

PROBLEMS OF FORMING STUDENTS SKILLS FOR CREATING SUITS FOR THEATER SETTINGS AND FILMS IN THE FIELD OF SUIT DESIGN

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Abstract: The article discusses the problems of forming students' skills in creating costumes for theatrical productions and films in the field of costume design, as well as sets out goals and objectives aimed at solving them. In particular, the urgency of the question of a convincing interpretation of the historical and national environment in performances and films during the development of theater and cinema in our country is examined, the existing problems in the education system are analyzed. Also in this process, the achievements of the Uzbek theater of the twentieth century and the importance of the works of such artists as Usto Momin (Nikolaev), Chingiz Akhmarov, Kaydalov as a master class were revealed.

Keywords: problems of formation of students' skills in creating costumes for theatrical productions and films, famous theatrical figures of the twentieth century M. Uygur, A. Khidoyatov, O. Khozhaev, S. Eshonturaeva, L.Kh. Sarimsakova, G. Azamov, Y. Abdullaev, album "National costumes of Uzbeks of the city of Tashkent"

Introduction. Reforms carried out in the field of art and culture development in the independence years in our country have been foundation for performing everlasting virtue in the frame of tasks such as national revival of traditions formed by means of old ancient heritage sources for centuries which were being disappeared from our compatriot. Decrees and orders being adapted by the government scale devoted to the development of television, theatre and cinematography in particular, are serving for the total renewal of the material technical base of these branches of art at present, and improvement of the decoration and costumes as well as the level of creating different things necessary for play characters, in turn.

As we know, skills for creating costume for theatre plays in our country have been formed in the practical lessons conducted at the Theatre historical costume department of the Republican Specialized Art School. Costume design special for theatre and films is almost not well-organized in teaching process of higher educational system. This has caused the specialists of theatre and film costume design to work with secondary special degree. It is common knowledge that preparing creative person is a result of educational process conducted in continuous education systems. Preparing costume designer with knowledge and skills of bachelor's and master's degree for theatre and cinematography which are developing day by day has become more actual than ever at present day. It is difficult to state that achievement and result in this field in our educational system are satisfactory, in particular.

It is clear that the task of interpreting theatre performances and film plot as real and believable in the theatre and cinematography requires a big responsibility and profound knowledge from the representative of such spheres as architecture and interior design, industrial design, costume design, properties, makeup. It should be noted the work and mastership of the

representatives of costume design who interpret the image of play characters unrepeatable and real here. Symbols of characters performed by our well-known representatives of theatre in the 20th century such as M.Uygur, A. Khidoyatov, S. Eshonturayeva, L. Sarimsokova, G. Azamov, Ya. Abdullayeva and many others still live in spectators' heart with their incomparable images in harmony with actors and actresses play costume, makeup and hairstyle which serve as master class for the present day theatre costume designers and makeup artists. [1.]

It should be noted that ability to have skills and knowledge about a clear picture and features of costume designing culture the students of costume designing sphere of higher educational institution is important in different branches of art and culture.

They include:

- exact description of wearing traditions of each historical period which helps to depict real historical atmosphere in theatre performances and creating films based on historical event and literary works;

- exact scene of historical periods in book designing;

- costume design collections prepared by young designers where national wearing traditions are created in the harmony of contemporary fashion tendencies.

Moreover, repeating the actuality of this problem it is possible to mention that a stereotype approach in creating costumes by costume designers for films (produced) and theatre plays staged at present time causes to further investigation of the present problem. Enhancing effectiveness of teaching methods which can serve to solve this problem positively in costume designing institutions will naturally be helpful for them to work fruitfully in future, as a result of which it will play an essential role in the formation of skills for fully depicting the original picture of the costumes of historical periods.

The present article aims at analyzing positive experiences in revealing aesthetic value as above mentioned cultural and material source of Uzbek national clothes in the example of painting and graphic works of well-known masters as such Usto Mumin (Nikolayev), Chingiz Akhmarov, Kaydalov who have worked recent years.

Hence, the experiences of these artists as classical art masters in charactering historical costume has cause firstly, costume designers working in our theatres to work hard creatively more and more, secondly they play an essential role in consolidating knowledge and skills of the students studying in "Costume Design" specialty.

Usto Mumin (Alexander Vasilyevich Nikolayev) belongs to "Modern" style. There is international decorativeness in this artist's works. [2. p, 12]. Literary features of Uzbek national clothes as a means of expressing the main plot of reality and literary expression means became as a main feature in his creative style. From this point, the artist approaches constructively to national and historical clothing, and exaggerates certain literary peculiarities existing in national clothes refusing others. As a talented and skillful artist Usto Mumin achieves his works to have high literacy by deeply depicting folklore features of Uzbek national clothes. Description of Uzbek national clothes is widely and reliably reflected in Usto Mumin's work, particularly in the album named "People's national costumes of Uzbeks from Tashkent". It is possible to observe different types of costumes of Tashkenters such as casual wearing of people of different castes, nuptial and many ceremonial costumes here. The artist primarily approaches to costumes from aesthetic viewpoint in his works, where his album "National costume of Tashkenters" is studied from ethnographic point of view by investigators and specialists. For instance, comparative features of "yashmak" (paranja) of middle and old aged women and young girls' "yashmak" (paranja) are given, where solemnity specific for old women is expressed by means of gray, bluish and black colours whereas dresses of young women is expressed by bright reddish colours. It should be noted that these painting are very important for ethnographers not because they are the result of the

author's imagination, but the exact repetition of constructive and literary elements in the clothes of people belonging to those periods.

The author describes literary features of national wearing with great enthusiasm in the sketch "Young woman's costume" in this album. Ideal description of fine patterns of the material atlas, khanatlas which has been a masterpiece inherited from ancient times in our country, shape of costumes repetition of the silhouette of jerkin, costume and jewelry details are firstly observed as the artist's approach to the clothes as a national value. This album of Usto Mumin clearly depicts the costume patterns which were in fashion in this part of our country at the beginning of the 20th century. Interestingly, although the constructive feature of costumes described in these paintings was that they were created on the basis of patterns which had been used in this place, fabric materials and the patterns on them, as well as some decorating components included in the clothes like chest coquette of ladies dresses, different types of collars are found in the frame of modern period costume designing tendencies.

While discussing about describing our national cultural traditions of costume projecting as a creative source by means of literary works, and practical activity of young designers and artists working in the sphere of costume designing in our country, it is important to state that main focus is given to the problem of studying genesis of formation of our national costume. Main source for getting information about costume of that period is, undoubtedly, "Wall paintings of ancient and early middle ages in Central Asia" in this process. They are very much valuable as a source in creating historical genre paintings manifesting that period and present-day published literary work illustrations, in their turn. Artist Chingiz Akhmarov used this opportunity fruitfully. His monumental painting "Sogdian wedding" demonstrates effective use of form and literary decorations of clothes in wall paintings of Afrosiyob. Uzbek national costumes are distinguished with their high literary significance in Chingiz Akhmarov's works, it is possible to observe that the expressiveness at costume pictures in all of the used artist's works-painting, splendid painting and graphics helped to create verified painting atmosphere. One can see reliable reconstruction of costume views in the miniatures to the literary works of the outstanding thinker of the Eastern renaissance Alisher Navoi and Middle Ages paintings. In her article "Male clothes in the 15th -19th century Central Asian miniatures" the following sentence written by Z.Rahimova explains the significance of the art of miniature in the reconstruction of costume history: "It is true that images in Muslim miniatures as well as material cultural patterns belong to the reliable sources of studying costume history". [3. p,9]

The situation of our country in the crossroads of the Great Silk Road is found in the constructive solution in costumes. While charactering Uzbek clothes some scholars are limited with the expressions "cut unity" and "tennis-shaped". In reality Z. Rahimova pays attention at different features of clothes constructive systems based on miniatures created in our country. She connects this process, especially with the acceleration of communication between Central Asia and India in the period of Zahiriddin Muhammad Bobur and his descendants reigned in India. Constructive changes in the solution of wearing problems caused diversity of the forms of our national costumes are reflected in the investigations of this scholar. Details and decorations of male costume are appropriately depicted in accordance with each literary character in Chingiz Akhmarov's works. They are expressed in the image of wearing a turban, and decorating straps, belts, gowns, and shoes.

One more artist who approached to the national costumes with great responsibility with his works of graphic art is Vladimir Kaydalov. According to its objective graphics is characterized with its task of creating images of different literary types and genres such ancient literary works as myth, poem, fairy tale and historical novel and describing the atmosphere of that period to the reader. As an artist of graphics V. Kaydalov described images of Uzbek poems and fairy tale characters accurately in his works, Kaydalov accurately depicted the image of military devices in the costume of characters described in the illustrations of these epos personifying national heroes. While

creating historical figure of national and ethnographic costumes belonging to literary and historical literature, the author addressed at preserved paintings, ancient and middle age wall pictures and miniatures created in the Middle Ages, as has been mentioned above.

In addition to this the artist was able to skillfully create events expressed in poems which are epic memorials and literary works where national costume samples. V.Kaydalov enlightened the information about military uniforms described in the illustrations prepared for these poems based on such scientific and material information as archeological findings, literary and painting arts in detail. Military uniform of that period did not almost differ from the everyday wearing. It consisted off long shirt with sleeves reaching to the knees, chakman (a type of coat made of special material like drape), long breeches, belt (usually covered with a metal) and a cap, as well as a long armour made of rectangular metal pieces, a helmet with round holes for eyes, coverings prepared by sewing small metal pieces were put on horses. Long shirt, which is open from the collar to the waist, chopon (robe) with short sleeves reached the elbows, high-heel boots, a belt where different weapons fixed, armour with long shoulders and point-ended helmet with wire net covering a neck, shoulder and sometimes a face as well were appeared in the 6-8 centuries in Turk khanate period . These military devices are also observed in the works of Kaydalov. (4. p,47)

Military uniform became optimized in general: a helmet with earflap and sharp point end passing between eyes protecting nose, bucklers protecting elbow and hand, sawn chopon (robe) were usually worn. Man's sleeveless jacket with breast open and shorts sleeves, colorful loose breeches became fashionable later during Uzbek khanate period. Glittering chopon (robe), breeches made of expensive material, a belt decorated with golden curves and the cover filled with enamel, armour and helmet with decorations gradually appeared.

While describing characters of Uzbek poems, V.E. Kaydalov relied on archeological findings and different sources, information on one hand, rejecting features specific for different historical periods he approached from literary view to certain extend, on the other hand. This can be seen in the example of female military uniform. There is a unique reality in Uzbek epos which cannot be found in other nations, i.e. folk stories and poems narrating female bravery. Creating illustrations based on heroines, the artist makes certain deviations in the description of military devices and draws knobs on the cuirass in ladies' breast, and enriches it with different jewelry decorations and covers.

The importance of samples of costumes as a symbol of material culture should be noted. Due to different reasons costumes have not been preserved in the original at present time. The existing samples of costumes are taken from written materials, the paintings, and non-decaying military devices as archeological findings. Well-known artists Usto Mumin (Nikolayev), Chingiz Akhmarov, V. Kaydalov convincingly described historical reality interpretation, the image of the characters in their works.

In conclusion, it should be noted that most of the designers working with the sketches of costumes of this genre for historical work illustrations, historical plays and films at present time are using the works of above mentioned artists' as a "stereotype" in solving costume problems in their work. These shortcomings found in the interpretation of our national costume in the works of art, graphics, cinematography and plays are considered to be the main problems, first of all, of the loss of expressiveness of our costume and as a result the image of characters of the work becoming unreliable.

It is important that costume designers working in the theatres of our republic should deeply and grounded investigate the formation genesis of the Uzbek national dress, pay a special attention at developing appropriate use of written and pictorial sources and interpreting the historical and national images of play and film characters to viewers persuasively and repeating achievements of the Uzbek theatre of the 20th century. The formation of educational methodics focused on the solution of this actual problem in the higher educational system in this process and their application

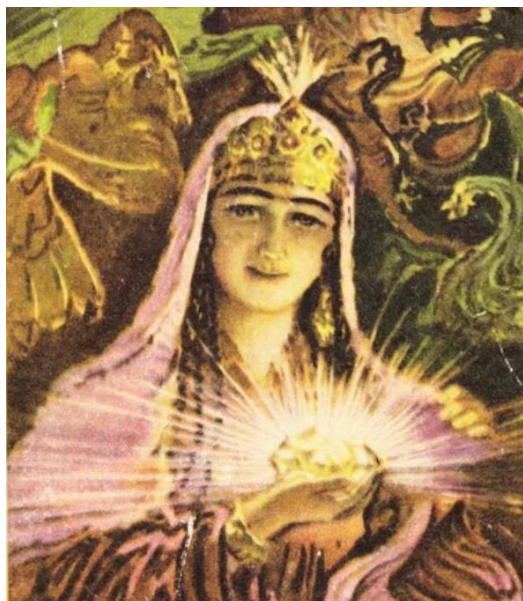
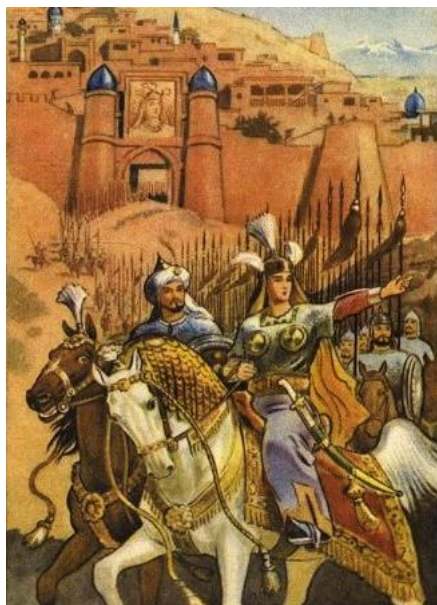
in practice play an important role in costume patterns designing in future not only in our country, but also in abroad.

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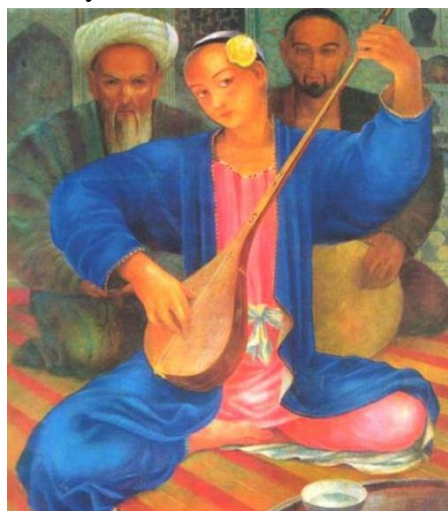
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Illustrations





V.E. Kaydalov



Usto Mumin

