

## A Research on the Women's Costume on the Bigdata of Movie Napoleon

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### Abstract

*The public can access movies more easily than any other cultural genre. The film's costumes convey the social, political, and cultural climate of that time period. Additionally, it subtly conveys the message of the movie, including the intentions of the director and the characters. Filmmakers can now use fact-based materials to plan their films, and audiences can now watch costume in movies with objective standards, particularly in period dramas, thanks to the advancements in over-the-top (OTT) services. The 77th British Academy costume Award went to the movie Napoleon because of how much emphasis it placed on the outfit. Ninety-five percent of the costume was made by experts in military uniforms and costumery. In contrast to the previous aristocratic and exaggerated Rococo costume, Napoleonic clothing had a natural and common-class character. A natural-shaped Chemise dress composed of light, reflective material first appeared in the Directoire era, just after the French Revolution. Chemise dresses made of a variety of materials gained popularity during the Empire era. With Napoleon taking the throne and Josephine becoming the empress, the vibrant court culture resurfaced during the Empire era. The silk was embellished with gold thread and embroidery, train dangling forms, and different types of sleeves appeared in Empire styles. They wore Pellisse and shawls under the coat. The hair style had long, ancient hair and was adorned with fillets. They also wore straw hats, bonnets, and caps. Long gloves and parasols were also popular accessories, as were pearl or colored jewelry necklaces, earrings, bracelets, and rings. During the Empire era, tiaras were fashionable. Shoes were either low-heeled pumps or sandals. The movie uses Chemise and Empire costumes, which are versatile enough to be used in a range of settings and eras. When it came to details, the type of sleeve was employed without regard to time, such as when using those from an earlier or later period. Since jewelry was worn more often than not in that era, practically every character has earrings on their necklaces. Nearly exact replicas of the coronation costume can be found in paintings by Jacques-Louis David. The red trains, Josephine's Empire dress, the crown, the Tiara, and the costumes of every character in attendance were all clearly identifiable in terms of form and color. To further aid viewers in understanding and enhancing the film's overall coherence, a scene featuring David drawing the coronation was added. Overall, there were differences in that the historical costumes were accurately recreated, the materials and details were utilized without restriction, and some of the costumes were designed with modern materials or accessories that were used more than the historical costumes. This section appears to have been written to highlight the beauty of the characters' personalities or settings. There is a limitation to this study in that it only looked at aristocratic clothing, which includes Josephine's.*

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*We will concentrate on male clothing in future research.*

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## 1. INTRODUCTION

In contemporary society, movie season is the most popular cultural event. The public's ability to view movies more quickly and easily has increased as a result of the activation of movie theaters and OTT (Over-the-Top) services in recent years. A significant cultural artifact that captures the spirit of the era and conveys the artistic vision of the film is the movie costume. Specifically, historical drama films give viewers a chance to experience the period's costumes because they are historically accurate thanks to artifacts, paintings, and sculptures, or they are tailored to the character in the movie. *Napoleon*, which won the 77th British Academy Costume Award, the 96th Academy Costume Award, and the 29th Critics' Choice Awards Costume Award, is a film that exemplifies the fashion of the day. The majority of films about Napoleon concentrated on the war, uniforms, and men's attire. However, this particular film, *Napoleon*, was chosen and studied because it demonstrated the features of the women's costumes of the period. This study divided the costume into two categories based on Bigdata[1, 2, 3, 4]: one that is historically accurate and the other that is based on modern interpretation. It compared the costumes from the Napoleon era with those from the movie *Napoleon*. Additionally, the audience will be given a standard for the period's costume and assistance in viewing films objectively thanks to this analysis, which will serve as a guide for future related film productions. The study's focus was on the period between the French Revolution in 1789 and 1815, when Napoleon ruled as emperor. Books and papers on art and costume were consulted during the research process, and big data from Watcha Play and Olleh TV's VOD (video-on-demand) services was used to examine the film *Napoleon*.

## 2. THEORETICAL BACKGROUND

### 2.1. The Background of the Times and the Effect on Costume

Although the thirty years between the French Revolution of 1789 and Napoleon's first empire in 1815 were confusing, France was a leader in Europe at this time, having politically disseminated revolutionary ideology. Moreover, France set the standard for costume trends. In the context of popular power, the Gironde Party collapsed during the French Revolution (1789–1795), and the Jacobins Party seized power. The previous decorative beauty of the costume was replaced with an ideal and simple form that reflected the values of equality and freedom in civil society. The increased public interest in the Greek and Roman eras following the early 18th-century discoveries of Pompeii and Herculaneum was also a factor in these changes [5]. Men's fashion has become more straightforward and sensible in terms of fabric and color choices. Specifically, black which has up until now been overlooked—has been elevated to the status of formal and official attire for men and is still worn today [6]. The women's costume featured a shift in silhouette that highlighted the high waist's slender and human beauty.

With more refined and vibrant elements added to the ancient style costume targeted at the bourgeois and upper class, France emerged as Europe's largest powerhouse during the Directoire government (1795–1799), when Napoleon's French army conquered all of Europe. The First Empire era (1799–1815) is sometimes referred to as the Napoleonic era of government. Napoleon's accession to the French throne in 1804, along with the expansion of its territory, brought about a colorful and opulent change in court life. Additionally, the French Industrial Revolution got underway, the textile industry grew, and it became feasible to create costumes made of a variety of fabrics during this time [7]. France underwent political, social, and cultural upheavals at the same time that the costume evolved into a style that set it apart from earlier periods.

### 2.2. Reviewing the Costume of the Napoleon Era

Prior to the revolution, aristocrats were the focus of the colorful and ornamental Rococo-era culture. Women's costumes consisted of robes that cinched the waist and puffed up the skirt. The costume was entirely different from the previous costume because of the French Revolution. The costume was analyzed by classifying it into four periods: the French Revolution, the Directoire government, the Directory government, and the first Empire period. This was done based on the characteristics of the costume. Simple robes with long, slim silhouettes overall that featured regular wrinkles and a high waist were popular during the French Revolution. Known as a chemise dress, this outfit typically featured short sleeves, was composed of a delicate, translucent fabric like muslin, and had a shawl draped around the upper part [6].

Figure 1 depicts the Napoleonic era outfit. Wearing muslin materials even during the winter contributed to the 60,000 cases of influenza that occurred each day; this condition was known as muslin disease (a) [8]. As the hairstyle became simpler, bonnets with various decorations gained popularity, in contrast to the exaggerated hairstyles of the previous Rococo era (b) [9]. Low-heeled pumps were worn on the shoes, and feathered caps were worn on the head or the head shape was replicated with curls and fillets at the end of the head (c). (d) depicts an aristocrat with a muslin chemise dress and a feathered cap [10].











				
(a) Chemise dress, shawl	(b) Bonnet, parasol	(c) Muslin Chemise dress	(d) Cap with feathers, Chemise dress	(e) Ancient style of hair, Chemise dress
				
(f) Straw hat	(g) Chemise dress with train	(h) Empire dress, leg of mutton sleeves	(i) Pellisse	(j) Fur shawl

Figure 1. Costume of the Napoleon era

Compared to the straightforward form of the revolution, chemise dress during the Directoire government was more ornate and colorful due to embroidery or glass decorations. I started dressing in a long-sleeved shirt called a spencer as an overcoat [7]. More hairstyle changes occurred, although classic looks like men's or women's short cuts a la Bobbed hair or bare hair with gentle curls as a band were still in vogue (e) [11]. Furthermore, a broad-brimmed straw hat with an ornamental brim was worn(f). Sandals were also worn, along with large necklaces, bracelets, and rings as accessories [6].

During the Empire era, chemise dresses and empire styles with trains and opulent fabrics were popular. (g) depicts Marie Louise donning an empire gown with a gold thread-decorated train and an empire-era puff sleeve. The empress's empire-inspired ensemble featured a train adorned with vibrant decorations and gold thread. Following Napoleon's coronation, the empire style gained popularity and featured puff sleeves with large neck circumferences, short puff sleeves, and leg of mutton sleeves with puffs at the top and tight at the bottom (h). During this time, the sleeves underwent diversification and were adorned with decorative collared tops at the neckline. Additionally, the dress's material was varied. Pellisse, the overcoat, was available in different shapes and sizes, including running a hood or fur trimming, arms and lengths, and sleeves or not (i). Parasols remained popular, and elbow-length gloves were worn with short puff dresses (b) [5]. Shawl-like fur coats are also visible in (j).

The Napoleonic costume culminates in the coronation (1804) outfit, which Josephine wore a silk empire dress with puff sleeves and gold thread embroidery. The dress was adorned with a red velvet train, a cashmere and light wool lining, and a drop pearl earring and necklace (h). The headpiece was adorned with a Tiara.

In this way, the Rococo style of women's clothing—which tightened the waist and inflates the skirt—was replaced by a style that preserved the natural curves of the human body, akin to that of ancient Greece and Rome, following the French Revolution. This shift, which rejected the opulent culture centered on aristocrats, followed the same path as the shift to a simple and thrifty common people's culture. Since then, different-patterned dresses and coats have been seen during the Directoire government's reign, and the empire style, which makes use of vibrant decorations and materials, has gained popularity during the Empire's reign. The hairstyle, which is distinguished by a short hairstyle with curls, has also evolved from a massive and ornate Rococo form to a natural ancient style. They wear long gloves, bonnets, feathery caps, fillets, and short- or long-sleeved dresses while clutching parasols. In addition to tiaras, pearl necklaces, earrings, and other colored jewelry were also worn as jewelry.

### **3. THE FEMALE COSTUME EXPRESSED IN THE NAPOLEON**

Empress Marie Louise, Empress Josephine, and other characters' attire was contrasted with that of the time period. Director Ridley Scott assembled a team of 85 costume experts, including Academy Award-winning Janty Yates and military costume design expert David Crossman, to create 95 percent of the movie's costumes in order to perfectly capture the looks of Napoleon and Josephine [12]. The end product was a collection of costumes that were almost identical to paintings and relics, making the film a complete work of art.
















#### **3.1. Costume of Characters**

The daughter of a wealthy French noble family, Josephine (1763–1814) was renowned for her beauty and extravagant lifestyle. She wed the French officer Beauharnais in 1779; they had a son and a daughter before getting divorced in 1783. She later remarried in 1796 after meeting Napoleon in 1794. Napoleon was crowned Empress upon becoming emperor in 1804, and he filed for divorce in 1810 due to his inability to generate a deficit. She later passed away in 1814 from pneumonia.

Figure 2 [13] depicts the characters' costumes. Josephine wore a multi-colored chemise dress. She wore a chemise dress, which is primarily reflected in her short hair and gloves on her hands, when she first met Napoleon in 1794, as shown early in the film (a). On top, a Pellisse shaped like a cape is worn (b). There are other aristocratic women at the banquet who are also dressed in chemise dresses and elbow-length gloves, with a feathered cap (a) and an ancient-style haircut (c). (d) is depicted putting on a shawl over a dressy chemise. (e) depicts the wearer appearing to be wearing a nightgown with a shawl collar and decorations on a shimmering material, giving the impression that a modern design has been added. However, the common people's attire demonstrates that the high waist has remained true to its original waistline and historical

fashion. This is due to the fact that trends start in the upper class and take time to filter down to the lower classes (f). (g) displays a chemise dress made of jacquard with a different color pattern and a bonnet. (h) is an embroidered silk chemise dress that has gained popularity since the government administration. The chemise dress at the wedding is an embroidered lace dress that illustrates how different materials were used as time went on (i). He is also seen sporting a coat with fur accents (j). (k) displays an Empire-style dress featuring a stylish collar and pendant embellishment.

The daughter of Austrian Empire Emperor Franz, who married Napoleon for political reasons despite their age difference of 22 years, was Marie Louise (1791–1847). Marie Louise makes an appearance in the movie as a small child with leg of mutton sleeves on her chemise dress and a straw hat (l). Josephine frequently sports matching bracelets, earrings, and necklaces. Occasionally, she accessorizes her hair with fillets (m) or dons a tiara. During her days as an empress, she is also seen wearing jewelry with Tiara (n). In Napoleon's mother's case, aristocratic women as well as Josephine have on bracelets, necklaces, rings, and earrings (o). The coronation costume is an empire dress with a red velvet train and gold thread decorations, similar to the outfit seen in Jacques-Louis David's painting. The crown and tiara (r) are nearly exact replicas. David's depiction of painting the coronation scene is inserted into the real film while Napoleon is looking on following the coronation(s). Given that David was a court painter who Napoleon favored and who frequently depicted Napoleon's heroic side, this was done in an effort to improve the audience's comprehension(t).

				
(a) See-through chemise dress, short hair, gloves, feathery cap	(b) Pellisse	(c) Ancient style of hair	(d) Chemise dress and shawl	(e) Night gown
				
(f) Costume of common women	(g) Bonnet, leg of mutton sleeves, jacquard material	(h) Embroidered Chemise dress	(i) Wedding, lace-based Chemise dress	(j) Fur trimming outerwear
				



				
(k) Collet decoration	(l) Straw hat	(m) Necklace, earrings, fillet	(n) Tiara	(o) Decoration
				
(p) Coronation Empire dress	(q) Empire dress train	(r) Crown of Josephine	(s) Scene where Jacques-Louis David draws the coronation	(t) David painting in front of Napoleon

**Figure 2. Costume of characters**

### 3.2. Comparing the Costume of the Napoleon Era with the Female One of the Movie Napoleon

The film In order to keep the movie lively, director Ridley Scott hired costume designers to make 95% of the total number of costumes, which Napoleon almost exactly replicated. Regarding clothing, chemise dresses and empire dresses were worn on their own with shawls or Pellises worn over them. There were headdresses such as bonnets, caps, straw hats, tiaras, and fillets displayed on top of the various hair types, which ranged from short to long. Additionally, a lot of people wore jewelry like rings, bracelets, and necklaces as well as earrings.

In addition to these more contemporary materials, like silk with decoration or thickness, more elaborate and transparent materials, like muslin, were also used in the Napoleonic era's very simple, revolutionary costume. A leopard print chemise dress, likely of modern design, is seen in (c). Although there were discrepancies in this area due to the occasionally used materials displayed later, the items were well-proven. When it came to the details of the costumes, the sleeves started off as short or sleeveless and then changed to long sleeves. By the time the enactment took place, more ornamental forms like leg of mutton sleeves had emerged. However, in the film, the leg of mutton sleeves appeared several times before the coronation, and it is presumed that they were used to express characters, although not timely. The coronation costume was well reproduced, as shown in Jacques-Louis David's painting, and the costume and composition of not only Josephine costume but also all the characters present were proven to be complete. During the revolution, accessories were often seen without necklaces or earrings in pursuit of frugality and naturalness, but in the movie, almost all characters wore necklaces and earrings or one of the two, which was different from the time of the day. Additionally, there is documentation of the use of parasols; however, in one instance, parasols were not visible in the film, and pumps were worn in place of sandals.

To sum up, the women's costume from the Napoleon movie was faithfully recreated, with the primary components of the Empire and Chemise dresses from the Napoleonic era being painted materials. There was one distinction, though: in accordance with a thorough period classification, the costume of the Napoleonic era was mixed and expressed by leaving out components like materials and details. Furthermore, in Josephine's case, colorful accessories were added to each costume to further express her personality. A comparison between the movie costume and the time costume helped to highlight the similarities and differences (Figure 3) [14].


















					
Chemise dress and shawl		Chemise dress with an ancient style of hair and reflective material		Pellisse	
					
Bonnet and decorated sleeves		Straw hat		Tiara	
					
Coronation Empire dress		Coronation Tiara		Costume of Coronation handmaids	

Figure 3. Comparison of the female costume of the Napoleon era with the movie Napoleon

#### 4. CONCLUSIONS

As a symbol of popular culture, movies are now much easier to access thanks to the recent activation of both domestic and international over-the-top (OTT) services. We have more chances to draw attention from the public thanks to the costumes in different movies. Napoleon, a film, won the British Academy Award for Costume Design by emphasizing historical evidence. The director employed specialists to produce ninety-five percent of the costume. By offering a standard for the era's clothing, this study aimed to assist viewers in viewing the film Napoleon from an impartial standpoint while also comparing and analyzing the costumes from the Napoleon era and those in the film. In contrast to the previous aristocratic-centered Rococo culture, the Napoleon era (1789–1815) was characterized by a frugal and natural culture that gave rise to a value system for human and natural beauty in clothing. Women's costumes made of muslin, or thin, shiny materials, were popular during the French Revolution. Later, during the government, materials were changed up and decorative elements were added. Leg of mutton sleeves were a common form during the

Empire era. The Empire style, which made use of vibrant materials like embroidery and gold yarn in silk, was also quite popular during this time. Ancient hairstyles were adorned with fillets or bonnets, caps, and straw hats, and overcoats such as high-waist chemise dresses and empire dresses, as well as shawls and Pellise, were worn. The shapes of the chemise, empire dress, shawl, and Pellise were replicated exactly, and the materials were used in different ways depending on the era, when comparing the movie Napoleon with the period costumes. On the other hand, the chemise dress with the leopard pattern appears to have been made with contemporary materials that take the characters' traits into consideration. Sleeves vary depending on the era when it comes to costume details, but in the film, late leg of mutton sleeves were worn even earlier. Regarding accessories, a lot of people wear tiaras, bracelets, rings, necklaces, and earrings, but there are a lot of photos without necklaces or with both necklaces and earrings. Since practically every character in the film wears necklaces and earrings, it appears that certain aspects of their personalities are emphasized or lavishly embellished to fit the settings of plays and banquets. The most meticulously recreated scene was Napoleon's coronation costume. David's painting was also incorporated into the movie, and a scene with a composition reminiscent of David's painting was made. Napoleon and Josephine's costumes were made to resemble those in the painting almost exactly. The audience can see the period's attire because every character's attire has been thoughtfully chosen. Overall, there were differences in that the historical costumes were accurately recreated, the materials and details were utilized without restriction, and some of the costumes were designed with modern materials or accessories that were used more than the historical costumes. This section appears to have been written to highlight the location or character's grandeur to the fullest. There is a limitation to this study in that it only looked at aristocratic clothing, which includes Josephine's. We will concentrate on male clothing in later research.

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