

## **THE SIGNIFICANCE OF UNWISE MOVEMENT AND PANTOMY IN ACTING ART**

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Annotation: This article discusses the importance of word pantomime in acting skills, as well as expressive action performed with the help of the body and its members.

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The basis of the art of acting is action. The actor expresses a lively, natural and at the same time artistic life on stage through action. The events take place in front of the viewer. The advantage of the theater is that it is able to bring together several dozen people and share their sorrows, joys, tragedies, happiness, captivity under one impression.

An expressive movement performed by the body and its members is called a pantomime.

A bright deserted scene before our eyes.

From the backstage on the left is a man wearing a black knitwear. In his hand is an imaginary suitcase. With the shirt in his hand, he is staring at the imaginary ones one by one. So he is looking for his own room in the hotel. Here he finally found the room he was looking for. He put the (imaginary) suitcase on the floor. He opened the door with the imaginary key and went inside. The interior is dark. He stumbled into his imaginary chair and fell. He rubbed his knees and stood up, looking for an imaginary lighter on the wall. He found her too. In our imagination, the light was on. He sits in his imaginary chair. He takes his imaginary clothes and belongings from the suitcase and places them in the compartments of the imaginary wardrobe. Suddenly a strange woman's song is heard. Leaning against the imaginary wall for a while, he listens to the song in peace. He then opens the imaginary door and ascends to the imaginary porch. He enjoys listening to songs in the fresh air. She tries to peek into the room through the porch. Suddenly he thinks and stops. In this case, the performer stops moving and moves to the other side of the stage.

All the movements of the person carrying the suitcase will change. A woman in front of us. He is singing, tapping the strings of the imaginary word. More

precisely, he opens and closes his mouth. The girl's eyes suddenly fall on the guy on the next porch. This scene also stops here as before. The actor returns to his former boyfriend status. He listens to the song again. Finally, he decides to talk the girl out. He moves his lips and says something. Then he hears the girl's answer. He starts telling the girl something.

Curious, he walks over to the porch and hangs between the two porches. When she tries to reach the goal, the girl is scared, closes the front door and runs away. An adventure lover gets trapped on someone's porch. No matter how many times he knocks on the door, there is no sound from inside.

The heart does not dare to go back. What to do?

Is it possible to perform this story in a dramatic theater?

If so, how?

The stage is decorated with corridors and doors. A modern-day young man walks down the aisle with a suitcase in his hand. Finding the room he needs, he takes the key from his pocket and opens the door and enters the dark room. Find the lighter and turn on the light. The room lights up. The young man opens his suitcase and puts various items, an electric razor, a toothbrush, and soap in the right places. In another part of the stage, a prefabricated porch-shaped decoration. The girl on the porch sits on a chair, taps the word in her hand and sings. The young man listens. He also goes out on the porch and talks to the girl. He then climbs over the porch railing and begins to cross into the adjoining porch.

The girl closes the porch door out of fear and goes inside. The impact of both performances, the artistic value is different. From the outside, there seems to be absolutely no connection between them. In fact, both performances are based on elements specific to the performing arts (language). Let us now analyze the second dramatic form of the event under consideration. Corridor on stage. But not real, a sketch of the corridor. As usual, one wall instead of two. Instead of a series of doors, there are three small doors, most of which cannot be opened. Drawn doors. Here, too, the actor's plasticity is needed. Because if he steps away from the corridor, the view of the corridor immediately disappears from view.

So here it is necessary to act in sync with the pantomime. Because a dramatic theater actor must be able to feel the space with his body. A real suitcase in the hands of a young man. How much does it weigh? It should be noticeable to the spectator that he weighs fifteen pounds. In fact? It's hard to believe you'll gain fifteen pounds. The amateur actor may have put bricks inside to feel the weight. But with so much load on hand, it's hard to play the role as you please. There is a

difference between lifting a real load on it and lifting a false weight. The real weight does not fit into the artistic texture of the play. It is better to imagine the weight. After all, both the dramatic actor and the pantomime actor are very close to each other with their body movements.

Our hero takes a real key from his pocket and tries to open the door. Doesn't the real key and the real door have a negative impact on the artistic texture? It can only be viable if you pierce the door and install a real lock. He opens the door and enters a dark room. The room lights up as the lamp reaches for the lighter. But the darkness here must be conditionally accepted as a pantomime. In both cases the lighting technique is the same.

Here began the action with the suitcase. How to open an unlocked suitcase. How to place the contents so that the viewer cannot see them? How to make the spectator feel that the inside of the suitcase is full, how to dig the inside? Finally, our hero in the pantomime took the word in his hand and began to sing. How will an actor in this scene have to perform an exciting song rather than a pantomime? What if the actress doesn't know how to sing along with the lyrics? What if someone else is singing for the girl behind the scenes? Our hero has to win the heart and listen to it.

In a pantomime, the actor leans against an imaginary wall and listens. And now we see the real wall. But the wall in the first part of the scene doesn't stretch far, and we have to imagine the continuation from where it broke. Let's say the wall is real. But can you lean on him to drop all the weight? If the decoration is made in real life, it can not be lifted! That's why a dramatic actor, like a pantomime actor, has to lean against an imaginary wall. The pantomime actor sits in an imaginary chair. This now requires special preparation from the actor.

The dramatic actor sits on a real chair. But no one can guarantee the stability of the course. So you need to sit on the chair lightly and gently. In addition, the social origin, profession and deeds of the protagonist should be expressed through this sitting. The way the performance method is used in drama and pantomime theater is different. But the nature of both methods is the same. Therefore, the director must be able to use the specific conditionality, methods and techniques of both arts while working on the stage.

The actor in the first part of the scene takes a step forward. The spectator stares at a point over his head, straightens the collar of his shirt, and ties a necklace. From his gaze to one point, from his side to side, from his gaze to that point again, the spectator realizes that the actor is standing in front of a mirror. The

director used the fourth wall in this scene as a mirror and made it part of the play.

The phrase the fourth wall is K. S. Introduced by Stanislavsky, at that time the actors were performing for the audience, trying to please him. Dissatisfied with this, the great reformer blocks the actors from the audience with an invisible fourth wall. On the other hand, the goal was to make a greater impact on the audience through the restoration of the fourth wall. In the genre of pantomime, there is an element called “wall” in which the performer uses his hands to touch an invisible wall and lean on it, leaning his arms, putting his shoulders on, and so on.

The most convenient way to use the fourth wall is to face this hall. Only then does the fourth wall appear in the imagination. We will also analyze this situation. When using the fourth wall, you have to resort to the same pantomime method again. For a wordless moving actor, the fourth wall can also be in the form of a cage, a prison cell, a small cell window, or a giant mirror. The wordless performer can also nail a nail to the fourth wall and hang his clothes on it. (Definitely invisible nails and clothes.) In dramatic performances, too, many household items can be used to replace the same fourth wall. At the beginning of our talk we gave as an example the fourth wall used instead of a mirror and how it can be used.

Is it possible to put a real mirror on the stage? Of course it is possible. But the real mirror reflects the light coming down from above, distracting the viewer. On top of that, it can reflect the part of the scenery that cannot be shown to the audience, as well as the people behind the scenes.

So if you can't use a real mirror, is it possible to show a mirror made of props? But it is clear at a glance that the mirror is a lie, a fabrication. The most convenient and effective way in such conditions is to use the fourth wall instead of a mirror. What if the window of the house is needed, not a mirror according to the content of the play? What to do then? If the participants put a window behind the stage and stick their heads out of it, no matter how long the debate lasts, the audience will see their shoulders, not their faces. If the window is set in front of the stage, the faces of the protagonists are visible, but not below the waist.

On top of that, it blocks the other event participants. The only right way is to have an imaginary window in front of the stage. In this case, the participants can look the head over the head, argue, express love, and this does not interfere with other heroes at all.

Another advantage of the fourth wall is that the director will be able to show the actor “in close-up”. Suppose a blanket is left on one side of the stage. As one of the protagonists leans over him, he turns his face toward the fourth wall. The viewer will be able to easily observe his face, the changes in his face.

Lunch. How to transfer people?

If the director leaves the visible side to the viewer, the logic of the space and the reality of life are violated. If guests are moved to both sides, those sitting next to the first row will be invisible. If a man is moved towards the fourth wall, it will not only disturb the spectator sitting in front of him, but will also look ugly from the outside.

Therefore, each director must find his own way out of such a difficult situation.

If a smaller ramp is placed on the stage (a platform with the front touching the ground and the back raised), it can be seen from the shoulders of the person sitting on the fourth wall, as well as those around him. In another case, the director can move the actors around the table and then wake them up with an excuse. Often, the use of additional sources of attention in the preparation of scenes around the table is also effective. the fourth wall is thought to be in place, i.e., in the auditorium.

Or imagine having a window instead of a fourth wall. Those sitting are looking out the window. In another situation (depending on the genre of the play) it doesn't hurt to move around a table where both sides are parallel. When this is done, the faces of the actors on both sides are visible. Of course, in using any method, one should not go beyond the rules of theatrical art and the criteria of life reality.

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