



## The Role of Pantomime in Acting Skills

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**Abstract:** In this article, an actor will first find his way in the theater, based on the traditions of the traditional theater. The leader of the team and the young actors put forward the idea that the puppet theater should serve the people first. But everyone was wondering how to achieve this in the new theater. The rich opportunities of traditional theater, people's wisdom, how to transfer its large scale from a large area to a small theater, researching the current issues facing the community, current conditions in puppet theater acting, problems and shortcomings, how to solve them and It is told in detail about what needs to be done in order to bring the theater in line with the modern times, to carry out continuous work on improving the artistic perfection of performances, to increase self-management, competitiveness of written dramaturgy.

**Keywords:** pantomime, mime, hand movements, gesture, plasticity, internal rhythm, hearing, benefit.

Theater art is so attractive that it is diverse in its expression it is interesting to see direction, genre and styles. Theater art since its creation, it enters into synthesis with other types of art, improves, develops. As long as human society exists, this is the case continues. This is one of the means of expression of stage art there is an art form that performs a performance without words, through body movements. SHE IS pantomime! Pantomime - stage actions of an actor performed with extreme delicacy, flexibility of the actor's body, freedom of muscles, directedness of actions and the most the main ones are dialogues and monologues that occur without words. As we know from history, speech was still in the ancient primitive period processes that can occur in nature at a time when it is not formed create communication through facial expressions, hand movements, gestures and similes those who brought.

Uzbek pantomime also has an ancient history. His tantrums beginning from primitive times: reflecting natural phenomena, rites of the primitive people of that time, with the hunting process related mass rituals - all these derived from pantomimes. The art of pantomime itself is artistic as a special type of creativity in BC India, Formed in Greece. Later it developed in Ancient Rome. Pantomime is a Greek word meaning a person's experience, thoughts, life pictures, human characters are only movements, facial expressions and gestures is considered a speechless theater performance expressed by as an integral part of pantomime - the feeling of facial muscles, is a set of actions expressing inner mood. Mimic means the idea the art of expression through facial muscles.

Pantomime became a form of stage art and developed its own rules began to appear. It was created according to him the image is without words, facial expressions, gestures and, most importantly, putting the body in every position is created through

In the middle Ages, "pantomime" became a great art and became popular used in genres (such as drama, tragedy, fairy tale). M.Rahmonov's Uzbek Theater as a proof of our opinion: quoting the book from ancient times to the 18th century appropriate. According to it, according to the teachings

of Avesta, "in nature and All events in human society are opposite to each other and two comes from the struggle of the creator. One of these creators is Ahura It is Mazda, which represents light, beauty, prosperity, health, peace and is the god who created other good things. The second is Ahriman (Agra Manyu).

Ahura fights against all the good created by Mazda. In the end good triumphs over evil and darkness overcomes darkness It ends with... In this regard, -Avesta performing rituals forms are close to the specifications of theater art, and the temple is his prayers and verses in a theatrical style at special venues performed in harmony with lively music, song, pantomime dance, mythological plots are performed, separate from the universe Mitra, Anahit, Humo, Jamshid, Mirrih, who are responsible for the events Heroes of various mythological types are special performers was played by. In theater art, plasticity is more visible in the work of an actor. He acquired the full-fledged skills of an actor during his student years depends on how much they develop their knowledge, skills and abilities. The actor changed the character of the character during the performance of the play can express in ways, using means of expression.

As we know, almost 70% of a person's imagination about the world receives by sight. The audience who comes to the performance is almost the same. Let's say that the audience is based on Shakespeare's Richard III watching a staged performance. Now here is the imagination do: suddenly, for some reason, the actor who played Gloucester his voice was not heard by the audience. So what does an actor do? The character's lameness and crookedness can be seen from the appearance of the actor tursada, his negative character, his work, his position are plastic and has reached physical maturity to express in pantomime movements must be. A dramatic theater actor is different in the process of acting uses means of expression. Including pantomime genre. During the performance of the actor, the inner experiences of the character, feelings, he can explain his attitude to others with his impressive speech but from mime and pantomime using body parts if used, the clarity and viewership of the role will increase. And this increases the audience's respect for that actor's talent.

An actor is a constant movement, every moment of which is apparent evolution is a continuation and at the same time a new one that shows its character is the way to transition to a psychological state. Therefore, every moment of the actor consists of action. Bending the head, closing or opening the eyelids, appeared on the face smile, mouth open in surprise, holding the glasses tightly paws and palms down, the actor's steady gaze. These are the eyes that express displeasure and love while standing everything is in motion, a calm state must be foreign to them. Currently, today's actors have the above creative skills, personal expressiveness, which is important for the drama actor, to observe the potential pantomime and plasticity are an important factor in increasing the image of the role. Most experts in the field are concerned about issues such as whether they are considered as makes me think. Another feature of pantomime in modern Uzbek theater art that distinguishes it from other performing arts is the ability to communicate with non-existent partners.

This method is based on the simple rules of acting skills concentration, accuracy of movements and gestures, confidence in events and imagination It requires two people to see and hear things. If not the most basic elements of acting skills, the audience does not believe in the existence of an imaginary partner.

When creating a dialogue with a person who is not present on the stage, the audience must clearly see and understand who the pantomime actor is talking to and the content of the speech. Despite the complexity of this work, many pantomime actors use this technique. The character enters the disco in the disco scene of pantomime actor Michel Coutermanche's benefit program. Mime with each of them he asks. And the audience did it to those around him from the reaction they will know who the character will be. Which one if a girl is beautiful and tall, most of them are her opposite, someone else in the society high rank, and close friendship with someone around him right from his attitude towards his non-existent stage partners can understand. A clear example for students. There are aspects that they pay attention to when embodying their imaginary partner. You play a student of the institute on stage. The student, wearing a crooked cap, torn pants and a chain around his neck, threw his body to and fro in the building of the institute. was leaving Stops suddenly. His dream partner

called. It turns towards him. He hurriedly takes his cap off his head. He begins to arrange his hair. He tucks his shirt into his pants. Of course, these actions are done out of necessity.

The audience knows who stopped the student and why became The character turned back after making a facial expression as soon as it stopped.

Perhaps he will hear a rebuke from his imaginary teacher. After the reprimand the student's face shows a mischievous grin that means "sucking the rule". Stands The absent teacher sighs over the student he looked at his clothes. It's a clarifying look at the viewer, and that's it the part must be played by an actor. It means playing the fact that he is in his clothes, and the student looks over his head. This action tells the viewer what the main issue is, what is the point makes it clear that he is leaving.

Now the student looked at the teacher again. He gestures as if to say what he did. Then he gets uncomfortable and takes the gum from his mouth. And he shows it to the teacher as if to say, "I got it." The second in front of the audience the issue will also be clarified. Then the student angrily threw the gum sends. Before he could take two steps, someone else called the student stops. He looks towards the called. Take the gum from the ground ordered. The student looked at the ground where he was chewing gum (determining gaze), picked it up, he looked for the garbage can with his eyes and threw the gum into it (explanatory action).

When working and chatting with an absent partner the performer has developed listening and hearing, looking and seeing skills should be. It's a case of looking back after hearing the voice of a true partner but "hearing" an inaudible voice is something else entirely. Hearing when and at what time you heard it, in your imagination Your partner should be known to be near and far. All of these comes from a lot of practice. Internal rhythm, and the ability to feel one of the main factors. To the absent partner at the right time turning is not difficult, but "seeing" the scene partner in this way the viewer must clearly see and hear it. Such and hard work is required to achieve the result. Sometimes with non-existent partners in pantomime numbers we also observed remote communication. That is, the partner is like that. It is more difficult to hear his words when he is far away situations where it is necessary to talk. From such situations, it is noisy an example can be given of two people standing opposite each other on the road.

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