A Study of the Costumes and Make-up in the Movie "Anna Karenina"

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Abstract

The purpose of this study is to establish how main characters' mental states are expressed through costumes and makeup by understanding and analyzing the relationship between the costumes and the makeup in the movie "Anna Karenina" and to compare the 19th century Russian costumes. The study methods are a literature review and an empirical case study. The results are as follows. First, the costumes in "Anna Karenina" are a mixture of late crinoline and early bustle style in general. However, the costumes were altered after the actress's movements and acting were considered. Regarding colors, Anna wears a lavender robe as the virtuous wife, a wine-colored robe for love and death, and a white robe for innocence, thus reflecting her mental states: through the colors, her changes of mental state are expressed. Second, the costumes of Alexei Vronsky, are similar in style and colors to those of mid-late 19th century Russian military uniforms. White, blue and black costume colors are used to describe his situations and emotional changes. Third, Alexei Karenin wears 19th century costumes of dark and achromatic colors without decorations, representing his conservative, authoritative character. However, he shows his rage with a wine and red-colored costume at the end of the movie. Fourth, regarding the makeup in the movie, Anna wears makeup of a soft pink-gold color influenced by 19th century naturalism. Male characters express their characteristics with their beards and hair styles. Vronsky's Hollywood mustaches and wavy blonde hair show his charm, and Karenin's chin curtain beard and bald head reveal his conservative character. The costumes of the three main characters in the movie are not very different from 19th century style in general, but mental states and situations are expressed through accessories, and colors maximize all of the effects. Through this research, it is illustrated that the costumes and makeup in a movie can not only express characters' emotional changes but also show the relationships between the characters in different scenes.

Key words : Anna Karenina, Movie Costume and make-up, 19th Century, Russian Costume

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I. Introduction

‘The Academy Awards’ or ‘The Oscars’ is the biggest annual American awards ceremony for cinematic achievements held by American film producers and Academy of Motion Picture Arts & Science. It is recognized as the very American and global movie festival (“The Academy Awards”, 2015). The qualified full-length films and short films of America and foreign countries are voted by Academy membership composed of organizations such as Screen Actors Guild, movie director association and The American Society of Cinematographers, and people with specific accomplishments (E. Yun, 2007). Not only ‘Big 5 Awards of Academy’, but also the award for the best costume design is highly competitive because costumes arouse audiences’ interest by maximizing visual effects in the movie and enable audiences to understand time period of the movie and social status and characteristics of characters (“Award for Best Costume Design”, 2015).

At the 85th Academy Awards ceremony held on February 24, 2013, at the Dolby Theatre in Hollywood, the costume designer Jacqueline Durran of the movie ‘Anna Karenina’ won Award for Best Costume Design (“85th Academy Award for Best Costume Design”, 2015). She also won Award for Best Costume Design at the 66th British Academy Film Awards and the 18th Critics’ Choice Movie Awards (“Jacqueline Durran”, 2015). ‘Anna Karenina’, one of the three greatest novels of Lev Nikolayevich Tolstoy (1828–1910) has been made into films and TV dramas more than 10 times, all of which have aroused big echoes. Durran, who had worked with Keira Knightley, who plays the role of Anna Karenina, is considered to have expressed characters’ characteristics and emotional changes and main points of drama with fascinating 19th century costumes, with which more modern and progressive heroin’s features than other movies are well displayed (“Costumes of the movie Anna Karenina”, 2013).

Besides, flexibility of properly mixing 19th century costumes with 20th century costumes was shown, and suitable co-ordination of splendid accessories appealed not only to people in movie industry but also to fashion world, receiving good reviews from fashion magazines throughout the world (“Costumes of the movie Anna Karenina”, 2013). Thus, in this study, the need for comparison analysis of costumes and make-up in the movie, which won Award for Best Costume Design at three global movie awards, according to the characteristics of characters and their situations with the 19th century Russian costumes was suggested.

There are number of previous studies about movie costume’s symbolism and furthermore connection with producing work, but only researches analyzed Academy Award winning costumes including ‘Research on Edith Head’s movie costume design focusing on Academy Awards winning works (S. Lim, 1996)’, ‘Research on modeling of costumes expressed in movies focusing on Academy Awards winning works (J. Yun, 2003), and ‘Research on Academy Awards for Best Costume Design (E. Yun, 2007).’

The purpose of this study is to find out how main characters’ situation and mental status are expressed through costumes and make-up by understanding and analyzing the relation of costumes and make-up in the Academy Awards winning movie, ‘Anna Karenina’ with three main characters’ personalities, and then to analyze the relation with 19th century Russian sociocultural background, which is the setting of the movie.
The methods of the study are composed of two parts: one of literature review and the other one of empirical case analysis. For literature review, precedent researches, articles, books involved in this field and internet materials are used. For the empirical case study, the three main characters’ costumes and make-up are classified into colors and forms according to scene and character’s situation. The five fashion and make-up professionals confirm the classification of forms and colors, and then compare with Russian costume of the period and characters’ mental state. The significance of this study is to convince people the importance of movie costumes and make-up that effectively deliver characters’ emotional change and relationship between characters and that contribute to improve audiences’ understanding of movies.

II. Theoretical Background

1. Definition and Roles of Movie Costumes and make-up

A movie, one of the most influential cultural industries and the popular arts, is a combination of technological and artistic talents from various fields including acting, cinematography, sound, art, costume, music and editing. This is expressed through the magic that is the silver screen(J. LEE, 1985).

One of the expression domains, movie costume can play a role in remembering the story of a movie by making visual image or scenes more vivid(Peter & William, 2009). Generally, costume designers analyze characters’ personalities and roles via scenario, and then collect information about social and cultural background of the movie by clipping newspapers and magazines. After they decide the color and design, they draw style illustrations for each character. When all the styles are decided, they enter into market research, draw up a list of costumes, and then finally get sponsored or make costumes by themselves(M. Ji, 2009). In choosing and manufacturing costumes, they have to consider appearance, personalizes body types, make-up styles and hair styles of actors and actresses(J. Kim, 2011). Actors and actresses wear the costumes suitable for situations, through which they express not only status and personalities of the characters that they play, but also the relations between characters. In addition, the costumes can function as implication of characters’ inner sides and foreshadow of future story along with description of characters’ exterior emotion(J. Kim, 2011). Thus, the movie costume is an important factor that enhances artistic value by expressing characters’ psychological function and leads overall story of the movie by functioning as historical and cultural research. It has to show specific time and space realistically especially in historical movies(S. Kim, 2007).

Along with costumes, movie make-up has to focus on analyzing each character’s social status, age and time period rather than pursuing beauty trend or fashion. In addition, it should not be irrelevant to the work or make audiences uncomfortable, not to mention natural and smooth appearance of actors and actresses in the screen(B. Kim, 2001).

A recent development of digital technology has changed the overall methods of the movie industry such as production, distribution and screening, and movies are provided through various media windows(M. Hur, 2010). In this development of media, more precise and meticulous make-up is required because even
tiny defects on actors and actresses’ faces can be revealed clearly due to the improvement of shooting, lighting, equipment and quality of film and its processing (Lee & Lee, 2007). Movie costumes and make-up are sort of visual language and contribute to enhancing understanding of movies by expressing time period, seasons, local color, and personalities, individualities, appearance, disposition, psychology and intention of characters (K. Lee, 2004), so they need to be planned and performed very delicately.

2. Periodical Background and Costumes of ‘Anna Karenina’

‘Anna Karenina’ of Tolstoy, a writer of great literature in Russia, is set in 1870s, when Russia boasted its most splendid time (“Anna Karenina Homepage”, 2013). At that time, modernization was actively accomplished by Romanov Dynasty (1613~1917) reaching the peak of advancement, after Peter the Great (1682~1725) operated westernization policy (S. Han, 1996). Especially after emancipation of serfs in 1861, Russia, where desire for democratization was on a rise, ‘Anna Karenina’ of this setting is considered to have represented the phases of the times in Russia by describing the late 19th century transition period of Russian society’s custom and lives (“Tolstoy Story”, 2015).

The typical Russian traditional costume was similar to that of the Slavs. The women’s dress was Sarafan that is a straight cut of A-line silhouette as shown on Figure 1. It varied in sleeves and length of skirts depend on the region (E. Cho, 1992). There was a gorgeous headdress called Kokoshink as shown Figure 2, which was developed from common people’s wedding or festival decoration into royal family or noble women’s accessories jewelled with splendid stones. Men’s costume was pants tied on waist and long round neckline shirt with side vent called Rubashka as shown Figure 3 (E. Cho, 1992). Because of long and harsh Russian winter, a long high neckline coat with vertically knitted belt was worn. However, due to Imperial Order of Costume issued in December of 1701, people in Moscow except the clergy and farmers had to wear European dresses making almost all forms of Russian traditional costume disappear. Especially nobles came to wear Western European costumes as they are (S. Han, 1996; H. Jung, 2014). That’s why in the mid and late 19th century, the setting of the movie, Russian noble people wore mostly period of the Crinoline, Bustle and S-curve style.

In the Crinoline style (1850~1870), the body and waist were tightened with corset and the skirt was more volumed with hoop, emphasizing aristocratic style as shown on Figure 4 (A. Ko, 2008). Besides, the invention of synthetic dyes in 1856 caused dramatic development of fabric dyeing, and fabrics printed with various colors and patterns could be mass-produced, so that the desires of women in that era who pursued splendor were satisfied (Bae et al., 2008). The men’s costume came to have the form of functional and practical modern men’s wear (Kim, An & Cho, 2009). The biggest change was matched coat and pants made by the same fabric (J. Lee, 2006).

After that, Bustle and S-curve style (1870~1910) became popular. The Crinoline style’s inflated skirt was put on the hip as shown on Figure 5 (L. James, 2005). This was because sensible and practical bourgeois, the new nobles, started to recognize the inconvenience of gigantic skirts. However, the revised skirt was also inconvenient, so the
Bustle style skirt was changed into the S-curve style smoothly flowing down as a new art trend called Art Nouveau appeared (Kim, An & Cho, 2009). It was called S-curve style because breast was inflated like a birds, waist was tightened with corset, hio was protruded, and the train dragged, making the silhouette look like the letter S-curve. After 1890, simple style was popular, because of development of ready-made clothes the style became similar to modern costumes (Bae et al., 2008). In men’s costume, the basic composition of a suit was tailored jacket, vest, shirt and pants as shown on Figure 6. They also wore separate clothes for going out, everyday, socialization and workout (L. James, 2005), which could be considered as the result of improved quality of life due to enlargement of city life and development of transportation and communication means (J. Lee, 2006).

The trend of make–up in those days was preference of natural make–up without emphasis on colors influenced by the naturalism in 19th century. Due to development of manufacturing industry and chemical technology after Industrial Revolution in mid 19th century, not only was cosmetics manufacturing technique developed, when make–up became the preserve of women (M. Choi, 2004). Fair skin was considered as the symbol of beauty, so rice powder was used. There’s a record that to express natural hues on the cheeks and lips, they pinched their cheeks or bit their lips rather than using color make–up (M. Choi, 2004).

In the case of men, Peter the Great ordered all the men in the country to shave their mustache and beard, and ‘Beard Tax’ were imposed on those who did not shave. They were banned from wearing traditional clothes and forced to wear Western European clothes with splendid and various materials. Soldiers were ordered to wear clothes with especially colorful and luxurious decoration (T. S. Alyoshina, et. al., 2013). This is the reason why Russia has limited inheritance of traditional Slavic costumes.
3. Story of the Movie 'Anna Karenina' and the Characters

'Anna Karenina' written by Tolstoy is considered as a masterpiece that describes Russian society the era and women's psychology of love. The novel was made into a movie for the first time by an American director, Clarence Brown in 1935 followed by a British director, Julien Duvivier in 1948 and Russian directors, Aleksandr Zarkhi and Margarita Pilikhina in 1967 and 1974. In 1985 and 1997, American directors Simon Langton and Bernard Rose made it into movies, and in 2007, a Russian representing choreographer, Boris Eifman made it a work in harmony with Tchaikovsky's music in his ballet company. Since the novel was published in 1878, it has been recreated with various artistic genres("Anna Karenina Homepage", 2015).

Anna Karenina of 2012 directed by Joe Wright maximizes psychological description of characters by harmonizing technique for indoor scenes with cinematic technique for outdoor scenes("Film Anna Karenina Story", 2015).

The movie is about a passionate love story of Anna Karenina, who throws away everything that she has because of love. In the bureaucratic late 19th century Russian society, how adultery and escaping life for love can ruin a woman's life is well displayed.

Anna Karenina, a wife of the top Russian politician who is meticulous at everything, enjoys comfortable life with her son living in the luxurious mansion. She is depicted as a beautiful and pleasant woman, even though she has everything that she needs, she feels empty somewhere in her mind because she is getting tired of her husband who is conservative and workaholic. One day, she meets young officer at Moscow where she visits to help her brother's wedding. Anna could not resist the officer Alexei Vronsky's attraction, and falls in love with him. Anna continues the dangerous relationship with Vronsky, and finally has a baby with him. When
their improper relationship is disclosed to the high society, they run away leaving everything behind ("Anna Karenina Homepage" & "Film Anna Karenina Story", 2015). She becomes an drug addict because of people’s eyes towards her social stigma that she abandoned her family. She finally commits suicide and the love story finishes tragically. Anna is described as a honest woman who is passionate enough to abandon her family for love.

Even though Alexei Vronsky has a fiance, he falls in love with a married woman at the first sight. He gives up his social position and takes love more importantly than work. He is warm-hearted enough to take care of Anna who’s getting sensitive and fragile, but he is a tragic figure who can not live happily with his love Anna.

Alexei Karenin, Anna’s husband, is a conservative politician who cares only about work. When his wife Anna has an love affair after she got tired of him, he becomes outrageous and demands divorce. However, he changes his mind because he thinks that Anna will have too much burden after divorce, so he tries to take care of Anna and the new born baby. Alexei is depicted as a responsible person in that he decides to adopt the Vronsky’s daughter.

III. Analysis of Costumes and make-up in the Movie

1. Costumes

1) Anna Karenina

Anna’s costumes are dominated by Crinoline dresses, that is the style shows the early transition stage from Crinoline style to Bustle style. At the scene that Anna appears with Vronsky, beauty of Anna who’s in love is maximized with splendid and elegant jewelry and hair decoration using feathers.

Figure 7 shows that Anna is having happy life with her family at beginning of the film. She wears classical dress of lavender color, and her skirt is similar to early Bustle style with reduced width of Crinoline. This is similar to Russian Crinoline style of mid 19th century on Figure 8.
but there is a change on the top, which looks like the design of modern jacket.

Figure 9 is the scene of party that Anna falls in love with Vronsky where she wears black sleeveless bustle dress contrasted with Vronsky’s white coat. Her black dress represents Anna’s feelings trying to reject Vronsky’s love. Splendid hair ornament and accessories are tools to make Anna and Vronsky who fall in love look better, and the Bustle skirt that emphasis point is moved to the hip. This is similar to Russian Bustle style of late 19th century of Figure 10.

Figure 11 is the scene that Anna with wine color Bustle dress with red feathered hair decoration and pearl necklace, her husband Alexei and Vronsky meet together at the party. Anna and Vronsky finally fall in love and the lovers relationship is disclosed to the public. Anna wears passionate reddish dress that represents Anna’s situation of falling in love, and her skirt is the late 19th century Bustle style, but unlike usual Bustle style, in the movie the skirt has no train, which is thought to have been adjusted because of the acting and movement of the actress.

Figure 12 shows white bustle dress of Anna which is expressed the innocence of love for Vronsky. Except the lace around collars, hair decoration or accessories are minimized, so that her innocent mood is emphasized, and the bustle is only slightly inflated. Figure 11 and 12 show close similarity to Figure 13 of 1870s Russian costume in the form, but unlike the movie costume expressed with one color, Russian costumes in those days were decorated with various materials and splendid colors.

Anna who is passionate and honest for love faces her last minute of life with the dress on Figure 14. By wearing the wine color dress as shown on Figure 11, she wears the same color clothes the moment she falls in love with Vronsky and the moment when she decides to end her life. However, she wears reddish organdy dress when she is in passionate love but dark reddish opaque material dress when she decides to die. The difference of her emotions is expressed through the different fabrics. In addition, the dress is different from the 19th century Bustle style that inflation of the front part is minimized and the hip part is...
maximized. The reason is co-existence of Crinoline and Bustle style. She also implies her death by wearing wine colored robe with veiled hat shown on Figure 15 that widows or people attending funeral wore in the late 19th century.

In most of Anna’s costumes were mixture of the late Crinoline and early Bustle style. The silhouette was similar but the detail and trimming were modernize. The reason can be assumed to be ‘Russian Imperialism’s Westernization Policy’, and the difference of colors, accessories and head dress in Anna’s costumes that change according to her mental state is caused by combination of the popular 19th century’s western european style and modern viewpoint.

Figure 11. Bustle-Style Dress, from the Movie “Anna Karenina”

Figure 12. Bustle-Style Dress, from the Movie “Anna Karenina”

Figure 13. Russian Bustle Style, History of Russian Costume, p.96

Figure 14. Bustle Style Dress, from the Movie “Anna Karenina”

Figure 15. Veiled Hat, from the Movie “Anna Karenina”
2) Alexei Vronsky

In men’s costumes of the mid–late 19th century, traditional costumes were banned and instead splendid Western European costumes with various fabrics and colors were forced to be worn. Soldiers were ordered to wear uniforms with luxurious decorations. Men’s costumes of the 19th century show the most similarity to the modern men’s wear with similar composition.

In the scene of Alexei Vronsky and his fiance at the party on Figure 16, Vronsky wears white coat in contrast with Anna’s black dress. His white coat expresses not only the harmony with Anna’s dress but also his thoughtful personality. In the scene that Anna and Vronsky fall in love, Vronsky’s costume is changed into more vivid color as shown on Figure 17. This is when he starts to plan their specific future of marriage with Anna. It seems that he wears vivid bluish costume to display his manliness and sobriety in the scene that he shows his love to Anna. Vronsky’s costumes in the movie, similar to the mid–late 19th century Russian officer’s costume as shown on Figure 18, have loose silhouette of waist for increased activity and gilt button for splendor, and show similarity with the costumes in those days in striped pants, bright colored coat and splendid linings. In the scene that they faces crisis of their love as Figure 19, Vronsky wears a black sack coat similar to modern jacket, black pants and a grey vest, showing reliability. This costume is the similar form with the morning coat that men in 1870s usually wore, but Vronsky’s charm is made double by wearing the Cravat of modern style on his neck.

In the Vronsky’s costumes in the movie, similar forms and colors to the 19th century Russian officer’s uniform are used, but modern style is added to details such as the length of coat, silhouette, buttons and cravat, so that the character’s charm is emphasized.
3) Alexei Karenin

Alexei Karenin, Anna's husband, is a top Russian statesman who put work and honor above household. Figure 20 shows Alexei's everyday clothes. By wearing dark colored jacket with high collars and knee length coat, he displays conservative and authoritative personality. In the Figure 21, he wears military uniform with wine colored baldric, which seems to highlight his authoritative personality. Contrary to the late 19th century Russian mens' coat with splendid embroidery decoration and bright colored pants shown on Figure 22, what Alexei wears plain and simple costumes, so that his personality is reflected straightforwardly. Karenin, who has always worn dark colored plain costumes, wears wine colored coat with red baldric as on Figure 23, when he showed his anger to Anna. This is the only scene that he wears chromatic colored costumes, which reveals his anger towards Anna.

Karenin's costumes in the movie are not very different from those in the 19th century Russian mens' costume, but the costumes with dark and achromatic colors without decorations represent the character's conservativeness and authority, so his mental state is expressed by the costumes of colors respectively.

2. make-up

Anna's make-up maintains overall soft pink-brown tone consistently rather than changing according to her emotional change or switch of scene shown on Figure 24. This is the result of reflecting the preference of natural make-up influenced by the 19th century naturalism and expressing the image of a woman falling in love in harmony with the costumes.

Specifically, with make-up base and foundation, the overall skin tone is made even, and in most of scenes, Anna's skin is expressed
fair and neat. This is similar to the trend of white skin preference in the 19th century, and in the scene that she confirms love of Vronsky for the first time at the dancing party, she puts on bright base make-up with bloom, so that beautiful appearance of Anna deeply in love is maximized. For eye make-up, rather than expressing showily by using dark eyeliner or eye shadow, she uses natural color of pink gold with soft pearl added. Her eye brows are expressed with angular shape at the ends that matches the actress and makes her look elegant. Pink lip color with brown tone added is used so that it can match her white skin and give her calm impression. On her cheeks, pinkish color is used to give her natural complexion. Anna’s overall make-up illustrates her elegant and sophisticated character in the movie by following the natural trend of the 19th century with clear white skin and tone downed pinkish color make-up. Her hair style is mostly volume-up style, and at some ball scenes, she decorates her hair with feather or jewelry to maximize her beauty and to create romantic mood which implies her future love affair.

For Vronsky and Karenin, rather than with make-up, with the shape of mustache, beard and hair style, their impressions formed and characters are expressed. This is more likely cinematic setting, are irrelevant to the reflection of the 19th century’s rule that mustache and beard were prohibited. In analyzing this based on the precedent research(S. Hong, 2014; D. Kang, 2012), it is considered that Vronsky has Hollywood style beard, and Karenin has chin-curtain style beard. Beard of Hollywood style shown on Figure 25 is good on the handsome face with well-defined features with thick eyebrows and wave blond hair style. On the other hand, the chin-curtain style one on Figure 26 reveals Karenin’s determined personality along with his gold framed glasses and baldhead.

### IV. Conclusion

This research analyze the costumes of Anna Karenina, Alexei Vronsky and Alexei Karenin, the three main characters of the movie ‘Anna Karenina’, which won Award for Best Costume Design at Academy Awards, British Academy Film Awards and Critics’ Choice Movie Awards in
2013, in relation to their personalities in the movie, and to find out how their psychological state are reflected through their costumes along with the analysis on the relation of the 19th century Russian costumes and social background. The results are as follows.

First, the costumes of Anna Karenina, who falls in love with young officer Vronsky despite her marital status, are mixture of late Crinoline and early Bustle style in general. In the 19th century costumes, the forms of train dragging at the back of skirt were prevalent, but no trains showing in the movie. It seems that the forms were altered after the actress’s movements and

<table>
<thead>
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<th>Character</th>
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<th>Costume in the Movie (colors &amp; forms)</th>
<th>make-up in the Movie</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Karenina</td>
<td>-Westernize of Russian traditional costume</td>
<td>-In the very beginning of movie: happy and affluent life as a virtuous wife</td>
<td>-Noble woman’s appearance: modern style violet colored separate jacket and crinoline skirt</td>
<td>-No make-up difference by change of mind or scenes</td>
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<td></td>
<td>-Development of liberalism and maturity of civil society</td>
<td>-In the early parts of movie: struggle with her true love, Vronsky</td>
<td>-Plain hair accessory and jewelry</td>
<td>-Overall soft pink-brown tone make-up: reflecting 19th century’s natural make-up trend</td>
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<td></td>
<td>-Trend of art: naturalism</td>
<td>-In the middle of movie: falling in love with Vronsky</td>
<td>-Noble woman’s appearance: chaste black colored bustle style robe</td>
<td>-Natural pink-gold color with soft pearl on eye area</td>
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<td></td>
<td>-Women’s costume: crinoline &amp; bustle style robe</td>
<td>-In the late part of movie: adultery but innocence of sincere love with Vronsky</td>
<td>-Splendid hair accessory and jewelry</td>
<td>-Soft brown pinkish color on the lips and cheeks</td>
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<td>-Women’s make-up: natural make-up without colors</td>
<td>-In the end of movie: opium addiction and frustration, finally suicide</td>
<td>-A woman falling in love: passionate wine colored bustle style ball gown(without train)</td>
<td>-Voluminous up hair style like 19th century style</td>
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acting were considered. Regarding colors, at the scene that she confirms love with Vronsky and the tragic ending suicide scene, she wears the same wine colored robes, and at the scene that she falls in love with Vronsky, she wears white dress to express innocence in spite of adultery woman. Through colors, changes of mental state are expressed: happy wife, lavender → struggle lover, black → beloved woman, wine → adultery woman, white → tragic woman, wine. The accessories and head dress in Anna’s costumes that change according to her mental state is caused by combination of the popular 19th century’s western european style and modern view point.

Table 1. Continued

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<tr>
<td>Alexei Vronsky</td>
<td>-Men’s costume: high-end tailor made coat, vest and pants -Men’s make-up: no make-up and no bearded (shave beards as a rule)</td>
<td>-In the beginning of movie: young and full-confidence officer</td>
<td>-Ambitious officer: Gold buttoned white military uniform (contrast to Anna’s black robe) show his confidence</td>
<td>-No make-up but beard and hair style: irrelevant to 19th century Russian rule -Vronsky: Hollywood style beard with wave blonde hair style doubled his charm</td>
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<tr>
<td>Alexei Karenin</td>
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<td></td>
<td>-In the beginning of movie: conservative, authoritative and powerful politician and patriarch</td>
<td>-Powerful politician and conservative patriarch: black colored long coat without decoration show the character’s conservativeness and authority</td>
<td>-No make-up but beard and hair style: irrelevant to 19th century Russian rule -Chin-curtain style beard with baldhead -Gold-framed glasses show his coldness and intelligence</td>
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<td>-In the middle of movie: lost his wife and broken heart</td>
<td>-Abandoned husband: simple and achromatic colored military uniform with wine colored baldric show his power and authority</td>
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<td>-In the end of movie: responsible patriarch</td>
<td>-Raged husband and great father: wine colored coat with red baldric on the military uniform reveal his rage</td>
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Second, the costumes of Alexei Vronsky, young officer who falls in love with Anna, have similarity in style and colors with the mid-late 19th century Russian costumes that traditional Russian costumes were banned and forced to wear splendid Western European costumes with various materials and colors. Especially regarding colors, his thoughtful personality is expressed through bright colors, and he wears white and blue military uniforms, when he tries to get love of Anna. Colors are used to describe his situations and mental state: ambitious young officer, white → beloved man, blue → tragic lover → black.

Third, Alexei Karenin, Anna’s husband and the top Russian statesman who is described as a very conservative and authority character, mostly wears the late 19th century costumes. However, unlike various colored costumes of those days, he usually wears costumes of achromatic dark colors without decorations, representing his conservativeness and authority, but only at the scene of emotional change, he wears wine and red colored costumes that reveal his rage: conservative politician, black → broken hearted man, gray(wine) → responsible patriarch, wine(red).

Fourth, when it comes to make-up of characters in the movie, regardless of scenes, Anna puts on make-up of soft pink-gold tone influenced by the 19th century Naturalism, displaying not only a sophisticated woman but also a woman in love. Male characters establish their characteristics with the forms of beard or mustache and hairs style, which is the cinematic setting irrelevant to the 19th century Russian situation when beard and mustache was prohibited. Vronsky’s Hollywood style mustaches along with wave blonde hair style make double his charming appearance. Karenin reveals his responsible, conservative and intelligent character with chin-curtain beard, baldhead and gold framed glasses.

To sum up, the costumes of the three main characters in the movie are not very different from the 19th century costumes in style, however mental state and situations of characters are expressed through accessories and costume colors. Particularly male character’s beard and hair style show maximum contrast of appearance and personalities.

Through this research, it is illustrated that costumes and make-up of a movie can not only express emotional changes of characters but also show the relationships between the characters in each scene. Therefore, based on the analysis on the movie that won three best costume design awards at the worldwide renowned awards, it is expected to arouse the importance of movie costumes and make-up, more over contribute to enhancing audiences’ understanding of movies through the costumes.

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