

DIRECTING IN THE ART OF PANTOMIME

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ABSTRACT:

The article analyzes the peculiarities and problems of pantomime directing. Experiences of pantomime reformers and directors in pantomime performances will be studied. The differences between professional and amateur directing are highlighted. There is talk of pantomime directing education and its importance.

KEYWORDS: Pantomime, mime, wordless theatre, pantomime directing, monomime, gesture, plastic, melodrama, circus, field performances, acting plastic.

INTRODUCTION:

The directing styles of the art of pantomime vary. Each director tries to bring it out through different directions. Well-known Uzbek theatre director Olimjon Salimov said: "The director's main goal in staging a play is to ensure the integrity of the play." But that could happen once or twice in the performances he staged during his lifetime. Probably not at all. But that's just what he's trying to do. " In order to achieve artistic integrity, future stage work must have meaningful dramaturgy and mature directing. When it comes to pantomime directing, there are a number of issues, such as its dramaturgy.

First, the problem with pantomime directing is that it has long existed in the presence of pantomimes belonging to peoples (mostly using specific plots). The directing in pantomime numbers, the analytical conclusions and ideas from the point of view of directing nonverbal performances are still far from us and you can't always find it. Truth be told, the existence of pantomime directing is also a problem in itself: can you ask if it exists on its

own? In general, it exists with its own scepticism. One thing that is clear from this situation is that our pantomimes are evolving under amateur conditions. No one is following the pre-established criteria. Everyone is blindly, as far as they know, directing the pantomime. One incident came to mind when I was talking about pantomime directing.

Among the entrants to the admissions committee of the institute in the field of acting as a young man from some college. He had invited members of the commission, who had not yet arrived for a consultation and we're sitting on the exam, to see his pantomime number. When asked who staged this pantomime number, the head of a private studio replied, "a well-known artist."

Then, we said we didn't like the number he showed. He couldn't take our word for it, he couldn't even believe it. It soon became clear that the young man had performed "his pantomime" in public many times, and these performances were successful. Charlie Chaplin, in his autobiography, describes such an empty, amateur-staged number as follows: The Cinderella pantomime is a huge success.

But while the core of the play had nothing to do with the pantomime plot of the staged number, it was Marcelin again. A few years later, Marcelin performed at the New York Hippodrome, and it gained immense popularity here as well. However, after the Hippodrome left the circus arena, Marseille was quickly forgotten as well. " From the above sentences, it can be understood that the staged number has no directorial interpretation and is not subject to a particular style.

That is why the life of such shows is short. All this is due to a lack of knowledge of the

field, a lack of schooling. So, the first and foremost problem of pantomime directing is amateurism. The amateur-director continues to stage fashionable pantomimes, does not bother him with pain on a particular topic, and approaches the work blindly. He does not understand its peculiarities, cannot analyze it in depth. Amateur actors, on the other hand, give the audience the impression that pantomime art is the opposite of its essence. As a result, we have an extremely low level of pantomime directing.

The second problem is where the pantomime director is trained. The need for general theatrical education needs to be agreed upon in advance... this is only for pantomime directors... Numerous pantomime teams have gone from amateur to professional stage. Now it is taught as a science in all theatrical universities and vocational schools. Because without a solid professional foundation, it is difficult to achieve the transformation of a person into a person. So back to the question above, when is it possible to get a professional pantomime director degree? Without thinking about this question, it can be said that it is through the training of pantomime acting and directing.

First of all, the problem can be solved by following the path of dramatic theatre in a new direction, which has been experienced before the pantomime, and which in recent years has clearly described everything. In any case, they have traversed this path long ago. In pantomime directing, the "trinity" works more. General director, actor and pantomime expert. He knows the elements of mime well. They are called differently today: 'plastic staging', 'acting director' or simply 'stage action from so-and-so'. A unique name does not mean anything, the main thing is its essence: the plastic character of the protagonist, the actor is assisted in the construction of the character by a specialist in stage movement. This is done by this specialist

through assignments determined by the director of the play.

I think that's how we organize our work on performances: the lead director, the plastic stage director, and the actor who commands us. After all, the first stage of the work begins with the work of the director. Dramatic theatre directors do this work on some kind of core identified within the play. What should this "core" be in a director who staged pantomime performances? When discussing pantomime directing, Engebarov often repeated the same idea: "The resemblance of pantomime directing to circus education is a fairy tale.

I want to find originality in classic fairy tales, looking for how to keep it. Which aspect can be the main one here? Cowardice? Laziness? Is agility different from others? To put oneself too high? Strong neglect? Shyness? Slowness? Goodness? I find clear lines for them - I enlarge them and build all the movement around them.

According to the director's commentary, the play should open with a specific introduction (prologue) just like the epilogue, all the ideas of the play should be short, succinct and figurative, giving the audience a certain emotion. Not so long ago, there were such peculiar problems in the face of the special dramaturgy of the art of cinema.

There were problems with the current pantomime. In those days, a film director rarely took on the role of the screenwriter. "Before, directing was very simple. It was enough to understand which side was left and which side was right. If the protagonist walked left in the first episode, he had to walk right in the next: if at first, he came close to the camera, then, in reverse, he had to walk away from the camera. That's the basic premise. "However, the problem was solved only after the emergence of a separate profession of the screenwriter.

Pantomime directing is a very complex process. Since the art of pantomime is the art of action, its director must first of all be able to

clearly choose the movements, select them, leave the most impressive.

A pantomime cannot consist of random and meaningless gestures. Pantomime movements must be the most accurate, modern, and most desirable. Marcel Marceau, a well-known performer of modern pantomime, says: "Actions must be performed accurately and in a timely manner, and they must be used sparingly. But they must have dramatic power. Meaningless actions, like flesh, without bones, without shell, without seed, seem to be conceived. And more meaningless actions: not warmed by the warmth of the heart, not supported by lyrical foundations, like a dry sketch in a certain space."

Jean-Louis Barrault has undergone many experiments in his directing career. Analyzed movements. He conducts research on what should be the basis of a future pantomime and what techniques should be used to stage it: "Desnos wrote and improvised poems on the pantomimes I staged, and I improvised his poems in pantomime." Originally an actor, Barrault later moved on to directing. Throughout his research, Barro finds important findings in pantomime performances. "Those combinations.

The same rules of law: active and passive actions. This means that the human body physically controls the language of breathing and movement. (except thinking) The language of action also has its own theory, its own school: it has possessives, cuts, and complements. In pantomime, it is the posture, posture, movement, and expression of the body."

Pantomime directing has not always staged silent and silent performances. Directors sometimes accompany a piece of music to it, staging it in sync to the rhythm of the music, with a song, or with a word in it. In some directing works, the song, recitation, and music explain what the pantomime actor portrays. In

other words, the pantomime actor describes the meaning of the song and the poem with his actions. The direction of modern western and Soviet pantomimes is simple and absolutely silent, and in some cases, even music is used.

In his book, Tairov writes that he did a lot of research for the process of staging a pantomime, looking for different styles: In front of Donani's music, the timeless and unchanging images of Pierrot, Colombina, and Harlequin appear. Here, in the tragic kiss of love - Colombina and Pierrot are hugging each other, the "marriage" candles of death are burning, the dying Pierrot is falling at the feet of the dying Colombina. How can all this be done? How can these painful images, the rhythm of death, bring such an exciting harmony to the stage?

How to stage a pantomime? Pantomime! Yes, of course! After all, since the days of Dionysus, worshipping Krishna and being the first form of theatre, isn't he the one who gathered the vicious crowd in the Roman amphitheatre, the future change that has always shaped the actor's longevity as a true and unchanging character? I set out again in search of an emotional theatre - a small group working with me - to find a way to feel the thirst for a stage pantomime. But what should I rely on, how to find the starting point of the work.

As a distinctive form of pantomime-theatrical art, it has already disappeared from the stage. The ballet, on the other hand, went on to dance on its own, while the circus pantomime weakened and became an imitation of dry and uninteresting movements. The process of reforming the pantomime took place long ago. "I never think that the 'old' theatre can represent the living vascular warfare of the original modern theatre."

Tairov tries to change all the elements of pantomime during the staging of the play. Adds a dramatic spirit to the action. Transforms them all. It employs several pantomime elements, which are enough to make it not a

classic pantomime. In fact, the elements of pantomime are constantly changing. It becomes a live impulse state of the actor. A struggle arises between structure and living impulses. However, in order to achieve such a result, actors must "master" pantomime exercises. So, one of the main tasks of the director is to choose a specific path for future performance and, if necessary, to train the actors from the beginning. This means that the director must be an educator.

One of the unique findings of pantomime directing is monomials. This style is very common today. Its founder is the famous French pantomime director and actor - Marcel Marceau. "Understanding such simple examples, Marceau revealed the specific ways in which pantomime numbers were built into drama, both for himself and for the public.

With his unique directorial views, he laid the foundations for the "loneliness pantomimes" (monomials) that were unknown to everyone at the time. " In Marceau's monomimes, the director's work on the plots is clearly visible. He staged short performances that reflected artistic, ideological, and specific content. For this reason, pantomime directing developed considerably by the time of Mars.

"If you look at his sketch called 'Butterfly,' it shows the butterfly fluttering its wings with its hands, sometimes flying around a flower, sometimes fighting the dew, and at the end of the sketch, the butterfly burns its wings in the fire." It can be observed that all the numbers promote educational ideas. Spectacles never meant dry action.

Monomers became the main link in the work not only of Marceau, but later of Engebarov, Less Bubb, and Mechael Coutermanche. Of these, Mechael Coutermanche is a monomial. He presented mature pantomime numbers to a wide audience in terms of unquestionable dramaturgy and

directing, adding elements of modern pantomime and a bit of sound.

Pure pantomime performances are numbered with the finger. The main issue is not that they are exemplary performances of pantomime, but that pantomime has been touched. Complete pantomime performances were virtually staged. This is because an understanding of pantomime directing, a lack of knowledge of this art to understand it, maybe the reason for this. In our country, this genre is very foreign to theatregoers, and directors do not feel the need for it yet. Because most likely they have not yet realized the possibilities of pantomime. This is why the pure form of pantomime directing is not saturated at the expense of large-scale performances.

We believe that the task of pantomime theatre directing and dramaturgy is to find forms of action that correspond to the essence, purpose, conditions of the performance, the ability of the performer, to use the necessary amount of effort to perform the activity.

It is no secret that no educational institution in the country trains specialists in the field of "pantomime director". We cannot resolve the root of the question without any discussion on this subject, only that we will limit ourselves to discussing the more existing problems of pantomime directing, which have been "braked" to this day.

We will also try to find preliminary conclusions. Practice, direct experience, gives us such conclusions. Of course, the issue of specific education of pantomime directors and playwrights (including actors) needs to be addressed. Such a way would have helped to get rid of the above problems.

Today, we believe that pantomime performances are an art that is able to demonstrate and raise its overall professional level, and to solve these problems in a personal and practical way.

Therefore, we consider it necessary to introduce the directions of "pantomime theatre actor" and "pantomime theatre director" in the universities of arts. Only in this way are we sure that the above problems will be solved.

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