



PROBLEMS OF MODERN PANTOMIME: DRAMATURGY OF PANTOMIME

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Received	26 th December 2020	This article analyzes the dramaturgy of the art of pantomime, the form of the pantomime libretto, its problems, scientific and theoretical foundations, the main features through the views of practitioners-theorists who studied it. The basic lines in compositional structures are studied. The plots and the obstacles in them are analyzed.
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In the construction of large buildings, the foundation is laid for it. After that, it gives a solid, reliable and expected result. The basis of any show is its dramaturgy. When it comes to pantomime drama, world-class theatre critics point out that this is the most complex stage of the art.

Students studying in the field of acting and directing at the University of Arts will learn about the plot of the work, the composition of devices in the disciplines of "basics of directing" or "drama theory". At the suggestion and request of teachers, they read a number of books on the basics of drama, in particular, Aristotle's Poetics. We can say that a certain interpretation of the essence of a dramatic work, a certain level of literacy comes from genres and dramaturgy. What about pantomime dramaturgy? There are very few answers to these questions. It goes without saying that the problems of pantomime dramaturgy cannot fit into a single large book. Today, this issue is the most "painful point" in the art of mime.

"The repertoire of the drama theatre has been formed for many years at the expense of various district plays. His repertoire is constantly filled with new and fresh performances. What constitutes the literary material of a pantomime? They are almost non-existent. That's why every pantomime team that still exists tries to create events and put on a pantomime performance independently. There is also very little experience in this area.

This is why it is possible to encounter performances born on the basis of particular literature rather than a libretto written for a pantomime. Such styles in the staging of a play obscure the main idea and lead to uncertainty, ensuring the porosity of the plot. The lack of dramatic sketches and literary material gives rise to tasteless pantomimes on small topics, which are artistically empty on stage and do not lead the etude to a particular idea.

In fact, a pantomime scenario is like any other scenario. To do this, the script composition must have: an interesting idea, as many new situations as possible, a great order in the continuity of scenes, the knots being solved with big changes: the ending, and the content completed, a meaningful solution. Almost all school-based poems have certain qualities. At first, they will only consist of lines. In this case, we are witnessing the recording of events.

That as yet the unfinished state of the script is neither ballet, nor pantomime, nor drama, nor opera. This is the next birth process of work and the pantomime libretto is also among the other works. The order is written uniformly. Eduard Rozinsky describes it in his book: "The script of a pantomime should be written and arranged in the following order: the plot should be easy to understand, the lines in the characters of the heroes should be bright and clear.

The expressiveness of future pantomimes is high, brought to a unique style, and it can be humorous, satirical, dramatic, tragic, parody-based, and a variety of other. In general, all genres should be associated with elements of pantomime. " Rozinsky emphasizes here that the emphasis should be on the diversity of the images created, the spectacle, rather than on the fable of the work.

Regarding the fact that all events are explained in terms of behaviour, he says: "Pantomime dramaturgy should consist of a few special lines. The author of the libretto must not forget that the "text" of the pantomime reaches the audience only through visible actions. For example, in a verbal drama, he can tell the events, the course of events on the stage in the language of the protagonist. There is no such possibility in pantomime. Everything has to happen in front of the viewer. To do this, the plot must be clear on stage, purposeful actions must be born, developed and completed in accordance with the rule of law. "

First of all, the future play must be adapted to a compositional device, such as a dramatic theatrical play. University students are taught the basics of drama by drawing a triangle shape. Through the triangular form: the beginning, the node, the culmination, the course of events and the solution are given.

It is no secret that any work is subject to this golden rule. The song, the poem, the novel, even the anecdote fall into that golden mould. Imagine the anecdote begins. It tells a specific story. One day like a gentleman. Then the knot falls. The listener begins to think, "What a ridiculous situation awaits us." Slowly events unfold. The laughing instinct in the listener intensifies.

Then, with an unexpected solution, everyone laughs. This rule should be reflected in all artistic centuries. Genre means of expression (speech, action, dance should not have an impact on the chain of events. Whether the future play will be vaudeville, comedy or opera, if the author writes his first sketches in accordance with the above chain, then the director will be pleased and satisfied. Then no one would have thought that the script of the pantomime, as it is now, is the spectacle itself and that it is not necessary to write it down.

First of all, like all stage works, it is necessary to pay attention to the idea of the libretto. About Hamlet, Othello sings of jealousy and true love, or when the viewer sees Gogol's Dead Souls, he says, "This show is about a man who wants to embezzle public money." The performance of the actors will be discussed in the following places, all of which will first tell the story on which the work is based.

So, whether it's a small mime number or a big show, the first thing to pay attention to is the theme of pantomime. Only pure, clear, thought-provoking themes that excite the audience will always be in people's hearts. The subject should reveal a useful, benevolent idea for mankind.

Modern themes, today's events should be the focus of a pantomime libretto; he must live by the affairs of his people, fight for his ideas. In a good pantomime, the pure intermediate movement reflects a clear goal. You may have seen Chaplin's pantomime that created the image of Hitler. The ideology mentioned above finds its confirmation in this very form. The performer brings out the idea of the show in a very resourceful, precise and, most importantly, spectacular way.

He is playing a ball that reflects the globe. And suddenly he drops it from his hand and breaks it. On the one hand, it has a deep meaning, despite the fact that it arouses laughter in the audience. It is noteworthy that the author of the libretto was unquestionably successful in expressing the content of the show in exchange for only recording the actions.

The second issue is the knot in the work. In a dramatic play, it is important to tie the knot to the event. It is with the fall of the node that events develop towards the climax. In pantomime, on the other hand, if the protagonist overcomes obstacles during the pantomime event, the image and character he creates can make a great impression on the viewer. The more complex the obstacles in a number or a play, the harder it is to overcome them, and this makes the image brighter. In addition, overcoming obstacles - activates the movement. The more active the action, the more active the audience impression.

Remember Charlie Chaplin's boxing etude. The plot of the show ensures that the protagonist encounters several obstacles. On the one hand, a young boxer with no knowledge of boxing, a small boxer fighting in the ring with a wild man who looks like a giant, on the other hand, the character of his opponent:

He beats no one, and on the third - external conditions: narrow and limited ring, people's focus also causes nodes such as absence.

The playwright makes things even more difficult: Chaplin unknowingly punches such a giant boxer in the face. The angry outbursts of his opponent and his reckless approach to him create new complex obstacles. What should the hero do? How to get rid of his clutches? Can he knock down his opponent, how many blows should he hit him? Of course, if it weren't for these obstacles, the image would lose its impact. The opportunities on stage and its level of spectacle were diminishing. Let's just say that he could have been a weak boxer in the event, but this situation did not create an obstacle to the goal, and ridiculous behaviour along the way was not born.

"The Bip Teacher " or the " wire-dancer," the plot of the number is cleverly structured, and it too has a legitimate compositional device. In the beep hawk trainer shows, if the lion does not jump on the hoop (ring), there is a fight, and the master throws the unfortunate animal trainer into the street. So wire-dancer kneels down, begs the animal to jump on the horn, and sheds tears.

But his illiteracy and the events that take place bring laughter. We see such plots when Bip climbs to the top of the circus dome for the first time in his life. "

The next most important aspect is that the pantomime playwright must be well acquainted with its means of expression, its basic elements. The pantomime playwright must know the possibilities of the mime, select the means of expression related to the mime, and most importantly, know the technique of writing a wordless pantomime libretto.

Not all actions fit into a pantomime, because not everything is a pantomime. In particular, the movements that take place on stage and the visual-illustrative gestures cannot be invalid. It should reveal the inner content of the play or number. Just as there are no superfluous words in the hymn, there are no forced gestures and movements in the pantomime. Charles Aubert, in his book *The World of Pantomime*, says that the short and succinct expression of the libretto makes it easier for the actor as well:

"When Pierrot came running, Cassandra was gone. He kisses Colombina's toes and politely leads her to a grassy hill. There, under the moonlight, a very vital and lively dialogue begins. "

A heated conversation begins between the butterfly and Pierrot, and again: " Pierrot 's mind was very good, and he found a very successful sentence, a phrase." There is no need to repeat the above! All pantomime librettos are written in almost this way and they look perfect for most directors. " In this case, the definitions are used a lot, it

is possible to observe that one action is repeated two or more times. The pantomime libretto should record only actions, purposeful actions, which should serve to reveal the event, to express the idea.

Long ago, there were also verbal pantomime librettos. They are still there. Is it possible to use the word in a pantomime libretto itself. Etienne Decroux, a great reformer of pantomime and the first theorist, says: "If a good play can deeply follow me in its influential words, in the flow of meanings in words, then literature will appear before my eyes.

And I begin to take this creative product as literary art. But, imagine, when you watch a pantomime: -I'm a clumsy person. Sooner or later, I begin to act in a way that is appropriate to the scene. At that moment, whether the word is repeated on the stage or not, I will remain silent. "

It turns out that whether a word is used or not, its content must be action. The word here is said to be "complementary". Adding to Decroux's idea, we believe that the dramaturgy of a play needs to be built on either words or action. He himself said: "Is it possible to add words to pantomimes in general? It may be possible only in this case that the actor can be used as a complement to each other when both external means of expression are weakened, or rather when they are not fully represented. Just as a song with good lyrics is poor without music, or just as there is no word for music, pantomime and speech only join together when they need to be added. "

"Is it allowed to actively use these two arts on stage at the same time? Please use! But for this, the first must be "humble" than the second. In other words, when two different types of art are used on stage at the same time, one has to step back and move the other forward. So far, playwrights have not at least once realized or added to the rich possibilities of pantomime to add words that mean more or less to a pantomime work.

From the above, it can be concluded that everything depends on the dramaturgy of the work. The lack of anything to play also makes the actor bored. Many theatre critics have said, "If you can't find a job on stage, at least count the matches." There is wonderful wisdom in this. This means the need for constant active action on stage.

Today's pantomime is full of uneducated numbers and performances. They are not broken down into small details, they are not based on real pantomime didi. The events are full of themes. "Every performer, regardless of whether they have a delicate or a negative taste, should include their details, their lines in the number to be composed. If you comment on such numbers, it is a separate book. Sadly, the performer mixes up everything in his output without stopping at a specific part, without working on it. These "stamps" are addressed to the audience, whether good or bad.

Everything is limited to such pantomimes. This causes different teams to spin the same 3 or 4 pantomimes. " In addition, pantomime dramaturgy should also include a form of future pantomime. He sees the face of the stage in some form. The playwright must emphasize all this in his libretto.

To this day, he knows all pantomime only as a comedy genre. So are many pantomime poems written without reading. In fact, it covers so many genres. "Pantomime dramaturgy can be domestic pantomime, philosophical, poster-pantomime, pamphlet-pantomime, fairy-tale pantomime and others.

If the style is not defined, the pantomime scenario becomes something in which simple physical actions (taking a shovel, digging the ground, planting a tree, and pulling soil) are recorded. Or worse: the script may have been motivated to stamp the performer ("He was too scared and run away from horror") and put it into a ready-made mould (recipe), just as he wrote the result of the action. "

From the above view, it is not difficult to understand that the present state of pantomime dramaturgy is in a very sad state. Its major reformers are also struggling to find a solution. This means that the gates of drama are still "forbidden" for a long time in front of the pantomime. That is why it takes a long time for the term "great writers of mime" to come into being.

One day, playwright Mark Connelly raised a question: What should Pesa have more of an impact on - the audience's emotions or their minds? I think about their excitement. In theatre, emotion has a stronger effect on the audience than reason. The theatre is designed to feel the stage, the front of the stage, the red curtain, the whole architecture of the theatre - first and foremost serves to make the audience feel.

Of course, the mind is also involved here. But it is secondary. Such factors were well understood by Chekhov, Moliere and many other playwrights. They have a good understanding of the stage - and the basics of this drama. "

So, we conclude from this that today's pantomime playwrights also need to understand the above qualities, to "correctly accept" the specific conditions of pantomime.

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