

## THE MAIN PRINCIPLES OF THE ART OF GRIME IN THE WORLD THEATER

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**Abstract:** This article discusses the importance of make-up in theater art, the early form of theatrical make-up and religious ritual events, and the make-up of Ancient Greek theater, Ancient Roman theater, Indian theater, Chinese theater make-up, No and kobuki Japanese theater make-up.

**Key words:** makeup, artist, artistic image, playwright, screenwriter, director, play, character

Grimm is also very important in creating the integrity of a miraculous stage art work. Grimm is an art, and like all forms of art, grime has its own expressiveness. But maximum expressiveness is created through minimal materials.

Working on grime is reminiscent of the work of a portrait artist, painter or sculptor. The goals and tasks are exactly the same: to get into the inner world of a person, to clarify character traits through external appearance. The main purpose of Grimm is to help the actor to reveal his inner essence through the outer appearance.

"Grim" is derived from the French word "grime" and the Italian word "grumo". In theater art, it is to change the actor according to the image he is creating. Grimm varies depending on the artistic features of the work of art, the play, the script, the character, appearance, character of the characters, and the creative goal of the actor and director.

Grimm is one of the means of expressing the artistic idea of a playwright, screenwriter, director, actor and artist. If the image performed by the actor is responsible and complex, the make-up should be simple and consist of a few details and strokes and should come from the character of the image. This process requires research from the actor, starting from the reading of the play and working on the role.

Grimm's art can in some sense be compared with the work of a portrait artist. Only a portraitist-painter reflects a human face on a flat plane on fabric or paper, while a make-up artist works with a human face that has a living image and a certain volume.

The process of Grimm is to look for the character's spiritual image through his physical appearance. This helps to reveal the inner essence of the hero. Experience shows that the face of an actor, which at first glance seems insignificant, with make-up gives the viewer an idea of the character of the hero. K.S.Stanislavsky repeatedly emphasized the importance of make-up in creating an artistic image. "We arrived at the last general rehearsal, but I was still sitting between two chairs," writes K. S. Stanislavsky in his book "My life in art". Sotonville was in the works. But luckily, I accidentally received a "Gift from Apollo". The funny facial expression (found) through Grimm changed me. Something that was incomprehensible became understandable, the one who had no ground reached it, I didn't believe in something - now I did. Something broke inside, overflowed, and finally ripened. As a result of accidentally touching a bud, it began to glow, young flower petals began to write their wings in the sun.



Thus, the success of my inadvertent make-up by means of paint led to the budding of leaf writing. Rol began to write his petal (wing) in the light of the ramp" [1].

The delicate feeling found in Grimm brought great creative joy to K.S. Stanislavsky. Obnavlensky writes about another random invention, that is, the invention of grime, in the process of working on the role of Obnavlensky (Fedotov's play "Soum"):

"Just as in Satvanville, it was accidentally invented in grime. When the barber was gluing my beard, in a hurry, he glued my right beard higher than my left beard. With such an expression, he expressed a freckled, fraudulent, surbet on my face. From my facial expression, everyone understood that my character could not be trusted, because I was a fraud." So, grime is important in creating an artistic image that represents his inner world. It is known that K.S. Stanislavsky, who created the methodology of theater teaching, paid great attention to theater artists, including make-up artists, creating sketches, communicating with the collective, participating in rehearsals, and observing actors. After all, when an actor interprets his character, his first assistant and partner is the make-up artist. The make-up artist works in collaboration with the artist. At the same time, he should be able to interpret and feel the work being staged. The make-up artist must follow the actor in rehearsals so that he can feel each act in the atmosphere of the piece and period.

The artist gives sketches of the character and costumes on paper. It is the task of the makeup artist to create such lines, i.e., sketches in a unique way of makeup. This task is very complicated, therefore, a great knowledge and professional skills are required from the make-up artist. In order to become an expert in the field of grime, a grime expert must have the following:

- 1) History of Grimm;
- 2) People's history, clothing, lifestyle.
- 3) Space and time, which country, which time it belongs to;
- 4) Theater development;
- 5) Types of art;
- 6) Ideology, politics and expression of the period in art;
- 7) Clothes;
- 8) Hairstyles and hairdos.

"The first form of theatrical make-up is the "hymn" through religious ritual events, in which the body is painted and religious totems and anims are dressed in ceremonial masks. Hunting masks represented the images of animals. Depicting hunting is the nature of theater. For the exit, a stage-like device was built and covered with a special curtain. The Pacuas mask had a mystical significance, but it served as an element of symbolic embodiment. During the holidays, they performed in masks in the form of good and evil [2].

Shamans were involved in the theater art in the Urug culture society. The shaman created the appearance of the Supreme Spirit through the mask and headdress. They allegedly performed the tasks assigned to them. Performances of shamans and magicians were theatrical.

A. D. Avdeyev writes: "Understandably, the theater where the actors played in masks was called the theater of masks. When an actor takes off his mask and begins to make facial expressions, he begins to think about the name of the theater" [3].

**Ancient Greek theater** - in the festivals held in honor of Dionysus, the god of cattle and vines, in choirs and dances, they performed with grapes crushed on their faces and painted. These masks gradually took their place in the Greek theater.



From the 5th century BC to AD, only men participated in Greek theaters, and women's roles were also performed by men. The tragic mask is invented by Phispis. He has completely closed his head. Aeschylus uses paint for a mask. The large forehead of the tragic mask expressed a strange and sad face. Masks are distinguished by their coloring. The comic masks were ugly with mouths open to the ears, high jaws, and crooked noses. Participants in village events used fantastic masks. Individual masks were used for Aristophanes' comedies. The masks were two- and three-faced. During the performance, the actor adjusted the necessary mask and continued the performance. In addition, masks were used for different situations (mimicry) for one character. For the satirical drama, the chorus wore masks with goat's beards and horns. Together with theater masks, theater makeup begins to appear.

**Ancient Roman theater.** Roman theater, like Greek theater, appears as a means of celebration in cult ceremonies. Gradually, this religious performance turns into a folk ceremony, the actor turns into a clown. Roman actors did not use masks. By the 1st century BC, masks similar to Greek masks were used. Masks (hanchli) were used because the theater building was enlarged to make the sound louder. In Rome, the masque ceremony is less important and the stage method is given to death. In Rome, several masks were preserved for the main characters. Roman aristocrats soon banned the veil. Now they do makeup and hair (wigs).

**Indian theatre.** The history of Indian theater goes back a long way. Elements of grime art, masks, face painting, and hakoza date back to the early development of primitive society. In some places, there are still totemic performances. Musical dance drama plays are widely developed in North India. The characters of this game are evil and good devil, and the heroes are animals, his friends and enemies. Their appearance is traditional and their masks are beautiful. In order not to reflect any condition on the face, the actors apply the rice paste on their faces, wait for it to dry and paint any type. Those of the Katakali type represent the images of myth (legend). An example of this is the characters in the Indian epic "Ramayana" and "Mahabharat". Types can be divided into five types. Ramayana, whose heroes have the power of godly goodness. This hero's grime consists of five parallel lines, applied with a mixture of rice, which is carried from one ear to the other, green in color. The eye is painted beautifully (aluminum). A white vine is a symbol of wealth and happiness - it belongs to the first group of types.

The types belonging to the second group are negative characters, such as Ravana, Kamsa, Naraka, etc. They are the enemies of the gods. Their make-up is made of rice mixture, which is applied around the chin, upper lip and under the eyes. A large lump is attached to the nose. The general tone is green, the cheek is red.

The types of the third group are half-bodies of wild animals of the forest. Their grime is a hard white or red beard made of hemp fiber.

The fourth group is a female devil (demon). Their makeup is black in general tone with two fangs sticking out of their white teeth.

The fifth group includes godly people, gods, princesses, tabarruks, pious people. They apply rice paste on their faces and wear long beards made of hemp [4].

**Chinese theater makeup.** The expression of Chinese theater art through folk songs and dances has come down to us from ancient books. Two thousand years ago (before the era), there were performances of worshiping spirits in folk ceremonies. The performers of these performances were shamans. Classical traditional theater appeared in China in the 8th century.



Each role in the Chinese theater was traditionally developed. Gestures, walking, facial movements (mimicry), make-up costumes are precisely worked out to the smallest details that the classical system thought. There are no women in the theater. Female roles were performed by men. Characters with character and psychological (spiritual) content were conventionally expressed through paints. They achieved amazing results through such conditional makeup. In the history of Chinese theater, there were about 70 painted (face) typefaces for actors. Asymmetry and symmetry played a big role in painting. Characters with mainly negative and positive characters are separated by color. If white and red colors are positive, black and red are negative. Symbolic grime is made more difficult by adding color.

Grime tone for women is a general bright tone (white) with black eye and eyebrow paint, bright lip paint, and blushed brow and cheek. The Chinese accessory included artificial hair (wig), beard, eyebrows. Dry paints were used for make-up. They are harmless, dissolved in water and added with a few drops of vegetable oil. The general tone (liquid grime) is applied by hand with fingers. Sharp sticks or brushes were used to paint lips, eyes, and eyebrows. The grime was washed off with soap and hot water.

**No and kabuki Japanese theater.** No Japanese theater, the theater of feudal lords (samurai) was formed in the second half of the 14th century. Actors also took part in (mosque) performances for the establishment of No Theater. This theater is distinguished by its unique conditional decoration, simple props, and a small number of actors. The lead actor directed the entire performance and was called a *siti* (performer). The mask was worn permanently and became a unique mask-mask of the character. The rest of the actors performed without make-up, wigs and masks. There are 250 unique masks of Theater No. They are divided according to type: child mask, middle-aged, horsemen, men, evil spirits, old people, old women, devil (demon) and demi-animals, gods, heroes, monkey, bird, snake, frog, fox and *hako* mask (mask). s. The character of the fox was used in farce performances. He was considered a sacred animal.

By the middle of the 16th century, the Japanese classical theater Kabuki was formed. These theater actors achieve great success in theater makeup through their skills. It's a mask-like grime called *Kumodor*. In ancient times, the members of the temple attributed to the god, made him make up as a wish-fulfiller, and participated in festive performances. In the play "Masume *dodjodz*" it is said: "Why did you put red on your cheeks and paint your teeth with black paint? To make your girlfriend look good?" It is interesting that in feudal times respect was shown to the upper classes and elders with the expression on the face. Samurais paid tribute to princes and court emperors by using ugly makeup. It was considered disrespectful to appear in front of one's lord and husband with a face without makeup. Recognition of Grimm in this case is expressed in the theater [5].

A pumpkin is drawn to prepare the actors for make-up. To make a forehead wrinkle, it is pulled from all sides towards the eyelid. Drawn from the corner of the eye. A headdress was put on her head to secure the wig. After that, the face acquires its own meaning. Lead-colored paint is used for the face. Apply very thinly and evenly on the face. In Kabuki theater, makeup changes the stage itself. The actor wears a wig during the performance and draws a blue line on his face without telling the audience. This is a *Kumodor* make-up, which is called drawing a line on the face. This situation is probably the influence of the Chinese theater. Chinese "Yan nu" (stripe-mask quality) makeup was used.



Kabuki theater makeup is a quality mask. His character is iconic. For example, when an actor makes up in heroic roles, he draws red lines on the general white tone of the face; villain actor blue or brown stripe on white; a black line and a hakoza are drawn on the green general tone to the witch performer. M. Gudzi writes: "With the advent of electricity, the ruler Grimi lost his position. There were times when it was played in dim light, when the light was brought close to the actor's face, the grime lines moved, and the words came alive. This left an impressive impression on the audience. Today's Kabuki theater has lost this effect.

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