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COSTUME AS A METHOD OF DISTINGUISHING IN THE CINEMATOGRAPH

Аннотация: в работе рассматривается и исследуется роль костюма в репрезентации героя в контексте связей современного искусства кинематографа. Проблема создания художественного образа путем его отражения через костюм анализируется на основе наглядных примеров современных фильмов.

Ключевые слова: сюжет, кино, главный герой, образ, дизайн костюма

Annotation: the role of the costume as the way of the hero identity in the context of cinema art is examined and explored. The problem of creating an artistic image by reflecting it through a costume is analyzed on the basis of illustrative examples of modern films.

Keywords: plot, cinema, protagonist, image, costume design.
In modern society, the costume’s design becomes a sphere not only of functional design, but also a method of semantic construction, a meaningful game. The creation of a costume has become an activity for the formation of a new semantic reality. The first thing everyone pays attention to at the beginning of watching any film is costume. What can reproduce history peculiarities? After all, perhaps, the first thing that the cinema goers look at is the artistic component, how the hero looks like. A flexible, complex and expressive component of the character's design is a suit. Therefore, what the hero is wearing is often important to learn about personality inner motives background and nature of his soul.

The purpose of this study is to determine the main components of the costume in the context of the development of the story in the cinema. The subject of the study is the costume as a kind of artistic image in the system of theatrical art.

The relevance of the topic of the article is related to the active use of symbols in the design of a costume and the construction of an artistic image of a character, for the disclosure of it in the cinematography. The considered theoretical and practical problem that is often mentioned in the works of such authors as: Shipilova EA "Genesis and semantics of the concepts" costume "and" clothing "in culture", Lipskaya V.M. "Costume as a sign and concept of personality", Kozlova T.V. "Costume as a Sign System", Serbin V.A. "Problems of semiotic interpretation of meaning in cinema".

In any work of art, the author establishes a connection between the idea and the signs and the skill of the message, its aesthetic value and attractiveness depending on the successful synthesis. The task of the designer is to decode, the success which depends on the limits of perception of the signs of elegance. Dynamics of cinematographic language are combined with fashion, public trends and the work of filmmakers themselves. Cinematography, as a rule, is full of a combination of all visual and sound elements: the skill of the actors' playing,
location and decoration, dialogues, music and, undoubtedly, the costume design [1].

The costume is an integral element of the film image: both the image of a particular hero, and the figurative and artistic world of the film as a whole. There is practically no director who would not have started creating an image of the hero from the way he looks and what he is dressed in. And here we face the problem of an almost infinite variety of views on costumes in films, different points of view, principled positions, forced situations of matching or creating a costume, taking into account complex financial situations.

Since the historical perspective is fairly easy to identify with the main patterns of development and creation of the costumes, the features of his functioning in the frame, one can also offer a single historical concept for the development of the costume appropriate for the cinema. However, in each specific case, the director's demands for the costume of the hero and the work of the costume designer will be subordinated to unique artistic goals [2].

Clothing is the strongest non-verbal signal, thus enthralling and occupying specialists in the field of design, image-making, advertising and costume design for cinematography. The creation of the costume and artistic image of the theater and cinema character’s is a clear, vivid example of the component of modeling socio-cultural reality with the help of clothes, things and other costume items, transformed with the meanings of culture and art [3].

The actualization of the phenomenon of clothing and costumes as a whole as a powerful means of influencing the character's perception in the cinema is due to a number of reasons. First of all, the suit is a subtle indicator that allows you to judge about the inner world of the character, his mental state and personal experiences, that is a communicative sign that increases semantical meaningful information and reinforces the impression of the film as a whole. Also, the image conveys information that is difficult to express verbally [4]. The costume does not exist by
itself. It is the part of narrative verbal means to reflect the artistic image, character of the hero.

The artistic image is one of the main categories of aesthetics, which characterizes the art-only way of mapping and transforming reality [5].

What could be explained in words, in a rather long message, is transmitted fast with the help of a suit. The costume, as a symbol, has a profound effect on the subconscious of the viewer, and, therefore, enhances the impact of the message and reveals the nature of the character, the emotional experiences and the essence of the person. A striking example is the film by Tom Hooper "A Girl from Denmark" which reveals us about a man who underwent surgical correction of sex. Costume designer Paco Delgado conveyed clearly the transition period from the male essence to the female Lily / Einar Wegener (the main character), with the help of a cream suit, ideal in weight and pleasant. It is a soft color, more suitable for a woman than a man. Wide and flowing trousers repeat every movement of the character, and the jacket has a fitted silhouette, characteristic of ladies' jackets.

The costume is hardly considered feminine or masculine. It is ambiguity that makes it special and affects human relations and perception of the world, which can lead to hatred [6].

The costume of the hero is an important element, both in the formation of the artistic image, and in the formation of the film's appeal. In a "visually saturated" society, the costume reflects not only fashion trends, but it is a part of a system whose work is aimed at effective communication with the viewer. The appearance of each actor should have its own meaning.

So in Wes Anderson's film The Hotel Grand Budapest, the development of relations between the characters and the plot as a whole is clearly seen [7]. The film takes place in the 30's, but some details of her clothes are taken from the 1920s. In his ninety years, Madame D. is a collector. The lover is the manager of the hotel Gustav, with a rather valuable picture of the Renaissance. In this movie, every little thing matters. The golden dress of Madame D. is the sun.
So, the golden dress of Madame D., for the creation of which Milena Canonero, the costume designer, was inspired by the paintings of Gustav Klimt, symbolizes the sun, the "sunset" of which leads to total darkness and an irreversible consequence. At the time of the funeral, a noble person in a white dress with a bouquet of flowers of the same tonality, symbolizes purity, despite the passions and small weaknesses of the life.

Darkness is absolutely unambiguously personified by the black son of Madame D. and three daughters. He is the leader of this pack, the sisters are his three dark echoes. Daughters are the exact opposite of their mother. She is a secular, liberated woman, and her daughters look like evil nuns - they cover their hair with turbans in their rooms, and they wear big crosses around their necks.

Contrast is the main character of Gustav, based on the uniform of which was the combination of purple and red colors of the old priest's clothes. He competes with the costumes of Madame D., and with the costumes of her children, thereby showing the priority of personal interests.

Suits can be quite ordinary, especially if the action takes place in our days, or can relate to other epochs. Historical films are often characterized by a special pomp of outfits, and in the films about the future, costumes are emphasized by the futurism of the created world. In a good movie, all the costumes are distinguished for small things and there are no casual styles and color solutions. Everything is subject to a common artistic concept.

Suits do not necessarily change for historical identification. For example, in the film "Only Jim Jarmusch's Survivors Survive," Eve's ancient dress and Adam's eighties rock suit from the opening cadres makes it clear that they are not from the modern world [7]. This is confirmed in the future - they are vampires who live on the earth for hundreds of years, which will be the starting point of their drama, and a rather strange tragic path.

In Sam Mendes's film "American Beauty," the theme of destroying the patterns of the concept and way of real existence, using color contrast [7], is
vividly considered. The protagonist is oppressed by his seemingly ideal life and this discouragement is shown through the color of his suit - gray. This color is present in every frame, and it is supported by the same faceless gray background - the office in the office, the curtains of the new house, the inner covering of the car, the kitchen, the bed and even the costumes of the secondary characters. Even at the beginning of the film, the director deliberately draws the attention of the viewer to the fact that colors play an important role in the narrative of history: "Note that the color of the handle of the garden scissors merges with shoes. This is not an accident. " But when in the life of the main character come the changes associated with his falling in love, in the frame appears a cutting red, present to the roses in the interior, the color of his home suit and the uniform of the new work, the color of his new car.

You can find more groans of examples of original and deep treatment of the costume design, a visual study of the world on the screen, which becomes more real, and close, in which the viewer can recognize himself. To transmit the message, the author and the viewer must have access to the cultural code. And one of the codes is the costumes of the characters, which consist of such components as belonging to a profession, a layer of society, the age category, reveal the individuality, inner peace, experiences, shows the change in the plot and the mood of the film as a whole.

Thus, the costume in cinematography acts as image of consciousness, changing characters and placing them on the boundary of existence, in which the action and meaning of art lies. It is in the scenic space of cinematography that magic of costume art unfolds, thanks to which the film revives.

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