

## **Stage costume as an important element of the subject environment in cinema and theatre**

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### **Abstract**

The article aims to analyse the role of the costumes of the main characters as an important element of the environment in cinema and theatre and develop practical recommendations for selecting materials and sewing techniques for costumes, allowing designers to achieve desired aesthetic and artistic quality. The following methods were used to achieve this goal: analytical, comparative, content analysis, induction, and generalisation. During the research, literature devoted to theatrical and cinematic aesthetics, costume design and their practical use in modern art was analysed. Specific examples from contemporary directors' works were also considered. As a result of the research, it was established that the proper use of costumes can increase the level of expressiveness and emotional saturation of a performance or film and improve the understanding of the artistic image, historical era, and mood of the work by the audience. The characters' attire can become a key element of a

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promotional campaign, attracting viewers, and contributing to the project's commercial success. The results of the research can be useful for directors, costume designers, students, and teachers of theatrical and cinematic schools.

**Keywords:** historical era, artistic image, screen arts, cultural studies, stage arts.

## **O figurino como elemento importante do ambiente temático no cinema e no teatro**

### **Resumo**

O artigo tem como objetivo analisar o papel dos figurinos das personagens principais como um elemento importante da atmosfera no cinema e no teatro e desenvolver recomendações práticas para a seleção de materiais e técnicas de costura para os figurinos, permitindo aos designers alcançar a qualidade estética e artística desejada. Para atingir este objetivo, foram utilizados os seguintes métodos: analítico, comparativo, análise de conteúdo, indução e generalização. Durante a investigação, foi analisada a literatura dedicada à estética teatral e cinematográfica, o design de figurinos e a sua utilização prática na arte moderna. Foram também considerados exemplos específicos de obras de realizadores contemporâneos. Como resultado da investigação, foi estabelecido que a utilização correta dos figurinos pode aumentar o nível de expressividade e saturação emocional de um espetáculo ou filme e melhorar a compreensão da imagem artística, da época histórica e do estado de espírito da obra por parte do público. O vestuário das personagens pode tornar-se um elemento-chave de uma campanha promocional, atraindo espectadores e contribuindo para o êxito comercial do projeto. Os resultados da investigação podem ser úteis para realizadores, figurinistas, estudantes e professores de escolas teatrais e cinematográficas.

**Palavras-chave:** época histórica, imagem artística, artes do ecrã, estudos culturais, artes do palco.

## **1. Introduction**

The costumes of main characters are an important element of the stage and screen arts. Their role is not only aesthetic, but also reflects the characters' personalities, cultural and historical background. Additionally, actors' clothing affects the audience's impression of the play or film, creates a certain mood, and complements the characters' images. At every stage of development of these art forms, from the earliest to contemporary productions and films, character costumes have evolved and changed. Therefore, there is an urgent need to analyse their history, to determine the role they played in different historical eras, and to understand what materials and techniques designers chose to accurately reflect the artistic vision of the directors.

Many scholars have studied costumes. J. Groot (2008) has extensively studied the evolution of clothing in these parts from the perspective of materials and manufacturing techniques. The author evaluates the costume as one of the elements of a theatrical production that reflects the aesthetic, historical, and social aspects of the era in which it was created. The article explores different stages of development of the theatrical costume from ancient times to the present day, as well as its functions and significance in different cultures. In addition, various approaches to creating costumes are discussed, including historical, realistic, symbolic, and fantastical, as well as the influence of technology and fashion on their creation.

D. Chatterjee and C. Vasek (2020) described the functions that theatre actors' costumes perform. According to the researchers, they can help actors more authentically portray their roles, convey a sense of time and place, and create a certain emotional atmosphere. The article also emphasizes that the costume is an important component of artistic expression in the play, so it must be understandable and intuitive for the audience.

The role of costumes in the film industry and their influence on the creation of character images in movies is discussed in I. W. Budiarsa's (2021) work. Specifically, costumes can help recreate the time and place of events. They are an important component of the visual atmosphere that directors want to convey, allowing audiences to be transported to another era or country. Additionally, actors' attire can reflect their characters' personality, social status, values, mood, and other important aspects of their character. If the costumes complement and emphasize the film's plot, they can become an attractive element for the viewer. An important conclusion of the book is that costumes in movie characters can influence fashion. Clothing in the film industry can influence fashion trends, making them an important element of modern culture (Lehenkyi & Arefieva, 2022).

J. Eshonkulov (2021) focused on costumes as an element of a marketing strategy in design. The author studied the economic side of theatre using Broadway as an example and provided advice for those who want to work in the theatre industry, produce it, or invest in it. According to him, although many people dream of working on Broadway as actors or directors, related professions such as costume designers, lighting, or sound operators are also important. Broadway is a big business and understanding the economics and finances of the theatrical industry, of which costume design is a part, is necessary for its successful functioning.

As can be seen from the above overview, the topic of costumes in film and theatre is popular because it is important in creating character images and influences the overall success of the work. Additionally, with the development of technology and the expansion of materials, costume design continues to evolve, and fashion trends also affect it, making it a dynamic and fascinating field.

## **2. Materials and Methods**

A range of methods were used in this study to examine the costumes of the main characters in historical films and theatrical productions, in terms of their aesthetic context, design, creation of artistic images, and their impact on the audience. Among the methods used in the article were analytical, comparative, content analysis, induction, and generalization.

The most productive method was found to be analytical, which involved studying the ways in which the costumes of film and theatre characters affect the audience's mood. Through this method, professional literature on design was analysed to identify the most commonly used materials, colours, and other costume details that help create the character's image. The analysis of specific examples of costumes for different characters was also conducted to determine common and distinctive features that reflect the characters' personalities and roles in the plot.

Another productive method was the comparative method, which involved comparing films and theatrical productions from different historical periods in terms of the use of different materials and techniques in costume design. Additionally, this method allowed for the exploration of the cultural context in which costumes were created and used. Therefore, the influence of costumes is traced not only on the audience but also on the contemporary fashion. A case in point is Quentin Tarantino's film "Pulp Fiction" (1994). The costumes for the characters, designed by Betsy Heymann, were stylish and functional, reflecting the period in which the film is set. The film's influence on fashion trends can be observed in the revival of 1950's-style clothing, with designers incorporating elements such as pencil skirts, fitted jackets and fuller silhouettes into their collections.

In the context of this study, the content analysis method involved analysing costumes based on photo materials and film shots. This method examined the details and technical characteristics of costumes, such as colour, texture, and style. An important element of observation was recording data, which required attention to details important for understanding how costumes change depending on the period, location, and character of the characters.

Based on the induction method, practical recommendations were derived for creating costumes that reflect the atmosphere and emotional aura of dramatic works and films. An assessment of modern technologies that can be used to model realistic costumes in films of various genres was also conducted, including 3D technologies, computer graphics, and others.

The generalization method helped to systematize and generalize information collected from various sources to obtain a complete understanding of the role of costumes in cinema and theatre. Using this method, the cultural background of costume use in different eras and countries was studied. This information is necessary to understand how costumes can reflect certain ideas, moods, and social positions in different cultures. In addition, it included an analysis of various sources such as academic articles, books, and articles on the history of costumes and fashion, interviews with experts and professionals in the film and theatre industry, as well as a review of films and performances. Overall, general trends were established based on how costumes can affect the mood of works and their commercial success.

### **3. Results**

The costumes of the main characters are one of the most important elements in organizing the environment in cinema and theatre. They help to not only create the character's image, but also convey their mood, character, and role in the plot. In addition, costumes reflect the era in which the action takes place.

The history of the development of costumes in theatrical and cinematographic arts dates back to ancient times. For example, in ancient Greece, where theatre originated, masks and special clothing were used in theatrical performances (Imparato, 2021). The costumes of the characters usually reflected various aspects of life and beliefs, from gods and heroes to common people (Figure 1). At the beginning of its development, theatrical costumes were made from animal skins, fur, coarse fabrics, and natural materials at hand (stone, wood, etc.), which made them very heavy and inconvenient to wear. With the development of textile and clothing production technologies, costumes became lighter, more comfortable, and more diverse. In the Middle Ages, costumes were usually simple and symbolic, and since theatrical performances often included religious themes, the

clothing reflected traditional images, such as demons and angels. Costumes could also be decorated with props that emphasized the symbolism of the show. For example, demons could hold a pitchfork or shovel, while angels might carry a staff or lyre.



Figure 1. Theatre in Ancient Greece (Source: Theatre and Its Development..., 2019)

During the Renaissance, costumes became even lighter and more comfortable for actors, allowing them to move better on stage. Clothing at this time became a symbol of social status and taste, and the use of fabrics of different colours and textures allowed actors to create realistic characters and convey their moods (Pogrebniak, 2023). During this period, the tradition of masquerade balls emerged, where people adorned themselves in clothing that reflected their social status and wealth. Costumes were made of luxurious materials, adorned with beads, pearls, and gold. Such balls were very popular among the aristocracy and contributed to the development of costume design.

In Ukrainian tradition, during this time, the *vertep* developed, an ancient Ukrainian theatrical genre that appeared in the late 16th – early 17th century (Nesen, 2021). *Verteps* were popular in Ukraine for many centuries and were a small wooden or clay building in which different scenes from festive life, religious events, and historical episodes were depicted. Costumes were an important component of the *vertep* and aimed to help actors better embody their roles and create a festive atmosphere for the audience. The *vertep* consisted of different characters that represented the social and cultural strata of Ukrainian society at that time. The costumes of the *vertep* characters demonstrated their social status, marital status, profession, and character. For example, peasant characters wore simple but well-groomed clothing, which embodied their hardworking character and connection to nature. In turn, representatives of the clergy could wear robes and other festive items that emphasized their religious purpose and authority. In addition, the costumes of the *vertep* characters created a certain atmosphere and provided clarity to the plot. For example, the costumes

of lambs and sheep reminded of the importance of the role of animals in the folk customs and everyday life of the Ukrainian people.

The opera theatre that emerged in Italy in the 17th century gave impetus to the development of more sophisticated costumes that not only reflected historical accuracy but also had aesthetic weight (Dembich et al., 2021). At that time, opera theatres were renowned for their lavish productions, with expansive stages and elaborate decorations. The costumes worn by the actors had to correspond to the musical style and period depicted in the performance. They were difficult to make and wear, but they added magic and romance to the shows. Such costumes often consisted of many different layers to create opulence and volume (Figure 2). Corsets, luxurious skirts, wigs, and other accessories complemented the characters' image and created an illusion of luxury and wealth.



*Figure 2. Italian theatrical costumes of the 17th century (Source: Classical Italian Opera..., 2011)*

At the end of the 18th century, costumes were no longer limited by historical accuracy or musical style. New forms, textures, and colours emerged. In particular, the tradition of fashion theatre arose, where most performances consisted of showcasing fashionable attire. All of this was a significant step towards the development of fashion outside of the theatre and the tradition of expressing individuality through clothing.

From the beginning of the 20th century, cinematography gradually became more popular than theatre. However, in the first black and white films, costumes did not yet play a significant role in creating the characters' image, and their emotions and mood were conveyed mostly through facial expressions, movements, dialogues, and music (Budiarsa, 2021). With the advent of colour cinema in the 1930s, costume designers had new opportunities to experiment with materials. One vivid example of colourful cinema costumes during this period is the 1938 film “The Great Waltz” directed by Conrad Wiene. The film used stylised costumes from the 19th century, which aimed to convey the

atmosphere of the end of the Austro-Hungarian Empire era and emphasise the romanticism of the main characters' love story (Figure 3).



*Figure 3. Costume of the 1930s cinema (Source: The Great Waltz, 1938)*

In the 1950s, there was a trend towards modernizing historical costumes and reflecting new fashion trends in society, such as cocktail dresses and airy scarves. For example, in the 1953 film “Roman Holiday” by W. Wyler used costumes that combined elements of Roman tradition with a modern style. In this film, actress Audrey Hepburn wore clothing with prints that became popular during this period and created a new fashion image – the so-called “Hepburn style” (Figure 4). The main elements of this style were simplicity, grace, and elegance. Clothing in the “Hepburn style” was quite restrained. Women wore straight-cut dresses without embroidery or pleats, with a length up to the knee or slightly higher. Jackets, blouses with bows, narrow trousers, and low-heeled shoes were popular. Special attention was paid to fabrics: they had to be of high quality and pleasant to the touch, and the colour scheme was natural. In addition to clothing, the “Hepburn style” also included thin bracelets, personal accessories such as pendants, and scarves that accentuated the smoothness of movements. This style became a symbol of a new era in the history of fashion and changes in views on women's fashion. It emphasized beauty and femininity without limiting movements and expressed independence and confidence. Audrey Hepburn made a significant contribution to the fashion and culture of her time, and her style became a reflection of what clothing should be for a successful and independent woman.





*Figure 4. Costume from the 1950s cinema (Source: Britannica, 2023)*

In the 70s' and 80's, costumes in film and theatre became even more experimental. Designers and artists began combining different materials and styles to create new and sometimes unexpected looks. During this time, the use of industrial materials such as synthetics and plastics was common, especially in futuristic and science fiction films. For example, in the film "Blade Runner" (1982), costume designer M. Kaplan combined 1940's retro style with modern materials and colours, adding depth and realism to the costumes (Figure 5). The film is set in 2019 in Los Angeles, where replicants, synthetic bio-robots created earlier, are used by humanity. The costumes of Deckard and Roy were made from artificial leather substitutes, emphasizing their strength and dirty work they were doing. The colour scheme of the costumes mainly consisted of shades of brown, grey, and black, reflecting the film's harsh atmosphere. M. Kaplan also used unique details such as straps on the sleeves and pants of the costumes, adding more style and individuality. For example, Deckard's costume had various pockets and straps reminiscent of military-style clothing.



*Figure 5. Movie costume of the 70's-80's (Source: Blade Runner Forex, 2023)*

In the second half of the 20th century and the beginning of the 21st century, with the rapid development of cinema and television (Demeschenko, 2023; Pogrebniak, 2023), the use of special effects and computer graphics allowed for the creation of more realistic costumes and images (Khan, 2012; Lanchak, 2023; Pantus & Zolotarchuk, 2023). Costumes in science fiction films depicting spaceships, robots and other fictional characters can be made using 3D modelling and printing on 3D printers, enabling actors to be transformed into the most diverse creatures and creations. Particularly, in the film “Star Wars: Episode VII – The Force Awakens” (2015), costumes for characters such as Kylo Ren and Finn were made using 3D printing. The costumes were replicas of prototypes created on a computer, which allowed for more detailed designs. The film “Avatar” (2009) also used 3D modelling technology to create the costumes of the Na’vi people. Actors wore special suits with markers that captured their movements and transferred them to computer-generated 3D models. Special technology was also used to create realistic skin for the characters.

Thus, the evolution of clothing in theatre and cinema has taken place over many centuries, and now can observe both traditional elements of costumes as well as new ones on stage and on screen. Let us consider in more detail the materials and technologies used to create costumes in different eras. In ancient times, costumes for theatrical performances were made of leather, wool, and linen, which were the most readily available materials of that historical period. During the Middle Ages, silk was the most widespread material, which gave costumes richness in patterns and colours. Wool, linen, and hemp remained popular. Leather was used to make chain mail and armour. With the development of trade and increased contacts between different cultures, new materials appeared. For example, from the 16th century in Europe, velvet and lace were used. In Europe, cotton batiste was also used, which was a lightweight and transparent material, perfect for creating decorative collars and cuffs (Kokbas et al., 2020). Among the techniques for creating costumes, the following can be highlighted:

1. Sewing – the most traditional and ancient way of creating costumes. Costumes can be sewn from any fabric, from the simplest cotton to exotic silks. Sewing can be done by hand or by machine.

2. Painting - some costumes or their details can be painted on fabric or on the actor's body. This method can be used to create very complex and detailed costumes that cannot be technically made from fabrics or other materials.

3. Felting – a technique used to create costumes from wool. Wool is felted and easily shaped into any desired shape.

4. - Forming with heat can be used to create costumes from plastic and other materials. This way, costumes can be made from unusual materials such as plastic, leather or Kevlar.

5. 3D modelling and printing on a 3D printer – new technologies that have emerged in the last decades. With their help, complex forms and details for costumes can be created that cannot be made by hand. This method can also be used to quickly and efficiently produce repeated details for multiple costumes.

In the modern world, costume design in theatre and cinema continues to evolve, changing under the influence of new technologies and cultural trends. One of the most interesting directions in modern costume design is the use of advanced technologies and materials (Geraghty, 2014). For example, in movies, costumes with electronic elements that change their colour or shape are appearing. Some designers also use LED technologies to create lighting effects and highlighting on costumes. This allows for emphasizing the character's personality and mood, as well as creating different effects on stage. Costumes with electronic devices that allow actors to control the movements of their hands or feet are popular, adding realism to fight scenes.

Another direction is ecological costume design. Many designers are using environmentally friendly materials, such as organic cotton or recycled plastic, to create costumes. This not only helps to reduce waste and pollution, but also makes the costumes more comfortable and safer for the actors. In addition, designers use textile and leather materials with improved technical characteristics, which allows for the comfort and maximum mobility of the actors. One notable example is the costume design for the 2021 film "Dune", directed by Denis Villeneuve (Figure 6). Costume designer Jacqueline West incorporated a range of environmentally friendly fabrics, including organic cotton and linen, into the intricate, layered designs that defined the aesthetic of the film's futuristic desert planet (Okwodu, 2021). This approach not only aligned with the narrative's thematic emphasis on humanity's relationship with the natural world, but also reduced the production's carbon footprint compared to reliance on conventional textiles.



*Figure 6. Costumes design by Jacqueline West for “Dune” (Source: J. Okwodu (2021))*

Regarding the functions performed by actors' costumes, they play as significant a role in cinematography as the script or shooting process, particularly in portraying characters' personalities (Romaniuk & Terán, 2022). One of the recent trends is to increase the role of costumes in creating the character's image, not just their functionality. Costumes can be a representation of the character's inner world, state or mood, embodiment of a certain culture or historical period. If the hero's costume conveys confidence and strength, it can make him more attractive and influential in the eyes of the audience. A bright costume usually reflects joy and energy, while a dark and restrained one – doubt and scepticism. In horror movies, costumes can enhance the audience's tension and fear, while in comedies, they create a relaxed and entertaining atmosphere (Potter, 2014). An excellent example is the costume of Milady in the film “The Three Musketeers” by Paul W.S. Anderson (2011). Milady's attire is an embodiment of wealth, luxury, and a lavish lifestyle. It consists of many elements, such as gold bracelets, a luxurious robe, and expensive jewellery, which show how much money Milady spends on her pleasures. The costume also helps create the image of a lady-killer, reflecting her lifestyle and character.

Costumes of the main characters can also have symbolic significance, convey a profound sense, and emphasize the movie's theme or play. For example, in the movie “The Dark Knight” (2008) by Christopher Nolan, Batman's costume symbolizes his fight against evil and his desire to defend justice. It is an element that helps transform Bruce Wayne into Batman and convey his inner state. The costume is made of black rubber and includes weapons, protective elements, and electronics

that give Batman the ability to fight criminals and risk his life. Another successful example is the costume of Captain Jack Sparrow in the film “Pirates of the Caribbean” (2003-2017): it is a symbol of a free spirit and adventure. It consists of many elements, such as a braid, bandana, pistol, and knife. This costume helps create the image of an adventurer and rebel.

In the theatre, costumes of the main characters are also an important element of scenography and decorations. The attire of the actors can create an illusion of space or reflect environmental objects through the use of certain colours and textures in the costumes. Textured materials are used to model stones, trees, or metal. Different colours of costume elements create an impression of depth, width or height of space. An example of this is the Royal National Theatre’s production of “Romeo and Juliet” (2021) in the UK, where the costumes of the main characters retain historical accuracy of the times in which the action takes place. They are made of many different materials, such as silk, cotton, and wool, which reflect the social status of the characters. Additionally, costumes are used to create the impression of volume and depth of the stage (Schumm et al., 2012.) For example, the clothing of the characters has different tones of red and blue, which express their feelings and state of mind.

In addition to the functions mentioned, costumes can also be a very important element of marketing strategy in design. Alongside the characters' personalities and presentation, they create memorable images for the audience. This contributes to the emergence of a large amount of thematic merchandise and souvenirs. If the costumes become popular among the audience, they can be reproduced in the form of figurines, t-shirts, posters, etc., which becomes an additional and, in some cases, substantial source of income for the company that produces such goods. An example of such a strategy can be seen in the iconic film “Star Wars” (1977-2019): the costumes that portrayed Darth Vader, Princess Leia, Luke Skywalker and other characters became just as popular as the film itself. They could be seen not only in cinemas, but also on players of toy laser tag devices, in video games, at fan conventions, and costume parties. The aforementioned Captain Jack Sparrow costume is an important element of the film's promotional campaign, as the pirate image has become a symbol of the film series. This shows that costumes can indeed be an important element of marketing strategy in the film industry. Costumes can also have an impact on the commercial success of a project. If they look professional and appropriate, this can increase interest in the film or theatrical production, attract more viewers, and increase profits. Conversely, if costumes look low-quality or do not fit the project’s concept, this can affect the overall impression of the audience and reduce the project's success (Bunch, 2012). Therefore, to achieve the desired aesthetic and artistic quality, the following recommendations can be made to the production of costumes for theatre and film actors:

1. Choose materials according to the era and style. Study authentic samples and historical sources carefully. For antique costumes, cotton, linen, silk, and wool may be suitable, while for modern costumes, polyester, elastane, and other synthetic materials can be used.

2. Make costumes that best fit the characters and reveal their personalities.

3. Consider the actors' needs and their comfort in the costumes. Costumes should be comfortable and not restrict the actors' movements.

4. Consider the lighting and illumination possibilities on stage. Costumes should be selected so that they look good on stage and do not "disappear" in a large amount of light.

5. Use decorative sewing techniques that allow for various effects, such as embroidery, overlays, edge treatments, and other decorative elements. Bright details are the most memorable for viewers and can be part of the film or play's promotional campaign.

In summary, the costumes of the main characters are an important element of the environment in film and theatre. Costume design should consider the character's personality, their role in the story, and the era in which the action takes place. In addition, costumes can have symbolic significance and affect viewers' perception of the character. All these factors make the costumes of the main characters an important element in the creation of cinema and theatre.

#### **4. Discussion**

Scientists from various fields, including art history, history, and design, have studied the costumes of the main characters as an important element of the material environment in cinema and theatre. For example, researcher R. Hann (2019) analysed the role of costumes in theatrical performances, dance, opera, and other forms of art. The author considered costumes as a means of expressing cultural and social customs and values, as well as a way of interacting with audiences and performers. Additionally, the book analyses the relationship between costume and the performer's body and highlights how costumes can affect audience perception and emotional and physical interaction between the performer and the audience. The main conclusions of the book are that costumes not only complement performances but also create a specific context that reflects the cultural norms and values of the era from which they originate. In this work, the author did not touch on the design aspect of creating actors' costumes, but provided a complete picture of the socio-cultural subtext.

N. Dembich et al. (2021) also considered theatrical costumes as a cultural phenomenon, focusing on the history and contemporary development of costumes. Describing the evolution of theatrical costumes from ancient times to the present, the authors noted that modern theatre needs to consider

the cultural and historical peculiarities of different eras and peoples when creating costumes for performances. Their view on the potential of theatrical costumes to convey and reinforce certain ideas and messages that the play may want to convey to its audiences is valid.

On the other hand, F. Macintosh et al. (2018) emphasized the importance of costume design in theatrical performances, focusing on the process of creating costumes from the script to the stage. The authors thoroughly researched the role of costumes in creating a character's image, reflecting the era and cultural context, and also revealed the theme of their interaction with lighting and decorations. The article emphasizes that costumes should harmonize with the decor and lighting to create a single artistic image of the performance. The costume designer should work closely with the director, actors, and other creative teams to ensure harmony and effectiveness in the performance. In general, the researchers' conclusions about how costumes help create a character's image and convey their characteristics, mood, and emotions are consistent with the main theses of fellow researchers who have studied this topic.

N. Sajjani (2013) described the process of creating a hero's image in a theatrical production from concept to its physical embodiment on stage in his article. In comparison to the previous researcher, the author more thoroughly examined the role of the actor, director, and costume designer in creating a character's image, as well as how this image affects the audience. In his opinion, creating a hero's image in theatre is a complex and multi-stage process that requires the cooperation and interaction of all creative teams. The researcher emphasized that an important component of the artistic image is the costume, which helps convey the character's personality and emotions. Moreover, one cannot disagree with the idea that an important feature of the hero's image is their ability to interact with the audience and evoke feelings of sympathy and identification.

T. Silvio (2006) article is a guide to films dedicated to costume design. It contains an illustrated description of the work of 157 famous costume designers in the film industry who worked from 1914 to 2009. The author thoroughly examined the history of costumes in film from the invention of cinema to the present day, as well as reflected on how costumes have changed over time and influenced the development of cinema as an art form. S. Kim (2020) examined costume design as an important component of filmmaking and analysed its relationship with history, culture, and character. The author agreed that costumes can be used to convey character traits and mood, for example, a red dress can indicate the emotional state of a heroine. In addition, the researcher believes that a character's clothing can also be used to convey a certain style and image. For instance, costumes used in science fiction can create the illusion that the action is taking place in the future. Or patterns and clothing styles from the 1920s can be accurately reproduced from historical sources, which helps to convey the atmosphere of that time. Finally, the author emphasized the importance of collaboration between

costume designers and directors who must have a clear understanding of the costumes and their suitability for the atmosphere and style of the film. This work can also serve as a kind of guide for designers on the symbolism of colour, texture, and other details of costumes.

An important study in this context is the article by C.S. Kalidas (2014). The author considers the costume as an object of cultural memory and explores ways in which it is used in contemporary theatre. In particular, the article analyses the ways in which modern theatrical productions use historical costumes and reconstructions to recreate specific historical periods, recall cultural traditions, and heritage. The researcher sees theatre as a place for preserving and reproducing cultural memory through the use of costumes in productions. Therefore, the article discusses the issue of using historical costumes, their preservation and reconstruction, and proposes approaches to addressing these issues.

The main requirements for the profession of a costume designer in cinema and theatre are outlined in the work of M. Uhlirova (2013). According to the author, the costume creation process involves many stages, from researching an era or historical period to sewing costumes for specific actors. Therefore, a costume designer should possess an understanding of the techniques and materials used to create costumes, as well as knowledge of fashion history and stylistics. They should also be able to collaborate effectively with the director, cinematographer, and other members of the production team, which is equally important for achieving the desired effect. Another important topic that the researcher touches upon is the role of costumes in a film's marketing strategy. They believe that costumes can be used to promote and attract audiences to the film. Indeed, when viewers see unusual costumes in promotional materials for a movie, it can pique their interest and make them want to watch it. In addition, costumes can become the subject of discussion and debate among viewers and critics after the film's release, which can help promote and popularize it, making the author's point quite valid.

The aesthetic significance of costumes in films is explored in the article by K.Y. Lee and H. Lee (2019). According to the author, the aesthetic function of costumes in films is related to their ability to reflect cultural and historical contexts and reflect the development of fashion and style throughout different eras. Moreover, they can be used to create distinctive characters and style icons that become part of shared cultural heritage. The author also agrees with their colleagues' opinion that characters' clothing helps viewers better understand their personalities and emotions and can be used to create a sense of time and place. This statement is worth agreeing with, but for a deeper understanding, specific examples from performances or films should be given.



Finally, in his work, scientists Z. Kokbas et al. (2020) focused on the interaction of analogue technologies with theatrical art. According to the author, historical analogue technologies in theatre and performance, such as paper puppets, projectors, cardboard scenery, and other analogue materials, can expand the possibilities of theatrical productions and increase their aesthetic value. For example, the use of paper puppets allows for the creation of incredible images and complex movements that cannot be embodied by live actors. The use of projectors can help create light and shadow effects that create the atmosphere and mood of the play. Cardboard scenery can be created in various shapes and sizes, allowing for the creation of illusions of size and space. All these technologies, along with actors' costumes, can be used to create a more realistic and aesthetic theatrical production that captures the attention of the audience.

## **5. Conclusions**

The results of the study have shown that the costumes of the main characters are an integral element of the environment in cinema and theatre. They are not just clothes, but an important tool for conveying the sense and depth of the artistic work, which helps to show the character, internal worldview, and mood of the characters. Costumes can influence the audience's reaction to the film or performance, give special meaning to certain moments, and create the atmosphere of the era in which the events take place. The examination of the history of costumes in these arts has demonstrated their evolution, which began in ancient times and continues to the present day. With the development of technology and the expansion of possibilities in costume design, the topic becomes even more relevant. For example, the use of modern materials and technologies can significantly expand the possibilities of costume designers and contribute to the creation of new unique images.

In addition, costumes are an important element of the visual appeal of a play or film, which can influence the success of the work. For example, they can be a crucial part of a movie or play's promotional campaign, attract audiences, and become an integral part of the commercial success of the project. Costume designers also play an important role in creating new trends in fashion and costume design, which contributes to the development of the industry.

Specific films and plays have shown that costumes need to be carefully planned and developed, considering all the details and requirements of the script, as well as historical and cultural heritage. Based on the literature reviewed, practical recommendations have been proposed for creating costumes for theatre and film actors to achieve maximum historical accuracy, artistic appropriateness, and conformity to the images of the main characters.

Further research could involve a more detailed study of modern trends in costume design, including the study of new technologies and materials used in costume creation, as well as the role of costumes in modern experimental genres of cinema and theatre.

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