



**INSTITUTIONEN FÖR SPRÅK OCH  
LITTERATURER**

# **THE KIMONO**

Traditional wear, nightclothes, or cultural appropriation?

**Lisa Bendall**

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Thesis:	15 hp
Programme:	Languages and Intercultural Communication
Level:	Advanced level, Second Cycle
Term/year:	Spring 2022
Supervisor:	Fusae Takasaki Ivarsson
Examinator:	Elena Pollacchi

# Abstract

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This thesis hopes to investigate how the kimono has gone from being everyday wear in Japan, to loungewear in the West. A brief historic overview of the kimono, both in Japan and in Europe will be given, as well as how the garment is worn today. I will also delve into the semantic shift of the word kimono in both Japanese and English, to investigate how the meaning of the word has changed historically. The concept of cultural appropriation will also be discussed, in relation to the kimono. These things will be explained with the help of various books, articles, and a self-conducted survey, in which the contemporary views of both Japanese and non-Japanese people will be given. Finally, the results of my findings as well as the survey will be given, and a discussion will be had concerning the modern view of the kimono, as well as its place in the context of cultural appropriation.

## Preface

There are many things that fall under the umbrella term ‘intercultural’, the kimono perhaps an unexpected one. Nevertheless, the kimono is a garment that has traversed cultures and continents, leaving a lasting effect on Western fashion. In this thesis, I hope to explain how the kimono came to be in Europe and how this export still affects its fashion today.

While writing this paper, I have not only been blown away by the sheer number of historical records concerning the kimono, its making process, and its trends, but also seen how these processes and patterns are still used today. I have also gained a newfound respect for all the designers, weavers, dyers, embroiderers, sewers, dressers, and stylists that make incredible kimono ensembles possible.

Finally, I would like to thank my supervisor Fusae for her invaluable insight and guidance in the writing of this thesis, and Jamie for looking through my essay and finding things I could improve on.

# Table of Contents

1. Introduction.....	5
2. Research questions and aim .....	6
3. Material & Methodology .....	7
4. Background.....	8
4.1 Said’s Orientalism.....	8
4.2 Cultural appropriation.....	9
5. Previous research .....	10
5.1 Kimono as a historic trend .....	10
5.2 Cultural Appropriation in a kimono context .....	10
5.3 Women’s dress in public and private spaces .....	12
6. Results.....	13
6.1 The semantic shift of the word ‘kimono’ .....	13
6.2 Kimono history in Japan .....	14
6.3 Kimono history in the West .....	16
6.4 Kimono today.....	16
6.5 Questionnaire results.....	17
6.5.1 Nationalities .....	18
6.5.2 Age.....	18
6.5.3 Gender.....	19
6.5.4. Questions regarding the word ‘kimono’ .....	20
6.5.5. Questions regarding usage .....	32
6.5.6. Questions regarding Cultural Appropriation.....	37
6.6 The contemporary image of the kimono .....	44
7. Discussion.....	47
7.1 Cultural appropriation vs appreciation.....	47
7.2 The feminisation of the kimono .....	49
7.3 Limitations of the research.....	50
8. Conclusion .....	51
9. References.....	53
Appendix.....	59
A. Kimono types .....	59
B. English Questionnaire .....	60
C. Japanese Questionnaire .....	64

# 1. Introduction

Kimonos are as synonymous with Japan as cherry blossoms, Mount Fuji and cranes, and no depiction of the country seems to be complete without an image of a kimono-clad geisha. These garments have been used in Japan since at least the Heian period (794-1185) (Jackson, 2020), and are currently being pushed to become an Intangible Cultural Heritage with UNESCO (Kawasaki, 2017). Despite not having this status yet, the kimono is a source of national pride and can often be seen worn during special occasions. But when the word 'kimono' is mentioned in a Western context, what comes to mind first might not be the traditional dress, but a form of dressing gown. When typing the word into an internet search, we are met mostly with advertisements for luxurious loungewear rather than Japanese robes. Why is this? How did the everyday wear of the Japanese become sleepwear in the West? Has the definition or meaning of the garment changed in English compared to Japanese? This thesis hopes to answer these questions, as well as to delve into the issue of cultural appropriation that might arise when a culture takes after another without sufficient knowledge or respect.

With the help of a variety of material from museum exhibits, books, articles, and a self-conducted questionnaire, I hope to adequately answer my research questions as well as gather a contemporary opinion on the wearing of the kimono and any prejudices it might have.

## **2. Research questions and aim**

The aim of this thesis is to provide a diachronic overview of the kimono's Western history, particularly in Europe; how and when it arrived, how it came to be used as nightclothes rather than everyday wear, and how it differs from the Japanese kimono. In relation to this, I will explore if it is considered cultural appropriation for non-Japanese people to wear a kimono. Are there certain cases when it is and when it is not? I will also look into the semantic shift of the word itself in both Japanese and English, to see if the definition of 'kimono' has changed over the years. Finally, I will investigate how both Japanese and non-Japanese nationals feel about the kimono today and what they think about non-Japanese people wearing the garment, both inside and outside of Japan.

### 3. Material & Methodology

Several sources were used following both a qualitative and quantitative approach. Relevant sources such as books, articles and blogs were analysed, both to gather information on the kimono and its history, but also to serve as a starting point for the discussion on cultural appropriation. The main source of historic material for this thesis was the 2020 book *Kimono – Kyoto to Catwalk* (Jackson) that accompanied the exhibition of the same name. Kirk (2008) as well as Carriger (2018) were also used regarding this aspect.

On the topic of cultural appropriation, several articles discussing the matter from a kimono and Japonisme perspective were used, among others, articles by Carriger (2018), Kirk (2008) and Ito (2019). Articles by LSPIRG (2022) and Mendoza (2022) were used in discussing the topic in general, and the detrimental effects it can have.

I also utilised a quantitative approach, for which I conducted an online questionnaire to both Japanese and non-Japanese people, to find out their opinions on non-Japanese people wearing kimono as well as their thoughts on the transformed kimono used as nightclothes. Two versions of the questionnaire were created, one Japanese and one English version. This was to let as many people respond as possible and to let Japanese respondents write about the kimono in a language they are more familiar with, as some things can be tough to translate. The results were collected anonymously and in accordance with GDPR<sup>1</sup>, allowing the participants to withdraw at any time and any personal information they gave (such as age, gender and nationality) was deleted once the thesis was complete. The questionnaire focused on the opinions and preconceived notions that the participants might have concerning the wearing of the kimono. Most questions were multiple choice or free answers, to avoid priming the respondents and to let them elaborate on their opinions. By combining these two methods I believe that a sufficient overview of the Westernised kimono has been created, both from a historic and contemporary perspective.

There were 81 respondents in total, 30 from the Japanese version and 51 from the English version. With the number of participants I received, I believe I was able to give a more credible answer to my research questions and give a better overview of the opinions on the wearing of kimono.

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<sup>1</sup> <https://gdpr-info.eu/>

## 4. Background

To understand how the kimono came to be known as loungewear in the west, we must first know a little bit about the garment itself, as well as why the concept of cultural appropriation is relevant to it. To do this, I will briefly present the field of orientalism and the definition of cultural appropriation.

### 4.1 Said's Orientalism

Said gives these explanations on the topic of Orientalism:

The Orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire. [...] Orientalism is a school of interpretation whose material happens to be the Orient, its civilizations, peoples, and localities.

(Said, 1978, p.203)

Thus Orientalism is not only a positive doctrine about the Orient that exists at any one time in the West; it is also an influential academic tradition [...] as well as an area of concern by travelers, commercial enterprises, governments, military expedition, readers of novels and accounts of exotic adventure, natural historians, and pilgrims to whom the Orient is a specific kind of knowledge about specific places, peoples, and civilisations.

(Said, 1978, p.203)

Orientalism, then, is the Western view of Asia. This was a popular field for many scholars in the 1800's, but was however, Said writes, purely textual, the scholars doing research based purely on written word and not actually visiting the countries themselves. As such, there was an air of mystery to the Orient and many scholars who finally made it to Asia were very surprised when they arrived and saw things with their own eyes for the first time. This air of mystery and exoticism eventually permeated through to other layers of society, until Europe had a "collective daydream" of the Orient and what went on there (Said, 1978). This was reinforced by the fact that not all of Asia had been explored by Europeans, and there were areas of the 'known Orient' and 'unknown Orient'. One of the possible reasons for this great divide, Said writes, is because of "imaginative geography", invisible boundaries that are created between matters such as politics, religion, customs and values. Said goes on to say that Orientalism, like any other field of study, is researched and taught a certain way, and



then built upon further. Orientalism has however long been a very controversial that is much debated, and so is not in common use anymore.

## 4.2 Cultural appropriation

The Oxford English Dictionary defines cultural appropriation as “*the unacknowledged or inappropriate adoption of the practices, customs, or aesthetics of one social or ethnic group by members of another (typically dominant) community or society*” (2022). Common occurrences of cultural appropriation are for example wearing clothing from another culture as a costume, copying certain speech patterns or altering one’s appearance through makeup (Feeney, 2013, LSPiRG, 2022, Mendoza, 2022). Traditional clothes such as the kimono, Native American headpieces and ancient Egyptian clothes are all examples of items that have been appropriated or parodied in the past, particularly in relation to Hallowe’en costumes (LSPiRG, 2022, Mendoza, 2022).

## 5. Previous research

### 5.1 Kimono as a historic trend

From a feminist and art-oriented perspective, Kirk (2008) writes that to the Europeans, the kimono was a “problematic” garment. Drastically different from the fitted, tailored attire that was popular in Europe at the time, the kimono did not have appeal to the masses. Certain aesthetic circles did adopt the use of the kimono, but there it was used as a tea-gown or a dressing gown, only worn in one’s home. Kirk explains that in the late 1870’s it had spread through the upper echelons of society and become a trend, and many wealthy people in Paris and London wore imported kimono in their homes. Women’s fashion in particular in Europe at this time, Kirk writes, was tight-fitting on the top half structured on the bottom half, which gave a very wide silhouette. The kimono was the opposite of this and therefore made for easy wear and required less time to put on. Kirk explains that due to the popularity of anything Japanese, the kimono or ‘Japanese woman’ costume became a very popular choice for fancy-dress parties as a costume. These costumes were often not accurate kimonos but rather simplified versions, distinctly European in design. Usually, they were simply silkier dressing gowns with Japanese patterns, with accompanying parasols and fans as accessories to complete the look.

Kirk goes on to explain that much of the imagery created by Western artists around women wearing kimono (for the majority of pictures and prints depicting people wearing them were women) showed tall, thin women, on whom the fabric cascaded off their bodies in an elegant way. The garment was frequently advertised as and likened to a dress, Kirk writes, which made this draping effect very desirable. Despite the kimono being worn by both men and women in Japan, once it reached Europe it became very feminised, and as loungewear or fancy-dress wear was aimed solely at women, whereas the dressing gown variety was worn by all.

### 5.2 Cultural Appropriation in a kimono context

Using an incident that occurred in 2015 at the Museum of Fine Arts in Boston, Carriger (2018) holds a discussion on cultural appropriation based on the reception of a certain exhibition. *La Japonaise* by Monet (1876) was displayed, and there was an accompanying

interactive section where visitors could try on a red kimono that was a recreation of the one worn in the painting, in order to immerse themselves fully in the art. However, Carriger writes, not everyone considered this a good idea, and protestors started coming to the museum to oppose it, claiming it was racist, cultural appropriation, and that the museum was not giving enough context to the garment, using it as a costume to be worn without any further thought. Counter protests subsequently arose, saying that they were appreciative of the museum's efforts to spread Japanese culture and that they were glad to see people enjoy wearing the kimono. The kimono had been donated by the NHK (Nippon Hoso Kyokai, Japan's national broadcasting station), after the painting had been lent from Boston and been exhibited in Nagoya the previous year. There too could the visitors try it on, and they could even, Carriger writes, don a blonde wig to look more like the woman in the painting. It seems that it was the act of trying on the kimono that seemed to be inherently orientalist, rather than the painting itself, Carriger says. According to Carriger, this suggests that there is a great difference in merely looking at a painting and trying to recreate it.

Carriger goes on to say that this situation proved to be an excellent example of the notions “*orientalism is bad*” and “*sharing cultures is good*”, exemplifying that the two can very easily go head-to-head with each other. Rather than using the word *appropriation* to talk about this topic, Carriger suggest that sometimes it is rather a case of *inappropriation*; the people in each situation behaving or wearing a garment in a way that is inappropriate in some way or form and gives way to discourse such as the protests at the museum. In the context of *La Japonaise*, inappropriation is particularly relevant, Carriger states, due to the type of kimono being worn in the painting. The kimono in question is an *uchikake* (打掛), a type of outer kimono typically worn by brides at their wedding and by kabuki actors while performing. Carriger writes that the patterning on the kimono in the painting indicates that it was most likely a kabuki costume. Women in kabuki plays are all played by men, known as *onnagata* (Carriger, 2018, Jackson, 2020), which makes the kimono inappropriate on yet another level. The woman in the painting is thereby, as described by Carriger, dressing up as a Japanese woman by wearing a stage costume that is meant to be worn by a man pretending to be a woman. Rather than being appropriate, the painting has essences of ‘Japaneseness’ and femininity taken out of context and put back together again, in order to appeal to the Japanese craze that was sweeping Europe.

### 5.3 Women's dress in public and private spaces

Appleford (2015) writes that fashion plays a big part in our social identities, and what is worn portrays a certain image to people who observe us, an image that many people want to be positive and respectable. This study by Appleford focus on women in public versus private spaces, and when women feel obliged to dress up or not. The results showed that most women made a distinction with public spaces – where they would be scrutinised, and private- where they would only be seen by their family or close friends. When going out of the home it was important to dress for the occasion, Appleford writes, and many women had different degrees of looking 'smart' depending on the activity. There was however a difference in which spaces were considered public or private. For some women, a public space was anywhere that was not their home, and where they could expect to meet people who would judge their appearance. For others, the line was not as distinct, and places like community centres, the local area, or a friend's home were included in their private area, 'allowing' them to wear pyjamas out and about without fear of scrutiny. This divide was mostly prominent with women of different classes; middle class women considering only the home a private space, and working-class women considering the local area a private space.

Appleford states that among all the women, there was a strong will to be respected outside of the house and for people to see them in a good light, and the clothing worn affected that. The distinction between private and public dress is important to many women, Appleford reports, but the line for which garments are appropriate for which is blurred and changeable. This difference is even more apparent when it comes to different social classes, and different styles in different contexts come with different connotations.

## 6. Results

I will begin by talking about how the word ‘kimono’ has changed semantically, both in English and in Japanese. Then, I will go into the history of the garment itself in Japan and in Europe, as well as how kimono are worn today. Finally, the results of the questionnaire will be presented and discussed.

### 6.1 The semantic shift of the word ‘kimono’

The word ‘kimono’ first appeared in the Oxford English Dictionary in 1882, along with many other words concerning Japan and its culture, such as *bonsai*, *geisha* and *haiku* (Oxford English Dictionary, 2022). As these items and concepts did not exist in the English language beforehand, they were adopted as loanwords, a common practice in many languages (Ito, 2002). The current description reads: “*A long Japanese robe with sleeves. Now frequently applied to a similar, loose, wide-sleeved garment, fastened with a sash, and worn as a dressing gown, coat, etc., in Western countries. [...]*”. Here, we see evidence of a *semantic shift* occurring, in which the meaning of a word can come to change over time (Lacková, 2009). Lacková writes that there are several changes that can occur when a new word is borrowed: these can be phonological (changes in pronunciation), morphological (changes in morphemes) or orthographic (changes in spelling). This has occurred with ‘kimono’, as the pronunciation has changed from the original Japanese [kímono] (Okada, 1999) to [kɪˈmɒnəʊ] or [kəˈmɒnəʊ/kəˈmɒnə] in English (British and American respectively, Oxford English Dictionary, 2022). As Japanese does not change the word in its singular or plural form, the morphology of the word has also changed in English, to be written as ‘kimonos’ rather than ‘kimono’ in the plural (Oxford English Dictionary, 2022). Finally, the word has changed orthographically due to the different writing systems of the languages. In Japanese, it is written as 着物, in Chinese characters, which has then been written out with the Latin alphabet as *kimono* (Goo, 2022, Oxford English Dictionary, 2022).

There are also certain semantic changes that can occur: semantic broadening (the word takes on a wider meaning), semantic narrowing (the word takes on a narrower meaning), pejoration (the word develops negative connotations), and amelioration (the word develops positive connotations).

In the case of the kimono, a semantic *broadening* has occurred (Lacková, 2009), the word changing from referring to a Japanese robe with sleeves to including other garments of a similar shape and cut, regardless of if they are Japanese or not. In a study looking at Japanese loanwords in German, Ito (2002) found that in the case of ‘kimono’, the word can be used in several situations.

It is the same in modern English, with the word being used both to denote the traditional garment and Westernised version. An example of this can be seen on the website Culture Trip (2021), where they use it to refer to the traditional version:

“Perhaps the most recognisable Japanese article of clothing, the kimono’s humble beginnings date back over a thousand years, to the Heian Period. Although it is no longer an everyday choice, this *traditional garb* is still worn for special occasions such as weddings, funerals and tea ceremonies. “

Joy, 2021 (my Italics)

Another example can be found with a company that sells bathrobes, as they describe different types of robes: “[...] A Japanese style kimono robe, typically made from silk or satin, has wide sleeves and no collar [...]”. Here, it is no longer a Japanese garment specifically, but any garment in a Japanese style, with certain key points that are to be observed, such as the sleeves and collar. We also have complete referral to such a garment as a kimono, as can be seen from Hunkemöller (2022): “This wonderful kimono is perfect for your morning-and-evening routine. [...]”.

If we instead look at a Japanese dictionary, it gives two definitions: ‘1. A generic term for things that you wear on your body. Clothes. 2. Japanese clothes, as opposed to Western. Especially long kimono’ (Goo, 2022, my translation). Here, it is defined simply as ‘clothes’, specifically Japanese. The only other definition that we get is the length of the garment. It says nothing of the cut, fabric or style of the garment, as specified in the English dictionary. During the Meiji period as more Western foreigners began arriving in the country, kimono came to be used to mean clothes that were not Western (Nihongo Hiyori, 2019).

## 6.2 Kimono history in Japan

Kimono have been worn since at least the Heian period (794-1185), but the garment as we know it today was originally referred to as *kosode*, referring to an item of clothing with short,

tubular sleeves and narrow armholes. During the millennium there have been many style variations, most notably with sleeve length, size of patterning and colouring.

With the forced opening of the country in 1853 and subsequent Meiji restoration in 1868, what people wore gradually began to change (Carriger, 2018, Jackson, 2020). To reflect the rapidly changing country, most men started wearing typically Western clothes and in 1872 the emperor permanently switched to a Western military uniform as his official dress (Carriger, 2018), encouraging others to do the same. With more people learning about Japan and the country beginning to export more products and take in more foreigners, the word 'kimono' came to represent all forms of traditional Japanese dress. Previously there had been no need for an umbrella term since all people wore this type of clothing, but with the opening of the country a word was needed to make it easily understandable to foreigners (Carriger, 2018, Jackson, 2020). Similarly, the words *wafuku* (和服) and *yōfuku* (洋服) appeared to denote Japanese clothing and Western clothing respectively. As *wafuku* for specific occupations and situations became used less frequently, the different types of kimono gradually merged into one, denoting a general 'Japaneseness' instead. There was also a shift in when both *wafuku* and *yōfuku* should be worn, as they came to represent different activities in everyday life. *Yōfuku* was to be worn while at work or while doing business as it played a part in painting Japan as a country politically equal to its peers in the Western world. *Wafuku* was instead worn around the house and in private matters. This change to more Western fashions was gradual, and new skills had to be learned in order to create the figure-hugging models that were fashionable in the West, as opposed to the loose and boxy fit that the kimono brought (Carriger, 2018).

Kimono have been made from a wide variety of materials including natural fibres like hemp, cotton, and later on, silk. With the country's opening they started trading more with European countries, several new materials became available, most notably fine quality silk from France (Jackson, 2020). At the end of the nineteenth and the beginning of the twentieth century Japan had begun creating their own silk to great success. One of the most prominent silk makers was the Tomioka silk farm, located in Gunma prefecture north-east of Tokyo. With the help of machinery imported from France, Japan began creating their own silk instead of importing it from China or France as had previously been done. With this new trade opportunity of raw silk, Japan became the world's leading exporter of the material as well as solidifying its place in the new industrialised world (UNESCO, 2022).

## 6.3 Kimono history in the West

The kimono first came to the Europe with Dutch merchants in the late seventeenth century (Jackson, 2020). During this time, the Netherlands was the only country allowed to trade with Japan, and only via the island of Dejima, located in the Nagasaki harbour (Jackson, 2020, Masamoto & Hurst, 2022). Kimonos weren't the only things that were being exported, as Europe during this time was going through an era known as Japonisme, and wealthy Europeans had a taste for anything Japanese, or Japanese-inspired (Carriger, 2018, Jackson, 2020, Kirk, 2008). In 1862 the World Exhibition was held in London, and many Europeans could see Japanese craftsmanship in the form of woodblock prints, lacquerware, and kimono for the first time (Kirk, 2008). By the mid 1860's kimonos could be purchased at high end department stores in London, most notably at Farmer and Rogers and Liberty and Co., who both sold various products that had been imported from Japan (Jackson, 2020, Kirk, 2008).

Much like a dressing gown, the kimono had plenty of room to wear one's clothes or nightshirt underneath and it was easy to put on and take off. This, coupled with the desire for the rich to take part in the Japanese craze of the time, caused the kimono to be used as a dressing gown (Kirk, 2008, Jackson, 2020). As kimono were used as such, they became closely associated with undergarments. Women usually removed their outfit of choice for the day and simply replaced it with a kimono, keeping their undergarments on. Due to this, there are many images and paintings from this era that depict women in their dressing rooms or boudoir. The intimate setting for the kimono during this time in Europe has cemented it as loungewear, or even something akin to lingerie (Kirk, 2008).

## 6.4 Kimono today

The kimono and its variations are still used today, albeit not so much as everyday wear anymore. In Japan they are mainly used for more auspicious and formal events, such as the *shichi-go-san* ceremonies for children<sup>2</sup>, coming-of age ceremony, at weddings, and at other formal get-togethers (Jackson, 2020, Yamanaka, 1982)

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<sup>2</sup> A rite of passage for Japanese children at the ages three and seven for girls and five for boys



Placed in the context of the kimono as a dressing gown, contemporary use of loungewear or pyjamas is slightly different than in the late 1800's. In the 19<sup>th</sup> century wealthy men and women were expected to entertain guests in their homes and to present the same image as when they were out and about. Nowadays they are more used when wanting to be comfortable, either in the home or while going out (Appleford, 2015)

In Western countries, the kimono is known both as the traditional dress of Japan and as a piece of loungewear. Even lightweight garments that are made to cover up shoulders or be used over a bikini during summer are referred to as 'kimono' (Asos, 2022).

Within sewing today, if the body and sleeves are cut out of the same pattern and joined together at the top of the arms it is known as a 'kimono seam', as it is similar to the draped shoulders of the kimono (Textilmuséet, 2022).

## 6.5 Questionnaire results

The questionnaire was open for one month and in that time a total of 82 people responded, 52 on the English version and 30 on the Japanese version. However, one of the respondents did not consent to their answers being used for this thesis and those answers were therefore deleted before the analysis of the results. The final participant count is thereby 81, 51 for the English version and 30 for the Japanese version. The participants were found by several means: Firstly, my supervisor sent out the English version of the questionnaire to her students, an action also made by another teacher at the Japanese department at Gothenburg University, who sent the Japanese version to the exchange students from Japan who were in Gothenburg at the time. Finally, I personally sent out both the English and Japanese versions to friends, some of whom sent it on to friends of theirs.

To give clear overview of the questionnaire answers I will be presenting the questions one by one. Not all respondents answered every question, and so at times a generalised answer will be the best way to give an overview. I will however add how many respondents answered each question. Similarly, many of the questions were open ended and many respondents gave several reasons and answers to certain questions. While putting together these results, I will be counting how many people gave the same response. For example, if a respondent answered that they believe older women *and* people who go to Japanese festivals wear kimono, this answer will give one answer as 'older women' and one answer as 'festival

goers', despite being in the same answer. Therefore, the number of answers does not represent the number of people. I will be presenting the answers using the English version of the questions, for easier reading.

### 6.5.1 Nationalities

Out of the 81 respondents there was a great variety of nationalities, but the two largest groups were those of Swedish and Japanese nationality. This question was included in order to see whether Japanese and non-Japanese nationals had the same opinions concerning the kimono and its usage. As no one of Japanese nationality responded using the English version, I will be able to separate the two questionnaire results easier and make better comparisons on opinions from both a Japanese and non-Japanese perspective.

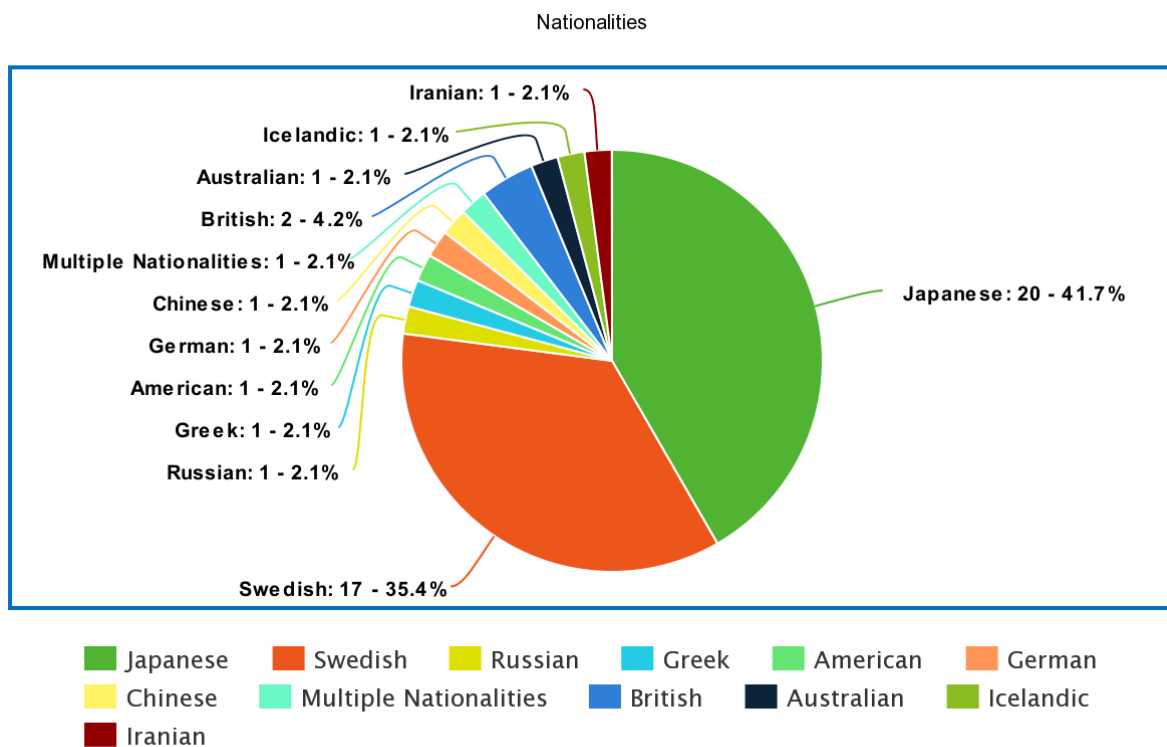


Fig.2

### 6.5.2 Age

The respondents on the English version were slightly older, with 20-24 still being the most common age group (44%), followed by 25-29 (30%). Most of the Japanese participants were between the ages of 20 and 24 (90%), followed by 15-19 (6.7%).

### English Questionnaire (50 respondents)

D. What is your age?

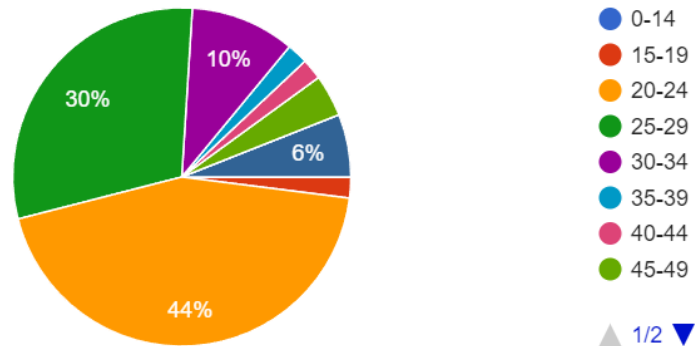


Fig.3

Japanese Questionnaire (30 respondents)

D. あなたの年齢について当てはまるものをお選びください。

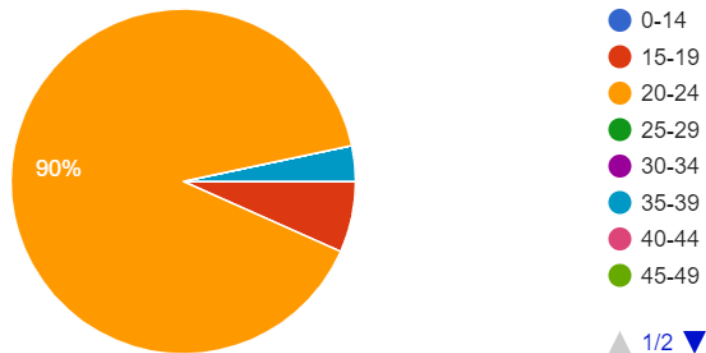


Fig.4

### 6.5.3 Gender

Most of the respondents were women, 89.7% for the Japanese questionnaire and 54% for the English one, followed by men at 6.9% and 40% for the Japanese and English versions respectively. Furthermore, there were two genderfluid respondents for the English questionnaire (4%) but none for the Japanese one. Finally, there was one non-binary respondent in both the English version (2%) and Japanese (3,4%) version respectively. There was one respondent in the English version who chose not to answer this question.

English Questionnaire (50 respondents)

E. What is your gender?

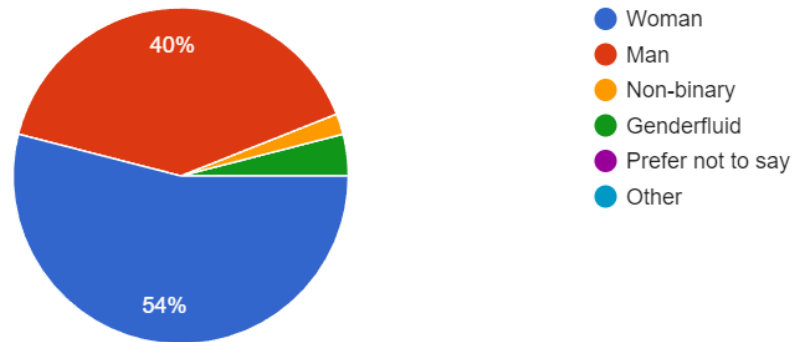


Fig.5

Japanese Questionnaire (29 respondents)

E. あなたの性別について当てはまるものをお選びください。

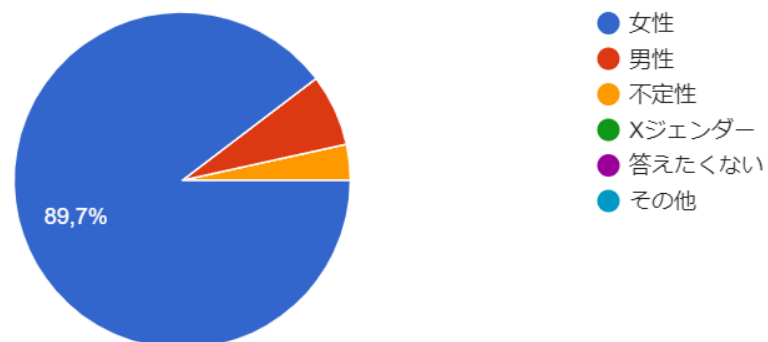


Fig.6

6.5.4. Questions regarding the word 'kimono'

**Question 11 + 11a: What type or garment would you say this is<sup>3</sup>? If 'other', please elaborate**

<sup>3</sup> See appendices A and B for photograph

English Questionnaire (50 respondents, four of whom elaborated)

11. What type of garment would you say this is?

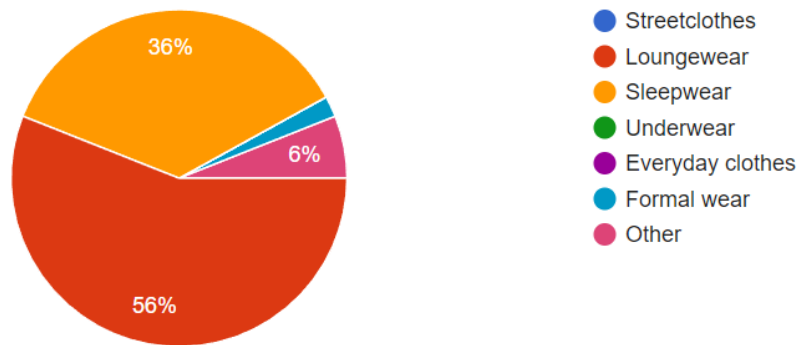


Fig.17

Out of 50 respondents, 28 (56%) considered the garment in the photograph to be loungewear, followed by 18 who considered it sleepwear (36%). Three respondents (6%) classified it as 'other' and the final respondent as formal wear. Of those that chose 'other', two thought that the garment was something in between 'loungewear' and 'sleepwear'. Out of those, one respondent further elaborated that they would not wear the garment out due to the historical implications of having the belt tied in a bow on the front, saying it was usually only done by sex workers. Another respondent would classify it as a 'morning/evening robe' but felt that 'loungewear' was not specific enough for this answer. The final respondent said, 'don't know'.

Japanese Questionnaire (30 respondents, of whom three elaborated)

11. この衣服は服のタイプで言うと何でしょうか。

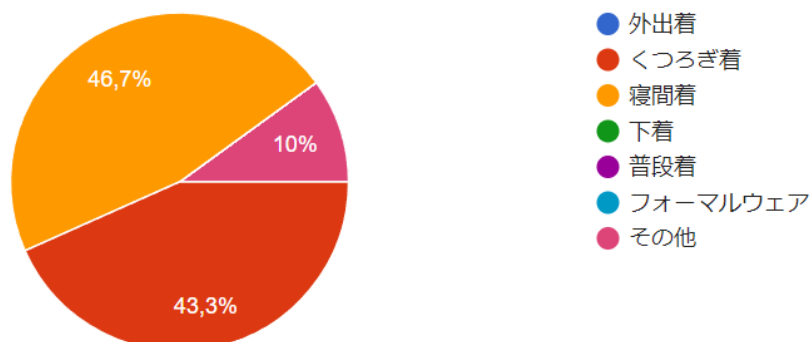


Fig.18

In the Japanese version, most respondents (14) considered the garment to be ‘sleepwear’, closely followed by 13 respondents who classified it as ‘loungewear’. The final three respondents classified it as ‘other’. When asked to elaborate, one respondent stated that it looked more like a gown and one respondent said it looked more like a traditional Chinese or Korean garment. The final respondent said that due to the belt being tied in a ribbon on the front, they thought it to be a Western-style dress meant for everyday wear.

### **Question 12: What kind of people do you think would wear this type of garment?**

#### English Questionnaire (48 respondents)

Of 48 respondents, nineteen answers said that they imagine this type of garment being worn by a woman. ‘Woman’ was further divided into categories, such as housewife (two answers), middle-aged (two answers), old (one answer), white (one answer) and sex worker (one answer). Many also specified attributes that a woman wearing this garment might have, such as being rich, Western, a suburban diva, or a Japanese woman who likes to keep with tradition. One answer specified that they thought it to be worn by a housewife living off of her husband’s money. Activities were also prescribed, such as wearing it after a bath and while doing self-care. One answer elaborated that they thought it to be worn by a woman due to the floral pattern. Several of these attributes were a recurring theme, although gender was not specified. Such as, a person wearing the garment being rich (nine answers), Western (four

answers), not Japanese (one answer), old (two answers, one specified as ‘old man’), working class (one answer), and middle-to upper class (two answers). Several answers put more focus on the material and style of the garment, saying that it would be worn by people who want to relax/be comfortable (four answers), want to wear something elegant/fancy (three answers), who like silk (two answers), like flowy clothes (one answers), or want an alternative to a bathrobe (one answer). There were some answers saying that they picture the garment being worn by Japanese people going to summer festivals (one answer), people interested in Japanese culture (two answers), tourists in Japan (one answer) or people dressing up for a costume party (one answer). The final answers stated that the garment could be worn by anyone (three answers), they were not sure (two answers) or did not know (one answer).

#### Japanese Questionnaire (28 respondents)

For the Japanese respondents, many said that people wearing this type of garment are rich (four answers), have a high social standing (one answer), are upper class (two answers), live in penthouses (two answers), are elegant (one answer), want to be fancy (two answers), or are celebrities who are into Asian fashion (one answer). There was also an emphasis on style, with answers saying that people who wear this garment have an interest in fashion (one answer), want a unique style (one answer) and like the design (one answer). Four answers specified that the garment would be worn by a woman, with one answer specifying that she would be rich and white, and another specifying that it would be a sexy, young woman. Comfort and relaxation were also key points, as there were answers saying the garment is worn by people in their homes (one answer), when they want to relax/be comfortable (two answers), after getting out of the bath (one answer), at a spa (one answer), or as an alternative for people who usually wear a bathrobe (one answer). Another popular answer was that this garment is worn by foreigners (four answers), Chinese or Korean people specifically (one answer) or by people who don’t normally wear a kimono (one answer). The final three responses stated that it is worn by frugal people (one answer), people going to a party (one answer) and that they did not know (one answer).

#### **Question 13: Do you think this style is similar to the kimono?**

#### English Questionnaire (45 respondents)

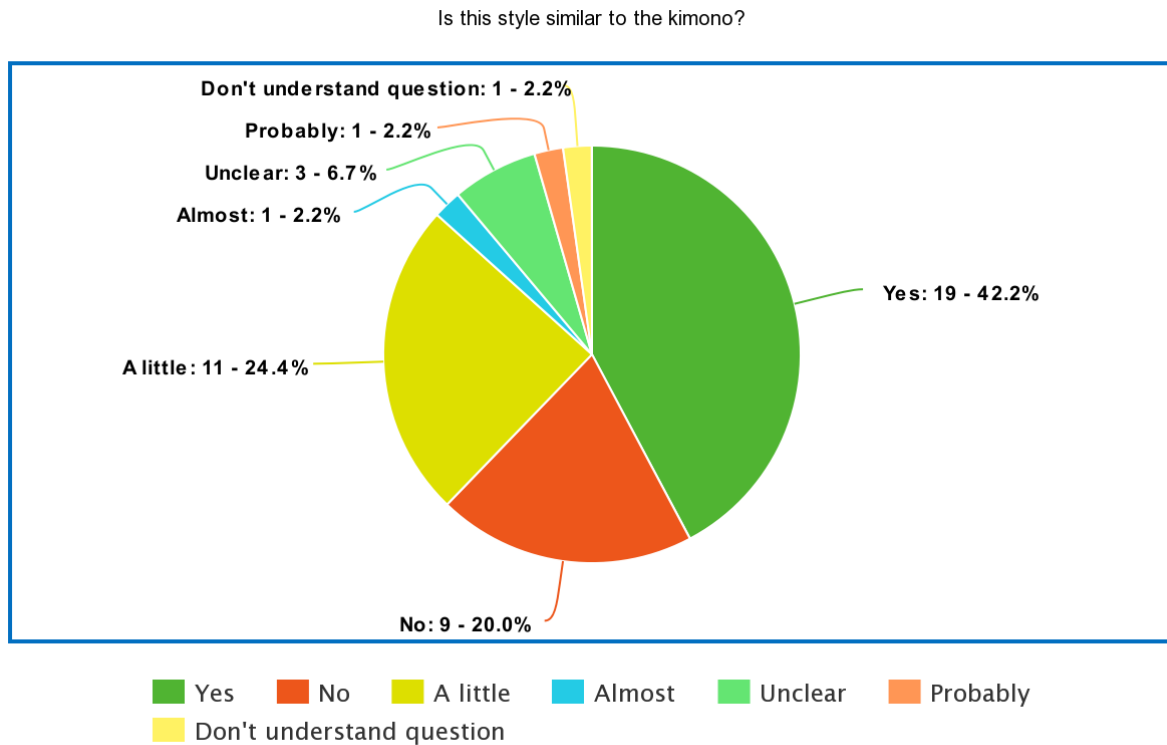


Fig.19

For this question, most respondents (42.2%) agreed. There were however many that specified that although it was slightly similar due to the cut, collar, sleeves, or pattern (eight answers), it was not a kimono. Among the respondents that said, ‘yes’ and ‘a little’, there were also those that though it more akin to a *yukata* than a kimono (five answers). Two answers stated that it was closer to a bathrobe than a kimono. As for the answers that were unclear, the respondents gave their opinions on the garment but did not specify whether they though it was similar to the kimono or not.

Japanese Questionnaire (27 respondents)



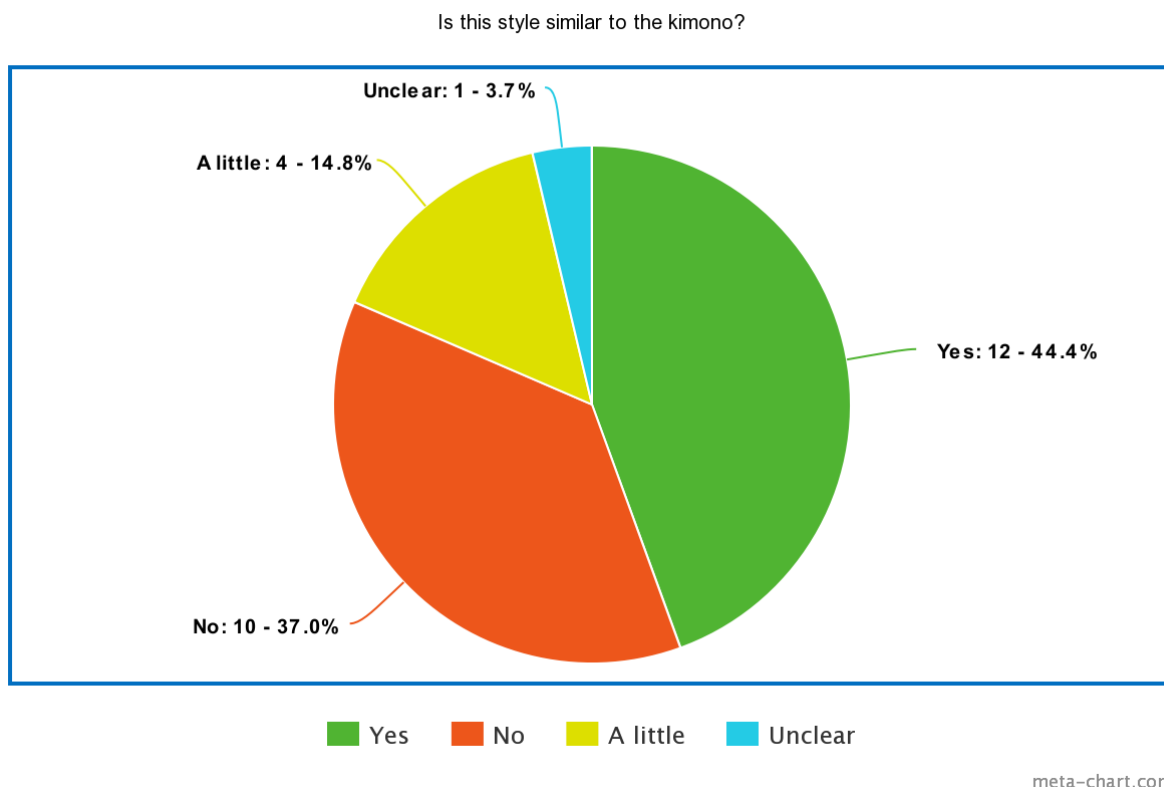


Fig.20

When faced with the same question, most of the respondents thought that it was similar to a kimono (44.4%). What all the answers had in common however, was that although it might be similar to a kimono, it was not one. 37% said it was *not* similar, among which there were respondents who thought it was more akin to a Chinese or Vietnamese dress (one answer), a Western-style dress (one answer), a robe (two answers) or a type of thin jacket (one answer).

**Question 14: This type of garment is called a 'kimono' in many Western countries and is considered sleepwear or fancy loungewear. What do you think about that?**

English Questionnaire (47 respondents)

Many respondents in the English version thought this was a negative thing and thought it was wrong (ten answers), cultural appropriation (three answers), misleading naming (six answers), disliked it (four answers), thought it was lacking in knowledge (three answers) and disrespectful (one answer). Four answers said that calling it a 'robe' would be better and two answers said it was similar, but ultimately different from a kimono. There were also those that agreed with the naming (two answers), thought it made sense (two answers) and said it

was all right due to the Japanese-style design (three answers). Two answers prioritised authenticity and what Japanese people thought and said 'kimono' was appropriate naming as long as there had been research done on the kimono and it was deemed similar enough, or if it was considered a kimono in Japan. An additional three answers said that they did not care or that they had no opinion on the matter, one answer said that they were not surprised over the naming and the final answer said that they were previously unaware that such a garment was called a kimono in the West. Amongst all the responses, there were also five answers that said the product should be renamed 'kimono/ yukata- inspired robe' instead, since it is not a 'real' kimono but rather emulates the style of one.

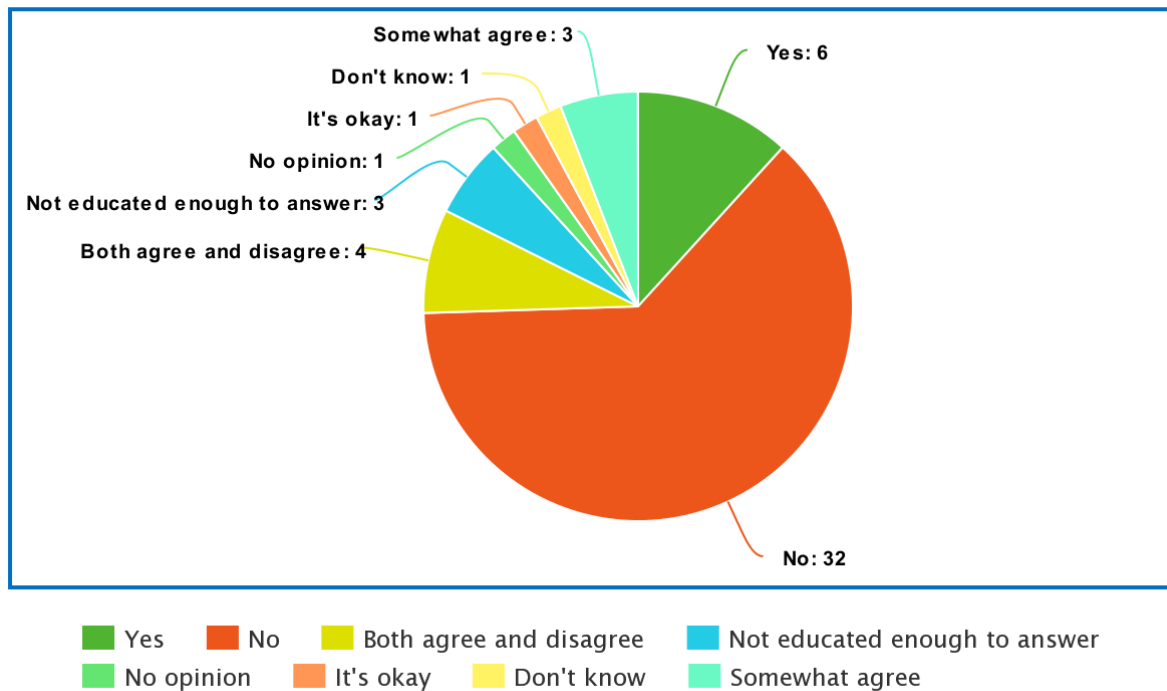
#### Japanese Questionnaire (28 respondents)

For this question, most respondents disagreed. Six answers said that it's the wrong name to call it and seven stated that it's not a kimono, so should not be referred to as such. There were many respondents who wanted to change people's view on this, either by correcting people's preconceived notions (two answers), wanting Western people to understand and rethink what a kimono really is and to wear a real one (one answer each) and wanting the kimono to be treated differently in the West (one answer). One respondent stated that the way the kimono was being portrayed was 'desecrating Japanese culture'. Two respondents said that this version of the kimono sexualises Japanese women as well as the kimono, as people will come to associate this version with lingerie and a sexy image, that will spread by association to Japanese woman and proper kimono. Another respondent said that the garment looked cheap, unlike a real kimono. The answers were not all negative, as there were some that did not mind the word being used (one answer), thought it was a fun take on sleepwear (one answer), said that people should call it whatever they want (one answer) and were fine with it being referred to as a kimono (two answers). Two answers said that they were surprised this garment was called a kimono in the west, and one answer said that they thought it was an interesting cultural difference. The final answer considered this garment a trendy piece of clothing and hoped it would make people interested in Japanese culture.

#### **Question 15: Do you agree with calling this a kimono? Why/ why not?**

#### English Questionnaire (51 respondents)

Do you agree with calling this a kimono?



meta-chart.com

Fig.21

Sixty-two-point seven percent of respondents did not agree with calling it a kimono. The respondents thought it was misleading, gave the wrong impression, had a different silhouette than a kimono, takes away the cultural significance from the garment, and looks more like a robe or a dress than a kimono. There were also answers that said that it was too simple and informal to be a kimono, looked more like a *yukata*, and that it was too Westernised. The reasoning for those that said ‘yes’ also varied. They said they agreed with the name in a European context because that is what the garment is referred to here, that since it was inspired by a kimono it was an acceptable name, it is an easy style reference, and that the description does not have to be “spot on”. The opinions of the respondents that both agreed and disagreed were along the same lines, saying that it had some of the same features as a kimono, such as the sleeves, cut, and draping, but that it was not similar enough. One respondents among the four thought it better to call it a *yukata* instead and another said that it should say in the product description that it was kimono-inspired, rather than call it a kimono outright. The three respondents that somewhat agreed stated that it was because even though it is called a kimono here in the West, it is a “bastardised” version and not accurate, and that it is not what they would imagine upon hearing the word, but they could see where the inspiration came from.

## Japanese Questionnaire (29 respondents)

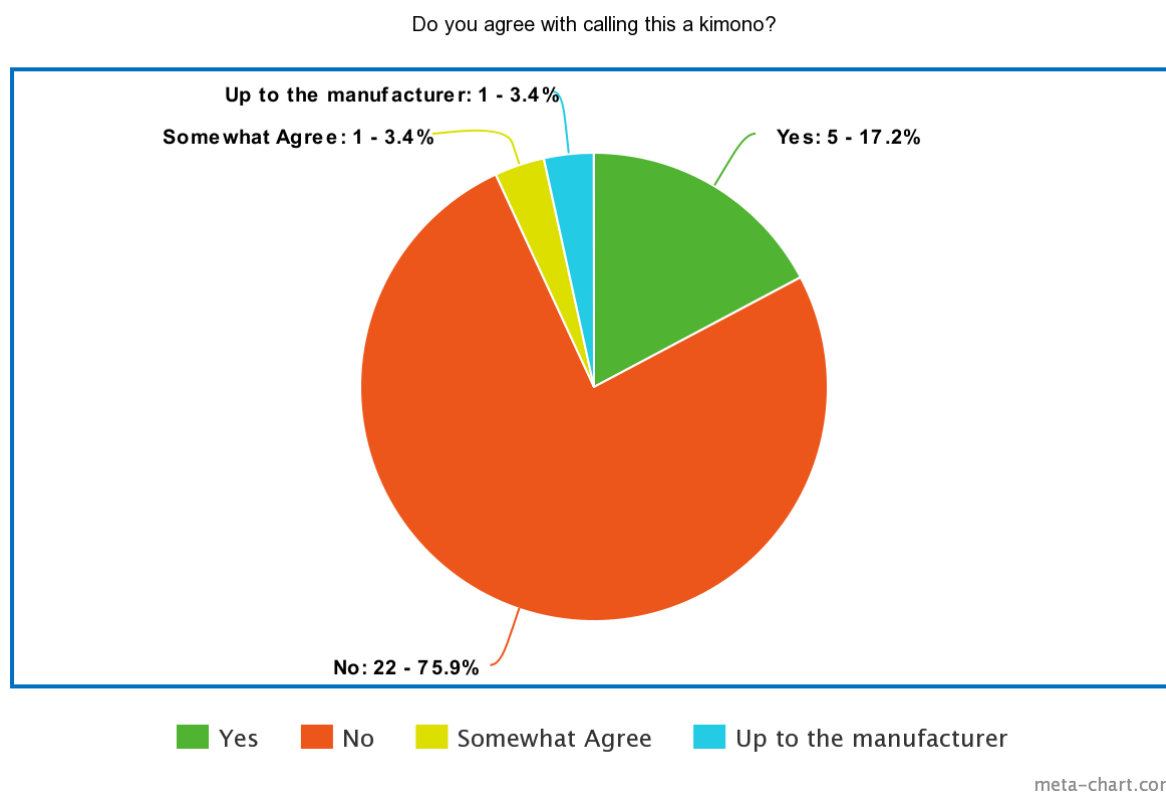
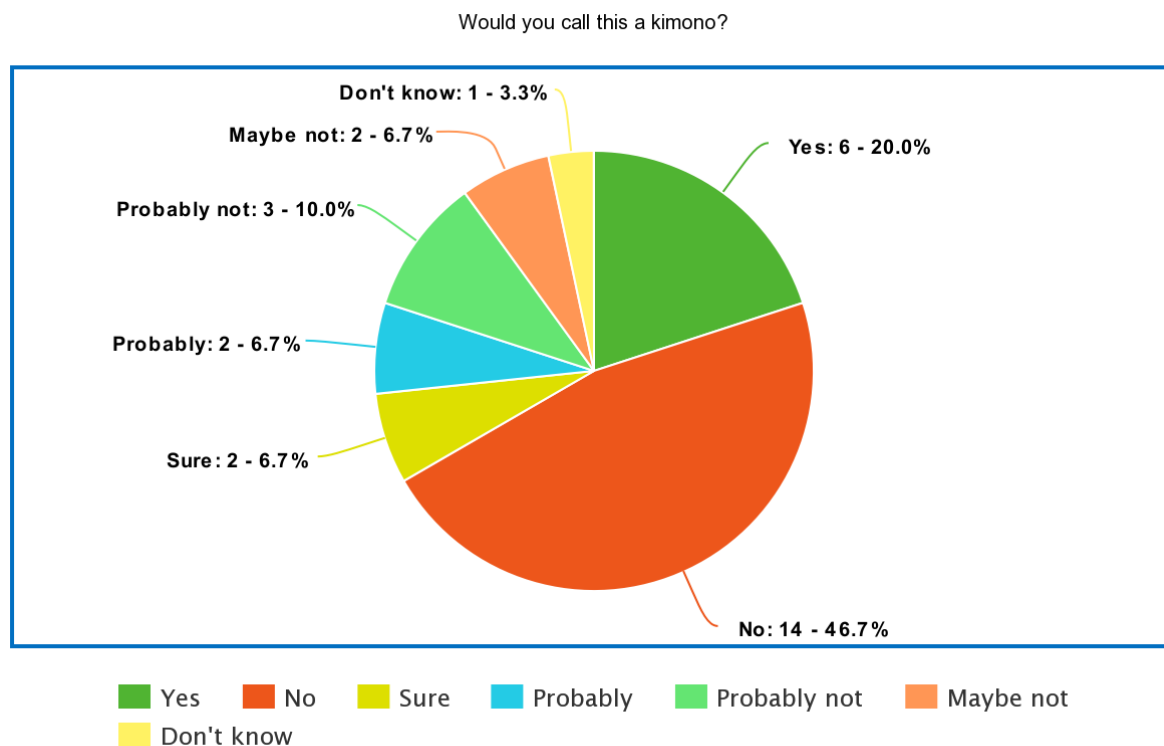


Fig.22

The majority of Japanese respondents (75.9%) did not agree. Some said it was because the fabric, cut, sleeves, lack of obi, tying method, and length were different from a real kimono. Others said that it was too sexy, and that it did not look like a garment that is worn out of the house like a real kimono is. One answer said that since the kimono is so closely tied to Japanese culture and events that calling something else a kimono would be misrepresentation. Another answer said that they did not want people to learn that this type of garment was a kimono. Five answers agreed with the garment being referred to as a kimono. One said it was due to the inspiration being taken from the kimono and another said that they were all right with it being called a kimono outside of Japan. Another answer stated that it was up to the individual to decide what to call it, a sentiment not shared by another respondent who said it was okay as long as people realised that the real, traditional kimono was different. Only one respondent partially agreed and said that they accepted people calling it a kimono first, but that they should then learn more about it and realise the difference from a real kimono.

## Question 16: Would you call this a kimono?

English Questionnaire (30 respondents)



meta-chart.com

Fig.23

Out of the 30 respondents, six of them would call the garment a kimono. Out of the six, one stated that they would call it either a kimono or a robe. This sentiment was shared with four others out of the fourteen who said 'no', explaining that they would call it a robe or a dressing gown instead of a kimono. There were two other respondents that offered different denotations, one who would call it a *yukata* and one who would call it lingerie. The rest of the answers were divided over respondents that said 'sure' (two answers), 'probably' (two answers), 'probably not' (three answers), 'maybe not' (two answers), and 'don't know' (one answer).

Japanese Questionnaire (18 respondents)

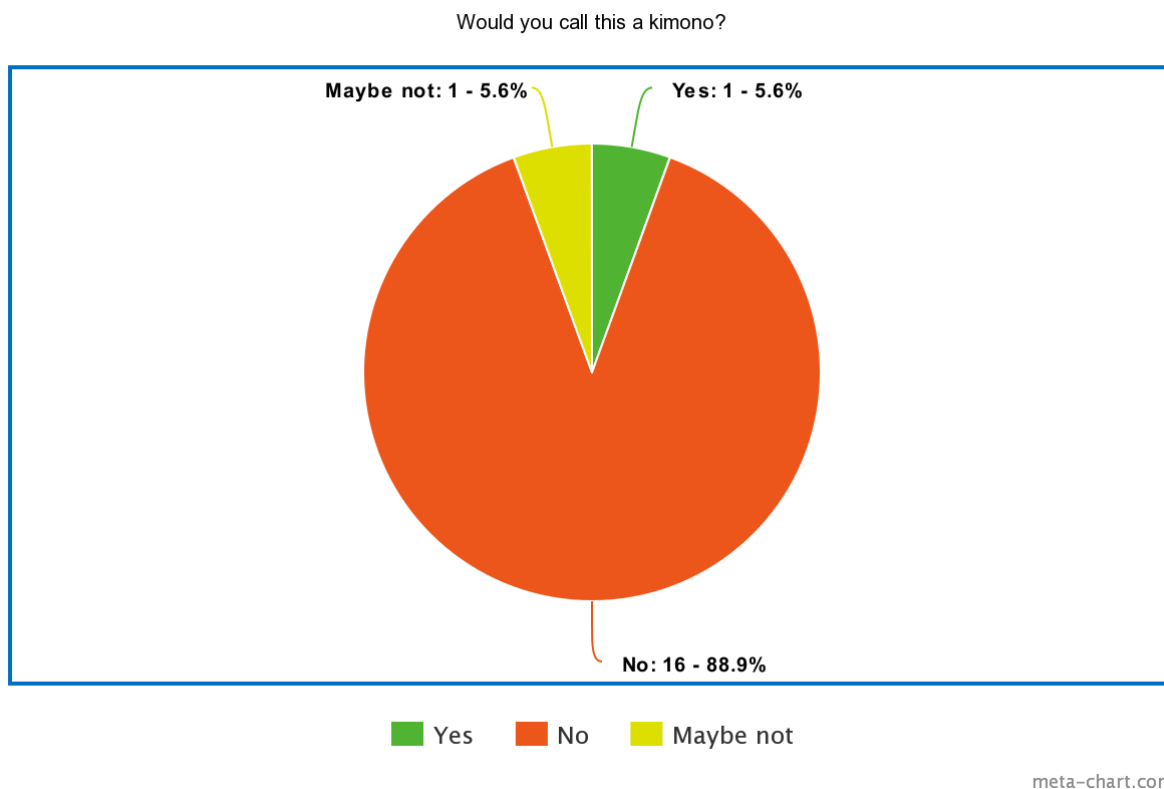


Fig.24

Most Japanese respondents would *not* call the garment a kimono (16 answers), four answers giving the options of robe (two answers), negligée (one answer), or dress (one answer) instead. The remaining respondents said ‘yes’ and ‘maybe not’ respectively.

### **Question 17: Why do you think this is called a kimono?**

#### English Questionnaire (46 respondents)

For this question, there were many different answers. Although some thought they resembled a Japanese kimono (four answers), many thought it was because there are certain similarities between a traditional kimono and a Westernised one (nine answers). Some also said that they have certain specific style elements that are similar, such as the cut, sleeves, collar, and the inclusion of a belt (eight answers). The pattern having a Japanese look was also an answer concerning style (four answers). Several answers said that Westernised kimonos bear the same name as Japanese ones because they take inspiration from the real kimonos (four answers). Others alluded to the sellability and appeal of the item for customers, giving reasons such as the word ‘kimono’ sounding fancier than ‘robe’ (four answers), it being an

interesting word to call an item (one answer), is a word that many already know (one answer), gives an easy style clue (three answers), makes it easier to sell (one answer), is a trendy item (one answer), and are named thusly due to the designer's association with the word (one answer). There were also those that thought it was due to ignorance (two answers), misconceptions (two answers), and the West's exoticism with anything Japanese (two answers). Still others said it was due to the West's image of Japan as a whole (one answer), because that is the Eastern term for that type of garment (one answer), and that it was a way for people to differentiate between Western and Eastern-style robes (one answer). One respondent said that it might be because Americans imported kimonos or they were brought into the country by Japanese immigrants, and that the garment was subsequently "bastardised" as time went on. The final answer lay the blame on modern times and brought up the example of celebrity Kim Kardashian, who infamously tried to trademark the word 'kimono' to use as the name for her underwear brand<sup>4</sup>.

#### Japanese Questionnaire (27 respondents)

Like the English questionnaire, many of the Japanese respondents thought the garment was called a kimono due to its design and general shape (24 answers). Out of these, some thought specific parts such as the sleeves, collar, belt, and the way the garment was tied was similar (seven answers), whereas some thought it to be due to the pattern (four answers). Two answers said that it was because the garment was inspired by the kimono. Marketing and sellability were also reoccurring answers, and there were reasons such as the name being easy to understand (two answers), catchy (one answer), and would sell the product better (one answer). Asian clothing being trendy and popular in Western countries was another reason given (one answer). Finally, there were answers saying that the word might be used with the item because they are made in Japan (one answer), or because the spectrum of kimono has broadened, and now includes Westernised kimono as well (one answer).

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<sup>4</sup> English article: <https://www.wmagazine.com/story/kim-kardashian-kimono-trademark-controversy-explained>  
Japanese article: <https://www.elle.com/jp/culture/celebgossip/a28819704/kim-kardashian-190827/>

### 6.5.5. Questions regarding usage

**Question 1+1a, 1b, 1c: Have you ever worn a kimono? If ‘maybe’ or ‘don’t know’, please elaborate. If ‘yes’, what type of kimono have you worn? If ‘don’t know’ or ‘other’, please elaborate.**

English questionnaire (51 and 26 respondents)

1. Have you ever worn a kimono?

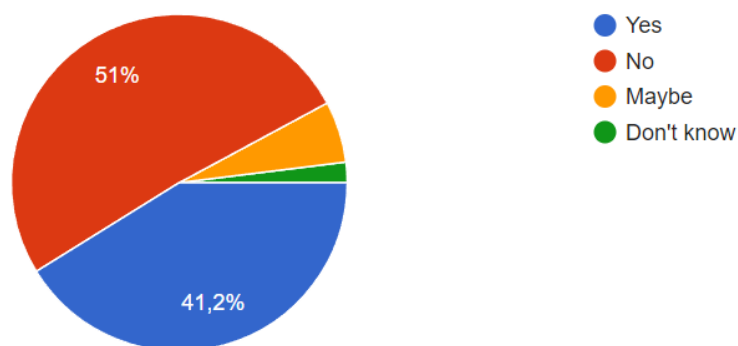


Fig.7

1.b If 'yes', what type of kimono have you worn? Here is a link where you can check different kimono types if you are unsure: <https://wattention.com/know-different-kimono-types/>

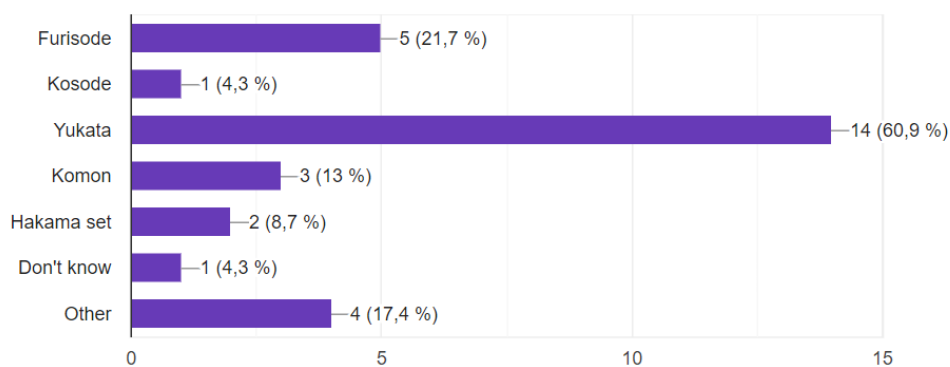


Fig.8

This question was multiple choice, and the respondents could tick a box corresponding to the type of kimono they had worn, allowing for more answers from one respondent. Out of the 51



respondents, a little over half of them had not worn a kimono (51%), with 41,2% who had. When asked to elaborate if they did not know, there were mixed answers. One respondent stated that if the clothes worn when practicing Judo was counted as kimono then yes, otherwise no. Yet another stated that they had worn what a clothing shop has defined as a 'kimono', but that they had never worn a 'real one'. Out of the different types, *yukata* was the one that had been worn the most (60.9%), followed by *furisode* at 21.7% and *other* at 17.4%. When asked to elaborate on 'other', two respondents stated that they had worn Judo and/or Taïdo attire, with one respondent saying that the garment had had "*hakama vibes*", but that they were not sure if it was still called *hakama* in a martial arts context. One respondent stated that they had worn an *iro-uchikake* and *tomesode*, which are the traditional wedding kimono for women and the most formal kimono used by married women respectively (Jackson, 2020, Yamanaka, 1982).

#### Japanese questionnaire (30 respondents)

1. 着物を着たことがありますか。

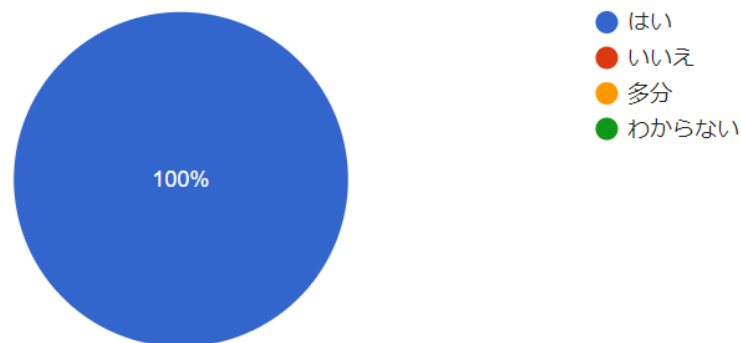


Fig.9

1.b 「着たことがある」と答えた場合：どんな着物でしたか。着物のタイプについてはこちらのリンクをご参照ください: <https://wattention.com/know-different-kimono-types/>

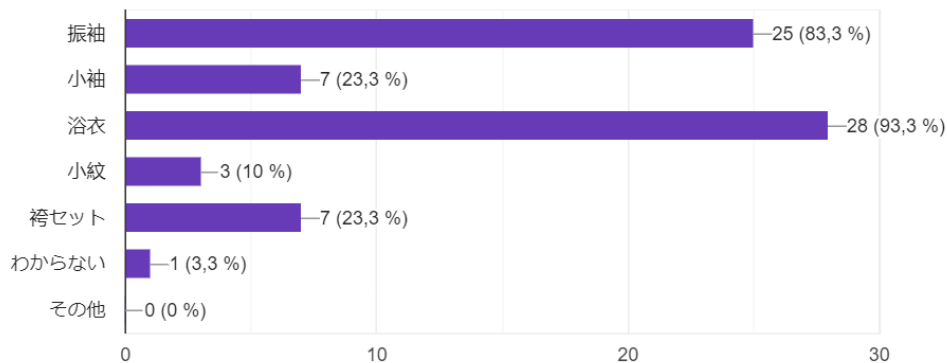


Fig.10

All 30 respondents had experience in wearing a kimono. The most common kimono to have been worn were *yukata* and *furisode*, which had been worn by 93,3% and 83,3% of respondents respectively. Only one respondent answered, ‘Don’t know’, and motivated by saying that they had seen pictures of themselves as a child wearing what looked like a kimono, but since it was made for children they were not sure if it counted as a real kimono or not.

### **Question 2+3: How often do you wear kimono? When would you wear it?**

#### English questionnaire (40 respondents respectively)

As most of the respondents had not worn a kimono, there were not many people who gave concrete examples of when and how often they would wear one. Out of the ones that did, most respondents stated that they had worn a kimono only once or twice in their life, usually in the context of summer festivals or spas/Japanese onsen where it was required to wear a *yukata* (14 answers). There were however many respondents who said that they would also wear one if they were going to spend time with their friends in a more traditional part of a Japanese town (two answers), going to a special Japanese event such as a wedding (twelve answers) or while sightseeing in Japan (two answers). Only one respondent stated that they would wear a kimono as loungewear. Similarly, the respondent that was unsure of whether

martial arts gear counted as kimono stated that they wore a kimono five times a week for training, if it fell under that category. Ten answers stated that they would wear a kimono to a less formal Japanese event, such as a tea ceremony or *hanami* (cherry blossom viewing). Several responses did not give a concrete answer, but simply said that they either would not wear one, or they would wear one if it was considered appropriate but did not elaborate on which situation that may be.

Japanese questionnaire (30 and 29 respondents)

All respondents had worn a kimono at some point in their life, but the wearing habits varied. Most respondents (eight total) said that they wore it once a year, followed by four people each who said that they wore a kimono either only once, or once or twice a year. There were also four respondents who stated that they wore one around every four or five years and four respondents who said that they have worn it a few times in their life. Most respondents gave two or more situations in which they would wear a kimono, the most common being during special events such as the *shichi-go-san* ceremony, coming-of-age ceremony, graduations, or weddings. Following that was usage during summer festivals or in traditional settings, such as during a tea ceremony, or on auspicious days. Many also said that they would wear one in more traditional areas, such as the Asakusa district in Tokyo or tourist spots in Kyoto.

**Question 4+4a: Do you know anyone who usually wears it? If ‘yes’, please elaborate.**

English Questionnaire (49 respondents, fourteen of whom elaborated)

4. Do you know anyone who usually wears it?

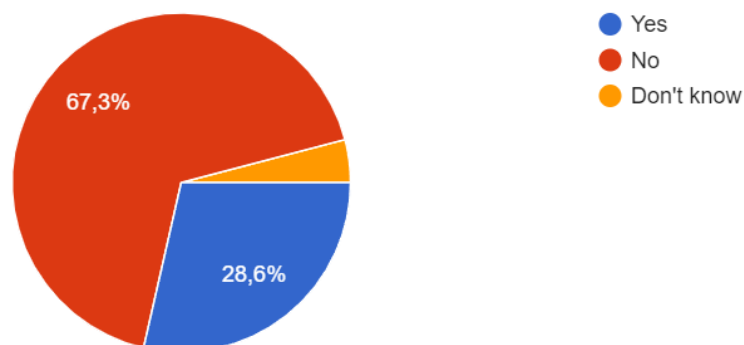


Fig.11

For the English respondents, the majority did not know anyone who regularly wore a kimono (67,3%). Most of those that did know someone gave the answer that it was a teacher (three answers) or a Japanese friend of theirs (four answers). An additional three people stated that they had friends that used a kimono but did not state which nationalities those friends had.

Japanese questionnaire (30 respondents, twelve of whom elaborated)

4. 着物を普段から着ている人を知っていますか。

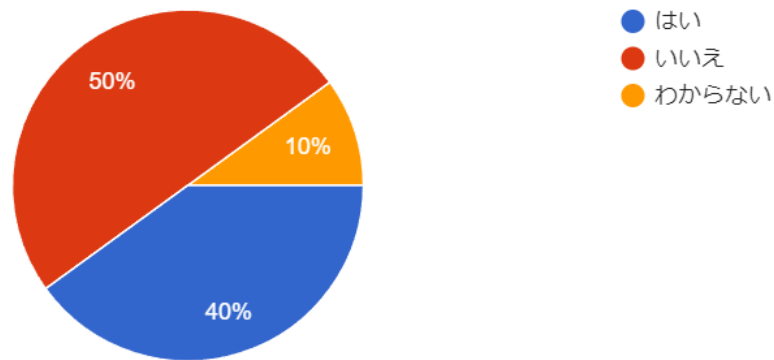


Fig.12

Half of the respondents did not know anyone who usually wore a kimono. The most common answer for people who did know someone was that their tea ceremony teacher wore a kimono (five answers), some participants stating that their teachers wore a kimono even when not teaching. Another answer that was given by several participants was kimono drapers, or people working in a kimono shop (three answers). Finally, three respondents stated that their mother or the mother of a friend wore a kimono a couple of times a week. One respondent mentioned that they did not know anyone personally, but that there is a content creator on the social media platform 'TikTok' that they follow who regularly wears a kimono.

**Question 5: In your experience, who are the people who usually wear kimono?**

English Questionnaire (48 respondents)

The majority of answers given stated that mostly Japanese people wear kimono (20 answers), one respondent also stating that it was specifically conservative Japanese people. The second most popular answer was that people wore kimono during special ceremonies, for example coming-of-age or wedding ceremonies (fourteen answers). Two answers stated that people who partake in traditional activities wear kimono, but it was not specified what those activities might be. Seven answers said that mostly women wear kimono, four of which specified that these were Japanese women. An equal number of answers (five) were given for people going to festivals or who have an interest in Japan to wear kimono.

#### Japanese Questionnaire (23 respondents)

Here, most respondents gave the answer that people working with Japanese traditional arts, such as the tea ceremony, *kabuki* theatre or *rakugo* (a form of prose) usually wear it (eleven answers). Closely following that, people who work as kimono dressers or in shops that specialise in kimono (eight answers) usually wear it. Another occupation that came up was *okami*, a woman who works with serving or selling drinks and snacks, usually at a traditional Japanese inn or restaurant. Eight answers said that *okami* usually wear kimono. Six answers said that kimono are mostly worn by older people, two of which specified that they were worn by older women specifically.

#### 6.5.6. Questions regarding Cultural Appropriation

**Question 6+ 6a: Would you wear a kimono outside of Japan? If ‘Maybe’ or ‘It depends’, please elaborate.**

#### English Questionnaire (49 respondents, 26 of whom elaborated)

## 6. Would you wear a kimono outside of Japan?

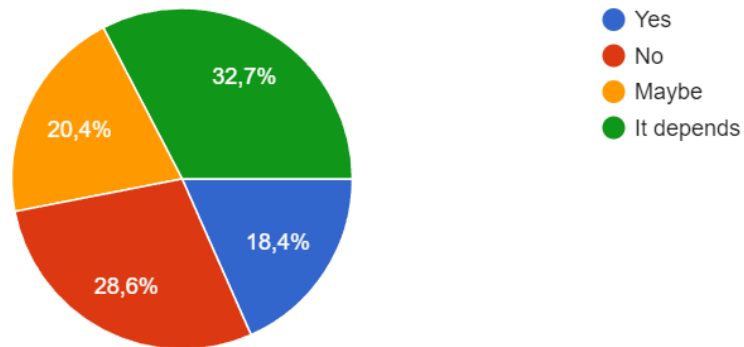


Fig.13

Here, the answers were almost equally divided, with 32,7% saying ‘it depends’, 28,6% saying ‘no’, 20,4% saying ‘maybe’, and 18,4% saying ‘yes’. When asked to elaborate, the most common answer (seven) was that they would wear one to a Japanese-themed event. Four answers stated that they would wear one on special occasions, one elaborating further that only if a Japanese person had invited them to do it. There were many other responses, such as they would not wear one because they only use it as home, the garment does not suit them, they are not sure when or why they would wear one, and that they would not wear one without doing the proper research first, all explanations getting two answers each. This final sentiment was shared by four others, as they stated that they would wear a kimono as long as it was not culturally appropriating or disrespectful.

Japanese Questionnaire (30 respondents, fifteen of whom elaborated)

6. あなたは、自分が日本以外にいる時に着物を着ると思いますか。

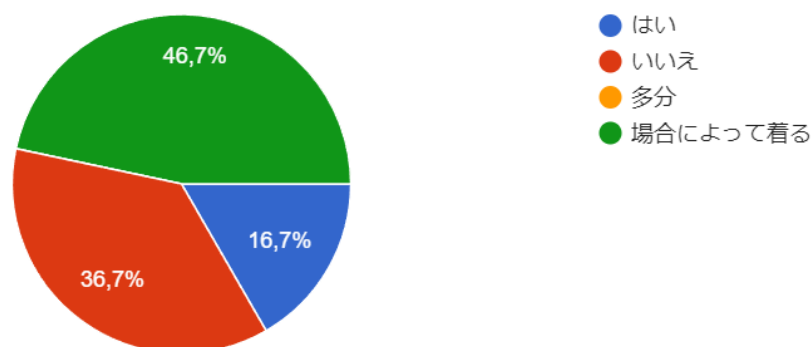


Fig.14

Out of the 30 respondents, most (46,7%) said that it depended on the situation. 36,7% said that they would not, and 16,7% stated that they would wear a kimono outside of Japan. For this question, many respondents said that if they were to present something about Japanese culture or going to a cultural exchange abroad, they would wear a kimono (eight answers). Similarly, three answers said that if they would wear one if asked. Finally, five answers were given saying that they would wear one to a ceremony or an event.

**Question 7: What do you think about non-Japanese people wearing kimono in Japan, for example in kimono experience tours at sightseeing spots?**

English Questionnaire (51 respondents)

Here, the answers were very mixed and there was a great awareness of cultural appropriation. Most respondents thought it was fine or okay with non-Japanese people wearing kimono in Japan (18 answers), but many of those answers stated that it was fine only on the grounds that it was done correctly, a sentiment shared by an additional five answers that simply said, 'if done correctly/respectfully'. Seven answers stated that it was a good thing and six additional answers said that it was a good experience and opportunity to get to know Japanese culture. A further three answers stated that they had no opinion, since they were not Japanese themselves nor knowledgeable about the subject, and a further two answers stated that it was up to the people doing it. There were several respondents

saying that it was weird (three answers), might invite snide comments (one respondent), cultural appropriation (one respondent) and a touristy cash grab (three respondents).

#### Japanese Questionnaire (30 respondents)

Most of the answers to this questions were positive, with seven answers saying that they are happy about non-Japanese people wearing kimono, five answers saying that it is wonderful, and four people saying that it is a good thing. An additional six answers stated that the people looked nice and cute and that it seemed like fun. Four answers stated that they did not think anything of it and one answer stated that it was no problem. The final two answers said that if they saw a non-Japanese person wearing a kimono in Japan, they would think that that person has an interest in Japanese culture, and that they would feel culturally respected.

### **Question 8: What do you think about non-Japanese people wearing kimono outside of Japan?**

#### English Questionnaire (50 respondents)

Most respondents were open to the idea (eleven answers), but only if the people in question were doing it correctly and respectfully. Three other answers stated that it was okay in the right circumstances, such as an event with a Japanese theme. This sentiment was shared by seven other respondents, stating that it depended on the situation. One respondent added that they personally would have certain expectations of how a non-Japanese person wearing a kimono should behave: more formally, to match the attire. There were also answers that said it was fine (six answers), okay (four answers) and that they would think that person likes Japanese culture (three answers). Seven additional answers stated that they do not care or have an opinion about it, mostly because it is not their culture, so they have no say in the matter. Some answers said that it was not okay (one answer), weird (three answers), cultural appropriation (one answers) and questioned why it would be done in the first place (one answer). The final answers stated that it was up to the people wearing the kimono (three answers), it was okay only if invited to do so by a Japanese person (one answer), fun (one answer) and brave (one answer).



### Japanese Questionnaire (30 respondents)

Many respondents were positive, saying that they would be happy about that person's interest in Japanese culture even outside of Japan (five answers) and that they would believe that person to love Japan and its culture (five answers). There were also responses saying that it would be wonderful (three answers), nice (three answers) and cool (two answers) to see non-Japanese people wearing kimono abroad. Three answers stated that they would be very surprised, and two responses stated that they had never seen that before. There was also concern, as there were respondents that said they would be okay with it as long as the kimono was worn properly (one answer), worried it would fall apart due to a lack of proper tying methods (one respondent) or simply inconvenient for the person wearing it (one answer). There were four answers that gave no opinion on the matter.

### **Question 9: What do you think of non-Japanese people who are not very interested in Japanese culture but wear kimono overseas just because they think it looks good?**

### English Questionnaire (50 respondents)

Most of the respondents considered this to be okay so long as the people in question did it correctly, respectfully, and had done some research on the kimono beforehand (twelve answers). There were many respondents that stated that they were fine with it (seven answers) or saw no problem with it (one answer). Many answers were similarly indifferent, with answers stating that it was up to the people wearing it (two answers), they do not know what to think (one answer), that they will not stop anyone wearing it (one answer), and that they did not see a reason not to wear one (four answers). Several respondents had a more negative view, claiming that a non-Japanese person wearing a kimono just for the aesthetics is wrong (four answers), not good (three answers), weird (two answers), and that it does not honour the culture the garment came from (two answers).

### Japanese Questionnaire (30 respondents)

Here, many respondents (seven answers) said that wearing a kimono just for the look of them is good, and that the wearing of a kimono could lead to an interest in Japanese culture in the future (four answers). Four additional answers shared a similar sentiment, as they would be happy if the people wearing it also had an interest in Japan due to the kimono. Four answers

stated that they are fine with it, and one answer said that they would assume the person already had an interest in Japan, but that you cannot tell just from looking. There were several answers saying that it is charming (one answer), fun (one answer), simply a fashion choice (two answers) and that so long as the person wearing it is happy, they do not mind (one answer). One answer said that they would like the person to get to know the culture, and another that it would make them sad to see someone wear a kimono and have no interest in Japan. Finally, there were two answers stating that if worn correctly they saw no problem with it and the final respondent had no opinion on the matter.

**Question 10 + 10a: Would you like more people outside of Japan to learn about and wear kimono? If ‘maybe’ or ‘it depends’, please elaborate.**

English Questionnaire (51 respondents, 20 of whom elaborated)

10. Would you like more people outside of Japan to learn about and wear kimono?

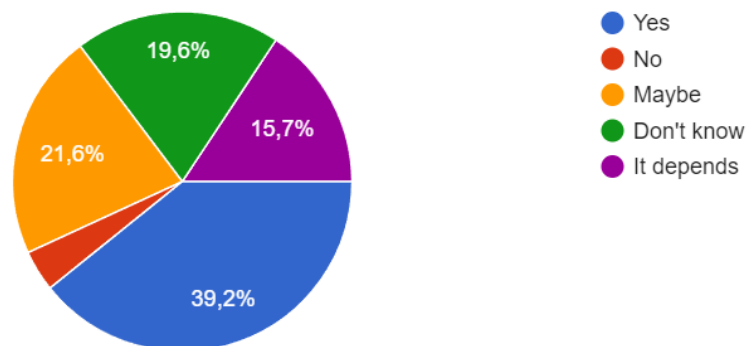


Fig.15

Out of the 51 respondents, the majority (20 respondents, 39.2%) said that they would like people outside of Japan to learn about the kimono, followed by eleven respondents that said ‘maybe’ (21.6%), ten that said ‘don’t know’ (19.6%) and eight that said ‘it depends’ (15.7%).

Similar to answers on previous questions, four answers stated they had no opinion on the matter, and one said that it was not up to them, since they were not Japanese. Many said that they were all for learning about the kimono and Japanese culture (seven answers) but had different approaches to it. Out of seven answers, three stated that learning about the kimono

would be good, but that wearing one would be another thing altogether. Two answers said that people who have an interest in it should ‘go for it’, but that it would probably be difficult to wear one outside of Japan due to a lack of knowledge and materials. Finally, one answer said that it was important to learn about different cultures in general and not just Japanese, and one answer said that it was okay providing that they learned about the kimono properly. Two answers said that since the kimono is stylish it would be nice for more people to wear it, and one of the answers specifically said that this was only relevant for *yukata* and more street-style kimono, rather than a full, traditional ensemble. Two answers stated that it would be okay if it was done appreciatingly and not appropriating. The final two answers said that since it was not relevant outside of Japan and that since there would be no opportunities to wear kimono outside of Japan, it was of no concern to them. One respondent also expressed worry over culturally important items such as the kimono becoming too widespread and the emergence of a type of ‘world culture’, where countries do not have a culture unique to them.

Japanese questionnaire (30 respondents, five of whom elaborated)

10. 海外の人にもっと着物について学んだり着物を着たりしてほしいと思いますか。

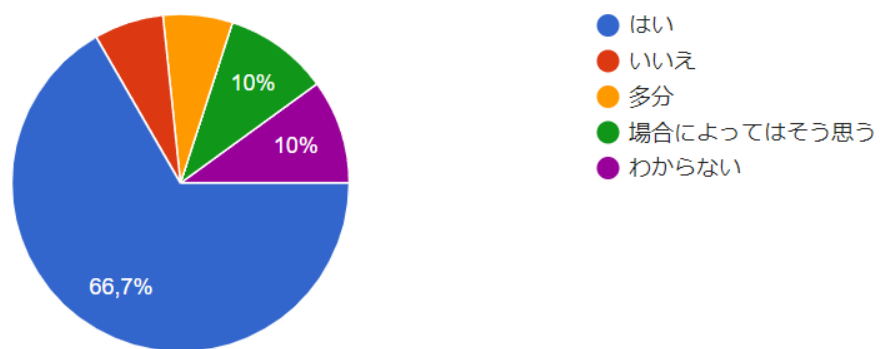


Fig.16

As with the English version, most of the respondents (20) would like for more people outside of Japan to learn more about the kimono. This was followed by ‘it depends’ and ‘I don’t know’ each getting 10% of respondents’ answers (three each). Both ‘no’ and ‘probably’ got two respondents each (6.7%). For the five respondents that elaborated, each had a different answer. One respondent said that if a person is already interested in Japanese fashion, art, and

culture, learning about the kimono would be a good thing. Another said that they believe people who are already interested in Japanese culture would want to learn about the kimono. The third said that they would be happy for people to learn more about the kimono and about Japanese culture in general. The fourth was neither for nor against but wished that people at least knew not to call a robe a kimono. The final respondent stated that it depends on the purpose but did not elaborate any further.

## 6.6 The contemporary image of the kimono

The responses to question 1 in the English questionnaire gave some interesting answers from those who answered ‘not sure’ or ‘don’t know’. One respondent said that if the traditional Judo gear counted as a kimono then yes, otherwise no. Going by the definition that a kimono is anything that you wear, traditional Japanese martial arts clothes like those worn in Judo or Kendo would be classed as kimono. As this point was only brought up by one respondent out of 81, we can however assume that the majority of people do not consider that type of clothing ‘kimono’. Similarly, another respondent said that they had worn what a clothing shop defined as a ‘kimono’, but that they have never worn the ‘real thing’. This shows an awareness that what is called a kimono in Europe is not the same as a kimono in Japan. This awareness from respondents was also seen when two of them mentioned that they had worn a *kinagashi* (a typical men’s kimono, Kimono Term Dictionary, 2022) and *iro-uchikake* and *tomesode* (the most formal kimono worn by married women, Yamanaka, 1982) respectively, displaying a deeper knowledge on the different types of kimono.

When asked their opinions on the ‘kimono’ from Hunkemöller, the answers were very divided. Although most respondents in both the Japanese and English version thought the style was similar to a kimono due to the sleeves and collar/neckline, there were not many that would call it a kimono themselves. There were divided opinions on whether to call it a kimono because that is what it was listed as on the website, or to call it a robe because it does not look like a conventional Japanese kimono. A couple of answers displayed anger and irritation, as they considered the naming of this garment misleading and a way of exoticizing a dressing gown. When asked who would wear this type of garment, there were many respondents that thought it to be worn by rich people, often women specifically. This shows that the connotation of a silk dressing gown/kimono being worn by people with more money has persevered since the early 19<sup>th</sup> century, when they were first introduced. Indeed, one

respondent even stated that the garment would be worn by a rich, middle-aged woman living off of her husband's money. Despite the prices of said garments being dropped severely since the 1800's and made more accessible due to cheaper production and synthetic materials, there is still the idea that a silk dressing gown is luxurious and something that upper-class people wear, both in Japan and in the West. Indeed, due to Japan's historically booming silk production, the fabric seemingly plays an important part in the characteristics that define the kimono, as could be seen when respondents referred to it. This could be why some thought it to be worn by rich people, and why some referred to the Hunkemöller one as looking cheap, due to it not being real silk. Here we can see similarities with Appleford's study, that many women of a wealthier social class cared about their appearance even indoors, and so wanted to look their best despite not going out. Two of the respondents from the English questionnaire unexpectedly displayed a deeper knowledge of the history of the kimono, as they remarked on the placement of the bow in the picture. There, the robe is tied with a bow on the front of the garment, rather than on the back as most kimono are tied today. The respondents stated that it was strange to see this, as historically it was only sex workers who wore their bows, or in that case, obi, like that. One respondent also gave the comment that since Hunkemöller are makers of underwear and lingerie, they may have been aware of the connotations and chosen to place the bow thusly on purpose. Although it is true that sex workers of the Edo period did wear their obi tied in the front, so did most female entertainers and courtesans, as well as their attendants. During this period, it was the latest fashion, and there are many woodblock prints and paintings of women and *onnagata* wearing kimono with large bows on their front (Jackson, 2020).

The questions concerning non-Japanese people wearing the kimono, both in and outside of Japan gave way to very mixed opinions. Most Japanese respondents looked at this positively and were happy to see foreigners enjoy and partake in their culture. Several respondents also commented on the fact that there are less and less people in Japan who wear kimono, and they were grateful that there are people wanting to keep the tradition alive. They were also more accepting of a lack of knowledge surrounding the kimono and its wearing than the respondents on the English questionnaire. There was a general air of pride surrounding the kimono that became apparent, and many Japanese respondents were more than happy to have more people take an interest in it. The respondents to the English questionnaire, however, displayed a certain obligation to the garment, and many were willing to wear one only if they made sure it was done respectfully, appropriately, and correctly. There were differences in

the answers, and some respondents saw no fault in it, stating that ‘that’s fashion’. One respondent compared wearing a kimono in Japan to wearing clogs in the Netherlands or a kilt in Scotland, as those items of clothing carry similar cultural value to the countries. The concept of cultural value was brought up much, especially in the answers concerning the questions about people just wearing a kimono for the appearance and what the respondents thought about calling the garment from Hunkemöller a kimono. Three respondents brought up Kim Kardashian as an example of disrespect and disregard of the culture.

A final interesting point that became clear while looking through the answers was that overall, there were more people that responded to every question in the Japanese questionnaire compared with the English version. There, when asked to elaborate, only about half of the respondents did, and there were many questions that had around 40 responses despite 51 people having answered the questionnaire in total. This could be because the Japanese respondents simply had more to say on the matter, having more experience and knowledge of the kimono, or perhaps that due to the Japanese culture being very organised and structured, they felt more obliged to answer as many questions as possible.

## 7. Discussion

We have now seen how the word ‘kimono’ has changed over time and across languages, how the kimono became associated with loungewear, and what people today think of the garment and its usage. I will now discuss the main tendencies that became apparent while researching, namely cultural appropriation and the feminisation of the kimono. I will also be discussing its contemporary image, which ties into these two points. Finally, I will talk briefly on the limitations on this research.

### 7.1 Cultural appropriation vs appreciation

The line of where appreciation ends and appropriation begins is seemingly very blurred, sometimes to the degree that people of the same culture have different ideas of whether something is offensive or not. As we saw earlier with the option to try on a kimono where *La Japonaise* was exhibited, the two sides to this debate are not ethnically exclusive. Another question that arises is if the act of trying on the kimono and wig counts as a form of cosplay? Cosplay, short for Costume Play and stylised as *kosupurē* from the original Japanese (Oxford English Dictionary, 2022), is the act of dressing up as a specific character, usually one from an anime, video game or film. The phenomenon originated in Japan, where the earliest recorded use of the word was in 1982. Considering the performative element of trying on the replica of the red kimono in *La Japonaise*, one could say it is the same as putting on a costume from a film or anime. The woman in the painting can also be said to have put on a costume, donning a kimono for the sake of the painting.

Wearing clothes or jewellery from a different culture than your own is not an inherently bad thing, and there are many cases where it is indeed appreciated. The key to treading these tricky waters is to do your research thoroughly and making sure that you are fully aware of any presumed meanings or connotations with the particular item or style you wish to wear. Knowledge and open-mindedness are key, and it is also important to be able to take criticism and to step back if what you are doing can be deemed as offensive. A final point to be mindful of is that people from the same culture may always not share the same opinions concerning the wearing of items from their culture. Like the *La Japonaise* painting, there are usually people from the same culture that disagree.

Carriger (2018) states that a discussion should also be held as to whether the kimono itself can be seen as something wholly Japanese. Nothing exists in a cultural vacuum, and the kimono is no different, drawing inspirations from various cultures both in design and making. This was especially true after the country opened up to the rest of the world and an influx of new dyes and accompanying techniques made its way into the kimono industry (Carriger, 2018, Jackson, 2020). Would it be an act of cultural appropriation if a Japanese kimono patterner used a Bengali paisley print for their creation? Or drew inspiration from the beading of an Indian sari?

In 2012, the Japanese government launched a project called *Cool Japan*, a marketing strategy in order to entice people to come and visit the country (Cabinet Office, 2012). The Cool Japan initiative utilises soft power, aiming to be influential with the help of culture rather than politics or military prowess (Nye, 1990). As stated in the official document:

““Cool Japan” includes contemporary Japanese culture and products such as animations, manga, characters and games etc. Japanese traditional cuisines and commodities in which people discover new values are also “Cool Japan”. Japanese high-tech robots and cutting-edge green technologies are “Cool Japan” too.”

Some examples of things that represent *Cool Japan* are the manga and anime franchises *One Piece* and *Naruto*, the character *Hello Kitty* and traditional crafts such as *bonsai* (Cabinet Office, 2012). As clothing is also a part of the culture promoted in the project, the kimono is an integral part of Japan’s image. In the context of the kimono, this could for example be seeing a Japanese celebrity or character dressed in a kimono or offering kimono experiences in popular tourist spots. This way, the kimono is promoted as something new, different and, in the eyes of many people, exotic. The fascination with Japan that struck Europe in the late nineteenth century still lingers today and I believe the Cool Japan project is making the most of this and using it to their advantage to get people interested in Japan. A piece of clothing is an easy way to incorporate a culture into one’s everyday life, and so perhaps people who have an interest in Japan will start to wear kimono or kimono-inspired pieces, spreading the culture as they go, getting other people interested as well. Although this project if focused on *appreciating* Japanese culture and getting people interested, certain cultural concepts such as the kimono, *geisha* and martial arts could veer close to appropriation, depending on whom you are talking to.



## 7.2 The feminisation of the kimono

Despite historically being a form of dress used by all, the kimono has come to be associated with femininity and beauty, as became clear in both the literature and the questionnaire results. It has become so ingrained in fact, that in 1954 Japan Airlines made it a selling point that one flight attendant on every flight wore a kimono while working. The image of a woman in a kimono had by this point become a symbol of continuity and stability, reflecting the incredible economic growth and technological advancement in Japan during this time (Jackson, 2020, Yamanaka, 1982). The start of its feminisation can be traced back to the Meiji restoration in 1868, when Japan made drastic societal changes. One of those changes was the slow assimilation of traditionally Western clothing in everyday wear for the Japanese. When it came to weddings however, it became the norm for men to wear a suit, but for women to still wear a kimono, to represent the old, traditional values of Japan (Jackson, 2020). This was also reflected in everyday wear, as it was expected for women to wear kimono rather than Western clothes. The men were to go to work in Western suits or fight in Western military uniforms while bringing Japan to the forefront of civilisation. Western clothes became associated with public matters, and the kimono with private, and it therefore became natural that women who were expected to take care of the household were mostly seen wearing kimono. This rapid shift in style and appearance however, caused fear among the people that Japanese traditions and values were being lost, and in the 1890's a new wave of nationalism swept through the country. Before, there had been no real sense of nationalism as there was nothing to oppose all things Japanese, but with the increasingly large Western influence it suddenly became very clear that there was a distinction of things that were Japanese and things that were not (Carriger, 2018). In order to still protect Japan's unique cultural heritage through this rapid change in society, a woman wearing a kimono embodied all these beliefs and acted as support for the country (Jackson, 2020).

Around the same time as Japan were rebuilding themselves as an international, capitalist nation, the Japonisme wave was sweeping through Europe and the kimono became feminised there too, albeit in a different manner. Firstly, the shape of the kimono was more akin to a dress than the typical suits than the men wore, so there was immediately a connotation that this garment was made to be worn by women. Secondly, the majority of woodblock prints and photographs that made it to Europe depicted women wearing extravagant kimono, usually in a court setting. Finally, since kimono were a popular dressing gown at the time, they became associated with more private spaces such as drawing rooms or a woman's

boudoir. Due to this, images of women wearing kimono in their homes with their undergarments slightly visible either at the neckline or as a slit over the legs circulated, further cementing the kimono as a garment mostly used by women (Kirk, 2008). This idea that the kimono is something inherently feminine could also be seen in the results of the questionnaire, showing that this mindset still exists today. Many respondents associated the garment with and said that it was worn by women, whether they be rich, poor, young, or old. I believe this association still exists due to the transformation in the Meiji period of menswear in Japan. From that point on, most images of people wearing kimono have been of *women* wearing the garment, and so that is what most people outside of Japan will have seen.

### 7.3 Limitations of the research

As different people have different experiences and acquaintances, I believe the results of the questionnaire could be affected by this. For example, a person who has never visited Japan or do not have any Japanese friends might have a different opinion than a person who has. There are many factors that cause people to form opinions, but as this questionnaire was merely about gathering opinions and not about *how* those opinions were formed (if there is a reasoning behind it), I cannot make any assumptions concerning that. I also believe that the way in which the questionnaire was distributed may have affected the results and gave much insight from a smaller group of people. As the questionnaire was distributed firstly by myself to people I knew, most of whom were around my age, and secondly by my supervisor and one of her colleagues, both of whom are teachers of Japanese, most of the respondents were quite young and already had an interest in Japan. Rather than a bigger, general picture, this questionnaire gave us the opinions of the younger generation. Similarly, most of the respondents identified as women. As such, I cannot say whether the results would have been different had there been more men/ non-binary/ genderfluid respondents.

## 8. Conclusion

Despite many changes and variations over the years, the kimono remains one of the most recognisable garments in the world and is still a source of pride for Japan. Its journey to the West saw it transformed from everyday wear to nightclothes for the rich to show off their wealth. As the kimono continued to evolve in Europe it became something closer akin to a traditional dressing gown, and today the two are almost synonymous. It does however retain the connotation of money and a higher social class in the West, as per the results of the questionnaire.

The word kimono has become semantically broadened, now including the Westernised version in both the English and Japanese entries. Due to the immense interest for anything Japanese in Europe during the late nineteenth century, the kimono became used as a dressing gown, a use that has persisted in Western countries to this day.

The questionnaire revealed that Japanese people are happy to see non-Japanese nationals wearing the kimono and that to them it shows that the person in question has an interest in Japanese culture. For them, there came a sense of pride for their culture, even though they were not the ones performing it. There was also not a specific time or place where non-Japanese people wearing the kimono would be okay, suggesting that it can be done anywhere. For non-Japanese people however, it was acceptable as long as it was done correctly, preferably in situations such as Japanese events or if invited to do so by a Japanese person. Most respondents considered the Westernised kimono to be similar to a kimono but would not call it one themselves.

I would say that this study was very limited, both in the number of participants but also the ages the participants were. If I were to expand on this research I would want to broaden the age spectrum and also have more extensive interviews in order to see how participants formed their opinions. If possible, I would also like to meet people who regularly wear kimono, both in their work or in everyday life, to hear their opinions on the matter.

I believe that culture should be shared with the world, and if someone were to wear or do traditional things from my country, I would be happy to see it. However, I also believe there is a level of research required in order not to do it the wrong way or be accidentally disrespectful. That said, fashion in particular is constantly in a state of flux and any number of changes can be made to a garment regardless of whether it is trendy or not at the time.

Kimono is no different, the number of combinations of different *furisode*, *obi*, *obijime* and more being nearly endless, making it a very versatile garment.

The kimono has made a name for itself as everyday wear, occasion wear, nightclothes, and has had various iterations in pop culture. It is an incredibly versatile type of garment and I look forward to seeing how it will change in the future.

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# Appendix

## A. Kimono types

Kimono (着物) is not the name for any one garment, but literally means ‘things to wear’. As such, there are many subcategories within the umbrella term of kimono. Below follows a short list of the most common types of kimono and their differences, as well as how they are worn.

- *Juban* (襦袢) – an underkimono
- *Furisode* (振袖) – a garment made of silk, traditionally worn by unmarried women, where the longer sleeves are only attached to the main body of fabric at the shoulders
- *Kosode* (小袖) – a garment with small sleeve openings and shorter sleeve length
- *Ōsode* (大袖) – a garment similar to the *kosode* and *furisode* but with longer sleeves and larger openings for the hands
- *Yukata* (浴衣) – abbreviation of *yukatabira*, referring to a lightweight cotton garment originally worn during visits to the bathhouse but has since become common summer attire, particularly during festivals in modern-day Japan
- *Uchikake* (打掛) – a type of outer kimono worn as a jacket, without an *obi*. It is lined and padded around the edges and is typically worn during more formal occasions and during the winter
- *Hakama* (袴) – a type of pleated trousers worn over a kimono.
- *Haori* (羽織) – a type of outer, coat-like kimono that goes down to the hips
- *Obi* (帯) – a sash tied around the waist, used to secure the kimono
- *Obijime* (帯締め) – a decorative band or twine tied around the *obi*

(Jackson, 2020, Jisho, 2022, Kimono Term Dictionary, 2022)

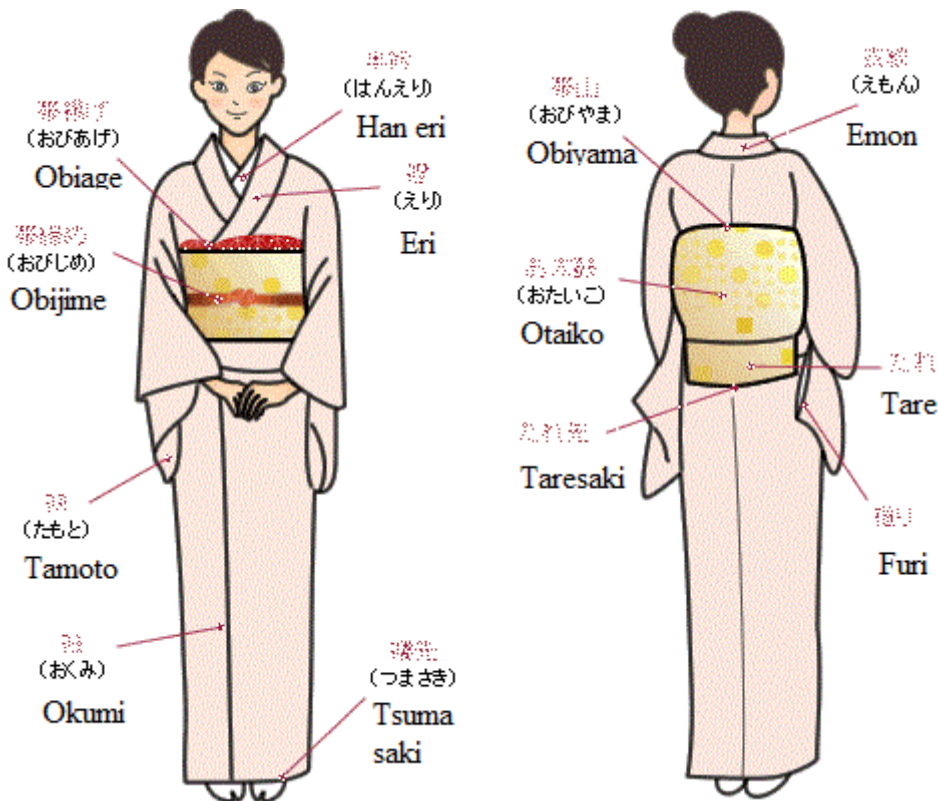


Fig 1.

(Kyozone, 2022, 着物の部分名称 (*kimono no bubun meisho*, *The names of kimono parts*), English reading added by me, [https://www.kyozone.info/iroha\\_parts.php](https://www.kyozone.info/iroha_parts.php) )

Here we can see an example of the most common way of wearing kimono today, with labelling of the different parts. For example the *eri* (collar) and *obijime* (twine around the *obi*).

Although there are many variations, I will be using the word ‘kimono’ in general terms, unless the garment needs to be specified further.

## B. English Questionnaire

### Kimono questionnaire

My name is Lisa Bendall and I am currently studying my final year in the Languages and Intercultural Communications programme at the University of Gothenburg. For my thesis, I wish to conduct this survey to find out what people think about the kimono and what wearing habits people have. It will take ca. ten minutes to complete.

This survey is in accordance with the GDPR (<https://gdpr-info.eu/>) and no additional information is taken apart from what you enter yourself. Potentially sensitive information such as age, gender and nationality will be deleted once the paper is finished and the answers you give will not be used for anything other than this thesis. You can at any point withdraw from the survey or revoke your answers. None of the questions are marked as obligatory except for the ones asking about your understanding and consent, so you may skip questions if you wish. However, I would very much appreciate it if you answered as many questions as possible.

If you wish to change your answers afterward or do not want your answers to be used, please send me an email at [gusbendli@student.gu.se](mailto:gusbendli@student.gu.se)

Thank you for taking the time to answer this questionnaire!

A. Do you consent to your answers being used for research purposes only?

B. Do you understand that your answers will not be used for anything other than this thesis, and that your personal information (age, gender, nationality) will be deleted when the paper is finished?

C. Please write an alias name, for example “Kimono123”. This is in order for me to separate the answers easier in case anybody wishes to change them, and will not be used for any other purpose.

D. What is your age?

1-14, 15-19, 20-24, 25-29, 30-34, 35-39, 40-44, 45-49, 50-54, 55-59, 60-64, 65-69, 70+

E. What is your gender?

1. Woman, 2. Man, 3. Genderfluid, 4. Non-binary, 5. Prefer not to say, 6. Other

F. What is your nationality and in which country do you live?

1. Have you ever worn a kimono?

1. Yes, 2. No, 3. Maybe, 4. Don't know

1. a. If 'maybe' or 'don't know', please elaborate.

1. b. If 'yes', what type of kimono have you worn?

Here is a link where you can check different kimono types if you are unsure:

<https://wattention.com/know-different-kimono-types/>

1. Furisode, 2. Kosode, 3. Yukata, 4. Komon, 5. Hakama set, 6. Don't know, 7. Other

1. c If 'Don't know' or 'Other', please elaborate.

2. How often do you wear kimono?

3. When would you wear it?

4. Do you know anyone who usually wears it?

1. Yes, 2. No, 3. Don't know

4.a If 'Yes', please elaborate.

5. In your experience, who are the people that usually wear kimono?

6. Would you wear a kimono outside of Japan?

1. Yes, 2. No, 3. Maybe, 4. It depends

6.a If 'Maybe' or 'It depends', please elaborate.

7. What do you think about non-Japanese people wearing kimono in Japan, for example in kimono experience tours at sightseeing spots?

8. What do you think about non-Japanese people wearing kimono outside of Japan?

9. What do you think of non-Japanese people who are not very interested in Japanese culture but wear kimono overseas just because they think it looks good?

10. Would you like more people outside of Japan to learn about and wear kimono?

1. Yes 2. No, 3. Maybe, 4. It depends, 5. Don't know

10.a. If 'Maybe' or 'It depends', please elaborate.

11. What type of garment would you say this is?



(Hunkemöller, 2022)

1. Street clothes, 2. Loungewear, 3. Sleepwear, 4. Underwear, 5. Everyday clothes, 6. Formal wear, 7. Other

11.a If 'Other', please elaborate.

12. What kind of people do you think would wear this type of garment?

13. Do you think this style is similar to the kimono?

14. This type of garment is called a 'kimono' in many western countries and is considered sleepwear or fancy loungewear. What do you think about that?

15. Do you agree with calling this a kimono? Why/ why not?

16. Would you call this a kimono?

17. Why do you think this is called a kimono?

Thank you for your participation! If you have any questions or comments then don't hesitate to send me an email at [gusbendli@student.gu.se](mailto:gusbendli@student.gu.se)

## C. Japanese Questionnaire

This version is identical to the English one, only in Japanese instead.

私の名前はリサ・ベンダルで、ヨーテボリ大学で「言語と異文化間コミュニケーション」のプログラムを履修中です。論文のために着物についての意見に関するアンケートを実施しています。

このアンケートはヨーロッパの GDPR

(<https://www.ppc.go.jp/enforcement/infoprovision/laws/GDPR/>)に従って、参加者が入力する以外の情報は取り上げません。重要な個人情報(年齢・性別・国籍)は論文完成時に消去されます。あなたの回答がこの論文を書く以外の目的で使用されることはありません。また、いつでもこのアンケートへの参加を取りやめたり回答を取り消したりすることができます。アンケートへの理解と同意に関する質問については回答が必須です。それ以外の質問については答えたくなければ飛ばしていただいても構いませんが、できるだけ多くの質問にお答えいただければ幸いです。回答に要する時間は 10 分程度です。

後になってご自分の答えを変えたいあるいは使用されたくないと思われた場合は、下記のメールアドレスまでお知らせください。

[gusbendli@student.gu.se](mailto:gusbendli@student.gu.se)

よろしく願いたします

A. あなたの答えが研究目的にのみ使用されることに同意しますか。

B. あなたの答えがこの論文のためにのみ使用されて、個人的な情報(年齢、性別、国籍)は論文完成時に消去されることを理解していますか。

C. 仮名（「キモノ 1 2 3」等）をお書きください。集計時に回答者を識別する目的でのみ使用されます。



D. あなたの年齢について当てはまるものをお選びください。

1-14, 15-19, 20-24, 25-29, 30-34, 35-39, 40-44, 45-49, 50-54, 55-59, 60-64, 65-69, 70+

E. あなたの性別について当てはまるものをお選びください。

1. 女性, 2. 男性, 3. 不定性, 4. Xジェンダー, 5. 答えたくない, 6. その他

F. あなたの国籍と現在の居住国をお書きください。

1. 着物を着たことがありますか。

1. はい, 2. いいえ, 3. 多分, 4. わからない

1. a 「多分」または「わからない」と答えた場合は、説明してください。

1. b 「着たことがある」と答えた場合：どんな着物でしたか。着物のタイプについてはこちらのリンクをご参照ください: <https://wattention.com/know-different-kimono-types/>

1. 振袖, 2. 小袖, 3. 浴衣, 4. 小紋, 5. 袴セット, 6. わからない, 7. その他

1. c 「わからない」または「その他」と答えた場合は、説明してください。

2. 着物はどのぐらいの頻度で着ますか。

3. いつ着ますか。

4. 着物を普段から着ている人を知っていますか。

1. はい, 2. いいえ, 3. 知らない

4.a 「はい」と答えた場合、説明してください。

5. どんな人が普段から着物を着ていますか。

6. あなたは、自分が日本以外にいる時に着物を着ると思いますか。

1. はい, 2. いいえ, 3. 多分, 4. 場合によっては着る

6. a 「多分」または「場合によっては着る」と答えた場合は説明してください。

7. 観光地での着物体験ツアーなどを利用して日本で着物を着ている外国人についてどう思いますか。

8. 海外で着物を着ている外国人についてはどう思いますか。

9. 日本の文化にはあまり興味がないが見た目に惹かれて着物を着ている外国人についてはどう思いますか。

10. 海外の人にもっと着物について学んだり着物を着たりしてほしいと思いますか。

1. はい, 2. いいえ, 3. 多分, 4. 場合によってはそう思う, 5. 分からない

10. a 「多分」または「場合によってはそう思う」と答えた場合は、説明してください。



(Hunkemöller, 2022)

11. この衣服は服のタイプで言うと何でしょうか。

1. 外出着, b. くつろぎ着, c. 寝間着, d. 下着, e. 普段着, f. フォーマルウェア, g. その他

11. a 「その他」と答えた場合は、説明してください。

12. どんな人がこのような衣服を着ると思いますか。

13. このスタイルは着物に似ていると思いますか。

14. このような衣服は、多くの西洋諸国では「キモノ」と呼ばれ、寝間着また派手なラウンジウェアと見なされていますが、それについてどう思いますか。

15. このような衣服を「キモノ」と呼ぶことに同意しますか。どうしてですか。

16. あなたはこれを見て、「キモノ」と呼びますか。

17. この衣服はどうして「キモノ」と呼ばれていると思いますか。

ご協力ありがとうございます。ご質問、コメント等ありましたら、  
[gusbendli@student.gu.se](mailto:gusbendli@student.gu.se)までメールでお知らせください