

게임 캐릭터 설정과 의상을 통한 전통문화 및 젠더 롤플레이 연구  
- ‘모여봐요 동물의 숲’ 게임 사례를 중심으로 -

## 요약

## I. 서론

가

### 1. 연구 배경 및 목적

(gamer) 가 (persona)  
 4 가 , (role playing) ,  
 가 , (collaboration) .  
 2020 가  
 1,593 9.3%  
 가 (Qianzhan Industry Research Institute, 2020).  
 -19(Covid-19) (pandemic)  
 , 가 , , 가  
 가 (console  
 game) -19 가 (Liu,  
 21% 2019).  
 2020 30% 가 ,  
 (Wijman, 2020).  
 -19 -19 가  
 가 가  
 가 가  
 (Wijman, 2020). (Nintendo)가  
 2020 12 (Switch  
 game) 3,118  
 2 (“Top Selling Title”, n.d.).  
 『  
 』  
 (gender)  
 , 가  
 , (Amazon) 1 10  
 (Chen, 2020). -19가 11 ,  
 3  
 가 Kim and Kim(2009)  
 . Cho

and Nah(2018)

. Hwang and Yeoun(2017)

## II. 이론적 고찰

### 1. 젠더에 대한 개념 및 특성

가

(Kaiser, 1990/1997).

가

(Craig, 1993/2001). ,

### 2. 연구의 범위 및 방법

가

(Kawai, 1967/2020).

『

』

가

가

Jung(1934/2011)

가

Kawai(1967/2020) 「

(Figure 1).

(ユング心理学入門)」 Izutsu(2015) 「

(日本服飾史女性編)」

(Kawai, 1967/2020).

『

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(Kim & Kim,

2009). Wilhelm and Jung(1929/2016)

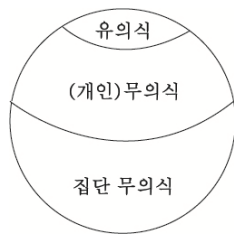


Figure 1. 무의식 계층적 구조.  
From Kawai. (1967/2020), p. 113.

(anima) ,  
(animus) .

(Kawai, 1967/2020).

(gender role attitude)

(McHale

& Huston, 1984).

가

가 가

(Kawai, 1967/2020).

Jung(1961/2009)

(Wang & Wu, 2019).

60%

(World of Warcraft)』

7:3

3:2 (Ai, 2012).

가

가

## 2. 롤플레이нге 대한 일반적 고찰

가

가

(Liu, 2010). 가

가

가 가 가 가

가 (Kaiser, 1990/1997).

,  
(Berger, 1963). Jung (1961/2009)

가

,

### III. ‘모여봐요 동물의 숲’ 게임을 통한 전통문화 및 젠더 롤플레이

#### 1. 전통문화를 통한 롤플레이 특징 및 일본 전통의상의 특징 고찰

(着物)

(Kim

et al., 2010).

(Kawai, 1967/2020).

가 ,

가

가

가

(Shi, 2013).

가

(Shi, 2013).

, 가

(晴着)

(普段着)

가 ,

(Dalby, 2001).

(Lee,

. Dalby (2001)

2018).

가

(振

1970

袖)

(留袖)

,

(Lee, 2018).

가

(紋付袴)

(访

问着),

(付下),

(色无地),

(江戸小紋)

가 (着流し)

가

가

(浴衣)








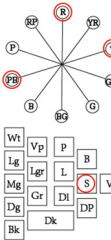
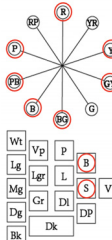
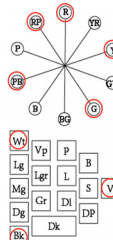
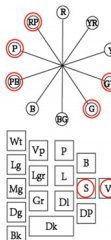
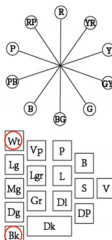
가

가

(小紋)  
(半纏)  
(甚平)  
(祭典)  
(聖職)  
(巫女服),  
『  
』  
가  
가  
가 (紅型) (Okinawa)  
(琉装)  
(Figure 9). 가 13  
가  
3가  
1) 『모여봐요 동물의 숲』에 나타난 예복 특징 (Kinjo & Shukumine,  
가 (五衣唐衣裳) 가 1991). 가  
(公家) (盛装) (十二単)  
(打袴), (Figure 3).  
(打衣), (袷), (表衣, 가 (唐  
衣), (裳) (Figure 8).  
(Izutsu, 2015.).  
(襲色目) (Figure 10, 11).  
(layered)  
(Koike et al, 2000). 가 가  
(Lee, 2010).  
(collar)  
(Figure  
(Koike et al, 2000/2005). 4, 5). 가  
가 /  
(multi layering) /  
(Figure 2). 가  
(菖蒲)

가 (矢絰) , (飛白)  
 가  
 (紋付羽織袴) (Figure  
 (Figure 12). 13). 가  
 (colutte) 가  
 가  
 (明治時代)  
 (Izutsu, 2015.). 가  
 (Figure 6). 3가 (羽織)  
 / 가 가  
 , 『  
 』  
 <Table 1>

Table 1. 『모여봐요 동물의 숲』에 나타난 예복 특징.

		가				가
						
	Figure 2. 궁정 기모노.	Figure 3. 빈가타 의상.	Figure 4. 화려한 기모노.	Figure 5. 투톤 꽃무늬 기모노.	Figure 6. 하카마.	Figure 7. 가문 문양 하카마.
Captured by the author from 『Animal Crossing』. (May, 3 2021).						
						
			(6)		(2)	
			(2)			
			,	,	(矢絰)	가

가							
							
	Figure 8. 이쓰쓰기루가라 기누모. From "Junihitoe". (n.d.). <a href="http://www.wagokoro.com">http://www.wagokoro.com</a>	Figure 9. 유조. From "Ryukyu". (n.d.). <a href="http://www.okinawainfo.net">http://www.okinawainfo.net</a>	Figure 10. 후리소데. From Furisode. (n.d.a). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 11. 후리소데. From Furisode. (n.d.b). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 12. 하카마. From "Graduation Hakama". (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 13. 몬츠키하오리하 카마. From "Hakama". (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	

## 2) 『모여봐요 동물의 숲』에 나타난 상예복의 특징

『모여봐요 동물의 숲』에 나타난 상예복의 특징은 (訪問着) (Figure 18, 19). 가 , , (Guo, 2014).

14, 15). 가 (帶)

(Lee, 2010)(Figure 20). 8가 (Figure 16). , 가 4가

## 가 (江戸時代)

가 (Koike et al, 2000)(Figure 21). 가 / 4가 가 (Figure 17). 『





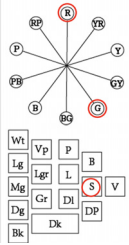
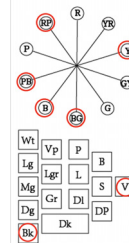
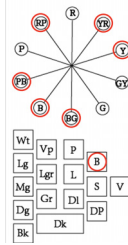
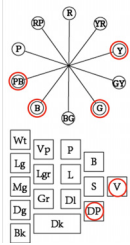




<Table 2>

## 3) 『모여봐요 동물의 숲』에 나타난 평상복의 특징

『모여봐요 동물의 숲』에 나타난 평상복의 특징은 가 (Figure 28). , 가 (Wang, 2017). (Figure 22). 가



Table 2. 『모여봐요 동물의 숲』에서 나타난 상예복 특징.

					
		Figure 14. 매화 무늬 기모노.	Figure 15. 나비 무늬 나들이 기모노.	Figure 16. 나들이 기모노.	Figure 17. 일본 전통 남성용 기모노.
		Captured by the author from 『Animal Crossing』. (May, 3 2021).			
					
		(2)	(1)	(1) (1) (1)	
					
		Figure 18. 호몽기. From Homongi. (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 19. 호몽기. From "Butterfly Homongi". (n.d.). <a href="http://sitateyasan.chicappa.jp">http://sitateyasan.chicappa.jp</a>	Figure 20. 이로무지. From Iromuji. (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 21. 키나가시. From "Casual men's clothes". (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>

(Koike et al, 2000)(Figure 29, 30).

(湯帷子) (平安时代) 가 (歌舞伎) 가 (Figure 23, 24).

(Koike et al, 2000).

(Figure 31, 32). 가

(Figure 25,

가







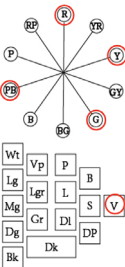
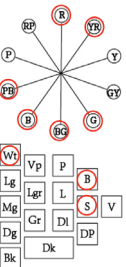
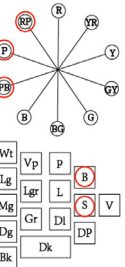
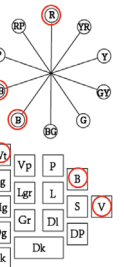
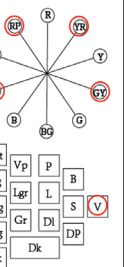
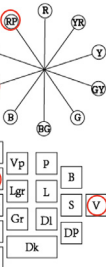






가

가

26).




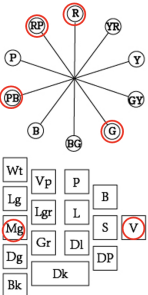
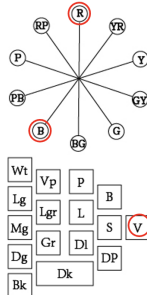
가

Table 3. 『모여봐요 동물의 숲』에서 나타난 평상복 특징.

			가			
						
	Figure 22. 체크무늬 기모노.	Figure 23. 나팔꽃 여름 기모노.	Figure 24. 가부키 의상.	Figure 25. 바다 무늬 방한복.	Figure 26. 방한복.	Figure 27. 동양풍 여름옷.
	Captured by the author from 『Animal Crossing』. (May, 3 2021).					
						
	(1)	(1)	(1)	(1)	(1)	(1)
						
	Figure 28. 코몬. From Shibuya casual. (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 29. 유카타. From Yukata. (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 30. 유카타. From Yukata (for men). (n.d.). <a href="https://kr-aki.co.jp">https://kr-aki.co.jp</a>	Figure 31. 한텐. From "Aoki's Hanten". (n.d.). <a href="https://www.pinterest.jp">https://www.pinterest.jp</a>	Figure 32. 한텐. From Changsur. (n.d.). <a href="https://shopee.tw">https://shopee.tw</a>	Figure 33. 진베이. From Miaomiaostyle. (n.d.). <a href="https://item.taobao.com">https://item.taobao.com</a>

– 169 –

Table 4. 『모여봐요 동물의 숲』에서 나타난 기타 전통의상의 특징.

	<p>가</p>		
<p>Figure 34. 일본풍 축제 가운.</p>	<p>Figure 35. 무녀복.</p>	<p>Figure 36. 일본 무사 갑옷.</p>	<p>Figure 37. 해피.</p>
	<p>Captured by the author from 『Animal Crossing』. (May, 3 2021).</p>		
<p>Figure 37. 해피. From "Original Hanzen". (n.d.). <a href="https://item.rakuten.co.jp">https://item.rakuten.co.jp</a></p>	<p>Figure 38. 무녀복. From "Shaman costume". (n.d.). <a href="http://www.samue.co.jp">http://www.samue.co.jp</a></p>	<p>Figure 39. 갑옷. Photographed by the author. (July, 19 2019).</p>	

(strong)

(bright)

2

가

가

가

(dynamic)

가 , 25 24  
49

2. 젠더를 통한 롤플레이 특성 24가 12

『 』




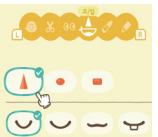
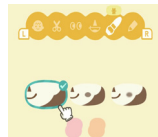


가 <Table 5> 가

<Table 5>

가 , / , 가

가

Table 5. 『모여봐요 동물의 숲』 남녀 캐릭터 설정 특징.

			/	
 Figure 40. 게임 내 여성 머리 스타일.	 Figure 41. 게임 내 여성 눈.	 Figure 44. 게임 내 피부색.	 Figure 45. 게임 내 코/입.	 Figure 46. 게임 내 볼.
 Figure 42. 게임 내 남성 머리 스타일.	 Figure 43. 게임 내 남성 눈.			
Captured by the author from 『Animal Crossing』. (May, 3 2021).				
	가			

Captured by the author from  
『Animal Crossing』.  
(May, 3 2021).

가

가

가

가

가

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가

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# **A Study on Traditional Culture and Gender Role-Playing through Game Character Setting and Costumes**

**- Focused on the Game ‘Animal Crossing: New Horizons’ -**

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## **Abstract**

Under the influence of the 4th industrial revolution, the paradigm of fashion distribution, commerce and sales channels are changing. In particular, the current COVID-19 pandemic is hitting the world, and the quarantine system is turning our attention to entertainment, such as games. Players use games instead of the real world to hold events or socialize, and play the roles they want through clothing. Various characters' game costumes can contribute to enhancing the competitiveness of the game, and among them, character costumes using national traditional costumes are worth paying attention to. Therefore, this study aims to examine traditional culture and gender role-playing through game character costumes, focusing on the popular Nintendo switch game 『Animal Crossing: New Horizons』. In addition, we will analyze the traditional culture and gender role-playing according to the setting of game characters and costume selection, and discuss how it ultimately affects game players' values. The conclusion is as follows. First of all, game players choose a variety of ethnic costumes to express their values and inner thoughts as well as their own expressions. Secondly, it is possible to satisfy human needs through role-playing of games. Thirdly, game players can achieve self-realization that does not require gender distinction by becoming conscious of the unconscious state through gender selection of game characters.

Key words : game character costumes, traditional culture, gender role-playing, Animal Crossing: New Horizons