

SPECIFIC CHARACTERISTICS OF WORKING WITH GRIM IN VARIETY

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Make-up techniques in pop, circus, dramatic theater of various genres. Pop art requires direct communication between the actor and the audience. A variety theater actor assumes that the viewer has a sense of humor, that he must understand the character of the comedy. The process of laughing at flaws requires the actor to communicate directly with the audience in order to encourage the actor to act. Laughing at flaws is a sign that a person is getting morally healthy. When using exaggeration, a pop actor should have a very sensitive sense of the norm. Charlie Chaplin said about it: "I'm afraid of exaggerating too much or touching someone's sensitive spot. Exaggeration can only be smoothed out with a good laugh." The uniqueness of the variety actor is seen in the combination of drama and comedy, tragedy and eccentricity. An example of this is the work of Charlie Chaplin, the great actor of the 20th century.

Pop theater is often called "one actor theater". In this, one actor gets the right to perform a small plot on the stage together with many characters. In this case, it is necessary to take into account that the actor, firstly, can perform the above work perfectly, and secondly, this is a variety genre, which is intended for one actor and is related to his ability to change his appearance quickly. When changing the image, the actor does not need to fully explain the situation. The importance of the situation is not great here, it exists only to emphasize that the transformation of the actor's appearance is real, to show the extremely conditional signs of the action. In this place, assistants are also required. When changing the image, clothes are often changed, so dexterity and agility, attention and attention, the ability to understand at a moment's notice and quickly enter the image are necessary here. A pop actor's makeover is not just a well-crafted technical trick, but a small performance involving many characters in an unusual setting.

The ability to change one's appearance at a moment's notice is a rare quality in pop music. Often, an actor can show dozens of different characters to the audience even with make-up, wigs and mustaches or beards.

How expressively the actor performs his role, how he can interpret human qualities that cannot be given by any clothes, masks and makeup, is surprising and gives pleasure. The fact that an artist can change his appearance is the most important miracle.

A pop actor should master the art of playing without words. Playing a role without saying a word is a sign of high skill. It is necessary for an actor to reveal every action and position of a person, multifaceted behavior through pantomime. The artist boldly penetrates into the essence of social reality, creates human images, features, generalizes and creates the image of living persons, just like in life. If possible, the actor should tell a story about the period from birth to the end of a person's life with a three-minute action on stage without words. Art does not exactly repeat life, it re-presents it with the help of its tools.

The profession of a variety actor includes all aspects of pantomime, speech genres, singing, dancing, and circus skills.



Thoughts, pains and actions expressed by the art of acting, tragicomedy and satire, journalism and lyrics are all powerful weapons of a pop actor.

A pop actor tells a story, describes the story, and shows it to the public. The audience is ready to listen to the actor sincerely. The audience trusts the actor, believes in the truthfulness and justice of the actor's opinion, believes in every word that lifts up and criticizes a person, proud and funny. What the actor says on the stage is his own, he can express his opinion as a person, an artist, his words are full of uplifting spirit, lyrics, satire, human experiences.

In general, pop music is both an ancient and a modern genre. It embodies the love of art of both young and old people. Pop art is especially suitable for young people, so there is full confidence in its future and further development.

Modern pop, as well as everyday make-up uses dark and light pink oil eyeliner, eye pencil, gray-blue colors on the eyelids and lipstick. Red and brown spots, blemishes on the face are covered with oily upa.

The round oval shape of the face can be covered by applying a darker shade on the cheeks and a lighter shade on the chin. To make a square (square) face look a little rounder, draw a line with a darker shade from the lower part of the cheek from the ears to the chin, and apply it to the cheeks in circles and absorb it well using the hand or a cotton pad. A heart-shaped triangle face can be covered by applying a darker shade to the center of the forehead, temples, cheekbones and chin, and a lighter shade to the sides of the chin. To make an oblong face look rounder, it is necessary to cover the cheeks and temples with a lighter shade, the lower part of the chin with a darker shade, and draw the lower lip a little wider.

To hide the second chin - a frog, it should be well shaded with a darker shade, and a lighter shade should be applied to the upper part of the chin and the lower jaw. A small (shorter in length) nose can be "lengthened" by applying light on top and darker on both sides. A long nose, on the other hand, can be "shortened" by adding a darker shade to the beginning and end.

In the 1920s and 1930s, pop actress L.A. Spoykaya became famous for her "social dance portraits". In a composition consisting of three choreographic characters, the actress played the role of a "sly" almost without makeup, then she played the character of a grumpy old man wearing a monocle ("Bankir") and a satirical grotesque character of a laganbardar with a crooked face ("Laganbardor").

"Mime" French pop artist Marcel Marceau created a mask with a black eyebrow almost in the middle of the forehead, eyes with black dots on the lower eyelashes and thin red lips.

The famous master of masks A. Raikin creates images with the help of especially visible elements: facial expressions, masks and wigs.

Grotesque grime. K.S.Stanislavsky wrote about grotesque make-up with a really sharp character: "In grotesque, human passions should not only be felt and expressed, but these expressions should be depicted with a darker, brighter, clearly visible, sharp, slightly exaggerated and sometimes even exaggerated caricature..." . Grotesque grime develops and complements the playwright's characterization.

The most expressive grotesque make-up is created by the actors using a sharp character appearance. Here are some examples.

A. D. Dikiy created such a grotesque make-up for his role as Platov (based on N. S. Leskov's "The Flea"): the general tone is lighter, the eyes are round, the eyebrows are thick asymmetric, the nose made of humus is glued in the form of a boot, the moustache, which is



pale towards the tips, is extremely large and curled with a ring, their tips are white and the lips are made of black hair, and a large tuft of hair protrudes from under the hat.

R. N. Simonov - Pantalone and B. V. Shchukin - Tartalya ("Malikai Turandot" by Carlo Gotsi) created virtuoso roles in terms of the tension, contrast and elegance of the conditional grotesque external form. On Shukin's dark face, wide glasses were drawn with black paint, his nose was covered with gum, and his cheeks were made up with full makeup. Simonov's beard was "glued" with a rubber band. When creating the image of Don Basilio ("The Barber of Seville"), F.I. Shalyapin strove for a sharp grotesque character, a funny and impressive bright expression, and a careful decoration of the external expression. Appearance of Don Basilio, ovoid bald head (stiff wig attached), long duck nose, sunken eyes, raised eyebrows, deep cheekbones, elongated chin (all of which elongate the face), long, made-up hair sticking out from under a black extended veil thin hands make the right impression.

Makeup for a fairy tale. Now let's get acquainted with the makeup of fairy-tale characters. A make-up artist is required to know the make-up of characters created by great storytellers of all nations - Perrault, Hoffmann, Pushkin, Andersen. Fairy-tale plays excite both children and their parents and have not left the theaters of the East and abroad. Working on fairy-tale makeup requires a great imagination and inventing interesting things. Because in every fairy tale, truth is wonderfully combined with textures, ordinary things with extraordinary things. In fairy tales, everything is bright and exaggerated, and appearances are built on the basis of contrasts and comparisons.

In comparison with fine art, if we compare a simple play with a complex work of art, a fairy tale play can be compared to a stained-glass window with not many colors, but bright, clear, and reflected in the sun. Such stylistic features should be reflected both in make-up and in all decorations of the performance.

The character complexity and some of the contradictions seen in Shakespeare's characters are not found in Grimm's fairy tales. Fairy tale characters are simpler, and their characters are dominated by one or two aspects, for example, in Bramaley - evil, in Pinocchio - simplicity and cheerfulness.

The image of Yalmogiz Old Woman, created by the Russian people, shows a bit of sarcastic and senseless anger. Long gray hair, a nose joined with a branch, protruding teeth in a funny way - this is the traditional image of a grumpy old woman. Such makeup can be created with a piece of bark in mind.

But fairy tales can be much more complicated. This is especially true when fictional characters act alongside real-life characters. Such situations are observed in the plays of Ibsen, Hauptman, Ostrovsky. For example, if we remember the three characters in "Macbeth", is it possible to make their makeup similar to the makeup of the lamprey? Of course not. They are the manifestations of Macbeth's evil fate, the embodiment of his terrible intentions. They show lies, treachery, treachery - the evils that reigned not only in Macbeth's time, but also in Shakespeare's time. Naturally, the make-up of these evil old women in the clothes of medieval poor women should be more complex, suitable for the style of this work, where the most vile crimes are shown.

Animals often appear in fairy tales, sometimes they "speak with a human voice." It is not always possible to cover the actor's face with an animal mask. On the other hand, it is much more interesting to create a character directly in human form. How is this done? First of all, it is necessary to learn from photos and pictures of the animal depicted on the stage, preferably



in its natural form. It is necessary to find the most characteristic side of the animal and try to draw a make-up sketch combining the actor's figure and the head of the fairy-tale hero.

We often hear such sayings: "He looks like a sparrow", "He is a fox". Such a definition is not only based on appearance. The similarity of the human character with animal behavior plays a big role in this, for example, the cunning of the fox, the agility and dexterity of the Hakka. Therefore, in order to resemble an animal, it is necessary to try to create the general character of the image of the animal, rather than transferring typical details (horns, ears, etc.) to the body. For example, when creating a goat's make-up, the actor should not only put on a beard and horns, but also give the image a general expression of stupid sadness characteristic of goats.

Let's say you need to make up the cat Basilio. The cat was created by finding a wig with cat ears, making round green eyes, and gluing on sewn-in whiskers. But this is a cat in general, but not just any cat for a make-up artist, but a swindler and robber cat-Basilio. So, this cat grime should be given an expression of fraud and surbet. In this case, it is possible to make him look like a modern thug, make a curly tuft of hair, give a bruise under his eyes, and put an iron cover on his teeth. Or you can make Basilio look like an ancient pirate, blindfold one eye with a black cloth, and draw a scary scar on his cheek. These are inextricably linked with the director's plan.

It should be remembered that everything is allowed in fairy-tale make-up, but the make-up artist should not go beyond the norm.

Grimm in circus performances. Circus has a special place among the arts, it is not for nothing that it is called the father of all arts. Circus art includes unique independent traditions of the peoples of the whole world.

In the circus, there are terms such as "Chinese games", "Japanese plapoyasi", "Roman wheel", "Arabian somersault wheel". Similar terms are derived from English, French, German, Italian, Turkish words, which are used by artists all over the world. This helps people of different nationalities to understand each other by removing the barrier of communication.

In our country, circus riders were of great importance before the revolution of the Rakhmanov dynasty. Rakhmon Abdulkhalilov (1870-1929) founded the Shapito circus in the city of Samarkand, where he was born and raised. In the 1910s, he performed successfully in Andijan and Tashkent with his shows. They managed to show performances in Bukhara, Termiz, Kokand, Fergana and Amir Olimkhan Palace. The famous Russian rider, animal trainer, wrestler, curious Bezano, interesting and musical eccentric brothers Danil and Alexey Rosetti, equestrian Sobolevsky, brothers Zastavnikov worked under him. The future masters of the Uzbek circus Karim Zaripov, Chagkon Khojayev, Akram Yusupov, Tashkentboy Egamberdiyev also started their work in this collective.

People's Artist of Uzbekistan Karim Zaripov (1898-1960), one of the founders of the Uzbek circus, began his creative career in Uzbek and Russian before the revolution. He traveled all over Central Asia with this troupe on foot or on horseback, despite all the obstacles and hardships, he did not leave the circus. Since 1904, Karim Zaripov performed a plastic etude in the number of a fighter, an acrobat and a "boneless boy" in the first national troupe under the leadership of Yusuf Kyun.

The wife of Karim Zaripov, Mubarak Aya Zaripova, an artist who served in Uzbekistan, is one of the Uzbek women circus riders and clowns. Mother Mubarak developed circus art throughout her life and mentored many students.



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