

### THE CONCEPT OF MAKE-UP IN ART

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**Abstract:** The role of the art of make-up in the development of cinema and theatrical art is incomparable. This article will examine the history of this art form, which is characterized by such aspects as reflection of the character's inner world in the actor's appearance, revealing the character, and imparting artistry to the role. The features of makeup in different periods will be analyzed.

**Key words:** cinema, theater, circus, makeup art, makeup artist, stage, image, actor.

**Annotatsiya:** Kino va teatr san'atining rivojida grim san'atining o'rni beqiyosdir. Mazkur maqolada obrazning ichki dunyosini aktyorning tashqi ko'rinishida aks ettirish, obrazning xarakterini ochib berish hamda rolga badiiylik bag'ishlash kabi jihatlari bilan xarakterlanuvchi ushbu san'at turining tarixi borasida fikr yuritiladi. Grim san'atining turli davrlardagi o'ziga xos xususiyatlari tahlil qilinadi.

**Kalit so'zlar:** kino, teatr, sirk, grim san'ati, grimchi-rassom, sahna, obraz, aktyor.

**Аннотация:** Роль искусства грима в развитии кино и театрального искусства бесподобна. В данной статье рассматривается история этого вида искусства, для которого характерны такие аспекты, как отражение внутреннего мира персонажа во внешнем облике актера, раскрытие характера персонажа, придание роли артистизма. Анализируются особенности грима в разные периоды.

**Ключевые слова:** кино, театр, цирк, искусство грима, визажист, сцена, образ, актёр.

When viewing a film or a stage production, the viewer can observe with the naked eye that the appearance of the actors has changed, but does not pay attention to the fact that hard work and true art lie behind this process. This process goes back to the art of make-up. According to sources, the history of make-up art has gone a long way in development - from the tradition of painting the face and body in the primitive community, drawing various paintings on it, to tattoos, spanning many centuries. [1]

It is known that in the art of acting, appearance is mainly the art of changing the face with special dye in accordance with the role being played, artificial hair-shaving, combing hair in accordance with the role, and so on. It is one of the important tools in creating an image. The artistic features, decorations of a play or script vary depending on the character of the hero, the creative purpose of the actor and director. [2]

If we look at the history of the art of make-up, the first signs of make-up can be found in sources related to the history of Ancient Egypt, when make-up served as a sign of wealth that pleased the gods. Both men and women practiced the creation of delicate eyelashes through dyes, characteristic of Egyptian art, until BC. It appeared in the 4000s. In Greek and Roman theatre, the use of masks by actors eliminated the need for makeup, so they only used masks rather than make-up. Tespis (Greek poet, b.c. There is ancient information about the invention of the mask by (VI century), as well as a story that the mask replaced the makeup. The author gives his interpretation of how Tespis and his young contemporaries, including Eschill, can understand the

essence of the novelty, from which we trace the history of theatrical masks and make-up art. Roman authors and later Byzantine lexicographers were convinced that Tespis initially used makeup, which is mainly evident when he staged tragic images. Then Eschill himself invented the tragic mask, as he was considered the father of tragic works, and the revival of such works on stage required various masks. From the time of Tespis and Eschill, ancient culture was accustomed to the fact that a mask and a theatrical costume served as a means of presenting not only funny but also serious fairy tales. [3]

In medieval European religious plays, actors who played the role of God or Christ painted their faces white or sometimes golden, while the faces of angels were painted bright red. During the Renaissance, in French theaters, famous heroes wore artificial beards made of lamb wool and bleached their faces with flour.

On the stage, the history of Grim goes back to ancient folk walks and games. Makeup is also widely used in China, India, Japan, and other Eastern countries. The paintings on the actor's face were similar in appearance to the mask, sometimes replacing it. But since the make-up was more characteristic than the mask, actors later used only the make-up.

Advances in stage lighting technology required an improvement in scene-corresponding makeup. In this regard, candles and oil lamps were used in theatres; these two light sources were blurry, causing the use of coarse, unreal coloring. With the introduction of gas and electric lighting into theaters, there was a need for new coloring materials and more skillful application methods. In 1873, Wagner opera singer Ludwig Lehner began commercially producing a non-toxic oil paint wand, making finishing easier to apply. In the 18th and 19th centuries, many Russian actors viewed make-up as a means of national and historical characterization in creating an image. Later, Stanislavsky also considered make-up to be the most necessary tool to help reveal the hero's psychology.

In cinema, make-up has its own characteristics. Make-up must meet the requirements of the operator's technique (depending on the film's color or light sensitivity). The slight deception and artificiality of the make-up will be a flaw in the film. Make-up is a complex process that involves the idea of the screenwriter, the director, and the work of the operator. A make-up artist must know the process of filming and the possibilities of filmmaking. If the actor's face requires significant changes, then a plastic make-up is applied, lightweight, soft, rubbery is applied. A plastic make-up is flexible, elastic, and it fits nicely on a person's face. This style was first applied in 1930 by the St. Petersburg painter Raugul. The improvement of colour films poses new challenges for make-up artists, who are constantly changing the methods of using make-up, trying to combine make-up with the characteristics of clothing.

The make-up is used in performances by circus clowns and in large performances with character roles. From the time the circus first appeared, clowns painted their faces white. At the end of the 19th and beginning of the 20th centuries, Grim became one of the important signs of clownery. In the modern circus, life make-up is more commonly used. Uzbek folk clowns and comedians - Yusufjon qiziq Shakarjonov, Aka Bukhor, Akrom Yusupov - used make-up in their works.

According to F.Jalilova in her book "Make-up": "Make-up is an art" in a sense, the art of the make-up can be compared to the work of a portrait painter. Only the portrait painter can depict a person's face on fabric or paper in a flat plane, while the make-up artist works with a living image with a certain volumetric relief. The experience of great artists shows that the secret of make-up is not only to change one's appearance indefinitely (to fill one's thin face, to enlarge one's small mouth, to make one's narrow nose stand out), but also to ensure that the actor feels it when interpreting the image being performed, and the viewer can see this hero in front of his eyes.

Make-up is one of the main means of expression that conveys the artistic idea of a playwright, director, actor, and artist to the audience. For an actor, make-up has two meanings. Firstly, the image's inner world is reflected in the actor's appearance, and secondly, the make-up reveals the actor's character of the character being played, giving the role an artistry. Make-up techniques include knowing how and in what situations makeup paints are used, which colors to apply to the face, and so on. The author emphasizes that there are four different tones and eight different colors in the makeup box, and the makeup artist should be able to create new colors using these tones and colors. [6]

In conclusion, it can be said that each art has its own pleasurable and interesting aspects, as well as its difficulties and challenges. The art of make-up, unlike other art forms, also requires sufficient patience and diligence. This art form, which has a multi-thousand-year history, is making a significant contribution to the development of cinema and theater with its new facets.

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