

ИСКУССТВОВЕДЕНИЕ

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MODIFICATION OF SCENOGRAPHY OF THE NATIONAL COSTUME OF KAZAKH CINEMA

Abstract. This article examines the modification of the scenography of the costume since the origin of the founder of the Kazakh cinema, film Director, actor Shaken Kenzhetavicha Aimanov, new forms found in connection with the space of new research and historical events, and their successful use. As you know, the scenography of the national costume is focused not only on cinema, but also on theoretical materials. The set design of the costume has a special place in the history of cinema. The scenography of the costume is the basic meaning and significance of every historical or contemporary cinema event, in terms of time and space. The first part of the article talks about the relevance and relevance of the laws of costume composition and modeling methods, to reveal the meaning of each garment. In the second part of the article the works realized in the history of the Kazakh cinema with the direct participation of the scenography of the costume, such as the Soviet, the years of independence and the new period, are considered. Each film reveals the place and value of costumes on screen.

Keywords: costume, set design, costume national, Kazakh cinema, theory suit, theory of cinema, an artist costume.

Introduction

At the earliest stages of civilization, clothing did not remain just a "veil" of man, which, expressing the essence of certain human life processes, became a form of ritual. According to N. Shakhanova, who studied the traditional cultural world of the Kazakhs, the system "man-clothes" is an important component of the traditional worldview of the Kazakhs. Clothing is a whole complex of costume, as well as its individual elements have a full blood semantic layer. Clothing was perceived as "higher-low", "ritual-world", "generation-priceless", "fatherhood-motherhood", recognized by universal categories. At the same time, due to the fact that the concept of clothing was part of a complex ideological complex associated with the word "blessings", which in the subsequent period of development of the Kazakh society has the meaning of "Happiness", "Abundance", "Longevity", "Richness". As for other words, clothing is represented as an object, a symbol denoting its owner [1].

For many years on the stage artificial Kazakh national clothes presented in many form. They distort the true image of the national dress, change the views of the viewer, as well as thoughts about the aesthetic and spiritual values of folk culture. Given the above, it should be noted that the artistry of the Kazakh national dress does not yet correspond to the scientific literature. In this regard, it is especially important, starting with the modern actualization of the issue of preservation and development of traditional folk culture, the question of the interpretation of the folklore scene and, accordingly, the creation of a national costume for the stage....

The relevance of this problem is determined in such a way as the current state of practice of artistic stages and scientific research of the Kazakh national

dress. This work uses such artistic categories as national taste and beauty of the material of the Kazakh national costume, aesthetic ideas, collective and individual, national and universal image, style and craftsmanship, ultimately the theoretical and practical solution to the problem of functioning of national clothing. Kazakh national clothes as a powerful tool of spiritual education in the context of traditional folk culture, its norms and principles are considered at the stage of national costumes as the most important component of the artistic manifestation of folklore.

To create training courses from special new materials developed on the basis of aesthetic principles of costumes of the Kazakh people and the concept of stage costumes of the Kazakh national cinema, created by the results of the study.

The relevance of the results of the study is considered as the most important part of the costume art of the film scene, which includes the costumes of various genres of national cinema and its artistic critical development aimed at enriching it with new methods and evaluation criteria.

Laws of costume composition and its modeling

Mastering the laws of costume composition and methods of its modeling will help the artist to mobilize all means of form and colors to achieve maximum expressiveness. Of all the materials will be obtained the most important and necessary information for the design of the performance.

The word "clothing" is used to describe the meaning of the word "suit", which is not correct. In Russian, the word "costume" comes from the French word "costume", meaning "tradition". The concept of "costume" and the concept of "clothing" should be taken into consideration both on the person and on his clothing. While the suit and the clothes are the body's

closure mechanism, their subsequent activities are different. As we have noted above, if clothing primarily serves to protect people from adverse effects, then the costume is "a certain visual and artistic part of the garment and footwear that characterizes the individuality of the public or group of people." The notion "Costume" includes not only clothes and footwear, but also human hair, cap, gloves, decorative items and cosmetics. In a sense, the suit is closely linked with the human body.

Traditionally, Kazakhs put embroidery on sleeves and hem, patterns along kimeshek, patterns on the chest, feather on the headdress of a child, a girl which came from Turkic-Kipchak period. They believed that this step would save from demons and evil eye[2].

For the first time in the country before the cinema opened theatrical art. And yet, as we know, the field theater has a long time, and since ancient times, and sewn logs and smart dresses of our hearts. This is the great importance for our talents to go in costumes that meet our national Outlook. In General, ordinary people in their clothes did not use the national ornament and color. Everyday, really the weather and the quality of clothing, only necessary due to the Spanish. "One Kier", dedicated to the Kazakh toy-Duman, was rich in bright colors and ornaments. From this point of view, in Kazakh feature films there are public collections-wedding scenes. And in order to reveal the internal and external motives of each performance in the theater, widely demonstrate the unity of time and space (chronotope), the scenography of the costume was huge and significant[3].

Before the performance or before the shooting of the film, the artist makes sketches. They are formed depending on the idea, thought of the Director, style of production and character of the character. Then sketches will help the actor to convey the smallest nuances of the character: his campaign, the example of dressing, facial expressions and even the setting of the head. Incorrectly chosen stage costume does not fulfill its direct duties, and also creates a lot of inconvenience. Consistently over the surrounding scenery distracts the actor from the game and unable to fully get into the role. Also, thanks to the costume, the viewer immediately determines the social status of the character. That is, of particular importance is the unity of costume and scenery, i.e. time and space, as a hanger of unconscious contact between the viewer and the character. When creating a theatrical costume, it is important to identify the beauty of the form, proportions and color solutions of the costume with the modern understanding of our understanding of a particular era.

The famous theater artist N. A. Shifrin said: "Our work is evidence-based, reliable, if we talk to contemporaries in a clear and necessary language" [4]. The artist of the theater with the design and artistic language-the organization of the stage space, volume, color, rhythm-creates an environment of work of the actors-heroes of the play. He makes the audience see, feel and understand his emotional atmosphere in the play that he is not always mentioned in the play. The

artist sometimes lives in the fate of people far from us in time and space. He will help knowledge in the field of history, philosophy, literature, fine arts, material culture. The viewer does not gave values of special parts in theatre, in cinema, in addition to the Director's camera work is able to uncover special items and even the clothes of the hero. Therefore, the theater from the scenography of costume developed and separated by the costume artist of the cinema[5].

Analysis and methods of Kazakh costumes in the film

When analyzing feature films, we consider the main three stages. First of all, we analyze the materials representing a diverse space and time in the scenography of the costume of the Soviet period, which led to the formation of the history of Kazakh cinema and the life of the best works. In the second stage, we will consider the relationship of formal, meaningful changes in Kazakh cinema after independence with the scenography of the costume. We have completed the third stage from 2000 to the present. During this time, we pay special attention to the creation of scenography of costumes in films and television series, the history of prehistoric events in Kazakh cinema, the development of ideological signs in the form of clothing.

Three stages:

- set design costume of the Soviet period;
- set design of costume in the period of independence;
- new stage.

Costumes of the Soviet period. In the first film of the Kazakh cinema "Amangeldy" of 1938 in 1916-1919 in national clothes and history still on the basis of field traditions samples of suits of the Kazakh peasants are presented, and in what the symbolism of people of the Soviet government in the most fighting suit, faultlessly-pure uniform consists? This could affect the fact that in the Soviet years, the national ideology was not directly manifested to the people, did not propagandize history, did not demonstrate our national being, which exercised the power of the Russian Kingdom in the Soviet period. A nation of subordinates simple, mongrel, as through a suit. Therefore, all Kazakh cinema of the Soviet period was shown in a unified form, under the influence of restrictions, hiding on national clothes, art picture, tradition.

The film " Kyz Zhibek "(1973) by Sultan Kozhykov, which received a relatively large difference from the film " Amangeldy". As for the scenography of the costume in the film, it is a distinctive feature of the cinema of the Soviet period. Because in the scenography of the costume the national color, traditional enrichment was manifested. It was fixed by the Director's script that silk should have 10 different costumes. It is possible to observe that the artificial, painted material seen on the screen because of the use of velvet, velvet, silk, tea, baths, pillows; and to beautify the female jacket are used hawthorn, crochet, dressing gown and pearls. This fact proves the importance of the national costume scenario. In the film, we find a wide range of national costumes and household items, as it is reflected in the characters of

different ages and people of different classes and in many aspects of life. The characters in the film were very rich and open, with their eye-catching colors, able to hold the spectator in the stream of events for three hours. Here, costumes and scenery, as well as dramaturgical drawings, reflect the view of the audience. It is not a mistake to say that Jung had the influence of "collective consciousness" or archetypes and symbols brought to science [6].

In the same film "Kyz Zhibek" is the highest limit of the Kazakh national costume of the Soviet Kazakh art cinema. After all, even in Kazakh legends, traditional costumes are characterized by great skill. And the filmmakers showed on the screen the rich heritage of our national clothes. In the film, costumes and sketches of scenery were made - the famous Kazakh painter, art worker, people's artist of Kazakhstan, theater and film artist - Gulfayruz Ismayilova. Gulfayruz Ismailova, who appeared in costumes of silk and other actors.

After the first film "Amangeldy" (1938) in the films "Songs of Abay" (1945) and "Zhambyl", directed by G. Roshal and E. Aron, Kazakh national costumes are fully demonstrated. The costumes in these films are works of the Soviet period. For example, Western styles appeared in the clothes of such images as Sharip, Aidar. And the aksakals had a rich national flavor, and many scenes in the film told that they gather in connection with a certain dispute, there are a wide range of studied things and clothes of paired cattle breeders. Since the film "Songs of Abay" was shot on the basis of theatrical principles and compositions, costume's scenography and homemade scenery were not only actors, but also actors. In General, it is worth noting the work of Aisha Galimbayeva, the film's production designer and creating sketches of costumes. As it is known, it was the artist costume who made a significant contribution to the light of several films in Kazakh cinema. Among the sketches for the film "Songs of Abay" works "Korgan", "death of Kadir (Aidar)", "Abay inspiration", "Otau Uyi", "Aitys" are combined with the ideas of the author and enhance its content" [7].

The main films reflecting our national life and traditional life of the Soviet period are the films of Shaken Aymanov "The end of the ataman", Sultan Kozhykov "Kyz Zhibek", Bulat Mansurov "Kulager", Eldar Orazbayev "TRANS-Siberian Express". Especially the national costumes of warriors, warriors, horsemen. The reason that we refer to this series the film "The end of the ataman" is that the batyrs between the country still go in clothes with national coloring. And the main character (Assanali Ashimov) is in the military uniform of the Soviet government. Screened films based on the poem "Batyr Bayan" by Ilyas Dzhanisugurov and along the lines of Anuar Alimzhanov's story "Zhaushi" reflect the actions of our heroes in the campaign, in difficult times, when the sun was born on earth, showed a rich heritage not only of national heroes, but also of equestrian equipment.

Post-independence period. In the 1990s, Kazakh cinema does not stop: in this column, historical works

include the picture "Zhansebil", shot by the poet A. Shazhimbay, "The ruins of Otrar" Ardak Amirkulov, "Zamanay" Bulat Sharipov. In "Zhansebil" will tell about the fate of the Kazakh guy who survived the repression in the Russian village, about the heroic feat of Otrar from the troops of Genghis Khan. And in "Zamanay" shows that the richest, rich Shanyrak, forced to move from the Kazakh land, over time and return to his Homeland. In addition, at the new stage of independence of the picture since 2000: "Nomads" Talgat Temenov, "Sardars" Bolat Kalymbetov, "Zhauzhurek myn balasy" Akan Satayev, "Birzhan Sal" Doskhan Zholzhaksynov, "Kunanbay" began a new era of Kazakh cinema. In the formation of historical consciousness, these works have a great contribution. Analyzing these problems, we see that costume's scenography has changed. Since the 1990s, the Soviet period sought to stop its existence, the minds of people of different nationalities sought freedom, but in economic terms, there was a big crisis, big changes have affected all spheres of society [8]. These scenes and changes of national costumes are a sign of transformation of scenography of a suit in the Kazakh art cinema. The set design of the costume over the years of independence has evolved in a completely separate direction, all of our valuables that have been escaping for seventy years have moved freely to the screen. After all, national costumes could be used only on festive and special evenings.

Historical films of modern times. National costumes in the film "Nomads" and "Zhan Zhurek myn Bala" made progress in development of designs of national costumes. Even costumes of the characters from poor village are very valuable and charming. Furthermore, the costumes of the young batyrs, who fell into the group of Sartai and Taimas, we can not find a single flaw. So, that's exactly what we say that the work of the film's artists was shot and a year of staying in the box office direction. Of course, the goal is not only the removal of the pair images preserved in the public consciousness, but also the aesthetic and artistic embodiment in reality. Costume designer Assel Shalabaeva. Since the film uses the method of making the invoice for each costume, in each film-picture specialists work-invoice. Taking into account the film events and chronotopic units, we refer the costumes to the military unit. Assel Shalabaeva worked as a production designer and the film "Tomiris".

Aubakirova Azhar Tlemisovna was costume artist of two-part film and a TV show series "Kazakh Khanate: The Golden Crown" by Rustem Abdrashev. The film is dedicated to the "550th anniversary of the Kazakh Khanate" and made by the President's order. In the costume department worked 15 people together with the chief artist. Almost all costumes of heroes and national warriors were hand made and used for the first time in the film. Necessary fabrics were painted by special color innocees, depending on the artist's sketch. One advantage was that national costumes are freely and widely used, but they were unable to add significant value and value to the event. However, costumes often contain elements of goldliness. All the

costumes of historical films shot in the history of the Kazakh cinema were stored in special hangars of "Kazakhfilm" studio. After casting, chemicals were washed up and costumes are renewed again. Military uniforms, which have created a unique image of a warrior in the Kazakh cinema were heavy, because the clothes is made of leather and the protective layer comes from special iron. Pants, sleeves, thin robe had iron protective and leather case. There was a dress like a special gloves on the elbows to prevent the use of the weapon. The sword draped with special waistband, with the help of which it is possible to shoot arrows with arrows. The sleeves are worn over the helmet, and the trousers' trousers are up to the knee. The Kazakh soldier formed an archetypal image on the screen with exactly the same garment. Most of the costumes were military, as the film was a lot of warfare and bilateral agreements. That is why we put a costume scenario in the movie, and suits are classified according to classification XIV-XV centuries.

Conclusion

In the course of studying the scenography of the costume in the Kazakh cinema we identified three main directions:

- costumes of the Soviet period;
- military clothing;
- costumes of ancient time.

In the history of Kazakh art cinema, with the support of the First President of Kazakhstan N. A. Nazarbayev, cinema art in the historical genre was created, without any restrictions on the more artistic design and distinction of national costumes, the nature of the historical type of costume and the display of personality images on a historical basis. The currently proposed scenography of the costume of the above-mentioned works of historical cinema has passed a certain stage of development and is an indication that some of them have become part of a very valuable screen work.

National costume is a syncretic concept representing a variety of ethnographic, philosophical, mythological and educational aspects of the formation and development of national identity. Aesthetic and activity, the costume represents the individual aesthetic taste of a person, as well as the idea of beauty characteristic of that era. In costume recognized aesthetic ideals (ideals) a certain society[10].

Cinema is one of the most progressive models of a society with the help of costume. Therefore, it is very important to reveal the direction of the specialty "scenography of cinema costume", following the modern trend.

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ЗАДАЧИ, ФУНКЦИИ И ТРЕБОВАНИЯ СТОЯЩИЕ ПЕРЕД КОРПОРАТИВНЫМ НАБОРОМ ПРИ ПРОЕКТИРОВАНИИ.

Аннотация. В статье рассматривается определение и состав корпоративного набора (КН), а также цель, требования, функции и задачи стоящие перед КН при дизайн-проектировании .

Ключевые слова: корпоративный набор, константы, носители, функции, требования, цель, задачи, проектирование.

Необходимость профессиональных дизайнеров остро поставила проблему совершенствования процесса обучения и владением знаниями и навыками в области дизайн-

проектирования. В процессе профессиональной подготовки графических дизайнеров необходимо обучение теоретических основ требований,