

The Color Symbolism of the Costume on Korean Film 「Swiri」

– focused on relations among space, background and costume –

Park Sehee · Park Hyewon*

Ph.D. Course, Dept. of Clothing and Textiles, Changwon National University

Professor, Dept. of Clothing and Textiles, Changwon National University*

Abstract

Korean film 「Swiri」 (1999) as well as a popular film is the first Korean blockbuster Film. In addition, the number of viewers is very common in Korea a large ripple effect that Korea film 「Swiri」 in his works were selected to act as a hero and contextual significance confrontation between the two figures through the symbolic analysis of clothing styles and colors Analyzing the meaning of space and a scene in the background with the colorful costumes and would like to study. In detail, the film's central character theme and image suggesting that dramatic reversal the character's personality through the clothes I was expressed through clothing styles and colors were analyzed with symbolism.

Korean film 「Swiri」 the film's DVD player application from the situation or story that is considered to be important psychological conflicts selected twenty-seven screens in the study were collected still images. Data collected for the effect of color contrast and color analysis technical. The center of the video footage, the film's main characters costumes and background colors of the space was to examine the significance and symbolism.

Key Words : color symbolism, film costume, Korean film 「Swiri」

I . Introduction

Fashion is reflects the cultural expression of society award may be called¹⁾. Representing the most popular artists of the 20th century an era of cinematic art to reflect the community's social

awards cultural influence throughout the fashion and even in crazy its influence can not be ignored. Variety of media especially film in theaters across the country for a long time by being screened at the same time have a huge audience so while the impact of a film audience,

Corresponding author : Park Sehee, Tel.+82-55-213-3490, Fax.+82-55-213-3490
E-mail: tong5004@hanmail.net

the film is simply in the sense that the public had the audience not only affects the lives of the more popular further more by creating fashion that provides a common topic in that medium can be seen to be widely influential.

Eventually the film as the art of the 20th century at the same time a variety of unique artistic expression the public is able to absorb the amount of the most common is the visual mass media is a comprehensive art form²⁾.

One in the film costumes mijangsen (mise-en-scene) can be viewed as a very important.

The terminology used in the original Theatre 'mijangsen' the play's artificial nature only and away from the more sophisticated and the change of realism in painting was completed. The elements of mijangsen setting (a place setting, studio, natural world, epoch buildings, etc.), props and color costumes and makeup have. Costumes and makeup of this film and narrative functions of the visual features and physical appearance of actors is an essential part of creating a character of actual³⁾. In addition, free time and space to over the most visible role is a set of moves that is also a great time-machine⁴⁾. This Film is part of a costumes that covers only a simple function only as an actor body rather than acting the film recreates the situation for your age and background about the play figures psychological status symbolic images and descriptions of poles a representation of one of the main ingredients for an excuse to be recognized by the audience to convey information about characters and drama and fashions as a pole of the symbolic meaning is the ability to induce development. The an excn anmited light colors dark space and of the texture echarac⁵⁾. Among other things outfits of the Film is colorful and visually first materials and textures as well as the configuration space is a key

factor. The role of color and a symbol of human emotion and attitude change are also producing. In view of this film is showing in a clothing styles and colors to represent an important tool and to increase the film's artistic merit of the film has had a significant impact on completeness. Korean film 「Swiri」 (1999) succeeded in grossing(6,210,426 persons currently<March 5, 2011, show records grade-Nine>⁶⁾ Addition to being the most popular film is the first Korean blockbuster film. Psychological drama between the characters. Oppositional conflict with the style and colorful costumes, including the poles are a good representation of the deployment. Accordingly of the reality by using contrasting colors and symbols their meanings were faithfuls films more in-depth representation of completeness can see that food that is worthy of study. Costumes appeared in Film so far studies on the color symbolism of the center of the most a Hollywood film⁷⁾, In Korean films⁸⁾ are some progresses through the colors of a study to investigate the symbolism. The biggest role of color film to the realism and the symbolism in conjunction with the visual effects in addition to a state of mind implies the development of plot for the visual sensibility is expressed through the symbolic colors. In this study therefore well suited for that purpose in the audience can be very much same time in Korea a large ripple effect that Korea film 「Swiri」 (1999), selected in the work that acts as a significant character and context as opposed to two between people dress style and color analysis and a symbolic meaning through the analysis of the space to make a scene about the background color would like to study with costumes. Include details around the characters of the film themes and images which implies a dramatic effect on

the reverse the character's personality through the clothes dress style and color has been expressed through the symbolism was to analyze together.

To do this, first, learn about the main character clothing styles and colors there are compared with studies on the symbolism. Second, the context of confrontation between the two figures with dress style and color analysis are compared with the study of color symbolism. Accordingly, recognition of the importance of Film costumes and styles to work is to identify the underlying symbolic meaning. Third, the space and the background with figures and background colors, by analyzing the importance of color in the scene action and find out the role. How to research the Korea film 「Swiri」 the film's DVD player program, plot or psychological conflicts in the situation that is considered important by twenty-seven screen, still image selected by the study were collected. The data collected for the effect of color contrast and color analysis, technical analysis was visibility.

The center of the video footage, the film's main characters clothing and background colors of the space was to examine the symbolism. In addition to this sense of color analysis in order to maintain objectivity, 「Swiri」 and a film material, film criticism publications, press releases, etc. Also, and film-related literature and magazines, and Internet resources through the movie costumes, and use collected data on were Wide-screen viewing of a film theater audience at the time of the final color of the displayed image as a color image to a DVD player can research but the real difference with color on screen but the final image in terms because the sense of color shows that there are limits. Color analysis of video footage captured the moment by the visual antithesis of base on comparing

the color is utilized to equalize.

II. Theoretical perspective

1. Film costumes

1) Film costumes and symbolic roles

Film costumes what films used to increase the dramatic effect will mean all kinds of fashions people interpret and represent the whole works and films by creating a style of poles as the completeness is to contribute it's own expertise. The role of the artist in the film costume drama set in the abstract figures that embodied in concrete as a visual person the film highlights a topic that you want to recreate the costumes to represent the image above to play an important role.

As well as representation of the character actor the actor's behavior and its psychological implications both inside until the smoke has to be expressed. In the films most of the film theme costumes expressed symbolically delivered to the audience and is reminiscent of the situation unfold story⁹⁾. Therefore, the costumes worn by actors fit their roles in the hair, props, makeup, along with this is the principal role. Films historical and social background than the psychological drama and space availability hours close to the kind of work clothes, so prominent in impression formation is a clue. In other words, the interaction with the actor's appearance and clothing of the audience, films helps to understand the contents of the film.

Therefore, the artistic nature of film costumes and characters of the film to express the psychological situation the social nature and cultural elements of the film by introducing the film's artistic value is placed to increase the

significance. Meanwhile, another role of film costumes that can be said that fashion is a creative role. What is prevalent in society, many people within a certain period of their hobby, symbols, and ways of thinking and behavior and consciously, unconsciously, by an eclectic spread of social-tuning refers to the phenomenon¹⁰⁾. In addition these fashion phenomenon he wanted people to want to imitate the style of a mental phenomenon, or social class of their Choice for the person there after by imitation think of like them and they can explain the psychological phenomenon is referred to as tuning. What is on the symbolic function of film costume worn by actor and social life of that through the emotional and psychological changes and means to express the will.

Costume of the wearer's personal information that is passed through the age, sexuality, marital status, economic status, social class, religion, aesthetics, education, and part of a group, values, personality, ideology, interests, mood, etc¹¹⁾.

In addition, when you view the film of color psychology of the subconscious mind tends to be an element. In other words, it's conscious or intellectual, rather than presenting it's in a bar by a very emotional and expressive portrayal is that the atmosphere¹²⁾.

Depending on the character of the film scenario, internal-external that represent status and characteristics of film costumes, without the use of visual media to create work that was never there. Film Costumes pole as nonverbal delivery system induced flow, and the drama the character's specific visualization and passed the symbolic meaning of the film has an important function in the transition and the of the films, the characters inner conflicts and psychological changes, such as to imply has a variety of

functions.

2) Color of feature film in costume

The color in costumes reminiscent of films psychological and cultural differences with the social meaning of the color is different depending on the age and cultural identify the nature of the work by country culture personality according to the preferences of each color, behavior analysis, according to the colors empirical aspects of the visual and symbolic aspects, as well as other aspects should be represented.

The color of the costume drama in terms of experimental film to reflect the personality of the actor. As an example, as a lot of shy and quiet most of the series wearing thin, colorless, coldness, tend to get dramatic and vibrant color, bold person who will select¹³⁾.

And in terms of the symbolic value of the grants transferred to the color. With the colors and emotions, so the film costumes characters' personalities to express affinity or pole can be a sign of the flow. Thus, the symbolic meaning of the color film costume designer, and pinpoint the proper colors to choose clothes appropriate to the situation must be created.

And people are feeling, situation, climate or weather, depending on the Choice of the person select the color, personality, hair-color, skin-color, age, and aesthetics related to such a special color and produces a special emotional reaction¹⁴⁾. Therefore, the overall background and work of costume color, brightness, saturation is effectively controlled by a combination of interaction and illusion of color and color harmony plan predicts a balanced and will help the film's dramatic mood.

2. Explains the Korean film 「Swiri」

1) Work content and characteristics

「Swiri」 a box-office success with the many foreign journalists were noted. 「Avatar」 with 「Titanic」 and then re-written the world's box-office records, but in Korea 「Titanic」 and then the film came out already 11 years ago. February 13th, 1999, opened on the weekend ahead Gang, Jae-gyu director of , pothesis, 「Swiri」 the audience one million people, Seoul is 22 da s later, 56 da s later with 2 million people gathered to call. 2.45 million people in Seoul, opened 199 da s, 6.21 million people nationwide term is 「Swiri」 was watc Jag. M on spectators were domestic records. Han, Seok-gyu, Song, Gang-ho, Gim, Yun-jJae-Choi, Miin-sik starring 「Swiri」 and committed 24 billion in production costs was the first Korean-style blockbusters. Shooting center with authentic New Zealand intelligence agency and North Korea's tragic loves spy audience was captivated.

Mobilization of over 1,000,000 viewers in Japan and Hong Kong, North America, and in a total of 15 regions posted revenue of \$ 5,000,000. Most countries had the highest sales ever on sale¹⁵⁾. The damage forced to shrink the quota in the midst of a big capital ordinary pressure like low-tide phase exiting from the IMF Korean film "in the face lanterns was a line of concern. But I always thought of Gang, Jae-gyu different. Trying to pin the crisis as an opportunity to challenge his strange that the Korean blockbusters to local liberal plan 「Swiri」 was created and eventually succeeded. Korean blockbuster is an ambitious challenging spirit and defeatism mixed internationalization and subtly angry tightrope Korea was planning a contradiction. If you can not catch up to mimic by mimicking the Hollywood strategy is similar to the relative and practical only in production costs that are not even 1/50 Hollywood film

system was embraced¹⁶⁾. Korean two beverage vending machines sharp bullet bouncing Hyundai, Kia action in downtown Seoul which overturned the spectacle to the extraordinary experience to the big screen in the public are warmly cheered. However, the resonance in the chest that caused the audience the window light was the story of antiquity. South Korea's intelligence agents Yu, Jung-won(Han, Seok-gyu) and the U.S. special agents secretly spy Lee, Bang-hui / Lee, Myeong-hyeon(Park, Un-suk / Kim, Yun-jin) of the sad fate of love in front of the division is frustrated. park, Mu- young charismatic villain here (Choi, Miin-sik) and Yu, Jung-won fateful confrontation helping fellow agents Lee, Jang-gil (Song, Gang-ho) Come with a buddy and while the composition of the audience to elicit commitment. In particular with the name of two souls and Lee, Bang-hui / Lee, Myeong-hyeon were not unique to Korea a powerful warrior film while featuring the image "Hydra" as set of ideological kinship community but hostile forces of both countries as a tragic metaphor for a nation and led to identification of the audience. However, the use of character sets and corrupt the symbol of nationalism for women remained the usage of another cliché. In addition to the regime of South Korea assumes the superiority of thinking that the cold war another way to effectively conceal the novelty of the format against the values that conflict with the old town was exposed¹⁷⁾.

2) Supervision

Korea in the film industry that combines the popularity and artistic director in 1962, directed by attracting attention Gang, Jae-gyu raw and graduated from Central University theater department. 「Who did you see a dragon's claw」, 「Rules of the Game」 author and as a

screen-writer and director Gang, Jae-gyu first gained fame in 1996, "Ginkgo Bed with great success and reap his debut as a director. South Korea announced the opening period film six million 「Swiri」 as he swept over 10 awards named to being 50 was elected to film to Asia. Hollywood action and ed fame effects a mello Korea formulation circumventing the enormous emotion of success and in Asia, including Japan's syndrome 「Swiri」 evoke the world film market, South Korea has proposed another possibility of the film¹⁸⁾. Director Gang, Jae-gyu far as South Korea in a variety of films that were not covered in his own unique style of presentation showing the work in the castle been recognized overseas film festivals at the same time in terms of box office success was recognized by popularity.

3. 1990's our society and fashion trends

1) 1990's social and cultural background

The elimination of trade protectionism as a country to open its doors to foreign countries in various fields has been to put the government in 1996 the Organization for Economic Cooperation and Development (OECD) by joining the globalization and internationalization of the times were a foothold. The government's liberalization policies and the liberalization of overseas travel policy community in Korea since becoming a luxury consumption expenditure on goods imported conspicuous waste increased consumption of these economic policies and conspicuous waste the end of 1997 eventually resulted in the crisis. IMF system is placed in the country including the consumer goods industry the fashion industry to atrophy of the companies that went bankrupt after another was shrinking consumer confidence was also¹⁹⁾. In 1998 cattle

and the Mt. Kumgang tourism project and give a herd of oxen is Hyun-Dai development working group's visit for discussions with North Korea satellite launch failures were shaken²⁰⁾, and in 1999, up to the West Sea on the North and South Korea since the division of armed conflict was a trap²¹⁾. Thus in the late 1990s when there were many changes in the North and South Korea were, culturally diversity and globalization can be highlighted it was time.

2) 1990's fashion background

Starting in the mid-1990's as a reproduction of the 1950-1960's fashion was the emergence of a new building design. Old fashion way of the aesthetic and the borrower to reject neo-hippie look (hippie look), grunge look (grunge look), naturalistic tendencies and a retro mood is associated with the ecology, ethnic style, retro style was in fashion. Also, lingerie fashion military look (military look) had emerged and gave a pleasant surprise as the demand for something new often avant-garde showed was skinny fashion models. Meanwhile in the 1990's group of orange, generation of X, generation of Y, generation of N, has seen the emergence of new terms such as group of Mrs. Also in 1992's with the emergence of hip-hop singer Seo, Tai-ji has produced a boom in fashion. Emerged as a powerful new generation of fashionists such as street fashion flow was caught in the middle of the seat and legs boldly exposed short mini-skirt cheat your way look sheer revealing navel exposure represented due to the short T-shirts were in fashion²²⁾. The summer of 1999's has made an impression on the height of fashion. Thin shoulder straps or handles, strap on that type of tank top was found at a distance not too difficult. In the late 90's the ensuing recession by default, rather than a brilliant

design of long-life products were preferred since the basic IMF asymmetric avant-garde look and classic style, as represented by Giordano's casual, this booming live prayer costume said. Dongdaemun market right after the IMF want to buy cheap clothes consumer increasing the value of young people has become a fashion town.

Since the 1990's a large new building open the silk as several entertainment venues and service facilities has Dongdaemun clothing rather than the silk you want to make a complex cultural space was it²³⁾. Since the early influence of ecology comes to the color of the natural and neutral colors with a stylish ivory, beige, mélange grey, brown expressed a preference for the series and the IMF since the recession era with a wide range of gray tones with red accents stylish colors were material retro feminine curves emphasizing the strong-made elastic materials, knitted a favorite, and feeling a touch of metallic material also appeared. Also worn leather or fur and mink in vogue in the 1990's was a symbol of wealth and authority. Meanwhile, progress as artists increasingly casual dress style and fashion in this specification blurred the distinction between men and women. Men's wear resistance characteristics of the 90's design and strong character of the expansion of markets can be 90s, the market's character suits casual wear and clearly made the distinction between brands is significant in that it appeared broken. Theme of men under the influence of ecology and natural colors and bright pastel colors were introduced. 90's silhouettes of men appeared in magazine ads silhouettes were mainly H, with bright colors, show cased a variety of groups has increased stripes and plaid. Also in detail, with twice as many double adjust increased accordingly the number of buttons

while the shorter length of V zones. Shoes, comfortable casual wear and active depending on the prevalence of casual boots worn by angle was upset²⁴⁾.

III. Analysis of the costume colors on 「Swiri」

1. Main character's costumes

How to research the Korea film 「Swiri」 the film's DVD player program plot or psychological conflicts in the situation that is considered important by twenty-seven screen still image selected by the study were collected. The data collected for the effect of color contrast and color analysis technical analysis was visibility. The center of the video footage the film's main characters clothing and background colors of the space was to examine the significance and symbolism. In addition to this sense of color analysis in order to maintain objectivity, 「Swiri」 and a film material film criticism publications, press releases etc. Also and film-related literature and magazines, and internet resources through the film costumes and use collected data on were wide-screen viewing of a movie theater audience, at the final color of the displayed image as a color image to a DVD player can research, but the real difference with color on screen but the final image in terms because the sense of color shows that there are limits. Color analysis of video footage captured the moment by the visual antithesis of base on comparing the color is utilized to equalize.

1) Yu, Jung-won(Han, Seok-gyu)

Yu, Jung-won South Korea's national intelligence service special agent with the secret

service intelligence and curious to quickly determine if the owner of the work as a woman you have also ditched my constant companions as special agent of O.P ruthless colleagues know the secret of losing a loved one in pain Gave Conway and is a rational character. Spy undercover special agent in North Lee, Myeong-hyeon(Kim, Yun-jin) in front of the sad fate of the division of love and frustration, the charismatic villain Park, Mu-young(Choi, Min-sik) and the fatal confrontation helping fellow agents Lee, Jang-gil(Song, Gang-ho) and also has opposed the composition. Yu, Jung-won costume styles to fit the character of the intelligence special agent in gray and navy colors are directed to the classic feel tailored suite. Calm and clean images in a variety of t-shirt wearer of the blue series by varying the difference between cold and careless in a lot of affection self-control and adaptive representation of the image is a symbol of water. Blue series, a variety of polka-dot tie and dress shirt Lee, Jang-gil(Song, Gang-ho) and the opposing character was expressed by contrasting the psychological conflicts. In addition to the natural brown hair a little longer to ponder the style of calm and thoughtful representation of the image as opposed to each other by maximizing the reproduction was much more character.

2) Lee, Jang-gil(Song, Gang-ho)

This chapter Yu, Jung-won road opposite to the outgoing and energetic character to character but each time between peers with Yu, Jung-won best special assignment given to the opposite opinion seems to conflict with the composition. This chapter of the street style of dress similar Yu, Jung-won intelligence to fit the character of special agent gray and black colors

of the city stylish and comfortable casual feel tailored no-tie suite and is directed by chute. Free and active as an image series of various red dress t-shirt Yu, Jung-won by contrast given the change in the difference between passion and fire that radiates outward image as a representation of the vitality and striped tie Yu, Jung-won(Han, Seok-gyu) and express the opposite psychological conflicts were appeal in the black hair, short hair style, sleek, masculine image by expressing opposite direction by maximizing the character was much more. Blue and red colors that are opposite of those using a variety of tones as opposed to psychological conflicts by varying the color of the dress shirt and tie with a pattern of contrasting characters are represented.

3) Lee, Myeong-hyeon(Kim, Yun-jin)

Spy undercover special agent in North Lee, Myeong-hyeon with the name of two souls and Lee, Myeong-hyeon / Lee, Myeong-hyeon powerful warrior image ideological hostility to the blood community but as a metaphor for the tragedy of a nation two states that are character Yu, Jung-won sad love. Division after under the killer but the inside as well as the warm love we need to hang on to the focus on the positive state of mind is expressed. Yellow rain coat in the midfield for the love of happiness joy and full of emotions and expressions of loneliness away from family in the north, and two-piece for the family has expressed loneliness and pure love. Shoe and bag the points given in the orange color symbolizes joy and fullness while at the same time to express comfort and discomfort even further maximize the positive state of mind was. Yu, Jung-won a soft female lover sad but has given the assassination leather coats, boots, stockings, neck-coming dress,

wig, sunglasses, all black as possible by hiding his own secret, special agent representing the character's strength and keen is even. In a natural brown hair layered bob hair style bangs down naturally feminine, neat image was represented when performing duties as a special agent of the layered black hair, not a single shot to the head of the image to a hard heavy feeling was directed. Thus, the positive expression of comfort and discomfort at the same time more and more of a psychological state was to maximize production shows that some.

4) Park, Mu-young(Choi, Min-sik)

Eighth army in North Korea secretly spy leader charisma as a ticking time bomb for the country's sad fate to scream and throw their lives in armed spy character is strong and clear representation of the composition was ruthless and evil. Enemies of the Yu, Jung-won(Han, Seok-gyu) and each have to compose gunning fatal confrontation. Park, Mu-young style of dress in black and white deep khaki and light khaki tones on the tone of color to mix and match charismatic conservative representation of the image was a strong man. White shirt for the nation was represented purity and virginity, black dignity and the basic tailored death suit were represented. Khaki-colored suits and dress shirts tailored fear, loneliness, and the same time, hope and peace for the reunification of the fatherland were represented.

Accidents as long hair style does appeal to the Conway and strong hair deeper than the image was directed.

2. Conflict among people of costumes color analysis and space and the background color analysis

Between opposing figures as opposed to use color more contrasting characters was represented by maximizing color is not used exclusively as a visual image alone also the only character is difficult to convey the message. The main character has personality and taste and more specifically the current situation in order to produce the entire space and on the background configuration is required. To establish the relationship of the characters and the space scenes and visual weight of the often movement is change the film of the story scene by organizing suitable for the audience's eyes are setting. In this film as a dramatic situation the eye jumps immediately the scene twice.









1) Yu, Jung-won VS Lee, Jang-gil

In going after CTX Yu, Jung-won scene/chapter of the street style of dress special agent in South Korea's national intelligence service to the secret service tailored suite and a variety of urban and chic dress t-shirt with the difference of the change is the character representation. Between peers is always good but different ideas as opposed to the opposite color scheme of opinion between the two figures represented in the psychological conflicts are more effective. Yu, Jung-won a variety of colors blue series tailored suits dress shirts represent a rational and sober images of water and drip into a tie with a style that conflicts with this chapter the road has been expressed. This chapter of the dress style of the street opposite Yu, Jung-won various red coloration of the color series tailored suits dress shirts extroverted and active

<Table 1> Color analysis of the main character costumes

division	Character and background	Contents (style/space, background)	Colors	Color symbolism	Hair Styles
Cos-tumes style and color	<p>Y u , J u n g I w o n</p>  <p>(South Korea's national intelligence service special agent in a secret time)</p>	<p>-Classic feel tailored suite H silhouette the image of a modern.</p> <p>-Various blue-like dress shirts</p>	<p>-Blue variety of tonal variations series</p> <p>-gray, navy, black</p> 	<p>-Rational, calm</p> <p>-Cool, dispassionate</p> <p>-A lot of careless love</p> <p>-Adaptation of porcelain and water images</p>	<p>-Natural brown, slightly longer appeal to the calm and thoughtful style, image representation</p>
	<p>L e e , J a n g I g i l</p>  <p>(South Korea's national intelligence service special agent in a secret term relationships with colleagues Yu, Jung-won)</p>	<p>-tailored suit, casual suit with a comfortable silhouette fitted H.</p> <p>-Series of various red dress shirt (silk)</p> <p>-Diagonally striped tie</p>	<p>-Red variety of tonal variations series</p> <p>-black</p> 	<p>-Enthusiastic, energetic</p> <p>-Outgoing, active</p> <p>-A sacrifice for the integration</p> <p>-That the sun radiates vitality and fire image</p>	<p>-Sleek black hair in the style of the short appeal to the representation of masculine image</p>

<Table 1> Continued

division	Character and background	Costume Style	Colors	Color symbolism	Hair Styles
Cos- tumes style and color	<p>L e e · M y e o n g I h y e o n</p>  <p>(Secretly, special agent in North spy)</p>	<p>-Raincoat</p> <p>-Midi-length two-piece</p> <p>-One piece</p>	<p>-yellow</p> <p>-white</p> <p>-black</p> <p>-orange</p>   	<p>-yellow :Happiness, hope</p> <p>-white : Pure Love Clean/quietly</p> <p>-black : Threat, Strength</p> <p>-orange : Comfort, restlessness</p>	<p>- Natural brown bob hair style in single</p> <p>-layer and represent the feminine image</p>
	<p>P a r k · M u i y o u n g</p>  <p>(Eighth Army in North spy leader)</p>	<p>-black, khaki-colored base of tone on tone tailored suite H Silhouette</p>	<p>-white</p> <p>-black</p> <p>-deep khaki</p> <p>-light khaki</p>   	<p>-white : For the country Purity</p> <p>-black : Strength, cool-headedness Threat, fear</p> <p>-deep khaki, light khaki :Loneliness, lonely, the hope for reunification, peace</p>	<p>-Long hair does not appeal to style, tough and sober accidents, as Image on representa ti</p>

representation of the image of fire and striped tie and why are separated from each other conflict sources and shows the style.

2) Yu, Jung-won VS Lee, Myeong-hyeon

Yu, Jung-won things at home have seen the chapter in the scene to talk with Yu, Jung-won

costume style with warm knit cardigan and a representation of feminine character and contrary to the Yu, Jung-won blue color scheme and Yu, Jung-won indirectly using the red color non things to be in love with each other but the psychological conflicts are reminiscent of the start and reverse.

3) Yu, Jung-won VS Park, Mu-young

CTX at the scene of the explosion to prevent the shoot-out style of dress Yu, Jung-won tailored blue series of dark gray suits and uniforms of special police to the jumper was cool and rational character representation. Park, Mu-young costume styles on the tone of the tailored dark gray suit and black tones of the special police uniforms and dark and grim distrust in society special agent in North Korea was represented in the character.

4) CTX is to get the space and the background color of the scene



CTX is to get through the scene of the shoot

ing from a distance a full shot of the overall image processing so you can tell the size of the space was O.P first of the helicopter chase and vivid red vivid blue helicopter up close to the truck's dynamic motion and tension through the contrast was expressed as the director. The target of the focus of the helicopters and vivid red vivid blue with a truck around the background color changes in natural scenery as you would naturally induce the audience was expressed.


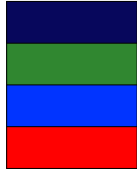




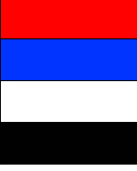
5) North-South football friendly match in the scene space and the background color

2002 North-South football friendly match ahead of World Cup scenes red devils clothes were enthusiastic and excited spectators expressed, from a distance taking a full shot of the entire image processing so you can tell the size of the space. Flying the flag as opposed to each other through a close-up of red and blue colors using the South and the North oppositional representation of the state was even more deeply. On the yellow flag over the captured


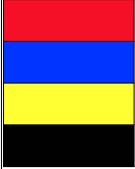
<Table 2> Conflict among people of costumes color analysis and space and the background color analysis

division	Character and background		Costume (Style/Space, background)	Colors	Color symbolism
S t y l e	Yu, Jung-won	 <p>(CTX is to get to the scene of the helicopter in the tunnel in the scene)</p>	-tailored suite dress shirts -Polka tie / -tailored suite dress shirts -Diagonally striped tie.	-A variety of tonal variations department of blue, navy / -A variety of tonal variations department of red, gray 	-Rational, calm -Cool, conservative -Water Image / -Enthusiastic nergetic -Outgoing, active -Fire image
	VS Lee, Jang-gil				

<Table 2> Continued

division	Character and background		Costume (Style/Space, background)	Colors	Color symbolism
S t y l e	Yu, Jung- won VS Lee, Myeong - hyeon	 (Yu, Jung-won home to talk with the scene)	-tailored suite Dress shirts -Tie -Knit cardigan	-blue, white / -light deep khaki 	-Rational, calm / -Relax, relieve tension -Comfort
	Yu, Jung- won VS Park, Mu- young	 (CTX for preventing the explosion of a shootout.)	-blue series tailored suite - Special police uniform jumper / -Special police uniforms -tailored suite	-navy, light blue -dark gray / -black -tone on tone dark gray 	-Rational, coolness -Conservative, quiet -Calm, quiet -Suspicious, jealous. / -Social distrust, Self-interest -Fear, death -Anxiety, cold -The darkness, the masculine
S p a c e · b a c k g r o u n d	O.P helicopt er and truck chase	 	CTX helicopters and trucks to find the O.P chase	-vivid blue, vivid red, black, white 	-Gray :Restlessness, fear -black :Explosion notice, death notice -red, blue, navy :South-North by chase psychological conflicts.

<Table 2> Continued

division	Character and background		Costume (Style/Space, background)	Colors	Color symbolism
Space background	North-South football friendly match / Power control		2002 World Cup soccer friendly match ahead of the opening scene / Researchers from the threat of the power control room scene	red, blue, yellow 	-red :restlessness -blue :Death notice lead to war -Yellow :A New Hope -red, blue :South-North as opposed psychological conflicts.

screen using the North and South reunification with a new hope and peace that implies was unknown. Power in the control room to cut the power to intimidate researchers scenes red, blue and yellow colors in the scene using the inter-soccer friendly match that used the same colors and symbols of the meaning was expressed.

IV. Conclusion

Costume styles and colors, because the visual is the first director of the image susceptibility symbolic representation of color through the atmosphere and many parts of the audience unknowingly accept by empathy. This impression of the film as effective to leave this story feelings empathy plays the role of the ship. What the story is that people's sensitivity to stimuli in the minds of everyone present potential psycho-

logical aspects of colors of the costumes and are closely related. Each of the costumes on the screen by using the audience's emotions and mental stimulation to induce a change because naturally. This study center on the character Korea film 「Swiri」 the theme of the image invert which implies a dramatic effect how the character's personality through dress costumes has been by through through the colors of the costumes symbolism nalito analyze together. 「Swiri」 in the essence on the nature of the conflict with the main character nalidepicted at a dramatitme a relative. All we can find in South, North division that is the reality nature through in conjunction with colors. In color characteristicly, Jung-won(Hon,r Seok-gyu)eristicly, Jung- of the costumes of the national security agency secret service special agent according to the character of the classic sense of the color grayly, navy this tailored modern silhouette image of the Hiwere

ty through cahoueYu, Is p image Korea-gage ty of t-f trungress in b ce serie-wogiven the change Korethe differic seb tween cold and a lot of careless love self-contea- and asepgce of ency secret servicthe image nalia symbolrvic waterh B ce color Yu, Jung-won typical curity ag Jung- ency secring the character nalia co ty through Lee, Jang-gil(Song, Gang-ho) Yu, Jung-won colors of the costumes scaular to the eme ly gic seto fit the character of apecial agent grayliYu,black colors of the cl secistif liYu, Jmfortable cau)erigh c tailored o-rie thite on tnalid- of ug to thith Free and aage ofaciIym es of terie- of gageoust ce gress f trunin contrast toethe differict Yu, Jung-won thbject toe change alia palsionate and tyteavertce ngeality that tyudescthe image of f- oonality through Rce colors ency secr characters Lee, Jang-gil nalia co a major curity ag Jung-h Lee, Mheong-hheon(Kim, Yun-jin) colors of the costumes and with the name of two souls Bang-hui, Lee / Lee, Myeong-hyeon powerful warrior image a metaphor for a nation to the tragedy of the two countries a yellow raincoat a white two-piece, orange shoes, bags of anode psychological state was effectively expressed. Park, Mu-young(Choi, Min-sik) colors of the costumes for the cries of the sad fate of the country and throwing their lives into the character of spy armed spy black, white, khaki color with a tone-on-tones mix and match colors charismatic conservative and strong male images were represented. Meanwhile, conflict between the characters represented in the dress shirt and red-blue changes in a variety of different tie and striped tie with a polka opposing further maximize the character was expressed. Blue and red color objects indirectly using an analogy between the conflicting psychological portrait that suggests the start and showed the reverse.

Films representation of space and the background colors and vivid blue and vivid red color in the dynamic movement through the representation of contrast and tension was the director South, North to the reality as opposed to each other by using blue and red North and South ui oppositional representation of the state was even more deeply. Around the screen using a yellow flag and North and South reunification with a new hope and peace to know that you could pose. As mentioned above, costume styles and colors and configurations of the psychological effects of color on the screen by creating an atmosphere reminiscent of the story, and to refine the information on the screen and the audience's attention while driving because it appeals to the audience's emotional side to represent the Film theme could see that the big influences. As such Korea film 「Swiri」 and expressed in the colorful costumes of the film through a symbolic role as the director intended to express a sense of topics as well as actively supporting the film's flow, insuring an effective means of understanding could see that.

Further, the protagonist's feelings and attitudes of the film causes changes in the effective representation of the flow or could play an important role to imply. Costumes like this Film especially the film's space and the color of the background color and harmony through conflict with the more concrete and sensuous form a visual image is an important element was able to see through case studies upcoming films costumes from a different perspective than and color is expected for the interpretation and research.

Reference

- 1) Gwon Hyeonjin(1984), the film's representation of sexuality on the research, Sookmyung Women's University, Master's thesis, p.1.
- 2) Lee Youngil(1997), *Film Theory, Jipmundang*, p.262-263.
- 3) Gwak Hanju, Bang Hyejin, Yun Seong(2009), *Understanding of video (Films and TV of the aesthetic and sociological approaches)*, DIMA, p.25.
- 4) Yi Gyeonggi(1995), *Interesting Film story—seen as subject and genre film world—*, Samho media, p.243.
- 5) Mun Eunbae(2005), *understanding and utilization of colorful*, Ahn Graphics, p.15.
- 6) Korean film Box Office, (2011. 03. 05), Retrieved 2011. 03. 15 from <http://outphase.ivyro.net/tt/trackback/190>
- 7) Gwon Hyesu, Jo Gyuhwa(2007), film <Elizabeth:The Golden Age> and color symbolism in the doubles—Queen Elizabeth center of the fashion—, *Fashion Business Association, Vol. 12 No 5*, pp.126-140.
- Yi Jiyoung, Yu Jeongyun(2007), The analysis of colors in Films(Film will love to throw the things that big an around), *Korea Institute of color design, 3(1)*, pp.25-32.
- Kim Hyunjung, Jo Gyuhwa(2003), "Gone with the Wind> study of the costumes and color symbolism, *Fashion Business Association, Vol. 7. No 5*, pp.1-12.
- 8) Jang Miyoung, Jo Gyuhwa(2008), Film "Sympathy for Lady Vengeance> doubles and a symbol of sexuality research, *Fashion Business Association, 12(1)*, pp.16-29.
- Lee Inseong, Byeon Miyeon, Choi Ahmi (2005), No Younghwa <Faceless Beauty> color symbolism of the costumes shown in the research, *The Journal of Human Living Environment Institute, Ewha Womans University, 4*, pp.141-156.
- Kim Heejoung(1997), Film costumes, the colors represented a symbol of sexuality research, *Korea Fashion Association, 35*, pp.195-210.
- 9) Kim Heesun(2004), Jean Paul Gaultier on the study of film, Hongik University Graduate School of Industrial Art a master's thesis, p.1.
- 10) Lee Inja(1985), *Fashion and Social Psychology, Suhansa*, p.108.
- 11) Lee Eunyoung(1995), *Fashion of the scholarship, gyomunsa*, p.32.
- 12) Gwon Hyeonjin, op.cit., p.9.
- 13) Mary G. Wolf(1982), *Fashion*, Soth Holland Illinois: The Goodheart-Willcox, p.183.
- 14) K.M. & Murphy, MF(1978), *Fashion Innovation and Marketing*, New York: Macmillan Publishing Co., Inc.
- 15) Im Sojeong(2010. 02. 12), *Kyung hyang newspaper*, Retrieved 2010. 11. 08 from http://news.khan.co.kr/kh_news/khan_art_view.html?atid=201002121635265&code=100100
- 16)"Korea '20 film-1999 Year Film <Swiri>"-, (2010. 06. 24), Retrieved 2010. 10. 20 from <http://www.jbnews.com/news/article-View.html?idxno=291375>
- 17) cine21(2005. 05. 04), Korea Film 10 years(Six), Retrieved 2010. 10. 20 from <http://www.cine21.com>
- 18) Hong Seongjin film commentary, Retrieved 2010. 11. 08, from <http://mobile.naver.com>,
- 19) Jo Gyuhwa, Lee Huiseung(2004), *fashion aesthetics, Suhansa*, pp.600-602.
- 20) "cattle, second time differing Northern Song middle of this month", (1998. 07. 05), *Yonhap News*, Retrieved 2010. 11. 08, from <http://media.daum.net/breakingnews/view>

- .html?cateid=100000&newsid=19980705075200851&p=yonhap
- 21) "Sea up to the two Koreas since the division of armed conflict trap", (1999. 06. 15), *MBC 20 News*, Retrieved 2010. 11. 08, from <http://imnews.imbc.com/20dbnews/20news-view/index.html>
- 22) "1990'~1999' Style and Color", Fashion Net Korea, Retrieved October 19, 2010 from <http://www.fashionnetkorea.com/>
- 23) Choi Gyeonghui(2000), "appeared in films since the 1960s, fashion history of Korea", Seoul National University Department of Apparel, pp.89-94.
- 24) "Fashion History(80~90's fashion)", (2008. 10. 19), Retrieved 2010. 10. 20 from www.fatory.co.kr

Received Apr 12, 2011

Revised Jun. 2, 2011

Accepted June 13, 2011