depending on the different areas and religions. Thus, those examiners on Shamanism in the early stage of study caused many confusions inadvertently because of their definitions with the specific focal points only. The Shamanism, however, has much in common with its governing and general traits in spite of many variations according to the geographical segments.

The common characteristics in Shamans action are identified such phenomenal appearance as trance, ecstasy and possession. Trance in them is construed as the simple change of consciousness. The dictionary meanings for it are a vague mood, a rapture, a dream, a comatose state, and unconsciousness while it is almost impossible to be awakened and in an abnormal sleeping condition, when the breath becomes weakened and the loss of sense takes place. It is similar to some states of mind and body in terms of medicine when one wakes up from sleep. Ecstasy means bliss, a state of rapture, charm, etc., which includes the state of spiritual separation of Shaman's spirits from his body and drifts about. Possession has a meaning of capture by the evil spirits and the like, which stands for the state of being in a spiritual existence or in obsession.

Shamanism is based on the belief that the ecstasy is achieved by a Shaman through falling into the shifted consciousness which can be interpreted as peculiar skill and that he is accompanied with the helping spirit who assists him under this mental circumstances. It is believed in the Shamanism that, in this spiritual ecstasy state, shaman travels to the Other World or calls in spirits at seance and is able to have communications directly with the presiding leader or representative in that world. The shaman can help the person at stake by doing this, and play a role as mediator between the real world and
the Other World by accompanying the soul on his way to that world or bring the soul in the Other World to this world. Therefore, shaman practices his job as various role players including healer, patron for hunting and fecundity, diviner and guardian.\footnote{13}

2. Analysis about Shamanism

1) Characteristics of Shamanism by the Historical Study

The characteristics found in Shamanism from the historical point of view can be referred to as the basics of animistic concept, the general facts in primitive religion, and the dual view on spirits.

Shamanism is a universal religion status accepted in the Northern Eurasia and Siberian region, which is seen during the Paleolithic Era when the animal ceremonialism was prevalent, finding its ground on the hunting culture.\footnote{14,15} Particularly among the evolutionists, the animism was emphasized by them as their theoretical fundamentals. Jonas Stadling said that Shamanism expresses the world view of animism, which is one of the most primitive religions to the mankind. The relation between Shamanism and animism can be found in shamans’ initiation process. In this ritual course, they talk to and contact the spirits of the duck, swan, fish, diving beetle, big earth worm, bear and wolf. At times, they transform themselves into those animals, for instance, a bird like duck, the fish, and an animal like bear. It is also believed widely in Shamanism that the spirits appear by their side when they call for this kind of spirits in a ritual service even after they have become a shaman, or the shamans have a journey freely to the heavenly world, the lower world, and the underwater world by changing themselves to such things.\footnote{16} The abstract pattern of animal drawn on the drum shown in <Fig1> or the animal picture in shaman clothes in <Fig2> can be another evidence that Shamanism is relevant to animism.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig1.png}
\caption{Abstract Pattern of animal drawn on the drum}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig2.png}
\caption{siberia Shaman Shamanism custom of Korea, p.34.}
\end{figure}

Rommel takes the Shamanism as a product in the early hunting culture. Accordingly, the Shamanism he consider is thought to exist all over where there remains the early hunting culture, namely, in Siberia, Northern America, Southern America, Africa, and many places of Australia. Especially, he construes the abstract in the arts to have started from Shamanism.\footnote{17} The folk customs, which denote every initial step of
the human societal development, reflect the reality, in other words, material culture, social relation, customs, and the religious belief. Accompanied to the social development in general, the ethnic customs appeared to be a spiritual and art expression and got imbedded as ecstatic creature of the human spirit and the shamanistic belief and notion were reflected. The shamanism gave impact on the numerous literary works or mythologies, providing foundation for the folk customs or epic poetry and, to date, it keeps influencing the modern cultures. Shamanism is an archaic theosophical arts, or occultism conjury. And at the same time, it is one of the religions in the broad term. The generation of religion lies in the fear of nature, the belief in the existence of supernatural power, and the thoughts that inanimate matters have the spirits. The primitive religion means a religion that the uncivilized and non-literate people have, which includes many different gods and is referred to as individually or collectively performed religious service.

Mircea Eliade views the ecstasy as basic characteristic and defines it to be 'archaic techniques.' According to him, the ecstasy could be realized between heaven and earth and between god and mankind thanks to possible traffic and it gives hints that it was accessible to all humans as seen on the early stage of mythology in the initial cultures, but the travel of heaven and earth has since stopped and then the shaman can be the only vehicle that enables to show the mythology. This idea is his historical premise in regard to formation of Shamanism in the Central Asia and the North Asia and builds up his theory of religious phenomenology, an argument so called the Secret Nostalgia for Paradise. The notion of Shamanism could be what satisfies the primitive archaic phenomenon called ecstasy and the travel in celestial world in a real meaning, thereafter. The soul away from physical body while experiencing the trance exists as both spirits inside shaman himself and spirits outside him in a dual condition.

The spirit gets out of him and keeps in touch with the supernatural system under the mental status of trance. So to speak, the 'ecstatic journey' takes place among shamans going through it by changing themselves into an animal and having a trip along the upper world and the lower world. Many geometrical patterns that represent the celestial or underground world in these procedures. The tree, mountain, cloud, feather and bird symbolize the upper world, whereas the hole or the cave corresponds to the lower world.

2) Characteristics of Shamanism by the Phenomenological Study

Shamanism characteristics based on the phenomenal study was mainly focused on the acts of shaman. This study classified the shamanistic compound into such components as ecstatic performance, system of helping spirits, illusion in initiation, and shaman's journey to the other world and would try to take one of those typical components as studying object. That is, the definition of Shamanism with the focus on ecstasy, the spirits leaving from the flesh of shaman, or the definition in terms of possession by which the spirits come inside the shaman's body could be one of the examination targets for phenomenal study. However, these kinds of phenomenal study are nothing but part of the religious phenomena to explain Shamanism rather than the integral for Shamanism.
III. Shamanistic Expression Types in the Modern Fashion

1. Animistic expression

The fundamentals initiated from animistic concept are part of the characteristics in Shamanism based on the historical perspective and they are associated with the animal ceremonialism or the Paleolithic hunting cultures. These are highly connected to possession, a theosophical art in the ancient times. In the initiation course, the shamans transform themselves into bird, fish, bear, wolf and such and they have a talk with or contact the spirits that belong to the other third party, when they use their clothes as one of the media to express the change of spirits.

Accessories which look after or symbolize the shape of animals are put on the shaman's traditional ritual robe. This gives a hint that the spirits always come along the shaman's physical body. Taking an example as shown in <Fig2>, the crown with a deer antler was worn to represent the spirits. The belief appears in <Fig16>, that the shamans could transform into a bird instantly when they put on the bird-shaped headgear and clothes like a bird feather. The shaman's tunic in <Fig14> shows that the different kinds of lives are encapsulated comprehensively in a single costume.

The animistic expression of the traditional shaman costumes in the above is given in the modern fashion similarly. The types of animism expressed in the modern fashion are separated into two modes. One is the personified type combined with animal's spirits and humans and the other is the utilization onto clothes in part or as a whole by picking up a certain life and making it abstract.

Having a closer look at the personified clothing with animal and man, partial portion of an animal is found to be used as costume object or the costume itself is shaped into an animal. In <Fig3>, wearing a bird-like costume is an example to become the spirits of bird. In <fig4>, Shaping up scales of fish arouses a feeling as if man and fish became integrated into a single object. By doing this way in the modern clothing fashion, possession appears that a man feels himself as different spirits though designing the clothing with a live shape.

As one way to express the animism abstractly, there is a use of pattern shown on animals uniquely by applying it to textile pattern. The fur pattern on the animal like a tiger, which symbolizes the valor or strength, can be adopted in design, or it can be used for the whole piece by making its shape simple or abstract as shown in the <Fig5>.

2. Expression of general primitive religion

The study on Shamanism targeting at universality stressed the abstractiveness of primitive religion. Especially, the geometrical patterns on mural paintings or petroglyphs among the ancient peoples was regarded as the beginning of abstract painting. In other words, it underlined the fact that the abstractiveness of arts is rooted in Shamanism.

On the petroglyph <Fig7> worldwide are found the geometrical patterns of animal or man or at times the more implicated abstract patterns. These geometrical and abstract patterns mean that the fantastic creativity of human mentality has been projected in the form of spirits and arts, which envisions the belief and notion of primitive tribes.

The spiritual and artful geometric patterns of Shamanism are also expressed as traditional shaman costumes in the modern clothing. The
geometric and abstract shape is shown up for the daily routine clothing as well just like <Fig10>.

The general patterns from primitive religion that appear on the modern fashion are used as one of the textile expression ways for clothing material. Namely, the geometrical patterns found in the ancient caves or carved rocks become reconstituted in a different way, corresponding to the contemporary feel and mood. The geometrical textile pattern in <Fig8> is an example that shows the comprehensive expression on the typical and traditional shaman costume in <Fig10> and the sublimation of primitive religion's symbolic supernatural power in clothing. Some geometrical patterns in <Fig7> and <Fig10> were applied compositely for textile pattern as in the case of <Fig9>. The irregular geometrical lines were used for textile pattern for bodice. The abstract patterns seen in <Fig7> were drawn in the similar method for sleeve.

The printed cloth pattern in <Fig11> is another example that the possession, trance, and ecstasy of Shamanism were expressed in the concrete manners through which the spirits of shamans and birds are denoted in a modern sense.

Wold petroglyphs Korea peninsula, Norway and Texas in USA

Abstract pattern on Navajo Vest http://www.anlawrencecollection.com
3. Expression of the spirits in journey

Trance, one type of performance or action in Shamanism, makes it possible to have a journey to the upper world or lower world. The shaman under trance transforms himself into a bird and travels in the heavenly world like bird, or changes into fish in the aquatic world like a fish, when an 'ecstatic journey' takes place. Like this, shamans changed into an animal come to have a trip to the supernatural world. Many geometrical patterns that stand for supernatural system come along in this course.

The spirits are always accompanied in any type of pattern to shaman's clothes which contact the supernature of the other world. The early stage of Shamans put the ritual uniform showing part of animal body or the realistic shape of it like <Fig2> and <Fig6>. As times went by, however, the expressive way of spirits changed as abstract pattern like <Fig10> or simply showed a pattern as in the case of <Fig14>. The bird, in particularly, took an important position as spirits traveling the heaven. The depiction about the mongolian shaman in <Fig16> is self-explanatory for the bird's spirits with feather and frill.

The spiritual journey by the medium of bird is also express in the modern fashion. A bird was used as journey medium, which travels freely spatial area between the costume and the outer space in <Fig12> and this leads a man to the bordering area to the supernatural world. On the costume was described the upper world by making use of the cloud and the blue color and shown the spirits entering this heavenly world specifically in <Fig13>. The patterns of spirits for the spiritual journey were borrowed from those on a traditional shaman costume in <Fig14> and put on the male costume in the modern mood as can be seen in <Fig15>. 
On top of this, the expression about spatial transcendence as a traveling place for the spirits is done onto clothes. Such patterns as tree, mountain, and cloud are characterized in the heavenly world while hole or cave is adopted in the lower world.

4. Modification of Shaman Costume

The modification of shamans' costume is one way to apply their traditional clothing for reshaping into modern style of fashion design, which can be a formative borrow from the typical shaman costumes. This also refers to a costume whose structure and characteristics are re-created with up-to-date manners by examining the traditional one through design analysis by means of phenomenological view point mainly based on their doings.

The modification of conventional shaman costume in a modern sense can be discerned into image change and structural change. The image change in costume is for expression of the overall similarity of image rather than the structural similarity. <Fig17> shows an example of restructured modern design with uniqueness in a shaman costume's framework remained. When comparing only the costumes in <Fig16> and <Fig17>, any structural analogy can not be found in them, but the wearing sensation can be recognized similarly on the whole.

The structural change is a way of new formation by borrowing the structure from traditional shaman costumes. In <Fig6>, a newly structured format for modern clothing can be seen, where some geometrical pattern or frill on conventional shaman costume of American Indian were integrated with modern clothing. <Fig19> shows that the structural characteristics expressed in <Fig18> were reflected on a contemporarily designed costume. In <Fig18>, various colors were used on the shaman's upper costume and the edge of the upper piece was separated. The overall structure method of the costume in <Fig19> is different from that of Figure 18. However, the similarity can be viewed from the separating method of edge and the adoption of manifold color mix. <Fig19> is a restructuring instance in which the partially structural characteristics in traditional shaman's costume of <Fig18> were reconstituted for modern style.
IV. Aesthetic characteristics found in the modern fashion

1. Universal world view

Shamanism points out the cosmic relation among all the beings and things in all dimensions. The universe in Shamanism is full of creative essence and this essence goes beyond the normal existence. In the spiritual sense of shaman, all the conscious conditions are free and the sense is a creative cosmetic result of integrity. From this point of view, the shaman costume through which the heaven, earth, and man are combined was intended to be expressed as god implying the universe image as a transcendental being who travels from and to this world and the next and gets integrated with humans. Expressed in <Fig13> was a transcendental existence of cosmography that has a come-and-go between this earthly world and the next by the spiritual journey.

The shaman's transcendental encounter with the universe is done by his spirits. The bird pattern and fish designs in <Fig3> and <Fig5> have an implication of medium means for shamans to take a supernatural space travel. <Fig6> with a transformed bird shape and <Fig15> with a realistic bird image can be also regarded as another modern expressive means that hopes for a transcendental contact with the universe.

<Fig12> shows a superspatial movement that expresses the spirits traveling freely between inner side and outer side by means of a costume. The movement takes place to the third dimension of outward reality world within from the second dimension on clothing surface, when this gives a universal space of the fourth dimension among those transitional spaces which is phenomenologically invisible. The
universal world view via spiritual medium vehicle could be observed in <Fig3>, <Fig4>, <Fig5>, <Fig12>, and <Fig15> whereas a direct supernatural space could be appreciated in <Fig11> and <Fig13>.

Depicted in <Fig11> was the cosmic relation with all beings and all dimensions by compressive expression inside a single picture for the transcendental space—moving media and humans, shaman, upper world, and lower world.

In the modern fashion, patterns symbolizing the celestial and under worlds or birds, their furs and frills meaning the contact with supernatural world become one way of expression of shamanistic consciousness inherent in human beings. And they are expressed as a means of global wishes or cosmetic world view which goes further beyond the real world.

2. Abstract

The abstraction of fashion with shamanistic expression is highly related to symbolization, and the supernatural and incantational meaning is implicatively expressed. Especially, for the costumes whose feature is originated from the general primitive religion, the simplified or typical patterns taken by designers' intention were introduced as example. For the case of <Fig8>, it was tried to express a certain meaning on the vest by simplifying a geometric pattern. For <Fig9> also, the shamanistic expression was also given with some ancient artistic and religious patterns which can be seen either in the archaic mural painting in the cave or on the petroglyph.

The abstract in modern fashion with Shamanism reflected on can be found in the textile pattern and clothing structure.

The abstraction borrowed from Shamanism for application of textile pattern is expressed as motif for a thing or an organic life. Or it is drawn on the textile in the form of a realized shamanistic performance or action. In <Fig11>, the upper half and the lower half separated by the horizontal line correspond to the upper world and the lower world, respectively. A drawing method was tried to express the shaman's spirit itself traveling to the upper and lower worlds or the helping spirits who guide the shaman by placing an abstract bird as in the picture. Abstraction was given for the traveling soul through the scene where it is just about to enter the heavenly world in <Fig12>.

The abstract expression of clothing structure could be the personification and the re-creation of clothing by making use of a costume. The expression of abstract form could be the personification of clothing that brings a life to the thing called clothing. <Fig3> and <Fig5> show the person wearing a costume becomes a zoomorphic deity through the design by extracting the spirit traits of birds or fish.

<Fig17> indicates the reconfiguration of a special costume in <Fig16> that shamans wear, through which the common people can put it on. This is a trial to express the existence of supernatural power, changing the clothing structure and its design and a reshape to regenerate a new type of costume.

The of abstract pattern regarding the upper and lower worlds, application of pattern with an effect from the primitive religion, and geometrical expression on the costume itself beyond the concept of pattern can be thought as means to express the religious connotation native to Shamanism through clothing.

3. Transition

The shaman costume has a special meaning that works as incantational power source unique
to shaman. It is made up of the completely symbolic system and it also symbolizes the guardian spirits. From the moment that shaman puts on a Shamanism costume, all the authorities and powers of spirits transfer to him and he becomes an almighty man and with which he will be able to contact the supernatural existence.

The time can be extended and the space can be changed with flexibility in Shamanism and it is characterized as invisible transition across the way that the energy acts on generally. This transitional characteristic has close relevance to the expression of animistic world view among the shamanistic expressive types in the modern fashion design. This means making the clothes with part of an animal or wearing them with expression of its characteristics on them, thus transforming into a new spirit. The patterns on <Fig 3> and <Fig 5> have a strong indication of the spirit-possessed status in which, by wearing a costume that resembles the bird and fish, the shaman completely changes into the soul in the way those costume patterns have intend. <Fig 4> with an abstract animal picture can be an expression explaining the helping spirits who assists the shaman with his contact to the supernature. This could be regarded as transition of shaman himself and his spirit outside him into kind of a third party revelation or presence.

Another transitional type in Shamanism given in the modern fashion can be a costume-to-costume transitional instance. This type belongs to the costumes fit to the contemporarily changed format and can be found in <Fig 17> and <Fig 18>. While <Fig 17> explains the restructure of silhouette and image in the traditional shaman costume into a modern style, <Fig 19> can be an application of particular part of structure and color on shaman costumes. The hat in <Fig 17>is similar in shape to that in <Fig 16>, but the former is more abstract and more simplified than the latter. The frill shape on edge in <Fig 17> became transitional in the design form of a large hanging scarf in <Fig 16>. The one-piece dress in <Fig 19> has something in common with the upper garment among its shaman costumes in <Fig 18>. Found are some similarity of the color layout in <Fig 19> to that in <Fig 18> and some other similarity of the edge-cut shape between the two. Such a costume-to-costume transitional phase could be interpreted as a modernistic presence of traditional shaman costume.

V. Conclusion

The Shamanism related to the human's spiritual dimension, trans-psychological experience, and transcendental existence dwells in the human's unconsciousness from the moment of human birth up to now. Especially, Shamanism as a natural religion that necessitates humans' desire with the weal and woe and the vicissitude in their life will keep effecting on them as long as they persist. Given impact to the human clothing life over a long time of period under an undetachable relevance with man, it will be expressed in a sustainable phenomenon in the future, also.

The work on shamanism could be discerned into historical analysis and phenomenological analysis. Characteristics in terms of the historical analysis include such trait as the common forms or universality found in the primitive religion, the mental nature that shows consciousness change in the form of movement or transfer of spirits, the depiction of animistic world view as mankind's primitive religion, the dual view on spirits that present the journey into the other world.
Characteristics in terms of the phenomenological analysis include the ecstasy action on which the emphasis of possession, a spiritual appearance of god to another human identity, is put.

The expression type of modern clothing fashion from the perspective view on shamanism study can be put this way.

On the part of study in historical analysis that stresses the universality of religion, shamanism is viewed as one of the primitive religions, and it relates to shamanism the geometrical patterns that appear in the cave painting and petroglyph, or pictorial carving on the rock, by the ancient people and sees these picturesque patterns as initiation of abstract painting. The geometrical patterns shown on the mural paintings inside a cave or the petroglyphs during the ancient era are used even in textile pattern for the contemporary costumes and they are quite often adopted in the various formats.

The evolutionists relate shamanism to the animistic world view. A shaman has a talk with birds, fish and bear through their spirits and has a contact with them. He or she transforms to an animal himself or herself. Accessories are put on the shaman’s ritual robe, which look after or symbolize the shape of animals, and this gives a hint that the spirits always come along the shaman’s physical body. Part of animal is used as object of clothing in the modern costume, the costume in whole takes the shape of animal, and the unique characteristics of a certain animal are reflected on to the textile pattern. Variations for the clothing design relevant to life are expressed like this way.

The shamanistic characteristics that describe the dual spiritual view make it possible for shamans to contact the supernatural world and have a travel to the celestial world and the lower world by transforming themselves into animals. The patterns of spirits for having a journey are restructured with a different expression on clothing by the modern sense. The spirits with regard to clothing changes to abstract form or direct form. The geometrical pattern symbolizing the upper and lower worlds is applied to a textile design as well.

The mental traits in historical analysis and the emphasis on ecstasy action in phenomenological analysis are relevant to the spiritual act of possession and this is related to the primitive form and the act of modern shamans. The shamanistic costume forms that the contemporary shamans take while facing the spiritual act of possession are applied in the modern fashion.

When having a look at the implied connotations regarding the shamanistic expression in the modern fashion, they can be classified into expression of universal world view, abstract, and transition.

In the modern fashion, the wishes of pan world or the universal world view are fused in the expression of patterns meaning the celestial world and the lower world and the expression of bird-like shape and bird’s feather and tassel suggesting the contact with supernatural world beyond the human reality. The abstractiveness to deliver the meanings through clothing can be seen in the application of abstract pattern about the celestial and the lower worlds, the utilization of influenced pattern from primitive religion, and the geometrical configurative expression of the clothing itself without regard to patterns. Production of a piece of clothing by using part of animal, expression of the animal’s characteristic on the garment, or denotation about any different kind of animal for clothing design are the way of being identical to spirits unique to shamanism. And the transformation of shaman’s costume expresses the transition that
implies the contact with god.

A fact was driven through this study that the shamanism shown in fashion is not only expressed in the modern style of shaman clothing but also unconsciously absorbed in the fashion on the whole. A finding was also revealed that the geometrical and abstract expression, the implication of animistic components, and the application of inherent shaman’s costume on to design in regard to clothing are related to a viewpoint of studying about shamanism. The meaning in each expressive method is focused on the superhumanistic desire of shamanism. The cultural scope in interpreting a costume could be extended through this study by enlarging it from the confined shaman clothing to the modern fashion in general. This writing would help to proceed to a more finely specified study on the viewpoint of shaman clothing. It is expected that the ongoing examinations could possibly be contributed to the overall development in fashion-designed industry.

References


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