

Section 6. Theatre

DOI:10.29013/EJA-24-2-126-130



THE ROLE OF GRIM CULTURE IN THE THEATER

*G. Smaylova*¹

¹ National Center for Teaching Pedagogues to New
Methods of the Republic of Karakalpakstan

Cite: Smaylova G. (2024). *The Role of Grim Culture in the Theate. European Journal of Arts* 2024, No 2. <https://doi.org/10.29013/EJA-24-2-126-130>

Abstract

In the article, the appearance an/d type of makeup should be chosen based on the characteristics of the play, the thoughts and concepts of the actor, the director's conception, and the style of decoration of the play, by learning external appearance of the hero will help to study the inner appearance and open content.

The purpose of the research: In this article, the art of grime and its important role in the theater scene, its importance, other and specific history of grime, is the main tool for revealing the character of the characters and the historical environment in all stage works, especially in historical plays. information is provided.

Research methods: Unique processes in the art of grime, methods of working with grime, learning, activities of a makeup artist.

Research results: Unique processes in grime art, methods of working with grime, training, activities of a makeup artist.

Practical application: To develop the art of make-up in our republic, to introduce students to the work of make-up artists in theaters, to interest the younger generation in art.

Keyword: theater, make-up, decoration, color, painter, stage, wig, maker-up

Introduction

From the day that people have appeared, they always try to live their life better. By increasing their life experiences, lots of news and changes have appeared. In the past, one of the color which appeared naturally stuck to someone and interested in this color the found them and made some experiments. Step by step the people of another group started to exert their influence. In the begin-

ning a simple play or decoration of the body increased day by day. Just now it serves to differ the group from each other, to determine their position and to reward them.

Then with the help of these colors they started to paint pictures to the mountains, stones and caves. Over time by using these colors people started to do make up for themselves. Step by step with the help of these simple colors they were able to create mod-

ern types of grim. Over time people learnt to make different types of plays in order to make their life better and they used different colors. As a result the different types of grim like actor's skill, stage artist have been created. In fact, each of these types of culture and grim brought necessity to learn them very well. In fact, as a result of tested materials and practical works from life experience and usage grim it is important to teach young generation. Grim comes from France word, "grime" and means "Happy old man". In old Italian language "Grimo" means "wrinkle face". Grim is a thing that helps to actors to change their outward appearance with the help of different grim colors, with hairs, wigs, hairstyles, hats, different masks and etc. Unique types of characteristics and appearance of grim will be chosen based on the peculiarities of the plays, thoughts and opinions of the actors, the concept of the director and the style of the play.

Materials and methods

These colors also called grim. For example, we use frequently in the theater the words like "I'll paint grim on my face", "I have to clean or remove the paint from my face", "clean the paint spots", "now I will use the grim", "when I have to do the grim?" "The history of the grim originated from different countries culture, their wedding ceremonies and different types of plays. Software and grim colors peculiarity which are based on China, Koreya, Japan and some West countries dependent on the past military culture and rules. Actors of the Middle Ages painted their face to the colors which obtained from plants. From many years ideal, enriched and developed version of grim created by classic theater. Coming to XVIII century people started to strive personal types of grim. For instance, France actors like A. Lek-en, F.J. Talma and Great Britain actor D. Gar-rik are examples for it. It should be noted that the role of the grim in people's life especially in the theater is very important. As with the help of grim we can change our favorite old actor to young powerful boy and old woman to the young beautiful girl. Usually maker-ups create different appearance with their hand. In the theater the playwright director, actor, Goddess, make-up artist, musician create literature play together.

Creating together amazing play is very important. Grim is a mastership and it has its own peculiarity. But it works with equipments. Working on the grim mentions painter's works or sculpture works. Maker-up's responsibility also the same: they must enter actors' inside and describe their characters looking their outside. The aim of the grim is to describe their outside appearance looking to their inside. And so grim is the thing that fit the actor to their character in the theater. Grim is chosen based on literature, plays, scenario, actor's characters, appearance, actors and directors aim and so on. According to that, grim is the method which help playwright, scenarist, director, actor and painter to describe their ideas. If an actor's play is difficult and takes more responsibility, grim should be simple and in different shape, also come out from actors characteristics. It would be very useful to think about those important sides. This process should be seen from the beginning of the play and during plays also.

Result and discussion

In which way the painter should seen the play like author? If only painter describes people faces with cloth or sheets, grim maker could do people's outside appearance lively. Grim process investigate people outside appearance from their inside characters. It will help to know more about their inside characters. Experiments have shown that with the help of grim unimportant face of the actor can give audiences lots of information about the character of the actor. Grim is very important to show actor's inside characters. We all know that K.S. Stanislavskiy who created theater methodology paid attention theater painters also grim makers' works, working together with colleges, attended to repetition and watching actor's roles. And so if actors play their roles, their first helpful person will be grim maker. Grim maker works together with painter. Apart from this he must learn and feel the play. It is necessary grim maker to follow up each of their actions and repetitions. The painter should paint images and clothes. Creating these pictures- sketches in specific way is grim makers responsibility and duty. This responsibility is very difficult so grim makers are demanded more knowledge and mastership.

Grim maker should know the following:

- 1) History of grim
- 2) History of the country, culture, clothes, style of life.
- 3) Development of the theater
- 4) Types of mastership
- 5) the ideology of the period, policy and types of mastership
- 6) Clothes
- 7) The materials of the grim
- 8) Techniques of preparing colors
- 9) Hairstyles
- 10) Places and time, in which country

Theater actors V. V. Samoylov, A. P. Lenskiy, V. N. Davidov, opera actors F. I. Shalyapin, I. V. Ershov and others were popular grim masterships. K. S. Stanislavskiy paid his great attention to grim that influence to actor's play. In the theater life in Moscow grim is one of the way that reveal director's ideas in the play. From that period in the theater appeared "Painter-grim maker" rank which was director and painter's partner and helper. In every professions has its own masterships, its own personalities and individuals. There are so many grim makers and painters who added their shares to grim. By now they have been developed and in each country and culture you can see lots of new grim types. West countries say a lot about previous grim makers. These grim makers are M. G. Faleev, N. M. Sorokin, P. B. Livshic, I. V. Dorofeev and others. In this period grim maker and painter R. D. R. D. Raugul worked very hard in theoretical sides of grim and achieved many results, also opened a new grim school.

There will be talented people, founders, historical figures who brings any profession to the level of creativity. We have several make-up artists who have contributed to the development of make-up art. They exist in the art of every nation and they will be exist so.

In Eastern, it is generally said of the make-up artists of the past. Some of them are M. G. Faleev, N. M. Sorokin, P. B. Livchik, I. V. Dorofeev, etc. In that times, R. D. Raugul engaged in the basic theories of make-up art, he got loads of achievements and created an unique style.

In any pies or drama performed on the stage, the biggest responsibility for creating live scene are the make up artists, of course.

It is the preson who know the characters' face and body structures better than themselves.

The audience watch with interest actions of characters which made by make up artist. They have fun with them, cry when actors cry.

There is one question. Any spectator thinks about the make up artists which create the amazing atmosphere? They are aware of the labour of them? They generally know about make up artists. According to the analysis, there were so few make up artists in Uzbekisatn and Karakalpakstan before.

Theatre – is the place where teach people to be kind and helpful. Authors write the plays which developed good skill like above. Theatre provide the people these plays.

Bazarbay Sharipov, the deceased, devoted himself to the development of Karakalpak theatre. There was given some information below:

Life is beautiful with its surprises. Daily troubles, hustle and bustles determine our life way. Someone will get the most desirable and necessary profession in this life and forever. The life of the Bazarbay Sharipov, one of the courageous karakalpak men, can be said is not by accident. He found his way of life in theatre and remained faithful to it. Honoured art artist of Karakalpakstan, make up artist B. Sharipov was one of the professionals.

He was born in 1927, Kungrad, and he was fourth child in the family of Sharip cooker. He was influenced by his uncle Yuldash Sharipov, The National Artist of Uzbekistan and Karakalpakstan. They emigrated to Turtkul in 1940, and had to live in theatre for some time. At that time, the repetitions, plays, and the actors who wore casual clothes jn daytime and evening changed into various heroes played a special role in the future of young Bazarbay. He intersted in the role, the clothes, make up of actors, not the playing in street in free times. As a result, when he was 15 teen, in summer 1942, he started to work as an assistant make uo artist. I. G. Panis was the make up artist of the theatre at that time. He taught him the secrets of this job. He also learnt how to kneet the artificial hair, mous-tache and beard.

The master taught that before make up an actor, he must learnt the work, biography of character, the time they live. He also learnt how to use the colours, how to create

an image and the methods of creating artistic harmony from masters, directors and actors. Then he began to draw the sketch and made an image of characters. He try to express the feelings of personage through make up.

There were put on stage some plays like: "Maysaranin' isi" by Hamsa, "Tartyuf" by J. B. Molier, "Revizor" by N. V. Gogol, "Aviriv tislir" by A. Kahhor, "Tabiyat sazasi", "Kozi-Korpesh Bayan Sulu" by G. Musrepov, "Aygul-Abat" by J. Aymurzaev, "Baxit" by S. Xojaniyazov. B. Sharipov contributed to the success of these plays. At the end of 1950 and the beginning of 1960, there were staged more plays about the problems after war, relationship among people, duty to the motherland, loyalty and so on. They are: "Tiklengen tuw" by T. Jumamuratov, "Da'slepki dawis" by P. Tilegenov, "Russian people" by K. Simonov, "Aral qizi" by J. Aymurzaev, "Qirli soqpaqlar" by S. Xojaniyazov.

G. Tyugay, who interested the life of B. Sharipov, wrote an article "sya jizn-v teatre" "in the newspaper" "Vesti Karakalpakstana". According to that, B. Sharipov as a guard.

His uncle worked as an actor. That period, there were staged plays about the courageous men of the nation (e.g. "Alpamis"). Furthermore, plays which about brave uzbek men who went war against fascists (lieutenant Elmuratov, Kurban Umarov). On May 5, 1942, his uncle Yuldash took Bazarbay with him to the play "Alpamis". Bazarbay, who has never been in so many spectators, looked for his uncle among actors. But he could not find. After play he asked for his uncle: "Which role did you play?" In that way, he first found out about the make up that completely changed his uncle. After some time his uncle suggest teaching as a make up apprentice. Bazarbay agreed happily and began to work. For the purpose of gaining his knowledge, he studied at State academic theatre named after Khamza for 2 years during 1946–1947, especially, in the laboratory of experienced make up artist V. P. Luchikhin, soon he became one of the popular make up artist in the Republic. While he was working, he also graduated NSPI, the faculty of chemistry and biology.

During the war, loads of theatres evacuated inner territory of the country. Belorussian

academic theatre evacuated to Karakalpakstan. As a result, Isak Grigorevich Panis became the first teacher of Bazarbay. He taught both doing make up and kneeling wig. In order to kneel that, hair should be "planted" to the special string, thus is called "tresirovanie" and it is the first step of the wig preparation. Only those who have done it know how to difficult it is. "Only after looking the process of making wig for the play by J. B. Molev, I know how it is hard" said G. Tyugay.

As he knew what the make up artist's main job was, Bazarbay prepared for each play. "we looked through the face of actors," said B. Sharipov, – and we decided what should have been hidden or shown. After that, we created the image for personage".

B. Sharipov also made up movie actors based on the role they played. e.g. in the films "Gum-gum", "Qaytiw", B. Sharipov used this method. According to B. Sharipov, there is so many differences between making up styles of the theatre and movie. e.g. in the theatre, there is a bit freedom in creating the image of artists who play a role in the theatre. But, in the films do not so. All of them in it should be real and clear.

B. Sharipov led the Karakalpak State make up shop, and devoted himself to develop the Karakalpak theatre culture. During his 60-year-activity, he contributed to succeed classical, historical and modern plays through creating a lot of images.

B. Sharipov worked for many years in Academic musical theatre named after Berdakh and made loads of friends. He was respected among people. He made several disciples and they all work in republic theatres. His daughter-in-law Shaxsanem Abdullaeva lead the make up shop now. Janagul Aytnazarova, one of his disciples, works as a make up artist in the Karakalpak Republic young audience theatre.

Conclusion

In conclusion, make up is very important in creating a recognizable image among the people and is the result of tireless research and hard work. Therefore, skillfully done make up for each image, whether historical or modern, serves to vividly reveal the character, appearance and internal experiences of the historical person and the environment of that time.

References:

- Tyugay G. "Vesti Karakalpakstana". 1993. Thursday, N77 (15779) number, 2-page, "Vsya jizn -v teatre".
- Tyugay G. "Vesti Karakalpakstana". 1993. Thursday, N77 (15779) number, 3-page "Vsya jizn-v teatre".
- Ragul R. D. "Grim isskustvo". 1947.
- Jalilova F. Grim. – Toshkent. 2008.
- Ismoilov M. Sahna pardozi. – Toshkent. 2004
- Qodiriy A. Mehrobdan chayon. – Toshkent, 1959.
- Beigan Lee. Make-up: for theater, cinema and television: Moscow, 1997.
- Syromyatnikova I. S. The art of makeup and makeup – Moscow: 2008.
- Pechkurova L. S. Makeup. Practicum: textbook and practicum for universities / L. S. Pechkurova. – 2nd ed. – Moscow: 2022.

submitted 26.03.2024;
accepted for publication 12.04.2024;
published 22.05.2024
© Smaylova G.
Contact: gulmari_yuldashevna@mail.ru