

Intertextuality of Modern Korean Traditional Costumes Represented in “The Tiger is Coming”

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Abstract

Intertextuality represents the potential inherent in an object by reproducing and expanding the meaning innated in it. This study adopted a philosophic view to analytically examine modernization of Korea traditional costume. Fashion, as a communication medium, transfers its meaning according to different circumstances. Korean traditional clothing also has changed its appearances and has augmented its meanings by deconstructing and combining with other art forms as time passes. Therefore, the purpose of this study is to investigate the intertextuality reflected in modernization of traditional clothing shown in commercial clips of the Korea Tourism Organization; The tiger is coming. The images were collected through the internet and analyzed based on intertextuality of music and dance. The intertextuality of music and dance was identified by analyzing coordination methods and they were analyzed through intertextuality of Time Place Occasion (TPO) and gender. As a result, it shows intertextuality of TPO with music and dance represented in the images is a harmonization of the past and present, west and east, and the public and private. The intertextuality of gender in music and dance is associated with the androgynous style which extracts a popular expression from public contexts. The mix-and-match methods by which the dance team blends the modern with the traditional of Korean costume were successful and such outcomes are most clearly evidenced in the promotional video of Korea Tourism Organization. This study explores the particular importance of intertextuality within modernization of Korea traditional clothes and attention is drawn to ways in which the insight from future studies can be used for creative formation of traditional clothes.

Key words : intertextuality of clothing, modernization of traditional attires, the tiger is coming

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I. Introduction

Hanbok(한복), which has been worn only on holidays and anniversaries for the past few decades, has drawn attention as it is the latest fashion among young people. The characteristics of traditional clothes in modern fashion have been tested in Korean history for decades and have become a cultural phenomenon (Jung, 2016). For example, "Hanbok: Traditional Korean Attire" that BTS wore in their performance received a great response from the world (Yoon, 2021). Also, 'Feel the Rhythm of Korea: Seoul,' a promotional video released by the Korea Tourism Organization through YouTube, has become a hot global topic. The combination of traditional Korean clothing and hip-hop music genres has brought Korea to the world. The performance costumes from 'Feel the Rhythm of Korea: Seoul' shows the strong motifs of traditional clothing through avant-garde fashion art and has opened up the possibility of solving the problems that the Korean fashion industry faces in entering the high-end fashion markets (Kim, 2021).

According to Yim (2011), to make traditional clothes wearable in everyday life and to gain popularity, modernization of the construction and design of traditional Korean attires is required. Most scholars have been putting their efforts into inferring the connections between the new fashion trend and the modern design with traditional patterns or colors. Such attempts pursued the natural logic that the modernization of clothing sprouted from its traditional motifs or shapes. However, this trial has not engendered public interest. Koreans used to wear traditional costumes in the major national holiday seasons - Chuseok (추석) and Korean New Year's Day. Recently, Korean traditional clothing has been displaced from daily life because it can only be seen in the media like TV shows or movies. Still, as

shown in the current series of cases in the context of popular culture, the public is demonstrating a growing interest in traditional Korean attire.

Other art forms such as music, dance, and movies have been integrated with modernized traditional clothing. Those show the interrelationships between them. These interactions allow for a new and diverse extension of visual effects and meaning (Kim & Shim, 2007). In an intertextuality perspective that views clothing as a semiotic system, it is possible to analyze diverse effects of interaction between traditional clothing and other arts. The relationships reflected the unlimited and unpredictable nature of intertextuality when combined with differences in time and space (Kim, 1997; Seo & Chu, 2005). Although intertextuality provides limitless imagination for the fashion the potential of traditional clothing, the study about the intertextuality is just taking the initial step. Additionally, there has been some research that clearly explains the semantic correlation between existing and new texts. Therefore, a comprehensive and in-depth study related to intertextuality should be conducted. Therefore, the purpose of this study is to analyze the characteristics that appear in performance costumes from the perspective of intertextuality using the highly successful promotional YouTube video released by the Korea Tourism Organization (Park, 2021a; Kim, 2021). A logical analysis of modern fashion studies and portrayal of intertextuality guides the study, which ultimately aims to predict the future of Korean traditional costumes.

II. Literature review

1. Intertextuality

Intertextuality was first presented by the Bulgarian

French woman Julia Kristeva, whose idea was inspired by Roland Barthes' structuralism. As a poststructuralist, Kristeva introduced the concept of intertextuality while explaining the Russian philosopher Mikhail Bakhtin's dialogic. Intertextuality was developed by replacing 'voice' with the word 'text' in the process of explaining the effects of other voices on the speaking voice. The concept of intertextuality was presented with the premise that none of the texts exist with absolute originality. A text is a reproduction of another existing text; thus, the understanding of the original texts lets the scope of the interpretation of the new text expand and become more fruitful (Kristeva, 1980). For instance, the sentence "A nose that grew like the nose of Pinocchio" is not interpretable without knowledge of "Pinocchio." As such, intertextuality is the expectation for the new texts based on homogeneity in which the historicity of the text should be considered.

Kristeva views the new texts as the outcomes of the reconstruction and recombination of various imitations and replication, which yields to the possibility of being interpreted differently depending on the individual. The varied semantic interpretation becomes possible through 'Genotext', which generates meaning. The interpretation of Genotext is done through the preference of the individual who is the subject of the intertextual analysis. Genotext exists provisionally in the depth of language which can have multiple interpretations for each person. Kristeva's intertextuality is an innovative theory with an open concept and plurality that also applies to sensational science concepts such as quantum mechanics and the theory of relativity, which were prevailing at the time (Park, 2007).

Intertextuality is expressed in different forms - pastiche, parody, self-parody, and metaphor - through substituting a text in the already existing texts while altering the

structure of a text and reproducing an original text. Intertextuality, as its name suggests, is a term associated with writing that has been studied primarily in the field of literature. Through the character 'Sonnet' in Shakespeare's work, Cho and Lee (2018) introduced a potential homosexual orientation of Shakespeare while reanalyzing the study from the perspective of the researcher. The research took a further step to investigate the scalability of the text in the literature by examining the utilization of intertextuality in the media through Shakespeare's homosexual text from the Sonnet.

2. Intertextuality and fashion

The concept of intertextuality suggested by semiotic and post- structuralist Kristeva, opens up potential reproducibility of texts presented by sole clothing or the form of clothing (Kim, 1997). Clothing has already been regarded as a social, cultural, political, and philosophical system of symbols delivering different meanings; thus, the phenomena of duplicating or periodically changing an original form or style of clothing are considered as a good example of intertextuality (Seo & Chu, 2005). In fashion several styles are to be repeated regularly over certain periods of time while indispensably imitating or deriving inspiration from previous text. However, in repeated styles, the original text does not work in the same context, and it is deconstructed and interpreted differently by individuals (Kim, 2004).

There are on-going studies on intertextuality in apparel studies. In fashion, intertextuality stands for deconstructionism. Intertextuality is expressed by combining binary characteristics such as past & present, and gender differences, as well as hard and soft characteristics. In this way, intertextuality expands its realm or scope with infinite possibilities (Seo & Chu, 2005). This mixture

of existing and new expressions in modern context represents deconstructionism (Kim & Shim, 2007).

Seo and Chu (2005) categorized intertextuality by four characteristics: the intertextuality of fashion, TPO, materials, and coordination. The exhibition of intertextuality in modern technology through animation, music, film, or theatre arts was also investigated. Seo and Chu (2005) particularly shed some light on examining intertextuality in Rei Kawakubo's 1987 collection by decomposing the text of traditional men's and women's clothing while re-interpreting them under the category of human beings. Different modes of intertextuality by utilizations of TPO, material, and coordination were also explained.

For example, Jean Paul Gautier experimented with diverse signifiers in his collection. His collection represents intertextuality of TPO and coordination by breaking boundaries such as inner wear vs outer, formal vs informal, tradition vs modern, and public vs private. The importance of Jean Paul Gautier's works lies in that fact that he detached signifiers of clothing from their traditional meaning in terms of time, place, opportunity, and coordination. He combines gender signifiers presented in garments, as seen through the image of men wearing glamorous fabrics and colors normally associated with a women's dress. Intertextuality opens up infinite possibilities with its radical designs while ridding fashion of the dichotomy that was present within the industry. The radical designs, as seen through Madonna's performance costumes, also broke down stereotypes once created by designated TPO. and coordination. (Han & Geum, 2010). The significance of intertextuality can be found through an interview with Vivian Westwood, who argued that "non-traditional through tradition." She further asserts that fashion must constantly changes and combines with other elements to ensure novelty. It is, therefore, no coincidence that the pursuit of novelty has led to

intertextuality.

Seo and Chu (2005) analyzed the intertextuality of fashion according to gender, TPO, material, and coordination. First, intertextuality of materials implies that fashion material is not limited to fabric, but also includes daily-use materials. New materials inspire innovative and experimental design and ultimately contribute to the development of fashion design. Second, the intertextuality of coordination appears through the combination of contradictory images, combination of purpose of attire, and combination of different use of clothes. Third, intertextuality of gender has emerged in a society where the difference (in clothing) between men and women has become ambiguous. This neutral and integrated concept does not distinguish gender and is often represented by the androgynous or unisex look. Fourth, the intertextuality of TPO transcends time and space, and transforms the purpose and use of clothing. This offsets the dichotomous meaning in fashion, including past & present, public & private, and east & west, and pursues innovation through incongruity.

Kim and Shim (2007) explained that not only generally used textile materials but also materials such as food, natural ingredients, paper, jewels, plastic, and metal were used in designing clothes. Through the adjustment of natural materials and food ingredients into fashion, characteristics and inherent meaning of beauty and materials are expanded. The application of paper, an easily used material in daily life, in fashion design was an example of intertextuality of fashion with material. The use of paper emphasized the symbolic meaning of naturalism which the designer intended to express.

According to Kim and Shim (2007), Paco Rabanne's fashion collection in the 1960s is a good example of a transformation of the common use of plastic and vinyl

into the new text of gorgeousness. These new materials in fashion design provided future-oriented text. Plastics implied the unlimited morphological deformation and vinyl meant the transparency and mobility of material. In addition, Paco Rabanne introduced the innovative use of metals such as aluminum and iron when designing clothes. Texts from the mechanical characteristics of metal and technology were transformed into a grotesque and unpredictable text when applied to fashion design.

3. Intertextuality of traditional clothing

Symbolization of traditional clothing can be classified into its visual characteristics such as color, motif, or shape. The colors used in Korean traditional costumes are based on the traditional Korean color spectrum that is called ‘Obangsak’(오방색): white, black, red, blue, and yellow (Han, 2022). According to Han (2022), these colors represent the five elements of the universe, metal, water, fire, wood, and soil, as well as the seasons, and the directions east, west, north, and south. The color scheme of traditional clothing was designed considering the harmony of yin and yang, and related examples can be found in blue military dress, yellow emperor’s attire, and red and blue wedding dress.

The motif in the traditional costumes can be classified into those of artificial motifs and motifs from nature. There are also patterns derived from animals, plants, and nature, as well as geometric patterns. In addition to decorative effects, the patterns had a shamanic purpose and played a role in reflecting the society of the time, such as authority and Confucianism. The form of traditional clothing is a means of expressing the wearer’s philosophy or outlook on life, reflecting the wearer’s morality and desire through the choices of clothing and attitude while wearing the clothes (Kim, 2004).

According to Geum (2004), traditional culture is especially applied in various arts, which provides inspiration for creative activities. In the fields of film, theatre, and opera that reproduce historical backgrounds, it is an example that borrows traditional clothing in its original version or modernized traditional clothing in their performance. Costumes can be observed in theme parks and amusement parks and are another example of motifs from traditional cultures. In such places of entertainment, people experience fantasy worlds that cannot be achieved in reality while they get a chance to experience traditional culture in entertaining ways. In addition to the reproduction of traditional culture in the form of performances, examples of traditional culture are also commonly found in art works. In the case of the Hanbok, the shape of the clothes may be employed, or the traditional patterns used in silhouettes, clothing ribbons, and accessories, and the hanbok can be altered and used in modern fashion.

Geum (1999) notes that in Korea’s long history, the most well-known Korean traditional clothing is the Hanbok. This is because there are few relics or data exist from the pre-Joseon period, making it difficult to access the traditional styles of attires. The simplicity and conciseness of the Hanbok are the most recognized characteristics in modern fashion design which express national sentiment, attempting to transcend the beauty of the mundane world. Pastel or natural colors were employed for modern fashion designs of traditional clothing to create a neat and clean feeling. Also, women’s clothing was more common than that of men’s in modern fashion design.

4. Intertextuality of fashion with music and dance

Fashion has been associated with a wider set of

artistic practices such as dance and music. For example, heavy metal music is related to styles that are passionate, skilled, and powerful. Played by the destructive and contorted sound of electric guitar, heavy metal is an expression of power, distortion, and darkness which are the characteristics of avant-garde style (Straw, 1984). As heavy metal music is a male-dominated form, musicians' styles also exhibit a variety of male gender style such as mix and match of leather, skinny trousers, leather jackets, leopard trousers, denim jackets, and funky hair style (Walser, n.d.). What we called "heavy metal" style is a combination of extremely amplified distortion of the electric guitar sound and the male-dominated, avant-guard fashion as seen in <Figure 1> (Straw, 1984; Walser, n.d.). Because the musicians can provide symbolic means of illusionary lifestyle which cannot be accessed in reality, when people follow their style, the fantasy of fashion can be brought to real life. In this point, defined as intertextuality, fashion can be innovative and expands its possibility.

Fashion is the most recognizable practice related to the hip-hop culture in addition to the music. The first rhythmic rapper DJ Hollywood popularized hip-hop fashion, and people in the party dressed in DJ's free style fashion and distinguished themselves from others who give a complete obedience to authority or tradition. From this period, as seen in <Figure 2>, the traditional hip-hop style has inferred oversized trousers, oversized

T-shirt, and workers' cap (Engel, 2001). In the 80's and 90's, hip-hop artists concentrated on showing stubborn and powerful movement through breaking dance with strongly beating rhythms. Breaking dance uses multiple spinning and contorting movements which are a very acrobatic style of dance. Along with music and dance, fashion contributed to creating hip-hop culture. Rappers normally wore expensive and luxurious gold jewelry and high-end brand clothing which apparently showed their brand logo on the fashion items (Sharma, 2020). From 2000, high end fashion brands collaborated with famous hip-hop artists and launched rappers' own lines such as Lil Wayne, 50 Cent, Eminem, and Kanye West. Even though hip-hop culture is based on the attitude against stereotype fashion, dance, music, and art style, recent expression through the media has changed. Today, hip-hop creates and leads new public culture rather than remaining as a subculture. Therefore, hip-hop fashion mixes street wear and luxury brands and has moved into mainstream culture (Shackelford, 2022). Consequently, as fashion integrates with music and dance, it is increasingly more difficult to define any certain style. Yet there is a new idea that explains these phenomena; intertextuality.

5. Intertextuality of Korean traditional music

The rhythmical rap style Korean music is "Pansori". Similar to hip-hop culture, "Pansori" is a performance art which includes literature and music. A singer leads the performance about eight hours and sings an improvised repertory of narratives (United Nations Educational, Scientific and Cultural Organization, n.d.). In 2013, Pansori was registered as the UNESCO's Masterpiece of the Oral and Intangible Heritage of Humanity of Korea. Since Pansori has remained as high cultural heritage, it



Figure 1. Heavy metal style of Guns N' Roses.

From Guns N' Roses. (n.d.).
<https://en.wikipedia.org>



Figure 2. Hip hop dance and music.

From "A brief history of hip-hop dance". (2018, November 28).
<https://www.dancediscovery.com.au/>

was not publicized for a long time. Therefore, Pansori also has searched for new way of expression and collaboration with other field of arts to be popular (Kim, 2017).

III. Methods

1. Research subjects and procedure

According to Kim (2021), Korea Tourism Organization released a promotion film through the YouTube channel in 2020. The creative blend of the Pansori with a modern hip-hop dance and choreography were showcased by Leenalchi and the Ambiguous Dance Company. The purpose of the video was to encourage visiting Seoul with its landmarks such as Blue House, Samsung Museum of Art, Deoksugung Palace, Jahanmun Tunnel, and Dongdaemun Domestic Market. After releasing the video, worldwide interest has focused on ‘Feel the Rhythm of Korea.’ In the video, four men and four women performed playful modern choreography to the rhythm of Korean traditional music wearing a mix of modern and traditional clothing. The news media commented that the collaboration of hip-hop musicians and traditional music singers were the outstanding performance of the video (Jang, 2020; Park, 2021b). Consequently, the promotional video recorded 49,050,000 views in November 2022 and won “2020 Tourism Innovation Award” which is held by World Tourism Organization (UNWTO).

For analysis, the authors searched images of promotional videos through the internet from January 2022 to August 2022 by typing “Feel the rhythm of Korea,” “Feel the rhythm of Korea-Seoul” or “Tiger is Coming” on Google and Naver search boxes, and finally seven members’ images who performed on the video were selected. In

this way, a variety of image sources such as YouTube channel were used for study.

2. Research model

Most media and critics mentioned that “Tiger is Coming” attracted worldwide attention because of the performers’ exceptional fashion style, dance, and music. The intertextuality of the fashion shown on the video was examined with the intertextuality of the dance and music. To analyze intertextuality with dance and music, this study adopted and modified the characteristics of intertextuality of fashion suggested by Seo and Chu (2005). Intertextuality of fashion was examined by two points of views such as intertextuality of music with fashion and intertextuality of dance with fashion. The reasons for the success of the promotional video were that it harmonized tradition and new culture and created a new cultural paradigm (Korean modern culture).

Coordination method refers to balancing and harmonizing two or more fashion items in an outfit (Yu, 2022). As Seo and Chu (2005) concluded that coordination and TPO are interrelated concepts, there is no boundary distinguishing one from the other. According to Yu (2022), recently, total coordination includes life space and style, hairstyle, fashion, and accessories. Therefore, this study considered that the coordination can be identified by analyzing TPO. Monden (2014) elucidated that fashion associated with gender role and each gender shows its own coordination method. When the author described “Lolita” fashion and Vivien Westwood’s fashion in “Gone with the Wind,” he substantially distinguishes them from male characters according to gender differences. Because each gender owned its coordination methods, this study considered that coordination method can be analyzed by intertextuality as shown in <Figure 3>.

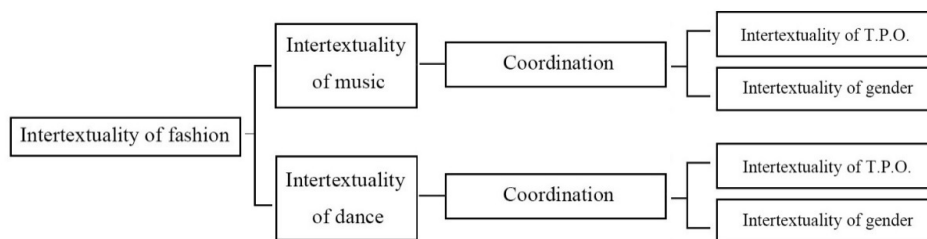


Figure 3. Model for the fashion analysis for intertextuality with dance and music.

IV. Results and discussion

1. Intertextuality of fashion with music

1) Intertextuality of TPO

As seen in <Table 1> and <Table 2>, the dance team

in the promotional video also provides insight into how the dichotomies of old & new and east & west are dealt with in clothing. The analytic results of intertextuality of music through intertextuality of TPO is explained in following descriptions. Although red active wear which male dancer in <Figure 8> wore and red suits which

Table 1. Intertextuality of fashion with music.











Intertextuality of TPO	
Intertextuality of music	 <p>Figure 4. Intertextuality of time. From Fever. (n.d.). https://www.theapro.kr Formal suit + Military hat(Toogoo) Past & Present, East & West</p>
	 <p>Figure 5. Intertextuality of place. From Fever. (n.d.). https://www.theapro.kr Innerwear as outwear, East & West</p>
	 <p>Figure 6. Intertextuality of occasion. From Fever. (n.d.). https://www.theapro.kr Official items + Sleepwear Public & Private, Past & Present East & West</p>
	Intertextuality of gender
Coordination	 <p>Figure 7. Androgynous style1. From Fever. (n.d.). https://www.theapro.kr Genderless body shape</p>
	 <p>Figure 8. Androgynous style2. From Fever. (n.d.). https://www.theapro.kr Traditional male hat & Mesh long skirt</p>
	 <p>Figure 9. Androgynous style3. From Fever. (n.d.). https://www.theapro.kr Woman's fur vest & Unisex training cloth</p>

Table 2. Intertextuality of fashion with dance.

		Intertextuality of TPO		
Intertextuality of dance	Coordination	 <p>Figure 10. Intertextuality of time. From Fever. (n.d.). https://www.theapro.kr Past & Present, East & West</p>	 <p>Figure 11. Intertextuality of place. From Fever. (n.d.). https://www.theapro.kr Past & Present, East & West</p>	 <p>Figure 12. Intertextuality of occasion. From Fever. (n.d.). https://www.theapro.kr Public & Private, Past & Present East & West</p>
		Intertextuality of gender		
		 <p>Figure 13. Intertextuality of gender. From Fever. (n.d.). https://www.theapro.kr Androgenous style</p>		

male dancer in <Figure 3> wore are the most common forms of modern fashion, they looked radical due to the unique combination method with the traditional hats from Josun(조선) dynasty that signaled social status, gender in, or occupation.

As shown in <Figure 4>, the male dancer wore a formal suit and a “Toogoo(투구) <Figure 16>” typically worn by Joseon dynasty (old Korea) generals. Even though the contents of the Pansori “Tiger is coming” is not related to military and formal wear, the coordination method exhibits on <Figure 4> implies that there is a creatively produced new style in music which coordinates past & present, east & west, and classic & trendy style. <Figure 5>, <Figure 6>, <Figure 7>, <Figure 8>, and

<Figure 9> also display a mixture of modern accessories such as sunglasses and western style women’s hat, traditional costumes or traditional accessories such as Jeonrib (전립) <Figure 14> or Chorib (초립) <Figure 15>. In <Figure 5>, the matching white top and long skirt are one type of Korean women’s inner wear. With the letters written on the surface of the outfit and coordinated with the cloth, it becomes a performance costume and loses its original purpose of wearing in private, and is applied into the public performance. The <Figure 6> improper mix and match of cloth and accessories attracts the audience’s attention. Coordinating “Jeonrib” (전립) which was typically worn by Joseon artillery or soldiers with a corset top and pajama trouser, infers past &



Figure 14. Jeonrib.
From Kang. (n.d.).
<https://encykorea.aks.ac.kr>



Figure 15. Chorib.
From Kang. (n.d.).
<https://encykorea.aks.ac.kr>



Figure 16. Toogoo.
From Yonhapnews. (2019, August 27).
<https://www.hankyung.com>

present, west & east, and public private. This method of coordination not only widens the form of expression, but increases the understanding of the newly created Pansori music genre by making the performance deeper and richer.

2) Intertextuality of gender

All of the performers in the video coordinated their performance costumes by mixing and matching past & present items in their outfits. This coordination method presents various meaning in respect to time, place, and occasion and it defines the intertextuality of music with fashion. The music which used the promotional video is a manifestation of a different cultures combining between trendy western styles & traditional Korean cultures. Korea traditional music, Pansori, could be commercialized and publicized through this combination process. As the publicized process involves extracting popular expression from original contexts, modernized Pansori means that maintaining distance from direct expression and extracting attractive elements from popular culture such as hip-hop music and fashion. Therefore, the style shown on the video appears to be more stylistic than conceptual. The dance team's performance costumes imply that the traditional idea of masculinity and femininity as related to fashion no longer exists. The sharing of clothing and accessories by both sexes has

made gender identification irrelevant from the type of clothing or accessory worn. Therefore, the intertextuality of how they wear fashion is not made by detaching from gender roles, but by transcending them.

In fashion, gender identification was represented by femininity and masculinity. However, as society industrialized and women's social participation increased, fashion style expanded greatly, to include the masculine look, the straight box style boyish look, and the genderless unisex look, among others. A drag queen style in which men wear dark makeup and women's clothes emerged as well, (Lee & Kim, 2005). At the outset of gender crossing fashion, designers adopted only masculine elements through women trousers, but have now increasingly accepted female elements such as lovely colors, twinkling jewelry, and beautiful skin. Border crossing in Korean fashion design has been limited to women adopting male clothing (Ji, 2019). In contrast to the traditional gender role, the dance team's costumes in the promotional video of the Korea Tourism Organization used female costumes and accessories.

2. Intertextuality of fashion with dance

1) Intertextuality of TPO

The man in <Figure 10>, showed a sudden stop movement which is called "locking." This sharp and

strong kick of dance is a commonly used movement in hip-hop dance. The male dancer in <Figure 10> appears stronger than any other hip-hop dancer because of his outfit. His white top and bottom used to be the common daily wear of old Korea's communities. It presents past & present at the same time by combining traditional cloth & trendy choreography. The male dancer in <Figure 11> presents a unique coordination method in which mixing and matching traditional hats used for shamanic ritual and training clothing. Although each item has different use and purpose, they are associated with expressing dynamic and rhythmic movement when they are harmonized in the performer's outfit. The female dances in <Figure 12> a dress meant for inside of the house. The female dancers' performance clothing is inspired by inner wear and sleep wear. They deconstructed the boundaries which divide private & public, past & present, and east & west.

Dance expresses important movement metaphors and mirrors contemporary culture. The consequence of this is that the movements of dance become a symbolic expression and construct new and innovative styles when it is combined with different media such as music and fashion (Engel, 2001). The song, pansori, played in the video was originally sung without dance. In the promotional video, the dance team adds dynamic excitement with dance. The choreography, however, introduced in the video is not much different from any hip-hop dance. The differences that distinguished them from other hip-hop dance performers are the unique fashion style and music.

2) Intertextuality of gender

Although hip-hop culture is deeply rooted in masculine culture and black power movements, increasing impact of women on hip-hop culture cannot be ignored (Tyree, 2013). As shown in <Figure 13>, male and female dancers

perform Korea traditional woman's choreography with the application of powerful hip-hop breaking dance. In addition, the female dancer also shows powerful hip-hop style movements. These make up a theme that especially focuses on gender issues. As the essence of hip-hop culture is creating a dynamic and powerful movement, hip hop dancers also have found creative and innovative forms of expression. Therefore, male and female dancers mimic each other's dance style and create genderless movements. In a wider perspective, female culture is accepted by the male-dominated hip-hop culture. Coordination cues of male and female dancers' outfits are taken from an androgenous look. This coordination method represents and supports their dance choreography. These clothes reinforced the current notion of hip-hop fashion trends. Androgenous style coordination in the video inspires elements of gender issue in fashion with many of the male dancers adopting the style as well. In addition, it is evidence that females are getting recognized for their music and dance contributions in a male-dominated industry like the hip-hop culture.

V. Conclusion and implications

'Feel the Rhythm of Korea: Seoul' which was released by the Korea Tourism Organization for promotional purposes, attracted worldwide attention through online media. Scholars frequently used the words "mixed," "combined," and "blended" to illustrate the video. Coordination methods that the dance group in the promotional video used created a new traditional Korean clothing style which combined past & present, male & female, and class & social status. To this point, new traditional Korean style reflects contemporary and popular

culture while combining with hip-hop culture. Many scholars conclude that this is a successful modernized case which challenges and overcomes prejudice against traditional clothing (Kim, 2021).

In the video, when Korean traditional clothing combined with modern style clothing, it creates a trendy, dynamic, yet still traditional image of Korea. If the Korea Tourism Organization's promotional video reflected only tradition or modernity, it would have been explained by appearance, which solely focuses on "re-enactment of ancientness" without explaining the interconnection between tradition and modernity. However, the combination of tradition and modernity in the promotional video should be considered as an expression of intertextuality as it has successfully expanded the images of Korea, which is full of 'hip excitement' through 'hip traditional clothing' (Lee, 2021).

Such phenomena caused traditional clothing to become a simple text readily transformable into various arts with a new message. Traditional clothing now comprises a new genre of fashion; its blending with other schools of thought has rendered the original fitting style obsolete. This fashion evolution has varied across countries, yet transcended time and space and is open to any culture (Lee, 2021). Through intertextuality, fashion overcome barriers located in different cultures and genders. The commercial clips of the Korea Tourism Organization also provide evidence for the disintegration of the boundary between past & present.

Traditional clothes convey a new text but still include original concepts when combined with other art styles. The producer of the promotional video "A Tiger is Coming" - Jang Young Gyu-is considered to be an innovative creator as he well combined old & new, east & west, and modernity & tradition. After dance and music adopted traditional clothing, newly images created

meanings and became very popular. Traditional clothes used as performance costumes are transformed with western styles and accessories. As expected, the western looks and eastern looks had a profound impact on each culture (Kim, 2021). Finally, the combination engages public interest intensely by using familiar texts. The influence was remarkable in that this study concludes the phenomenon: 'Intertextuality of traditional Korean attire'. Intertextuality signifies a broad range of possibilities in meanings, shapes, and themes.

Intertextuality theory can contribute to modernizing traditional Korean attire by changing the conventional understanding of clothing. Also, it can attract public interest in traditional clothes. The intertextuality, as shown in 'Korea Travel Promotional Video,' destroys conventional concepts and images by melting traditional clothing elements into modernized design. Furthermore, it ignores sexual, cultural, and time differences. Intertextuality has consistently transcended time, culture, and genre and has accepted the otherness. Examples of intertextuality appearing in performance costumes enhance artistic characteristics of traditional clothes and other areas of art when those are mixed. Therefore, intertextuality redefines fashion rules and invites people to the next level of conventional design and style.

In 2018, Seoul Fashion Week selected Kim Hye Soon for the opening show designer. As Korean fashion expands to the global market, the modernization of traditional clothing through intertextuality is crucial. For this reason, this study suggested that analysis of a collection of traditional fashion design can be helpful to ensure the possibility of intertextuality in the field of apparel study. This study examined the promotional video that Korea Tourism Organization released through dance team's outfits in the video. The analysis might not be generalized for wider range of analysis. Therefore,

empirical study to support this qualitative study is suggested for future study.

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“범이 내려온다”에 나타난 현대 한국전통복식의 상호텍스트성

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요 약

상호텍스트성은 한 대상에 내재된 의미를 재생산과 확장을 함으로써 그 안에 내재된 가능성을 나타나게 한다. 본 연구는 한국전통복식을 철학적 관점에서 분석하고자 했다. 소통의 수단으로서 패션은 상황에 따라 다른 의미를 전달해왔다. 한국전통복식은 해체하고 다른 예술형태와 결합하여 외현을 변화시키거나 의미를 확장해왔다. 따라서 이 연구는 한국관광공사에서 제작하여 배포한 홍보영상에 나타난 전통의상의 현대화를 상호텍스트성을 근거로 분석해 보고자 한다. 이미지는 인터넷을 통해서 수집되었으며 음악과 댄스의 상호텍스트성 측면에서 분석했다. 음악과 댄스의 상호텍스트성은 TPO의 상호텍스트성과 젠더의 상호텍스트성을 분석하여 코디네이션 방법에 따라 파악했다. 그 결과, TPO의 상호텍스트성은 음악과 댄스 모두 과거와 현재, 동양과 서양, 공적인 것과 사적인 것을 적절히 조화시킨 것으로 나타났다. 그리고 젠더의 상호텍스트성은 여성과 남성이 이성의 패션아이템을 착용하여 대중에게 인기있는 스타일을 차용한 앤드로지너스룩을 반영한 것이었다. 홍보영상의 댄스팀이 한국전통의상의 현대화에 대한 요구에 맞추어 사용한 믹스 & 매치 방법은 성공적이었으며 홍보영상에 속에서 가장 선명하게 증명되었다. 본 연구는 한국전통복식의 현대화를 상호텍스트성의 측면에서 분석하여 전통복식의 무한한 변화 가능성을 확인했으며 전통복식의 대중화에도 도움이 되는 기초자료를 제공했다는 데 의의가 있다.

주제어 : 복식의 상호텍스트성, 전통복식의 현대화, 범이 내려온다

