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Views of state theatre actors on theatrical makeup

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Abstract

Theatrical makeup is the process of transforming an actor into a character using specially crafted materials and specific techniques in a play staged. Theatrical makeup work is carried out by applying light, shadow, lines and colours on the actor's face with specific techniques as well as affixing, where necessary, attachments to the actor's face or body, such as prosthetic parts or false beard and moustache. Considering that actors predominantly use their facial expressions in addition to their speaking and body language to convey to the audience their emotions and how their situation affects them, the theatrical makeup achieves its objective of strengthening the expression is among the determinative details of the visuality of design. In the present study, an interview form was developed to obtain the views of actors in the State Theatres on theatrical makeup and the views and comments of actors in Ankara State Theatre on the subject are assessed.

Keywords: State Theatre, actor, theatrical makeup.

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1. Introduction

Considering that it started with rituals and hunting ceremonies, being as old as the history of mankind, theatre is defined as 'the art of telling the human to the human humanly and by use of human' by Ozakman (1985). Being a magical art, the theatre's beauties and challenges are also all related to its relations with human beings. While opening a window in life for a human being, theatre employs all instruments of narration.

Theatre has the mission of awakening and educating the society since its beginning. Presenting various samples through windows based on experiences that human beings have not lived or can not live, the theatre shows his/her good parts, beauties and sometimes the ugly, inferior side, and while watching different worlds displayed on the stage, the audience sitting on his/her seat experiences love, hatred, pain, fear, mercy, admiration and many other emotions and meets people and incidents that she/he can never imagine. Hence, theatre is an entity which enhances experiences of human beings (Sahinbas, 1966).

It is an art which is based on collaboration. Although works vary subject to play style, director's interpretation, it is realised by means of gathering fundamental concepts such as director, decor, costume and accessories, makeup, light, sound, music, dance and audience.

Multiple designers work for the play to be staged. Designers take into account the aesthetics of stage symbols. This work requires communication with other designers. For that reason, as a team, they are responsible for everything including stage equipment, costume, makeup and decor. Theatre proceeds on basis of a text. Director creates a fiction with the playwright text. Decor, costume/accessory, theatrical makeup and light depicting the fiction visually are all designers' work.

Theatre designers contribute to the creation of a fictional area which not only provides plausibility and conveys the message intended to be conveyed to the audience but also surrounds the actors to play their roles. Actor plays what intended to be conveyed through text by means of his/her actions in this fictional area.

Some visual hints are needed to play out the place where the play happens. The first fact that the audience encounter is the decor. Decor gives information about the atmosphere, setting where the play happens. The audience is encouraged to judge on the place at first sight. For that reason, decor designer makes the parts selection not only functional but also in a manner directing the audience's view concerning the world depicted in the play (Benedetto, 2012).

Costume and accessories are the most important factors providing a reflection of the acted out role by the actor in visual respect. Costume designers are responsible for selecting and creating clothes and accessories to be worn by the actors. Thanks to the costume, the audience gets information about the character to be acted out by the actor.

Light designer performs the job of lightning play setting, decor, costume and actors as per atmosphere of the play and the mood intended to be conveyed. Decor, costume and makeup designs are finalised according to the light design. Light design also manipulates the audience's perception by means of attracting attention to a certain place on the stage according to the flow of the event. When the audience's eyes are focused on the illuminated place during the flow of fiction, the places in dark are kept in the background.

Makeup designer is responsible for reflection of the player's features related to a role on his/her face or body. Makeup is a significant factor making actor's face visible in cases when the distance between the audience and the actor is much and light is intensive or little. As it is on the face, it is necessary to apply it professionally. Makeup designer also works in cooperation with other designers. Makeup designer applies the works s/he designed for roles on the actor and presents to the director on the stage completed with costume, decor and light. The colours to be used in makeup are selected

taking into account the stage light, costume and décor. Designer is liable to design makeup, apply it to the play and then teach it to the one who will apply or actors themselves (Arikan, 2011).

2. Brief history of state theatre

Upon the foundation of the Republic of Turkey, foundations of contemporary Turkish theatre were built. State Theatre was re-built with a new rising understanding on the studies conducted before the Republic.

The initial foundation years of Theatre goes back to the Second Constitutional Era. The structure similar to the conservatory is firstly seen in 1914 with the name of 'Darulbedai'. After the foundation of the Republic, the organisation was affiliated to Istanbul Municipality and was named Istanbul şehir Tiyatroları (Istanbul City Theatres) in 1934. Assigned by Mahmud 2, Guiseppe Donizetti founded a school named 'Muzikal Humayun' and this organisation was moved to Ankara after the foundation of Republic and named 'Riyaset_i Cumhuri Musiki Heyeti'. This entity's name was changed again in 1924 and started its education with 12 students in Cebeci with the name of 'Musiki Muallim Mektebi'.

During the same year, folk houses were established to develop folk culture. Folk houses targeted to educate teachers to go to the farthest parts of the country to give education. After watching the play by a society consisting of amateur theatre actors in 1932 in Ankara Folk house, Ataturk stated that a theatre academy would be established as soon as possible. Upon the meeting held in Ankara in 1934 attended by a group of professionals and the Ministry of Education, it was recommended that a school for theatre actors and ballet dancers should be opened. Muhsin Ertugrul studied theatre regulations in western European Countries and produced a 'regulation draft' upon request of the minister of education (Yazgan, 2012).

Ankara State Conservatory started its academic activities with a group of educators consisting of Turkish and foreign experts in Musiki Muallim Mektebi (Music Teachers School) established in Cebeci under Ministry of National Education in 1936 and first graduates of it were in 1941. A Practice Stage called Theatre and Opera Stage affiliated to State Conservatory was established in 1940 pursuant to articles 7, 8 and 9 of State Conservatory Law published in Official Gazette, and plays staged by its graduates at Practice Stage and Folk Houses for Ankara audience were greatly admired.

Built in 1928–1929 by Architect Kemalettin with consideration of all details meeting requirements from elevators to theatre hall according to western concepts, Evkaf Apartmanı was opened as 'Kucuk Tiyatro' (Small Theatre) in 1947 and the next year Buyuk Tiyatro (Big Theatre) was opened (Republic of Turkey, 2007).

It was opened as an entity of which all costs are met by the government pursuant to Act of Grand Assembly of Republic of Turkey dated 10 June 1949 and numbered 5441 and it gives an impression of a unique art institute not similar to any institutes in the world in terms of governmental support and its functionality. Besides bringing theatre to every part of Turkey from central places to the most rural areas, among its objectives are 'to enhance general education, language and culture of people by local and foreign works of art, to ensure development, spread and promotion of Turkish Stage Arts in the country and abroad, to settle Turkish language and provide dialect unity, to provide correct judgements on fundamental values, to develop artistic and aesthetic senses (www.devtiyatro.gov.tr, 28 May 2018)'. In this respect, the foundation of DT (State Theatres) can be assumed as one of the most important cultural attempts in the history of the Republic. DT has opened its curtains and offers service to public in 12 regions (Ankara, Istanbul, Izmir, Bursa, Adana, Trabzon, Diyarbakir, Antalya, Sivas, Erzurum, Van and Konya) and 12 non-based regions (Gaziantep, Kahramanmaraş, Elazığ, Malatya, Samsun, Corum, Zonguldak, Denizli, Ordu, Sakarya, Aydın and Rize) as of 2018. Non-based regions do not have personnel and budget, Regular theatre service is given by means of campaigns in certain numbers under the annual plan. In addition to such centers, DT organises tours to places in Turkey not having theatre and continues to fulfil its mission of offering theatre service to many people who have not watched the play before.

The law about the establishment of DT numbered 5441 is still in effect and according to article 6 of it, DT accepts graduates of Theatre Department of State Conservatory. In addition to graduates, the performers called 'self-educated performers' who are not graduated from a university offering theatre education but educated and grown in the field are accepted provided that they have achieved important works and well known in the country (Article 7).

DT Personnel Affairs establishes an 'Art and Steering Board' consisting of five members for recruitment of actors. The board consists of Director General of DT (chairman), Chief Director, Chairman of Literature Board, Art Technical Director and Artist Representative, Regional Director of the Region where the test will be held and one or more doyenne/doyen accompany the board. The board assesses the actors of qualifications and number needed by the region among the applicants graduated from the department of acting of theatre schools on basis of their talents and recruits them (Interview Date: 23 May 2018).

With many plays staged during a period of more than a half century, DT has also contributed to the development of Turkish Theatre Playwrights and staged the works of arts even in the farthest parts of the country and grown hundreds of artists (Akter, 2014).

3. Purpose

This study aims to find out views and opinions of Ankara DT actors about theatrical makeup. In order to achieve this purpose, the answers to the following questions were sought:

- Whether or not makeup course is necessary for an undergraduate programme and if they took makeup course at university?
- Whether or not theatrical makeup contributes to the visual design of the stage?
- Who designs the makeup of character reflecting characteristics of the role they are acting?
- Who makes the designed makeup?
- Whether or not there are any examples showing that it has effects on the play in such that use of makeup can be referred to as 'pre-requisite'?
- Whether or not there is any difference in terms of role adaptation between rehearsals made with casual dress, without makeup and decor and the performances made with full makeup, costume, decor and stage lighting?
- The effects of makeup on acting.

4. Method

The study is a descriptive study based on a scanning model. Descriptive research is a study aiming at describing a case occurring in past or still occurring as it is. Description depicts what the case is, how things have started and continued or what a situation, incident or person look like. Description enables grasping of complex things (Punch, 2005). In this study, views of Ankara State Theatre actors on theatrical makeup were collected through interviewing technique. Interviewing technique is one of the most frequently used research methods. Briggs advocates that interviewing method is the most widely used data collection method in social sciences and it is because the interviewing method is a method considerably effective in collecting data on experiences, attitudes, views, complaints, emotions and beliefs of individuals (cited: Yildirim & Simsek, 2006). The meaning of theatrical makeup for actors was studied in the light of data collected by means of the interview questions.

5. Experiment group

According to information received from DT Personnel Affairs Department on 2 May 2018, the number of permanent theatre actors is 545. The number of those assigned to work in Ankara is 211. However, extra crowd artists of the non-permanent position are employed on payment per play in line

of needs. When deemed necessary by DT, in addition to extra crowd artists, guest actors can also be assigned on payment per play.

The experiment group of this study consists of 10 people working as permanent staff at DT.

1. The actors in the experiment group are in the range of 30–79 years of age.
2. The graduates of 10 people in the experiment group are given in the following table. It is seen that some actors graduated from two programmes and have master degrees.

School of Graduate	
Hacettepe University, Ankara State Conservatories, Department of Theatre Actors	8
Ankara University, Faculty of Language History and Geography, Department of Theatre Actors	1
Konya Selcuk University, State Conservatory, Department of Drama	1
Total	10

3. The professional experience of the actors participated in the experiment group is in the range of 3–25 years.
4. The number of plays that the participants of the experiment group took part in is 3–60.

6. Findings and comments

The data collected by interviewing are interpreted and listed in items below:

1. Is makeup course necessary in the undergraduate programme? Have you taken a makeup course at university?
All participants of the experiment group answered the ‘is makeup course necessary in the undergraduate programme?’ Questions as ‘absolutely yes’. Two participants stated that they did not take the course during their undergraduate studies.
2. Do you think that makeup contributes to the visual design of the stage?
All participants of the experiment group answered ‘absolutely’.
3. In general, who designs the character makeup to reflect the role you are acting?
All of the participants stated the process of character makeup to reflect characteristics of the role acted out as a joint work. Two participants stated that it is a joint work of the director, costume designer and actor while eight participants stated that it is designed by an expert invited from outside, four participants stated that director and actor design it together and one participant stated that he himself designs it.
4. Who makes the makeup of the role you are acting out?
All of the participants answered ‘myself’ Some state that they get help from wigs maker in different plays or from field experts in special cases.
5. Are there any examples showing that makeup has effects on the play in such a way that use of makeup can be referred to as ‘pre-requisite’,

Grotesque plays	10
Plays staged by Brecht technique	10
Alienation purposed	10
Plays requiring prosthesis	Anatomic differentiation such as Cyrano, Elephant Man, Quasimodo, tracks of torture, wounds, cuts, etc. 10

Plays having superhuman and fantastic characters	Gods, witches and bad characters	10
All roles on the stage require makeup.	For preventing shinning, and hiding, highlighting faults	8

All of the respondents said that in grotesque plays, the plays staged by Brecht technique anatomic differentiation is needed to put distance between audience and role player, in plays like *Cyrano*, *Elephant Man*, *The Hunchback of Notre Dame*, *Quasimodo* role or deep wounds, torture tracks, etc., where effects are employed, superhuman and fantastic characters such as god, witch, bad character, etc., makeup is ‘inevitable’.

Eight of respondents replied that all roles always need makeup while three said that bare face of the actor, that is, without makeup, is required as per director’s interpretation.

6. What are the differences in respect to role adaptation between rehearsals made with casual dress, without makeup and decor and the performances made with full makeup, costume, decor and stage lighting?

Four respondents replied that they can act as if design factors such as decor, costume, hair, makeup, light not provided during rehearsal are provided. However, they also added that when everything is completed, they feel better.

Each respondent said that continuing with one shape during the process and at the last moment conversion of that shape into something else is found odd. He said ‘for instance, when a character being without makeup during all rehearsals comes with a very different makeup all of a sudden, then such case is found odd.’

Eight respondents said that the process is experienced because of several negativities and the space formed by use of all said visual design contributing factors is completed just too short time before the performance and this causes big delays or deficiencies. Because of such deficiencies, they said, there is a very serious difference between the two studies, namely, one with such factors and the one without them.

One respondent said that Brecht’s approach is adopted or sometimes in the plays staged under influence of other movements, decor, costume and makeup come to the stage step by step and it can be made consciously.

Six respondents stated that in some plays, the director may not use some factors such as decor, costume, light, makeup, accessories, etc., at all. Also, one respondent answered that they should also be open to them.

One of the respondents stated that when it is decided to continue performance of play staged during a season during the nest season, the actors became alien to the case during reminding rehearsals made without costume, decor, makeup, etc., upon completion of everything on the stage in the time between.

7. In your opinion, what are the effects of makeup on your acting?

All of the respondents replied that if the makeup is required for a role to be acted, it should be made and it will have a great contribution to the acting skills too.

One of the respondents stated that she became alien to her role when the makeup on her face was felt by her, and for that reason, unless required, she does not want makeup. She stated that while acting the roles exactly matching her appearance, she prefers not having makeup. Besides, in cases when the director wants the application of makeup in general in the play, she conformed without refusing at all.

All of the respondents underlined that makeup is not very proper to use it in the sense of alienation, putting distance between the audience and actor. They said that, for that reason, although hair, costume and accessory can also be used for such purpose, makeup is used the most to put such distance.

Five respondents said that makeup not only adapts them to the role but also strengthens their stage integration with their role mates.

Seven respondents said that makeup being essential for visibility is used by the audience as an instrument to understand the character, to solve the play.

Six respondents said that makeup provides to prevent the pale appearance of the actor under stage lights or is an important instrument to prevent the audience from noticing that blushing of actors who blush too much during the performance. In addition, they stated that some of the actors sweat so much during the performance, when the sweating actors have light on the face. The audience watching the play from a far distance from the stage, at the back parts would miss the expression conveyed on the actor's face due to reflections on their faces, and can only see gestus and hear the voice.

Seven respondents said that makeup should be applied despite sweating. Although sweating is a case peculiar to a person, sometimes it happens when a role requires high performance and creates a significant threat for makeup on actor's face and stated that this problem can be solved by means of changing costume if possible and thus to ensure less sweating of the actor or freshen up between scenes when having time. One respondent added that because a character made from prosthesis makeup application wears a costume designed from shag and sponge and sweats during play because of high-performance actions (somersault, rolling, running, etc.), the solution is the conversion of prosthesis design into conventional makeup.

Three respondents stated that the level of makeup should be designed taking into account the audience capacity of the hall, if not taken into account, then the perception of an audience sitting in the front and the one at the back will be different.

Two respondents stressed out the importance of natural hair and beard while the real appearance of makeup is significant, instead of wearing a wig, cutting hair, shaving or dying hair to adapt to the role or instead of wearing fake moustache beard, to grow themselves if time is adequate.

7. Discussion

Fictional world created on the stage is expected to attract the audience and convey the persons, events within the frame of fiction. Theatre opens windows from different events, places, situations with this cycle since its emergence and shows it, makes it experienced, teaches, provides establishment of empathy, educates, makes audience experience more than one feeling at one time, makes them question and approach critically.

While acting out the play characters, the actors employ some methods. They are interconnected complicated methods. 'While in one case Stanislavski's '...enthusiastic memory' based studies are employed, in another one, Meyerhold's 'biomechanics' is used, another one says 'now we are acting out in epic style' while the other one attempts to use Grotowski's plastic or vocal studies' (Karaboga, 2010).

Sitting on his chair and endeavouring to get visual hints to understand and solve the series of events displayed to them, the audiences take their place in the space made up by the director and created by the designer and should believe in the reality of the actor acting out the play. The success of such plausibility invites the audience to the play. While the actor applies said acting out styles, s/he has assistants such as décor, costume, makeup, light and sound in the visual aspect.

Makeup plays an essential role in the visual reflection of a role acted out on the stage by the actor. Plays sometimes require faces and characters not existing in reality. The aliens from other planets are also acted out by human actors. The actor required by the script may be 100 kg or ugly. In case of a historical play or film Napoleon, Churchill or Cleopatra can not act out their roles themselves (Morawetz, 2001). Use of makeup is important for realisation of such transformations in the visual aspect. Light-shadow reflections and anatomic changes are realised by use of conventional painting methods. Thus, the similarity of the actor for the role to be acted out is provided.

Besides conventional method, the respondents underlined that the use of prosthesis makeup when required is inevitable. Prosthesis makeup is also known as three dimension makeup or change-

transformation makeup. Makeup made by painting (conventional makeup) can not make an anatomic change on actor's face, what is made is not something more than a changed appearance, a visual delusion (Corson & Glavan, 2001). However, essential changes might be required to be made in actor's anatomy based on requirements of the role. In such cases, makeup techniques such as painting, shading is not alone enough. Three-dimension makeup techniques are needed. Placement of three-dimension parts obtained by means of multiple works performed in laboratory conditions onto actor's face or body refers to prosthesis makeup (three-dimension makeup). For prosthesis makeup application, face and body forms are taken and worked out. Modelling to reflect features of the role figure to be created is made on the obtained copies and put into molding again. By use of materials of silicone, gelatin, latex types cast into such moldings, the prosthesis parts to be added to actor's face are obtained. Face or body can be given the desired shape by use of parts made from soft materials. The applications attached at each point of the face are designed to move together with facial muscles so that they take shape according to expression (Morawetz, 2001).

For play figures to be designed by use of prosthesis parts, all respondents gave Cyrano in the *Cyrano de Bergerac*, Quasimodo bell-ringer of Notre Dame cathedral in the *Notre Dame* and *Elephant Man* as examples.

All respondents stated that makeup is necessary for fantastic roles such as gods, witches and superpower antagonists. Mythological characters such as Sphinx with women head, wing body in *Oedipus the King*, Midas with donkey ears, monster ogre Cyclops with one eye, keeping *Odysseus'* men as slave in his cave and eating them, sirens who are semi-human, semi-marine creatures and call sailors with their beautiful voices, the half human and half beast Caliban in the *Tempest*, Lucifer standing with three faces and Judas in his mouth at the centre of Hell witnessed in guidance of Virgil are all scary and tragic, and also raise disturbing strange feelings in the audiences (Saracli, 2009). It is highly necessary to use prosthesis makeup technique so that such figures which can also be classified as grotesque can create the desired effects on the audiences.

Theatre of the Absurd, which is the drama movement in mid-World War II staging irrational aspects of life by collapsing all known artistic movements has new and irrational arrangements in the structure of the play, pattern of speech and image. Black comedy included in this movement and using many instruments for uncommon arrangements in visual aspects is 'grotesque' (Sener, 1998). In theatre, actually the grotesque intends to highlight how the tragic-comic conflicts of daily life, bestial desires and religious attitudes, dignity and craziness, sympathy and satire all interconnected (Karaboga, 2010). However, naming grotesque tragic-comic will not be true either, indeed grotesque is the case when fear and disgust accompany the blending when the tragic one is comic or the comic one is tragic. Also, grotesque combines opposite concepts and questions the concept of 'ideal'. All of the respondents said that makeup must be used in grotesque plays in order to create awareness on the audiences.

All respondents also emphasised the use of makeup as a means of 'alienation' on the stage. Alienation is used in multiple acting methods. One of the basic features of grotesque, the alienation aims to take the audience to a disturbing point of view by means of surprising and numbing the audience by shock given with grotesque and to break the audience connection to common world understanding. With grotesque, the common situations, places or feelings suddenly give place to an uncommon feeling and the world we live in loses its credibility. The audience is to be given the perception that the play is not real in order to make him/her grasp it. For that purpose, the makeup made on the face which is the most important instrument of expression plays a role of constantly reminding, odd, aliening while the audience questions whether or not the play is real, and thus puts a distance between the audience and actor.

Method of alienation is also used by epic-dialectic theatre identified with German playwright, poet and director Bertold Brecht. In an epic theatre approach, the play simplifies the persons because what is intended to be emphasised is rather their social attitudes, that is, 'gestus'. The details such as social status, class of the play figure are underlined in order to ensure that the audience watches the play in a critical manner and asks questions. The audience is expected to pay attention not to the persons but

to social events comprised of the persons. Brecht uses 'alienation' in order to create this awareness. Alienation is used to prevent the audience to get lost in a world of imagination and suspend its criticising capability but approach the event from a distant angle. All respondents agree that 'makeup' is the mostly used factor to create such distance.

Regarding the question asking effect of completion of decor, costume and makeup on role adaptation, one of the respondents said that decor, costume and makeup of the play are included in the play step by step and this is made consciously when applying Brecht's style. According to Brockett 'even though decor is limited in terms of quantity, Brecht's theatre has always been designed and put into practice with maximum care, every single part has been studied attentively and from time to time considerably elaborated. Realised step by step in Brecht theatre, this planned process is different when compared to traditional approaches dominant in theatre since Renaissance.

There are some works that should be done in order to prevent shining of the actors on the stage no matter what style the director employs, to hide the colour difference occurring with performance, to emphasise face according to the distance between an actor on the stage and the audience. This makeup work is the most fundamental one that actor should make. While seven respondents emphasise that basic makeup work is important and should be made, three respondents stated that such work is not required. Regarding the reason for such opinion, one respondent stated that he becomes alienated to his role when he feels the heavy makeup on his face. Other two respondents stated that sometimes directors prefer actors have a simple face as in daily life subject to certain movements and that is why they believe makeup is not required.

The most important thing that audience watches on stage with utmost care is the actors' faces. The 'face' which is the working area of makeup is one of the important instruments that can be used to manipulate the audience's perception. Besides its own functional use, makeup has been an important means affecting and contributing to the 'play' for some movements. According to the information given by the respondents, makeup applications are made by them before play. In order to be able to apply makeup himself, the actor must have taken education in this field. Actors should learn, know their faces, anatomic structures and rehearse how change and transformation can be provided according to the anatomy during their studies at university. Otherwise, in the plays when a makeup professional does not accompany as practicing professional or trainer, actors have difficulties literally. The respondents also acknowledged it.

Also, according to the information collected in the study, it is understood that costume designers do not give complete in-depth information on how to make makeup of a role to be acted out by the actors. It is seen that directors communicate what they want and leave it to the actors to find out it by trial-error. It is understood that State Theatres do not employ professionals equipped with skills in this field but those assuming this duty are the ones among wigs makers who are rather interested in makeup. Again according to the information provided by the respondents, it is seen that 'wigs makers making makeup' are not as competent as the professionals of makeup invited to make design for the play, and for that reason, actors stated that they prefer to do their makeup on their own if a professional is not invited from outside and the makeup does not require a special application such as prosthetic makeup. At this point, the main responsibility again passes onto the actor. And this case highlights the importance of having makeup education once more. In the light of the information collected in this study, it is concluded that besides its functional uses such as providing clear expression of actor, prevention of shining due to sweating, 'makeup' just like decor, costume and light which are other design areas according to the style employed by the director is an important factor providing contribution to the play.

8. Recommendations

This study is conducted with the participation of 10 actors and is limited to State Theatre actors. The same subject can be discussed with stage designers and directors and studied from their points of

views. Ballet dancers and operate artists can be interviewed and the subject can also be studied in these fields.

The concept of grotesque frequently used in this study and makeup can be associated and use of makeup in Brecht theatre can be studied in depth.

A study to find out competencies of staff doing makeup but employed in wigs makers positions at State Theatres can be made. Such research can be beneficial as it is considered that it will enlighten the education they should take in this field.

Taking into account that prosthesis makeup is different from traditional makeup applications, when it is considered that prosthesis makeup required to be applied again each time with the prosthesis parts produced for each play again is provided through such refined process, research on raising special awareness in such applications and terms applied to makeup artists employed in this area by State Theatres can be conducted.

A research focusing on the difficulties to be encountered by theatre artists not taking makeup course during undergraduate studies at university but performing makeup for the role they are going to act out and the solutions to such difficulties can be conducted.

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