



## THE ROLE AND IMPORTANCE OF HAIRSTYLES FOR THE MAKEUP

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**Abstract:** This article is about the difference between theatrical makeup and film makeup, and how makeup is the most important and main tool for actors and how it differs from other directions. The main purpose of makeup is to help the actor reveal his inner essence through his appearance.

**Keywords:** makeup, actor, image, director, idea, performance, role, theater, audience, artist, drawings.

Hairstyle plays a very important role in makeup. We can sometimes see from hairstyles which era or country the events are taking place in. For example, in France, men mainly used wigs during the royal period. Since Russians had blonde hair, not all actors had long or blonde hair, so we use wigs, and of course we style them in a similar way to that era. If we put wigs on the actor without treating the hair, the makeup and image will change. Hairstyle usually refers to the hair on a person's scalp, and sometimes on the face or body. Hairstyle can be considered an aspect of personal care, fashion, and cosmetics, but practical, cultural, and popular ideas also influence some hairstyles. The oldest known example of a hairstyle is the hair bun, which appeared about 30,000 years ago. Although women's hair has often been carefully and carefully styled in special ways throughout history, it has often been covered outside the home, especially for married women. From the time of the Roman Empire [citation needed]. Until the Middle Ages, most women grew their hair as long as it naturally grew. Between the late 15th and 16th centuries, a very high hairline across the forehead was considered attractive. Around the same time, European men often cut their hair short to their shoulders. By the early 17th century, men's hairstyles had grown longer, with waves or curls considered desirable. The male wig was pioneered in 1624 by King Louis XIII of France (1601–1643). The mullet or periwig for men was introduced to the English-speaking world in 1660, along with other French styles. Wigs in the late 17th century were very long and wavy, but were shortened in the mid-18th century, by which time they were usually white. The fashion for short hair for men was a product of the Neoclassical movement. The early 19th century saw a strong resurgence of the male beard, as well as moustaches and sideburns. From the 16th to the 19th centuries, European women's hair became more visible, and their hair coverings became smaller. The pouf style developed in the mid-18th century. During World War I, women around the world began to switch to shorter hairstyles that were easier to manage. By the early 1950s, women's hair was commonly curly and worn in a variety of styles and lengths. In the 1960s, many women began to wear short, modern haircuts, such as bobs, and in the 1970s, hair became longer and looser. In the 1960s and 1970s, many men and women wore their hair very long and straight. In the 1980s, women wore their hair in a bun. In the 1980s, punk hairstyles were popular.

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A good makeup artist, both when meeting people and looking at the faces of strangers on the street or in the

subway, often tries to find out who they are. Looking at their appearance, he tries to determine the character, profession, age, nationality of people, and sometimes even imagine their biography. When reading books, he pays attention to the "alcoholic nose", "strong-willed mouth", "immoral and scary face", etc., which he often encounters. He very clearly determines the character that is manifested in a person's appearance. The face of each person is reflected in the set of various features that are similar to the complexity of his character. But, as a rule, one or two features stand out, which create a type of appearance: sad, cheerful, cunning and quick-tempered, sick, sullen, etc. In the grime, these features should be more vivid and clear than in life. It is well known that the make-up of the artists of the Moscow Art Theater in the play "Dead Souls" is expressed in the way Gogol described it. For example, in the make-up of Plyushkin, it seems that the stinginess and stinginess of all mankind are concentrated. Petrushka's make-up is no less impressive, in which the uncombed hair on his head strangely matches the disheveled hair on his body. Such features helped the actor create the image of the unconscious, unwashed, Gogol-described Rusi. There are many stories about how N.A. Podgorny, who played the role of the prosecutor in the same play, embodied the image of a defender of the law, and in fact, a person worse than any robber. There is no place for any unnecessary lines or random details in the grime. It is as if, for example, the characters of the play "Oedipus the Rex" looked exactly like this, not differently. But other actors, working on the same roles, should not repeat these makeups on their faces. Nothing good will come of such a pathetic imitation. For example, the makeup of Oedipus the Rex, reflected in Shukur Burkhanov, remained only Shukur Burkhanov's success. In this way, it is necessary to look for unique ways and means to express dramatic material. The makeup of many actors of the Uzbek National Drama Theater cannot tell the viewer much about its accuracy and heroism. In these cases, the image is defined only by the actor's appearance, clothes, behavior and, mainly, makeup. As an example, Russian makeup artists usually cite the makeup of actor V.A. Shaleevich in the role of a police officer in L. Krugovskiy's play "The History of a Family". A sullen, melancholic and at the same time cold look, puffy lips, a small mustache and ears enlarged with stickers, similar to those of a detective, very strongly express the evil that is characteristic of a policeman. There is also a great danger in working on character makeup, this danger is the danger of a stamp. For example, having mastered simple technical methods, it is very easy to create a sad face scheme. For this, the corners of the mouth are turned down, the eyebrows are raised, or a turned-up nose and a bent eyebrow are chosen to give the image cunning. Thus, a character scheme is created. However, the characters in life are quite complex and diverse. 40 Character makeup schemes can be used as useful and interesting training exercises. For example, each student can try to create the makeup of an old drunkard or a very cunning young man on his own face. These makeups, created separately from a specific image, allow you to better study the possibilities of the future actor's face. Hairstyle also helps to reveal character in many ways. Most people wear the same hairstyle, which can change depending on fashion. However, if you look closely at each person, you can see in their hairstyle only individual features that are unique to that person. That is, a person's character, habits, and style of dressing are reflected in the way they style their hair. There were times when it was possible to determine even their political views by looking at their hairstyle. The wig not only tells about the character of the character, but also provides information about the era in which the events of the play take place. For example, the actor M.P. Bolduman, creating the role of Louis XIV in Bulgakov's play "Moliere", used a wig from the end of the 17th century. Such a wig was made for a king whose hair was falling out. Almost every European aristocrat wore such a wig during the Versailles fashions, imitating Louis XIV. The image of actress N.A. Sokolovskaya in the role of Marceline in Beaumarchais's comedy "The Marriage of Figaro" corresponds not only to the character of this local woman, but also to the fashions of Beaumarchais's time, that is, the second half of the 18th century. In order to create a hairstyle appropriate to the era reflected in the play, it is advisable to familiarize yourself with iconographic material. If necessary, one should go to libraries and look at fashion magazines and illustrations. If there were no fashion magazines in the period depicted in the play, one can get rich material on hairstyles from graphics. Fashionable hairstyles are one of the most important elements in creating the ideal image of people in each era. If the text of the play says that the hero is beautiful, one should also think seriously about his hairstyle. It is necessary to understand the meaning of this statement more deeply. Because the ideal of beauty was also different in different eras. For example, in Spain in the 17th century, it was considered beautiful to have a scary three-row mustache. A modern viewer, seeing such an image on stage, may perceive it as unquestionably evil. Bordiu, when he

sees an actress with her forehead and eyebrows shaved, as was typical of European medieval fashionistas, considers her appearance to be at least unusual. Now all this would seem absurd. Sometimes one should not strive to recreate the appearance of people who lived in the past with extreme accuracy. This can make it difficult for the viewer to perceive the performance. The need to create a make-up that is understandable to the viewer and at the same time preserve the character of the era being depicted is the greatest difficulty in make-up work. For example, in the make-up of a European medieval lady, one can do without a wig. To do this, one can comb her hair smoothly and hide it under a cap worn in the XIV-XV centuries. What to do with the eyebrows then? They can be lightened so that they are not noticeable. In all similar cases, one must find similar compromises. It is also interesting to work on the makeup of our contemporaries. This work can be even more complicated and interesting. Because the demand for expressiveness of the image never decreases, but the means to achieve it are often limited. After all, the characters in Uzbek plays are usually people from our surroundings - they do not wear high wigs, feathered hats, or long beards reaching their waists. Nevertheless, these are amazing, diverse people. Such a variety of characters opens up great opportunities for the creative search for sharpness and expressiveness of the image. There are many examples of successful makeup of characters in plays of the modern repertoire.

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