THE MODERN PANTOMY: DIFFERENCES BETWEEN METHODS OF MARSEL MARSO AND MICHAEL COUTERMANCH

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Abstract: *The article analyzes the means of expression, styles, peculiarities of the art of mime in the art of mime - representatives of modern pantomime art - Marcel Marceau and Michel Koutermansh. In the example of the two creators of pantomime, wordless and voiceless, masked and unmasked performance styles are considered. The technique of working with imaginary objects in modern pantomime and its importance in the work of a pantomime actor is analyzed.*

Keywords: *mimicry; articulation; imagination; monomim; masked pantomime; work with imaginary objects; silence; gamma of acting skills; voiceless pantomime; modern pantomime.*

Introduction.

What should today's modern pantomime look like? Whether it's a set of modern dance elements, or a set of dramatic movements, a shadow theater like the Attraction Shadow troupe, a scene based on dark behaviors like the UDI troup (black light), a light balance laser-based light and laser. a set of unspoken actions built, or the monomies of Marcel Marceau and Michel Koutermanch.

Nowadays, when you use the term modern pantomime, most people think of modern dance elements. The art of pantomime is considered by many to be close to dance, while some call pantomime dance. First of all, it is necessary to clarify this issue. Modern pantomime is very close to the science of dance. Expression belongs to the same class in terms of means (in both cases the primary task is to place the body in each position). In many publications and articles, we find pantomime in such terms as visual theater, sign theater, and "expressive dance." In this regard, the famous pantomime theorist and practitioner Eten Decru writes in his book: "What is the art of pantomime if it is not the art of dance? If dance is not a pantomime, then what is dance itself? Pantomime is the art of body movements! So is dancing. It's not a difficult task to prove to an audience that these fraternal arts are so close to each other, isn't it? But that's not quite true. Note one aspect here. If the hearts of the art of dance and pantomime are so close to each other, why do their muscles perceive this uniformity differently as they perform their elements? "[1].

In fact, the muscles of a pantomime actor depend on his inner impulses. In pantomime, this process is ancient. In the art of dance, movements consist more of a specific position, i.e. the repetition of situations. If you pay attention to the terms of dance, you will come across the terms "folk dances", "historical folk dances", "stanok" and "classical dances". Dancers and dancers learn Russian, Hungarian, Hindi, Polish, waltz and many more dances. This is also the foundation of their school. However, pantomime does not consist of the repetition of certain combinations such as dance. It does not use such phrases in the Russian pantomime as in the English pantomime. Although these sister art forms are essentially similar to each other (in both, body movements come first), the goals, the style of performance are completely different. Requirements and most importantly the school is focused on different purposes. The absence of the term "playwright" in the art of dance also means that pantomime is a genre that is not at all close to dance. While these two arts share a common connection and help each other, pantomime falls into the category of sciences that give rise to acting skills. The performer is required to create an image and the most basic elements of acting skills: sight, hearing, taste, and others.

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Materials and Methods.

So pantomime is a science of acting skills. Now we are looking for performers who emphasize the acting skills of pantomime. Of the few artists, of course, Marcel Marco seems to shine. Modern pantomime dates back to the time of Mars. But we also want to highlight another performer. This is Michelle Koutermansh! So which artist's style of performance sets the requirements for today's pantomime? Let's find the answer to this question by comparing their performance styles.

Silence and silence. Pantomimes can be of two types - wordless and voiceless. Wordless pantomimes are the basis of modern pantomimes today. Silent pantomimes are almost unheard of in modern pantomime. In wordless pantomimes, only the "word" is not used. However, it can use music, various noises and sounds. In voiceless pantomimes, however, no sound is heard in its own name. Which of these methods is more successful?

Imagine Marcel Marso's "waitress" pantomime. According to him, the story begins with the unspoken "murmur" of the waiter, who complains to the waiter about the hardness and staleness of the food. The waiter listens to her complaint, pretends to be scared, and apologizes. As if to say, "I'm sorry, it's really our fault, I'll fix this situation now, I'll bring another one," he ran to the other room with a sigh. Definitely in the room of your imagination. It does not replace the food in his hand. Looking at his watch, he sighed again after a while and ran to the snout. He shouted, "Here is a new one, delicious! Everything is in place, please! " he gestures. He puts the food in front of him. He also eats when he eats, and that's another story. He points. Spectator laughter ...

I would like to point out that the above pantomime number is really funny, despite its dramatic maturity, we don't really like this style of performance of Marso. The viewer of today's era is extremely alert, he doesn't like lies. He loves honesty. In all of Mars's numbers, you can see "silent rumblings," as we exemplified. During the dialogue within the room, he seems to speak everything, move his lips, use articulation. Since sound and noise are not used, you only see the articulations. Marso himself has repeatedly stated the need to refrain from unnecessary actions, that all actions of the pantomime should be very clear, meaningful and understandable. Marco and Decru separate the pantomime from the mime and repeatedly oppose the mime. The mime, which is performed in response to the wrinkling of the aphthous and the activity of hand movements, emphasizes that it is an outdated and untrained, slippery pantomime. However, we see that Marso himself built his spectacles on pantomimes in exactly this style. When you look at these types of pantomimes, you can see that the deception in the process of "speaking silently" prevents the viewer from entering the events, directly, from feeling in them. Sometimes it just gives a comic effect. Many, more specifically older theater professionals, take it for granted that this direction is typical of the pantomime genre. However, the pantomimes that are being staged today without such "articulatory rumbles" show that this style is wrong. As a result of the comparison, we can say that this style is similar to the speech of the deaf-mute. The viewer moves away from reality. We are not against the constant preservation of the peculiarities of pantomime, but we believe that the development of the industry should keep pace with the times and, most importantly, give up some elements that are unnecessary for the present, as above. To do this, first of all, it is necessary to refrain from actions that lead to speech. As you watch Marceau's numbers, he begins to speak without a voice, as if he were talking. This often happens when you are talking to your imaginary partner. There is no need for this in figurative pantomimes. However, similar "noises" can be repeated in the staging of dialogues of monomima or numbers performed by many.

There are two types of pantomime: Marceau - silent, Michel Koutarmansh - sang without words. Michelle Koutermansh, on the other hand, tries to counter this style in all the numbers she has staged so far, in pantomime performances. It is clear from his performances that he never advocated a silent pantomime. He was one of the reformers of noise pantomime, that is, his use of action-appropriate voices led to a revolution in the genre of noise pantomime. Michelle Koutermansh performs the noises in almost all of her numbers live with a microphone, sometimes through a pre-made piece of music. A clear example of this is his "drummer" number. His comic style can be described as a pantomime with noises added. He himself votes for all non-existent items, sometimes even non-existent partners. He plays facial expressions very well. Sound pantomimes give the audience an extra impression. At a time when today's cinematic art uses 3d visual sounds, the muted appearance of the pantomime gives the viewer the impression that it is incredibly thick and outdated. This, as mentioned above, also keeps the performer away from the lie game.

The language of action is a rich language, in its expression it is possible to conditionally explain any word. The style we propose is "conditional action." We think that instead of using false "speaking", we should replace it with actions and conditional actions that do not affect the meaning of the spectacle and the plot. In

Koutermansh pantomimes, it is performed through non-verbal actions, or the use of some conditional interactions. Most importantly: in cases of coughing, sneezing, laughing, crying, and so on, the actor's voice is heard naturally by the audience. This helps the viewer to feel the event real. In Marso's modern pantomime style, however, laughter, crying, SPEAKING, and all situations are performed silently. This is a key feature that we do not agree with in Marso's "modern pantomime."

Facial expressions and masks. In the modern pantomime created by Marceau (even in the old days of pantomime in general), make-up or masks were used in all pantomime numbers. The face of the pantomime performer was always painted white, and this was the main requirement of pantomime until now. Why does a pantomime actor need to use makeup and a mask? At the beginning of our review, let's focus on the positive features of the mask and makeup.

Definitely a mask and face makeup is a must for a pantomime actor. Many findings, even tragic pantomimes, have been performed using facial muscles. Some of the subtleties of the performance are expressed by the mime actor through gestures. Mimicry is one of the main means of expression in the creation of a pantomime image. With its help, the actor helps the audience - in complex psychological situations, the inner monologue of the protagonist, in situations where it is difficult to express his thoughts and feelings in words. Just as memorized words are necessary for a dramatic theater actor, the facial expression of a pantomime also has a special significance in his work. Facial gestures tell the viewer what the creator of the pantomime image is talking about, just like his actions.

Discussion and Results.

Marcel Marso has a famous number based on facial expressions. First the artist closes his eyes with his palms, then "he lowers the curtain he has formed with his hands, and the spectator sees the tragedy in his image. The 'curtain' created by the hand rises again - the face becomes 'neutral' again, as if the former had been 'washed away'. The "curtain" goes down again. It's like wearing a mask on your face. Another new look is reflected. Thus, several lines of mimic portraits are shown. Marso's number "Curtain" is a demonstration of high facial expressions. [2] We can cite many such pantomimes based on facial expressions. First of all, grimm (makeup) is a fine art in which something is depicted. The face of the pantomime also depicts the image to be created. The character of the image is depicted by erasing and scratching the main limbs, often by embossing. Pantomime make-up consists of images that are permanent, well-known, and traditional. In the case of a bad hero, the eyebrows are drawn in an embossed shape, close to the eyes. The shape of the lips is described in a similar way. If he is a good hero, the opposite is true. In some make-up, tears are also drawn on the face. This indicates that the hero is crying. So, the tasks of the grimm are to exaggerate the limbs for the pantomime, to give a certain idea about the image being created, and most importantly, to show the mimicry well. Grimm, in this case, serves as the main means of expression of the speaker through mimicry, his translator. Shows gestures more clearly to the viewer. After using Grimm, whether you like it or not, it forces you to obey the rules of the law, the style of execution. This serves to limit my pantomime and show you only one type of it. Analyzes and many observations have shown that a pantomime actor who uses makeup rarely uses emotional, soul-depicting behaviors. If you watch Marso's many numbers, you can see that he is focusing on using more facial muscles. In doing so, more events are explained. Actions that reflect the protagonist's inner state of mind, leading to experience, are rare. The mask or make-up on the face of the protagonist limits the expression of emotions that directly occur to him. "The working mask of a mime actor," says Jean Suberan, "is like a transparent net covering the face. It has to be very transparent so that the reader can see everything through it, and at the same time it has to be very thick and thick to hide the lines of the face. Such a mask should make the human head look like a sketch made for ancient sculpture. The mask creates a distance between the mime actor and the spectator: it removes the 'human face', creating an enlarged-like appearance and alienating the spectator. An open face should always attract the attention of observers: the body is of secondary importance [3]. In modern pantomime, we believe that body movements should always be in the foreground, and mimicry should play a secondary role. The mask covers the original meanings on the eyes and face. In addition, due to the white paint painted on the face, the actor - spontaneously avoids touching it during the performance on stage, begins to control his behavior. It also prevents the actor from completely "forgetting" himself on stage. This style is inherited from the old school of mime, and in earlier times there were actors who performed well-known, constant, alternating characters. As a rule, what is reflected in the mask or makeup should be interpreted on stage. It is strictly "determined" that the behavior of the image is similar to the mask. We think that setting such

boundaries leads to a small number of images. Pantomime images are limited to two or three well-known heroes in a "narrow" repertoire.

Michelle Koutermanch also makes extensive use of facial expressions in her numbers. His facial plasticity is rare, unique, and one of his main weapons. The strong flexibility and imagery of the facial features amaze the viewer. Most importantly, Koutermansh develops such a mimicry ability without ever exaggerating his face through makeup. I mean, the mask doesn't show the actor's heart in the first place. It is a cover over the original face with its name. While this is very handy in comic scenes, it works to its detriment in the more serious forms of pantomime: tragic, dramatic forms. Today's modern pantomime, on the other hand, must avoid such limitations and move away from active artificial facial expressions in order for the image to be natural. Many types of modern pantomime do not use makeup or masks. Why? This is because masked and make-up pantomimes are more of a "mime" style, and modern pantomime is staged not on the basis of facial expressions, but on the basis of interactive behaviors. That is why modern pantomime images are not built only at the expense of classical images painted on the face white. This is typical of more comic-themed pantomimes, where in dramatic pantomimes the grimm is a bit of a hindrance to "introducing" the true soul to the viewer. Today, modern pantomime actors rarely use it.

Techniques of working with imaginary objects. Working with imaginary objects is the "exact" difference between pantomime and other theatrical genres. It teaches any actor clarity, the expressiveness of actions, and the precise "statement" of what the gestures themselves mean, as well as the accurate depiction of non-existent objects as if they existed, as if they were real. Working with imaginary objects gives the actor great opportunities.

The "gamma" of the art of pantomime is to work with imaginary objects, to communicate with non-existent objects. KS Stanislavsky called all of them "work with imaginary objects" or exercises of physical memory (uprajneniya na fizicheskix deystvie). "The actor plays the imaginary food, drinks the imaginary wine or tea, turns on the imaginary fire or lamp, reads the non-existent texts in the letter, writes and draws something conditionally on stage without using ink, shakes empty glasses, fills the jug with water, on stage to carry empty suitcases and other hollow objects as if they were heavy, moving, difficult, to use swords and daggers as iron, to imagine empty pots made of pape-mashe full and hot, to smell paper flowers, to hold butterflies in his imagination, to sew with thread in his imagination difficult to find without use [4].

In fact, the art of living on stage is living in imaginary events, imaginary past, imaginary future, imaginary period and circumstances. Everything on stage: neither the set decorations nor the props are real, and the actor takes it for granted. He believes that every device around him is real in his "imagination". In this way, the viewer also begins to see the events that the actor interprets in his imagination. In the pantomime actor, the situation is two times stronger. He relies only on his imagination and confidence. As noted above, while a dramatic theater actor is required to see "unreal" but existing objects, a pantomime actor must see objects and events that do not exist at all, thereby making the audience understand events and characters in parallel with the performer. In addition, the practice of working with imaginary objects limits the actor-student. This is a limitation in a good sense, preventing you from showing excessive emotion during the performance. He forces himself to do everything simply and simply without requiring high play.

We know that today's pantomime player needs "micron" precision to perform imaginary objects. We can solve the puzzle of what today's pantomime artist's technique of working with imaginary objects is by comparing the styles of Marcel Marceau and Michel Coutermansh. In his day, Marso's technique of working with imaginary objects also amazed everyone. (some elements are still present: wind movement and x / k). However, modern pantomime - working on small details, feeling the weight, feeling certain points of the imaginary objects, the natural state of the body is radically different from Marsoni's. The modern style differs from the school created by Marceau in its naturalness. It applies to the term "as in life - as in the imagination." Marso's style of working with imaginary objects is more expressive, exaggerated, and gives a general idea of

"yes, he's using something, or he's carrying something." Today's pantomime, on the other hand, requires the display of very clear and realistic imaginary objects. Koutermansh performances are based on the depiction of highly imaginative objects and the richness of mimicry. Michel Koutermansh reveals the weight, shape, surface of non-existent booms in such a way that the viewer who sees it begins to see all objects as they are in real life. Michel's style of working with imaginary objects differs from Marso's style in its extreme precision. He makes the moves without exaggeration.

The repertoire of Marceau and Koutermansh includes pantomimes on the same theme called "Shtangachi". If you watch the two, you will notice a high difference in the technique of working with imaginary objects. Marcel Marceau makes a lot of mistakes in muscle position when working with heavy objects. This is well known to modern pantomime practitioners today. Muscle tension, true fixation movements are often performed unnaturally. Koutermansh, on the other hand, performs weight and precision in points with high quality. It "shows" to the viewer everything that does not exist.

According to Koutermanch's method, in his actions we observe the following elements of working with imaginary objects:

-high feeling of plastic forms;

-clarify the shape of the space and its points;

-real indication of the weight of non-existent items;

-specific characteristics of the product (viscosity, needle, bulge, smooth, slippery and x / k)

- given conditions;

- Absence of muscle tension;

-memorize physical movements.

Some of the above qualities are also present in Marso pantomimes. Marco is both the founder of the only school that still exists and the founder of the unique elements of pantomime. The high level of directing, dramaturgy and ideological weight in the Marso numbers is obvious. However, in terms of modern execution, Koutermansh performed the styles created by Marce in a modern way. The liveliness of the movements increased the sensitivity of the imaginary objects in return for giving them their original size, their original weight.

Conclusion.

So, from the point of view we agree with, the imaginary object must be described very clearly, and the spectator must "see" it. Through practice we are able to correctly interpret the natural states of the body. When working with an imaginary object, we use force as it really is, not increasing or decreasing it. To do this, we must first perform the object with the original, then perform it without the object, and most importantly, scientifically analyze important aspects such as the original weight, original weight, original shape of the imaginary object. Then the non-existent thing "begins to appear."

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