
PANTOMIME AS A BINDING THREAD BETWEEN NATIONAL TRADITIONS AND MODERNITY

¹Shankibayeva Aliya Bakhytzhonovna, ²Dauletkulova Gulzhan Aliakbarovna,
³Karzhaubayeva S. K.

¹Candidate of Art Studies, Professor at the T. Zhurgenov Kazakh National Academy of Arts, Kazakhstan

²Senior lecturer at the T. Zhurgenov Kazakh National Academy of Arts, Kazakhstan

³Doctor of Arts, Professor at the T. Zhurgenov Kazakh National Academy of Arts, Kazakhstan

ABSTRACT

In the article, the authors analyze the importance of the subject of pantomime, introduced at the department of “Stage Plastic” of the T.K. Zhurgenov Kazakh National Academy of Arts. The article briefly covers the world school “mime pur” and about its forefathers. A theoretical basis of Russian directors and teachers about the necessity of teaching the subject for actors. Historical evidence of the historical roots of pantomime performance of the Kazakh people, which showing the succession of the performing culture and modern stage acting is given. Significance of the subject “Pantomime” in training the future actors of the Kazakh theatre art is defined in the article.

Keywords: theatre, pantomime, performing arts, national character of plastics, scenic image.

INTRODUCTION

Considering the important issues related to teaching and formation of the future professional actor, it became necessary to introduce into the curriculum a subject that reveals the skills of a pantomime acting.

Pantomime is a kind of scenic art, in which the plastic expression of the human body, its gesture and facial expressions are the main means of creating an artistic image and disclosing the content of the idea of drama. It is an important component of learning for the acquisition of knowledge and skills in the field of stage transformation in the development of artistic expressiveness. The subject includes knowledge of the basic principles of acting, existence in the proposed circumstances in union with the principles of plastic existence in space.

Pantomime theatre actor must possess not only professional skills of acting, but also to have the most accurate control over his body. “Pantomime is not a representation for deaf mutes, where gestures replace words; pantomime is a representation of such scale, such a spiritual outcrop, when words die and in return they are born with a genuine stage action. Stage action in its primary form, the form of which is full of intense creative emotion, seeking outwards in a corresponding gesture.

Only emotional gesture is able to reveal the art of a true theatre - the art of pantomime. Only it will give the key to finding a true form that saturated with a creative feeling - emotional form.

“Emotional gesture,” “emotional form” are the stage synthesis, outside of which there is no outcome to the modern theatre and even to theatre in general”. (Tairov A.Ya. 1970 – p. 506). These words of the famous theatre director A.Ya. Tairov characterizes the importance of pantomime art in the acting profession. It is in connection with this the department of “Stage Plastic” of the T.K. Zhurgenov KazNAA introduced the discipline “Pantomime” last academic year. This experience confirmed the correctness of the introduction of this discipline in the training program and showed the use in training future actors of the Kazakh stage.

While developing the emotional and psychological activity of the student in the process of mastering the secrets of the acting profession, the process of development of artistic and creative skills of the actor’s personality takes place, which in turn contributes to the artist’s artistic, aesthetic and moral enrichment in the process of perception of the theatre art. Drawing the viewer into an aesthetic game, affecting his emotions and making him sympathize with what is happening on stage, art enriches the person with experience and with the artistic information that the author has laid down in the work. It is this idea that lies in the desire to enrich professional acting. “Pantomime is the essence of the method of dramatic play,” said Etienne Decroux, creator of the unique actor’s school of pantomime and the theory of “mime pur.” Pantomime belongs to the theatre as a whole visual component of any stage performance.

The study of the subject includes the knowledge of basic principles of acting, the skills of transformation and the corresponding plastic existence on stage, where the new knowledge for young actors will be the relocation into the realm of another art, into “a realm of fantasy and associations where the main material, the main “food” for imagination becomes not the spoken word, but the movement made” (Rutberg I. 1977. karlov@bk.ru - p. 4).

The idea and the plot in the work should unfold in the sphere of plastic action. “The actors’ gestures and facial expressions can both be underlined. They will not look deliberate, when the performance technique is high enough. Exaggeration of mime is constantly for the sake of greater expressiveness of action, artistry of characteristics. ... The use of the reception of artistic exaggeration requires from the pantomime a special reflection of the plastic expressiveness of

the body. ... Thought, movement, emotions - that is the essence of pantomime. Expressive disclosure of the subtext, revealing the inner meaning of the action intensify much stronger the sound of the work. Disclosure of the subtext in visual action makes the character of the hero fuller... The main object of attention is mime - the inner world of a human. Mimic art is a folk art. It is based on a human, his life, his struggle, his joy” (Slavsky R.E. M., 1962. <http://www.ruscircus.ru/pantomim>).

In the practical subject, the movements that form the basis of the plasticity of the pantomime are described in detail. Introduced in the Kazakh school of pantomime, the subject has its own specifics, which is the experience of teachers M. Bidibekov and Tlenshiev E.B., who synthesized in their practice the European school of pantomime, the Russian school of pantomime and the national plastic thinking of the Kazakh people. The European school of pantomime is represented by its ancestors, great mimes Etienne Decroux and M. Marceau, whose experience was the basis of the subject. The Russian school is represented by the system analysis of the school “mime pur” (the French “pure pantomime”) and its methodical development by Professor E. Markova and the national historical experience of the musical and plastic culture of the Kazakh people.

Pantomime for Kazakh culture is not a new type of art, but for a long time the existing action, which had its roots and development. The information of Russian ethnographers of the XIX century, who were on the territory of Kazakhstan and presented such information, is interesting. This information can serve as one of the first documented mentions of the pantomime character of the national dance “... This dance takes place almost always on the spot and only by pantomimes” (Bulletin of the Academy of Sciences of the Kazakh SSR. A-A., 1962, vol. 3 - p. 30).

The tradition of plastic performance with elements of pantomime is familiar to Kazakh traditional culture from ancient times, when it was historically determined that shamans-baksy were the first bearers of the traditions of folk culture. Shamanism among the Kazakhs is syncretic in its basis, as syncretic the worldview of the carriers of nomadic culture. Paying much attention to the cult of ancestors, they associated it with the cult of nature and worship of animals. Baksy not only “poeticized the transfer habits of animals and birds, the ability to ride, to deal with kamchy, saber, golden eagle, etc., but in the name of the sacred goal, he tried to perform them as best, more expressive, more imaginative and convincing” (V-Golushkevich O.V. A., 1996 – p. 58). In the Oral Historiography of the Steppe (OHS term by V.P. Yudin), documents on the transformation of this part of the cultural heritage in the people have not been preserved, but thanks to the documents of the 19th century, reflecting the culture of the people with the appearance of cities and indispensable fairs, this information about the existence of the action has reached our days .

“People flocked to these markets from the most distant places. Not only to buy or sell, but also to see the amazing fairs. Performed in these representations are heroes, in which the motley fair people of all classes recognized themselves and their rulers. There was here a sharp word, a topical joke, and a dashing acrobatic trick, and a savory kick followed by somersault. However, there was also - and that is what interests us first the corresponding form of gesture, movement, posture, a specific enlarged form of plastic.

Fair jesters, buffoons, acrobats were professionals in their field. They clearly understood: even a loudly shouted word might not be heard in the last row of group of people. On the other hand could see a large, expressive, accurate, and capacious in its meaning movement. At the same time, this movement should have been selected in such a way, according to such principles, in order to characterize this character as much as possible, so that even the most distant spectator would not confuse it with another and lose a thread of meaning.

This way life and profession dictated the exact principles of selection, the principles of styling gestures. These exact principles did not arise from a random whim, but in the name of the main thing - the reflection of modernity!

“Reflection of modernity” - not accidentally at the very beginning of the book we touched upon the most important topic for us. And its nature and traditions, and the foundations of stylistics, and the nature of the stories, and the manner of acting - all its main roots, the past-drama goes into the depths of folk art and brings to the fore a national hero with an exact social address. This is fundamentally important!” (Rutberg I. 1977. karlov@bk.ru. p. 7-8). This excerpt from the book by I. Rutberg “Pantomime” gives an example of the action of folk buffoons who are so familiar to Russian culture.

However, this trend of development of national creativity was inherent in the Kazakh people. There is a certain amount of information about people’s talent, which combined the skills of the composer, performer of folk songs, could juggle as jigits and, of course, perform satirical dances. These ethnic dances were imitative; depicted the habits of animals (“Ayu Bi,” “Koyan bi,” etc.), a revealing character, revealing social injustice. Similar pantomime numbers, performed by folk comedians at various spectacular fairs of the XIX century, showed that this cultural phenomenon “for the day’s anger” met the aspirations of ordinary people, and was deeply loved by the people. These representations, according to informants, collected a large number of people, contributing to the unification of national cultural traditions.

Such a vivid example of pantomime performance is recorded and given in the book of the first national choreographer D. Abirov “The History of Kazakh Dance,” where the dance “Nasybaishy” (“Snuffer of Tobacco”), performed by the Kazakh national dancer Iskak Byzhibaev is described.

“The dance was performed in 1934 at the First All-Union Folk Dance Festival at the Bolshoi Theatre in Moscow, where he was admired by the famous ballet historian, theatre critic Yu. Slonimsky: “... Mimically gifted superb performer, who draws his impressions with humor. Here he, foreseeing pleasure, takes a pinch of tobacco, tightens, here he is covered by an irresistible desire to sneeze: the body strains, eyes blink, the face distorts with a grimace. At last he sneezes, one, two, three times - with each time he jumps and flies ahead, frozen in a pose of pleasure and blissful intoxication. There is no naturalism; everything is so artistically and subtly that it only remains to envy professionalism” (D. Abirov “A., 1997 – p. 72).

CONCLUSION

From all that has been said above, it is obvious that “Pantomime” as an object organically finds its place in teaching at the department, which deals with the education of students’ plastic culture, namely at the department of “Stage Plasti,” which in turn prepares the physical apparatus of students for more professional mastery profession of an actor.

The significance of this subject is to put a bridge between the traditional Kazakh pantomime performance with their archaic subject to modern motifs reflecting the philosophy of life and based on the latest achievements of the pantomime art school, thereby continuing the tradition of continuity of generations and enriching the national school of acting.

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