

A semiological analysis on the relationship between popular music and fashion style exposed in Subculture

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I. Introduction

Fashion is one of the characteristics which represents the contemporary sociocultural signifiant. A style that a certain stream of fashion brings is not just limited in fragmentary tendencies and fads. That can be a code to communicate and function as a medium in itself.

Music has been displaying it's power to fashion while fashion has been exercising it's influence over the music. There is an inseparable relationship between music and fashion in terms of expressing our images of the world: fashion delivers them through visuality and music does it by sound.

Both fashion and music are reflecting our society as well as they are influencing on sociocultural aspects generally. Whenever music has been changed new youth culture has been made and this culture has been expanded with forming some distinct fashion trends.

The study focuses on identifying the relations between pop music and fashion styles which are occupying positions firmly on the bases of youth culture through analysing the relations between the fashion styles and music genres which are used in sub-culture groups to express their own identities and consciousness from a point of semiotics.

II. Range and Method of Study

The range of the subject of this study is from the nineteen fifties to nineteen nineties. The nineteen fifties is the times when subcultural styles came into being with thoughts and values that professed themselves to be worthy being noted for the first time accompanying Rockabilly style. The subjects of this study are Rockabilly style in the nineteen fifties, Rock'n roll style and Rockers style in the nineteen sixties, Heavy metal style, Head banger style, Gram look come from Gram rock, and Reggae style comes from Reggae music in nineteen seventies, Punk look comes from Punk rock in the late nineteen seventies, Grunge look comes from Grunge rock in the nineteen eighties, and Hip-hop style comes from hip-hop music in the nineteen nineties.

The method of this study is to contemplate documentary records from various angles and

to estimate its own distinctive characteristics of each fashion style concerned with each music trend. These cannot be measured numerically but we can consider and extract its quantitative features and values.

The origin of documentary and imagery provenance is as follows. I referred to documentary records such as theses on street style and rock music and reference books. I referred to imagery materials such as images from books, pictorials in fashion magazines, images from music video and some internet sites, and cover images of tapes and LPs.

III. Conclusion

This study lets us realize that fashion is not only a popular style of clothes, hair, etc. at a particular time or place but also a medium to communicate and to guarantee polysemous identity by functioning as a flexible tool to exchange contemporary sociocultural meanings. Music and Fashion style derived from a certain music trend share some similarity to be a medium to communicate, confirm, and sympathize socio cultural characteristics those days in semiological point of view

The result of this study can be summarized as follows.

Rockabilly music–Rockabilly style stands for tension, rebellion, poverty, and showing-off desire. Rock'n Roll–Rockers style which has the significant such as tough and loud music sound, torn jeans, and leather jacket stands for rebellion and duality. Rock music stands out to present resistance, the conspicuous signifier those days. Heavy metal music–Head banger style expresses freedom and youth through the signifiers such as shout-singing, metallic music sound, and hobnailed leather jacket. On the other hand, Glam rock–Glam look reveals the limit of inner identity, projects that signifier through putting undue value on decorating outward appearance to make some strange people with both sexes or without no distinction of sex, and tries to find a new way to transmit the signifier by decadent images. Reggae music–Reggae style can be analyzed to contain African–Americans' resistant message to bring a charge against racial discrimination and to claim fair and just treatment. Punk rock–Punk look restores to the explosiveness of rock music and gives birth to its unique resistant culture of rock music. In this respect, the chapter to cover Punk rock–Punk look is the most important part of this study. Punk rock–Punk look emphasizes recalcitrance, explosiveness, and inhuman anti-aesthetics. Ironically, Punk rock–Punk look reaches to an expected result to establish anti-aesthetics, a kind of aesthetics. In the late nineteen eighties, Grunge rock–Grunge look restores its vanguard explosiveness. Most songs of the Grunge rock are produced improvisatorially. Grunge rock–Grunge look reflects the spirit of abscondence and the pride of originality of X generation and stands for their cynical individualism. Hip hop–Hip hop style expresses a sense of alienation of the needy through murmuring Rap and violent dancing.

In conclusion, subculture is the exit of their escaping from the compelling inconsistency

cause by the condition of people's life and the way for them to solve through cultural sublimating for themselves. People come up with distinctive style of music and fashion to express their resistant signifie in their symbolic way. In addition, a particular music trend has much to do with a contemporary fashion style. In the relationship between music and fashion, there have been the subtle mechanism to boost and influence and some crucial similarity each other to signify inner values of the times.

IV. Reference

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