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GREASEPAINT – AN IMPORTANT COMPONENT OF THEATRE

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Summary. In this article questions of art of a make-up as one of the main components of theater reveal. If the image performed by the actor is difficult and responsible, the make-up has to be natural, containing some details and strokes which have to proceed from character of the character. And also the historical materials testifying the importance of a make-up directed by a work of art and manifestation of character of an image are given.

Keywords: the teacher; greasepaint; culture; creativity; ability to dream.

There are two values of greasepaint possesses: the first – special paint for drawing on a face of the actor, the second – the visual image of the character created by means of separate receptions. This visual image will also be meant by the term “theatrical greasepaint”.

Techniques and problems of greasepaint at a theater and a cinema are various though traditions and the principles at them are uniform. In this regard it is worth dividing cinema greasepaint and a greasepaint theatrical. Similar division is caused not only special perception of cinema and the video camera in comparison with a human eye, but also possibility of the director to approach objects closely to the viewer, to design a face by means of light, various foreshortenings of shooting and methods of installation.

Art of greasepaint is an element of theatrical structure and is interconnected with all its elements – scenography, light, suits, acting skills and direction.

The greasepaint in various theatrical systems carries out function of improvement of appearance of the actor and function of creation of the face of the character externally other than the actor. Both in that and in other case these functions promote creation of a theatrical image.

The greasepaint directly depends on all theatrical system in general, changes in

which influence and its character, receptions and prevalence of its or that function.

Prevalence in various theatrical systems of a mask for creation of a visual image completely doesn't exclude greasepaint, and only limits its functions, reducing them to cosmetic receptions.

The transitional category between a mask and a greasepaint – a greasepaint mask, widely used in modern and east theatrical system, bears function transformation of the actor in the character and possesses the pronounced sign nature.

The main objective of a greasepaint, mask and greasepaint mask – transfer of the fullest information on the character, expression of features of treatment of its character by the director and actor.

In theatrical system each element separately and all theatrical elements in general have the sign nature. The sign nature of greasepaint is based, first, on stereotypic idea of communication of features with features of character of the person, and secondly on the mimic gestures fixed in greasepaint.

Considering greasepaint as sign system, becomes obvious that all its elements – color, drawing, a form of a hairdresser, moustaches and beards, have a certain semantic loading.

All elements of greasepaint united in a visual image form the nonverbal text



of a certain degree of complexity. It develops as a result of interpenetration of interpretations of the author, the director, the actor and the artist-set designer.

Art of greasepaint in historical aspect specially wasn't studied so far. We consider that how actors are made up, the perception of a theatrical performance in general is created, and the shape and an image of each hero are allocated. To that confirmation – archeological excavations and historical materials [4].

With emergence of Islamic religion elements of national representations on holidays started being formed and at execution of ceremonies through dervishes, the wandering pilgrims. In the beginning it was the form of doll representation, and then traditional images were embodied by living performers. The Puppet Theater (or theater of puppets) was one of types of traditional national theater. Between a professional clownery and folk theater of dolls is much in common.

Clowns in the representations often masked under dolls because on a role they needed to represent at first they found (motionless) being, and then they became "live". The Russian puppeteer E. Speransky remembered: "Ancient carnivals represented the people who are dressed up in masks of dolls. If behind a mask of there was an actor, he had to turn from a lifeless doll alive, and this reception helped it to play well the role" [1]. Clowns, even when they were without masks, too were close to puppet theater. Their art was based on the principles of convention, an impromptu, wit, staginess. The actor playing «in a mask» has to be always in one image. Its impromptu and the imagination serve this image and give it various shades. "If to address to history of emergence of the Uzbek puppet theater, it is possible to allocate two sources which played an important role in its formation. The first source is occurring at the ancient people living in regions of Uzbekistan, a ceremony of a commemoration of the dead. According to this

ceremony, the loved one of the dead created and put on his mask and as if revived his character, features of the speech. Some people didn't put on a mask on the head, and moved (or went), holding a mask in hand. At this time "actor (player)" played a role of the dead and carried on dialogue with himself" [2]. That is, the performer of a role of the dead proved in art of dialogue and expressed character of two characters. To recreate an image of the dead and to transfer similarity to it to the performer the greasepaint helped.

In 1929 the Uzbek state theater of the musical drama opened. Performance "Halima" which within several years entered into repertoire of theater and formed a basis for the subsequent musical performances. Data on a greasepaint and greasepaint artists remained very little. Writers and playwrights Uyghur, G. Zafary, Khamza, M. Mukhamedov, characterizing the characters, approximately described their shape, relying on greasepaint. The artist and other participants of theatrical collective tactfully in own way approached delineation of an image. Actors created an image of the character through creative skill and sincere experiences. The audience generally watched behavior and movement of the actor, and to a greasepaint attention didn't pay. We are sure that founders of the well-known theater attached great value to this party of theater. For delineation of each character it is necessary to address to "notes" (remarks of the author). For example, in Shakespeare's tragedy "Robbers" Franz Moor so characterizes the appearance: "If the nature created me contrary to laws of truth and conscience, I have the right to use with it. Why I wasn't born the first of mother's belly? Why the nature awarded me with ugly appearance? Me? For what I got this Lappish nose? And this terrible mouth? Eyes? I think that people with such disgusting appearance are intended for a hell. Hell and death! Then, forward! Resolutely let's get down to work! I will overcome all barriers



on the way to the power. I will be a master. And what I won't be able to achieve the appearance, I will achieve by force!" [6].

Franz Moor not only depicted the shape but also defined features of character. It spiteful, ruthless cunning, the person without the principles, with strong will. Both its monologue, and author's notes give big material for artists – greasepaint artists for creation of its shape. Pertinently found detail in many respects helps the actor to open an exact image. In the history of the Uzbek art of a greasepaint many characters on a theatrical scene in cinema and TV series were given striking unique traits. For example, in A. Kodiri's work "A scorpion from an altar" the author managed to create a bright and live image Rano. "The name of Rano as is impossible suits her slim figure more. I am not the artist but if I were, would represent Rano as blossoming dogrose though for me Rano is more, than a flower ..." [5].

We, Uzbeks, especially in Kokand have special shades close to yellow color. But it is not yellow color. We about emaciated people say that they a yellowish shade. The golden shade gives awkwardness. Our nature doesn't accept the rough. She creates color of the opened flower. Rano's hair black if the sun on them doesn't fall, and on the sun they to become golden, reddish. In the opinion of Rano sparkle, they are widely open and, apparently, that beams proceed from blackness of eyes. The eyelashes shaded by antimony. Eyebrows are bent, with a break, as two sharp swords. The nose direct, any critic won't carp, fancifully cut out lips, a timid smile. The face which isn't extended but also not round, as the moon. When she smiles, on cheeks, colors of toasted apple, there are two charming dimples. For us it is the real blossomed flower. Hair of Rano dense, uncountable braids ran up on a harmonious camp, graceful fingers, is painted with henna and too reminds florets. And such girls can be seen not only

in Kokand, all Fergana Valley is "famous for such beauty" [3].

The great writer so described the character that the artist-greasepaint artist, following his description, can create a live, fine model of high art (meaning a greasepaint of the actress). Interpreting the image created by the writer the actor fills it and internal experiences, and as a result of merge of the external and internal image on a scene the wonderful come true there is a process of disclosure of a flower of a dogrose. The creator – whether it be the actor, the director, the artist, the greasepaint artist recreates an era in which there lives a hero of work, a surrounding situation, and against all this the shape of the character is born.

So, in creation by the actor of an image of the character of work, disclosure of his outlook the important role is played by art of the greasepaint artist, which is the unity of art means creates harmony in creativity.

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