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Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

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Pantomime

(_sjanger, _drama) Ordet kommer fra gresk for “det som etterligner alt” (eller “etterligning av alt”). Skuespill der det ikke snakkes, men brukes bevegelser og mimikk som uttrykksform (i tillegg til kostymer, kulisser, lyseffekter og lignende). I pantomime brukes det visuelle gester og tegn som tilskuerne må tolke. Denne kunstarten overskrider språkforskjeller, og appellerer ofte samtidig til både barn og voksne.

Pantomime er “teatrets urform [...] gjennom masker (som beskytter og abstraherer, altså avindividualiserer) og kroppsbevegelser, gjennom iscenesatte gester vises karakterer og karakteregenskaper, livssituasjoner og menneskelig atferd, natur-elementer og -prosesser” (Vollmer 2011 s. 11).

Handlingen kommer fram gjennom ansiktsuttrykk og kroppsbevegelser, mimiske og gestiske uttrykk, og eventuelt dans. Pantomime har blitt kalt en “sjelekunst” (Vollmer 2011 s. 55 og 2012 s. 9) der verbal kommunikasjon er erstattet av språkløse, kroppslig-visuelle “dialoger”. Menneskekroppen blir et estetisk og emosjonelt virkemiddel. Det er oftest improvisasjonskunst.

Stumme tegn, alle kroppsdelers bevegelser og uttrykk, og symbolske gester må være forståelige for publikum, enten det dreier seg om gjenkjennelse eller nyoppdagelse (Vollmer 2012 s. 13). Uttrykkene kan være ukonvensjonelle, uttrykk som nærmer seg det ubeskrivelige og uutsigelige.

Pantomime ligner musikk gjennom å gi oss en direkte tilgang til følelser, en umiddelbar opplevelse av det indre i mennesket. Men det som er lydlig i musikken, er visuelt i pantomimer (Vollmer 2011 s. 57). Det brukes billedkraftige gester og mimikk, symboltunge bevegelser som overskrider en direkte etterligning av den ytre, “naturalistiske” virkelighet og snarere sikter direkte mot det sanselige, emosjonelle, sjelelige og imaginære (Vollmer 2011 s. 53).

Det er “forenklet-stilisert handlingsgestaltning” og grenser opp mot dans (Vollmer 2011 s. 8). Spillet kan berikes av musikk og dans, med scenografiske effekter skapt av lys, farger m.m., men det skjer ofte også en “reduktiv konsentrasjon om det vesentlige, elementære” (Vollmer 2012 s. 12). Mange pantomimer er kjennetegnet

ved stilisering, reduksjon og konsentrasjon (Vollmer 2012 s. 7). I noen pantomimer bruker personene masker. Det er ofte komiske skuespill.

Skuespillet kan inkludere korte sekvenser med verbal kommunikasjon. I noen manus til pantomimer (mime-scenarier) er det skriftlige dialoger som kun er ment som en hjelp til skuespillerne for å forklare hva som skal uttrykkes – og som i skuespillet skal uttrykkes gjennom miming (Vollmer 2012 s. 7). En pantomime-tekst beskriver scener, personer og hendelser, bevegelser, retninger, holdninger og gester, alt som er en hjelp til å dramatisere den stumme handlingen (Vollmer 2012 s. 12).

Robert Storey har delt pantomime inn i fire undersjangrer: “The first is the *pantomime-mélodrame*, more and more commonly in dialogue, though Pierrot is always mute. The second [Champfleury] calls the *pantomime-réaliste*: “the action adheres to the reproduction of scenes from everyday life”. The third is the *pantomime-féerie*, whose genii and fairies have replaced l’*Amour* of the initial, more primitive scenarios. We may add a fourth, rather minor, type: the *pantomime-villageoise*, in which Pierrot is the protagonist, and sometimes victim, of a little *drame rustique*.” (siteret fra Dousteysier-Khoze 2000 s. 86)

“I den augustinske tidsalderen gjorde mimeskuespillerne Pylades og Bathyllus ca. år 22 f.Kr. pantomimekunsten svært populær [...] neste høydepunkt i pantomimekunsten leder til det 16. århundre, til *Commedia dell’arte*, den italienske improvisasjons- og typekomedien.” (Vollmer 2011 s. 11-12) Pylades spilte ofte i pantomime-tragedier, Bathyllus i “vellystige mytologiske kjærlighetspantomimer” (Vollmer 2011 s. 12).

“[T]hough the art of mime in Greece developed into several distinct categories, it rarely separated from dance and speaking theatre. Only among the Romans did it disengage from dance and speech to give birth to pantomime. Roman pantomime consisted of short, improvised, burlesque scenes and depicted current events and themes of love, adultery, and mocking of the gods. During the age of Julius Caesar it became more literary in the works of, for example, Laberius (106-43 B.C.). While tragic pantomime was developed by Pylades of Sicilia and his disciples, his rival Bathyllus of Alexandria and his followers performed comic pantomime. After the fall of the Roman Empire, entertainers who inherited the Greco-Roman mime traditions sang, danced, imitated, and performed acrobatics at the courts and at private banquets throughout Europe. And despite the ups and downs of their fortune, strolling jongleurs and mimes never abandoned the ancient mime traditions. The mimes, who earlier had played a role in the Latin comedy’s development and in the works of authors such as Plautus, later collaborated in the religious and comic theatre of the Middle Ages. And these same traditions and this mimic spirit would be revived when they fused with one of the richest theatre forms in Europe, the *commedia dell’arte*.” (Lust 2003)

“Like the Greco-Roman mime and Atellan farce, the *commedia dell’arte* contains stock character types, masks, farcical action, and scenes full of *bastinadoes* [= *stokkeslag*], acrobatics, and amusing stage business. The scenarios are short and simple and the action flexible enough to allow the actor freedom to improvise, mime, and clown. This improvisational element is reinforced by the use of inserted bits of comical stock business, similar to the *tricae* of Atellan farce, called *lazzi*. Along with perfected technique, the actor’s art depends upon successfully linking these *lazzi*, often transmitted from generation to generation, to the main action. Each actor specializes in a stock character, which frequently has a counterpart in ancient mimodrama or Atellan farce. Arlecchino with his shaven head and flat feet, his multicolored coat and black mask, recalls the ancient Roman buffoon, who daubed himself with soot.” (Lust 2003) Mange av skuespillerne i den italienske *commedia dell’arte*-tradisjonen var også akrobater og dansere (Vollmer 2011 s. 12). De fleste rollene var helt fastlagte, f.eks. den frekke og morsomme Arlecchino.

“During the seventeenth and eighteenth centuries, allegorical and mythological, pageant-type ballet-pantomimes were performed at the courts and in the theatres of Europe. Among them were the Duchesse du Maine’s ballet-pantomimes at Sceaux and John Weaver’s staging of *The Loves of Mars and Venus* at Drury Lane in 1717. The traditional dumb show in the eighteenth- and nineteenth-century French and English melodramas, as well as the Elizabethan dumb shows, were also called pantomimes. In France, after the Italian Comedy was prohibited from playing in the official theatres and spoken dialogues and monologues in French were also forbidden, pantomime with *commedia*-type characters appeared at the *Théâtre de la Foire*. When staged in the English music halls at Christmas, they were called *harlequinades*. By the end of the nineteenth century, English Christmas pantomimes such as *Cinderella* and *Jack and the Beanstalk* contained spectacular scenic effects and popular music hall interludes with dialogue, acrobatics, singing, and dancing in which Clown had replaced Harlequin and Pierrot. And even though these Christmas pantomimes had almost no mime or dumb show and contained mostly dialogue, singing, and dancing, they were still called pantomimes or dumb shows because they included some element, however remote, of miming’s technique and art. In nineteenth-century England and America, pantomime was incorporated into circus acts, as in clown George Fox’s (1825-77) *Humpty Dumpty* and in the performances of the Hanlon-Lees.” (Lust 2003)

“The pantomime *Robinson Crusoe* is based on the book, *The Life and Surprising Adventures of Robinson Crusoe*, by Daniel Defoe, which was published in 1719. [...] The first production of *Robinson Crusoe* was at Drury Lane in 1781. The pantomime was called ‘*Robinson Crusoe or Harlequin Friday*’ and Giuseppe Grimaldi, father of the famous clown Joey Grimaldi, played Harlequin Friday. The pantomime was an instant hit, and this production ran for 38 nights, an extremely long run for the time, especially for a pantomime. The first part of the entertainment entailed the story of *Robinson Crusoe*, and then a transformation scene introduced the second part which featured the *Harlequinade*: a comedy

played by the Commedia dell'arte characters of Pantaloon, Harlequin and company. The characters from the main plot however, reappeared in the Harlequinade. Pantaloon and Pierrot were kidnapped by cannibals and had to be rescued by Robinson Crusoe and Man Friday.” (<http://www.vam.ac.uk/content/articles/t/pantomime-origins/>; lesedato 12.02.18)

Tysk-italieneren Filippo Nicolini ledet på 1700-tallet en pantomime-gruppe der skuespillerne var barn (Vollmer 2011 s. 14). De var på turneer både i de tyske småstatene og utenlands. I samme århundre var Franz Sebastiani og Felix Berner ledere for ensembler med barn som spilte pantomimer (Vollmer 2011 s. 15).

Den berømte britiske 1700-tallsskuespilleren David Garrick begynte sin karriere med å spille pantomime. Britene John Weaver og John Rich produserte pantomime-skuespill, og Weaver skrev også teoretisk om mimekunsten.

Den tyske dramatikeren Heinrich von Kleist inkluderte noen pantomimiske innslag i sine skuespill. Kleist skrev dessuten teksten “Om marionett-teater” (1810), der fortelleren møter en danser som har fått viktige innsikter av å se på dukketeater. I 1811 og 1814 dramatiserte Henriette Hendel-Schütz en tragedie av Kleist, *Penthesilea* (1808), som pantomime (Vollmer 2011 s. 52).

Noen pantomimer av tyskspråklige forfattere tidlig på 1800-tallet er Philipp Hasenhuts *Tiggerstudenten Harlekin* (ca. 1804), Franz Kees’ *Harlekin på Liliput-øya, eller kinesernes laternefest* (ca. 1806), Karl Hampels *Tryllehatten* (1812), Paolo Rainoldis *Nina og Robert, eller røverer mot sin vilje* (1814), Karl Schadetzky’s *Amasonenes seier, eller Harlekins bryllup* (1820), Adolf Bäuerles *Harlekin som tryllekunstner* (1827) og Johann Fenzls *Trolldomsdragen, eller det magiske tryllekabinettet* (1831).

Pantomimer var populære i Frankrike på 1800-tallet, dokumentert av blant andre Robert Storey i boka *Pierrots on the Stage of Desire: Nineteenth-Century French Literary Artists and the Comic Pantomime* (1985). Storey har lagd en oversikt over pantomime-scenarier, blant annet parodiske pantomimer og naturalistiske pantomimer (Dousteyssier-Khoze 2000 s. 85). En av periodens mest kjente mimeskuespillere var Jean-Gaspard Debureau. Hans sønn Charles Debureau ble også svært anerkjent.

“By the 1840s the subject matter of Harlequinades had become more and more nonsensical. Pantomimes such as ‘Harlequin and the Tyrant of Gobblemupandshrunken-downo’, and ‘The Doomed Princess of the Fairy Hall with Forty Blood-red Pillars’, told imaginative stories dominated by tomfoolery and slapstick. By the 1870s the fashion for Harlequinades was dying out and most pantomimes were drawing on fairy tales and nursery rhymes such as ‘Aladdin’, ‘Cinderella’, and ‘Goldilocks and the Three Bears’. [...] In the 19th century topical subjects began to be included in pantomime stories. ‘The Birth of the Steam Engine

or Harlequin Locomotive and Joe Miller and his Men' was a pantomime that appeared shortly after the first railway engine made its journey from Stockton to Darlington." (<http://www.vam.ac.uk/content/articles/t/pantomime-origins/>; lesedato 12.02.18)

"Pantomime gives the costume designer plenty of opportunity to devise absurd outfits for the comic characters. No pantomime is complete without the larger-than-life Dame, traditionally played by a man, whose outrageous dresses are 'sight gag' costumes, designed to make an audience laugh as soon as 'she' walks on stage. Often the costumes also give information about the character. Jack's mother in 'Jack and the Beanstalk', and 'Mother Goose', who live in the country, may have flora and fauna references on their dresses, or even an entire vegetable patch; cooking references would be included in costumes worn by Sarah the Cook in 'Dick Whittington', who might even have a whole cake as a hat. Aladdin's mother, Widow Twankey, is one of the best known Dame parts. [...] The dress and headdress worn by Alan Vicars is a good example of a costume which indicates character and occupation, and is guaranteed to get laughs. The dress is constructed from dusters and cleaning clothes, the huge headdress is a washing line decorated with boxes of washing powder which, in good pantomime tradition, have recognisable brand names. The fact that Vicars was 6ft 4in tall (1.93 m), and would look even taller in the exaggerated headdress, was another visual joke." (<http://www.vam.ac.uk/content/articles/i/interactive-widow-twankey-costume/>; lesedato 09.02.18)

Den franske dikteren Paul Verlaine skrev et mime-scenario med tittelen *Pantomime-motiv: Skøyeren Pierrot*, og Gustave Flaubert og Louis Bouilhet skrev mime-scenarioene *Pierrot i sultanens palass: Pantomime i seks akter, fulgt av Pierrots guddommeliggjøring i Mohammeds paradisi* (Dousteyssier-Khoze 2000 s. 86). Joris-Karl Huysmans og Léon Hennique skrev scenarioet til *Den skeptiske Pierrot*, og Hennique alene *En vinternattsdrøm* og *Pierrots frelse*.

Seks britiske brødre med etternavnet Hanlon reiste på 1860-tallet på turné i Europa og USA, med turnénavnet "Hanlon-Lees' Transatlantic Combination". Lees var en akrobat som var brødrenes mentor (Dousteyssier-Khoze 2000 s. 87). Den franske forfatteren Émile Zola skrev et kapittel om pantomime og Hanlon-Lees i boka *Naturalismen i teatret* (1881), og roser blant annet en pantomime med to fylliker som prøver å tenne et lys.

Den franske forfatteren George Sand (som var en kvinnes psevdonym) og den polske pianisten Frédéric Chopin bodde sammen i en lang periode. Sand hadde allerede barn med en annen mann. Mens Chopin improviserte på piano, danset George Sands datter Solange, hennes sønn Maurice og andre til stede komiske balletter og mimet dramatiske scener. Senere utviklet disse pantomimene seg til små mimeteater-stykker i stil med *commedia dell'arte*, med kostymer til rollene

(<https://archive.org/stream/georgesandsaviee03koma#page/508/mode/2up>; lesedato 26.01.18).

På slutten av 1800-tallet var skikkelsen Pierrot spesielt populær i tyske pantomimer. Mange kunstnere var fascinert av han som et symbol for den hjemløse kunstner og outsider, som ble dratt inn i livets turbulens, men likevel forble i posisjonen som den distanserte tilskuer til begivenhetene (Vollmer 2011 s. 47). Pierrot ble ofte spilt som en figur i hvite klær, med likblekt ansikt og med trekk som markerte hans melankoli. Han framstod som en ensom og lengtende drømmer, sorgfull, resignert over livets nederlag, men også med evne til å gjøre nederlag om til et estetisk spill og gi det et skjær av poetisk trylleri (Vollmer 2011 s. 48).

Ved århundreskiftet 1900 var det en blomstringstid for pantomime-kunst i Wien. Grunnen til denne oppblomstringen var blant annet en modernistisk språkskepsis og søken etter nye kunstneriske uttrykksformer (Vollmer 2012 s. 8). Noen av pantomimene fra dette miljøet handler om personlighetsforstyrrelser, hallusinasjoner, hypnose og det ubevisste. Nettopp mangelen på verbalt språk egner seg til å formidle det drømmelignende og traumatiske (Vollmer 2012 s. 9).

Tyske og østerrikske pantomime-forfattere fra slutten av 1800-tallet ville fornye dramatikken gjennom pantomime (Grunewald m.fl. 2011 s. 63). Men pantomimekunsten ble fra rundt århundreskiftet 1900 langsomt “absorbert” av stumfilmen og dansen (Grunewald m.fl. 2011 s. 63).

Den østerrikske dikteren Hugo von Hofmannsthal ga ut *Eleven: Pantomime* i 1901. Også østerrikerne Richard Beer-Hofmann (*Pierrot som hypnotisør* og *Den gylne hesten*) og Hermann Bahr (*Den vakre jenta* og *Ministeren*) skapte pantomime-tekster i samme periode. Prologen til Beer-Hofmanns *Den gylne hesten* (1922) ble framført til harpemusikk og med en forteller som forklarte og kommenterte handlingen (Grunewald m.fl. 2011 s. 51).

Blant tyskspråklige forfattere som har skrevet tekster til pantomimer er: Richard Dehmel: *Lucifer: Et dans- og glansspill* (1899); Arthur Schnitzler: *Pierrettes slør* og *Pierrots forvandlinger* (1908); Karl Michael von Levetzow: *Pierrots liv, lidelser og himmelfart* (1902) og *De to Pierrotene*; Lion Feuchtwanger: *Pierrots herredøm*; Louisemarie Schönborn: *Den hvite papegøyen*; Frank Wedekind: *Keiserinnen av Newfoundland* og *Bethel*; Paul Scheerbart: *Hemmeligheter* og *Sophie*; Robert Walser: *Skuddet*; Max Mell: *Danserinnen og marionetten*; Friedrich Freksa: *Sumurûn* (1909); Hugo von Hofmannsthal: *Amor og Psyke* og *Den grønne fløyten* (1916); Karl Vollmoeller: *Mirakelet* og *En venetiansk natt*; Carl Einstein: *Nuronihar* (1913); Felix Salten: *Det lokkende lyset*; Carl Hauptmann: *En pantomime*; Arthur Sakheim: *Galant pantomime*.

Hos Hofmannsthal er det flytende grenser mellom pantomime og ballett (Grunewald m.fl. 2011 s. 49). Dette gjelder f.eks. hans og grev Harry Kesslers

Legenden om Josef (1912), som ble skrevet for Den russiske balletten og tonesatt av Richard Strauss.

Tyskeren Ludwig Rubiner skrev i 1913 en “kinopantomime”, i form at en ti sider langt tekst med tittelen *Opprøret*, som var grunnlaget for en stumfilm ved samme navn. I filmens barndom var det ingen lydspor som fulgte filmen, slik at dialog måtte komme fram gjennom miming i filmen og tekstplakater som erstattet de levende bildene.

Robert F. Storeys bok *Pierrot: A Critical History of a Mask* (1978) “assemble carefully the extant pieces of his history in an attempt to gain a “critical” perspective upon both the details and the full panorama of his long life. [...] What sort of character and role does Pierrot have at the different stages of his development? Does he retain a fundamental identity throughout his career? What are the factors responsible for his survival and progress? [...] The second of those two important “tributaries” into which Pierrot’s fortunes are swept in the nineteenth and twentieth centuries is, of course, the world of the graphic arts, where he flourishes brilliantly on the canvases of Daumier, Ensor, Rousseau, Picasso, Juan Gris, Rouault, and many other artists. [...] Pierrot’s theatrical and literary history is the record of his vacillations between two dramatic and psychological “types.” At one pole stands his Italian predecessor Pedrolino, who, like the Gallicized Harlequin, is a creature of insouciance and activity, a character of almost no psychological “depth,” a symbol of comic irrepressibility and unselfconscious verve. He inhabits a dense social world, but, curiously, rarely suffers pangs of social conscience. At the other pole stands Hamlet – a figure of melancholy indolence, a character of inscrutable depth and complexity, a symbol of human vulnerability and mortality, a moralist tortured by conscience – but, just as curiously, an egoist who is profoundly asocial and solipsistic. These two types of humanity (and, consequently, the Pierrots whose definition they circumscribe) live in a universe in which time is conspicuous either by its relentless advance or by its momentary suspension.” (Storey sitert fra <https://muse.jhu.edu/chapter/1318460>; lesedato 17.04.18)

I Frankrike “Gaspard Debureau had immortalized the silent Pierrot pantomimes, which we today call pantomime blanche because of the whiteface the artist wears. All Paris came to applaud Debureau at the Theatre des Funambules. His Pierrot, though inspired by the lazy, mischievous valet Pedrolino of the commedia dell’arte, soon became an essentially French character. He changed Pierrot from a cynical, grotesque rogue into a poetic fellow and brought a personal expression to the fantasy, acrobatics, melodrama, and spectacular staging that characterized nineteenth-century pantomimes. Not only did he add extempore bits of business to a given action, but he also invented his own scenarios. Just as for several centuries the commedia dell’arte, which depended on the actor’s improvisational skills, had influenced European theatre, nineteenth-century pantomime, with Debureau’s inventive genius, reached great heights. Other nineteenth century French mimes

such as Paul Legrand, Alexandre Guyon, Louis Rouffe, and Séverin continued the Pierrot tradition. But at the turn of the century, classical pantomime had become stereotyped. It was Georges Wague who revitalized it and prepared the ground for modern mime, discovering and training mimes such as the author Colette, who performed in his company.” (Lust 2003)

Pierrot ble i mange mimeskuespill oppfattet som en naken sjel, som gjennom sine bevegelser uttrykte sine indre opplevelser og stemninger, og projiserte drømmebilder (Vollmer 2011 s. 50). I de pantomimene av Arthur Schnitzler (*Pierrots forvandlinger*) og Richard Beer-Hofmann (*Pierrot som hypnotisør*) der Pierrot opptrer i elegant sommerdress eller som vitenskapsmann, ble skikkelsen oppfattet som tvetydig, som eksempel på en personlighetsspaltning (Vollmer 2011 s. 50). Bak det tilsynelatende, skinte det ekte igjennom: Pierrot som innadvendt drømmer og stille melankoliker. For dype sjelelige konflikter kan komme til uttrykk gjennom bevegelsene. Psykiske dimensjoner kan komme til syne på måter som ikke er sensurert av en språklig bevissthet (Vollmer 2011 s. 51-52).

Den tyske forfatteren Paul Scheerbart publiserte i 1903 *Kometdans: Astral pantomime i to akter*. I den publiserte teksten beskriver han tablået og handlingen som skal mimes, som inkluderer en konge og to dronninger, en bøddel, en trollmann, en dikter, haremskvinner og folk ved hoffet, samt tre store kometer, sju mindre stjerner og en fullmåne. Scheerbart skrev også det han kalte “en ekteskaps-pantomime med musikk og dans”, *Sophie* (Vollmer 2012 s. 15).

Den østerrikske skuespilleren og teaterregissøren Max Reinhardt var en av de mest innflytelsesrike representantene for pantomimekunsten på begynnelsen av 1900-tallet (Vollmer 2012 s. 14). Reinhardt iscenesatte pantomimer som ble store publikumssuksesser. I disse stykkene “there was a minimum of text and the director merely filled a brief scenario outline with movement, dance, color, gesture, music, and light [...] *Sumurun*, an oriental extravaganza from the *Arabian Nights*, was the first of these. It used an approach to the stage over a bridge through the audience, based on the “flower path” of the Japanese Kabuki stage, and involved intrigue in a harem, with lovers and intruders hiding in trunks and cupboards in a spectacle half-farcical, half-poetic.” (Esslin 1983 s. 20)

“[I]n January, 1911, Reinhardt returned to the international scene with his most spectacular production of all, *The Miracle*, at the Olympia Exhibition Hall in London. Here the theatre was at last liberated from the theatre building itself. To stage the simple story of the nun who is enticed into the world with all its lusts and tribulation but whose place in the convent is taken by the madonna herself, who descends from her place over the altar to cover up her disappearance – the neoromantic poet Karl Vollmöller had written the short scenario on which the mime play was based – Reinhardt transformed the vast exhibition hall into a full-scale cathedral in which the spectators were occupying the side naves while the action took place in the center. After the nun had left the cathedral, the stained-

glass windows faded away, and the acting area became the scene of her adventures in the world, where she passed from highborn lover to lowborn companions and experienced all the sinfulness and tribulation of life. Then, for her return, the cathedral magically reappeared. There was much music and dance in *The Miracle* and an immense amount of pageantry. The costumes were sumptuous and designed to enlarge the actors' gestures through long trains and spectacularly high headgear. So great was the success of the London production, watched as it was by thousands of spectators at each performance, that further productions followed the original London one (which opened on December 23, 1911 – a true English Christmas pantomime event): in Vienna (in the Rotunde Exhibition Hall, September, 1912); Berlin (in the Zirkus Busch, April, 1914); and later, at New York (Century Theatre, 1924).” (Esslin 1983 s. 21-22)

“Mime also returned to the fore in 1923, when Jacques Copeau founded his acting school at the Théâtre du Vieux Colombier, where miming with a mask and doing exercises resembling those of the Noh drama helped the actor find greater corporeal expressivity. Convinced that the human body alone suffices to dress a bare stage, Copeau's student, Etienne Decroux, would endlessly research and perfect these exercises, developing them into his codified corporeal mime. His movement style was a far cry from the commedia figure from which Pierrot took his model. Unlike classical pantomime, corporeal mime was, also no longer an anecdotal art that used conventional gestures to create illusions of objects or persons. The impetus Decroux's findings gave to twentieth-century mime had repercussions throughout the world, opening dimensions in technique and expression unheard of since ancient Greek mime and Roman pantomime. By the mid-twentieth century, Paris was the place for mimes to be. It was here that several great masters gave new life to the mime art, as well as merged it with other forms. Etienne Decroux, Marcel Marceau, and Jacques Lecoq developed schools of mime that no longer represented traditional, nineteenth-century pantomime. Their schools and styles differed from one another, as much as they differed from Eastern European pantomime. It was in Paris, too, that, after studying and performing with Decroux and creating his own mimodramas, Jean-Louis Barrault brought Pierrot back to the stage in a 1946 Baptiste pantomime at the Marigny Theatre and in the role of Deburau in the film *Children of Paradise* [1945; regissert av Marcel Carné].” (Lust 2003)

Den franske skuespilleren Marcel Marceau ble på 1900-tallet verdensberømt for sin pantomime i rollen som klovnen Bip. “It was also in Paris that Barrault integrated expressive movement with speaking theatre. Meanwhile, Decroux's student, Marcel Marceau, would convert corporeal mime into an art that could be readily communicated. Through his Bip and style pantomimes he made this art known to the world. And while Decroux trained corporeal mimes in Paris and New York, Jacques Lecoq taught mime not as a separate art but as a research tool to further dramatic creativity as well as one which could be combined with other arts. Lecoq's global training method fused the art of the clown and the buffoon, juggling, acrobatics, spoken text, dance, plastic arts, and all of life with body

movement. His movement expression, based on the observation of natural movement, opened up new directions for physical theatre. Meanwhile, in 1978, Marceau opened his school in Paris and taught workshops in America. Decroux, Barrault, and Lecoq inspired many mimes and theatre artists to discover multiple styles of twentieth-century movement theatre that, in turn, enriched other stage arts.” (Lust 2003)

Marceau hadde i 1952 en forestilling basert på russen Nikolaj Gogols novelle “Kappen” (Gourfinkel 1956 s. 137).

“Through the contributions of Decroux, Marceau, and Lecoq three main schools of mime developed in Europe that had worldwide repercussions. The more commonly whitefaced, illusion pantomime portrayed concrete emotions and situations by means of conventional gestures, creating the illusion of something there which in reality is not. Corporeal mimes rejected this form to express abstract and universal ideas and emotions through codified movements of the entire body. Those in Lecoq movement theatre combined acting, dance, and clowning with movement. However, in the 1980s, even the whiteface, illusion pantomimists and Decroux’s corporeal mimes began expanding in many new directions. Instead of limiting themselves to silent expression and classical pantomime or codified mime technique, they experimented freely with texts and the use of voice. [...] Mime in the postmodern era thus incorporated so many new elements that it was no longer referred to exclusively as mime. It was called mime-dance, mime-clowning, mime-puppetry, New Vaudeville, etc.” (Lust 2003)

Den irske forfatteren og dramatikeren Samuel Beckett skapte *Act Without Words I* (1957) og *Act Without Words II* (1966). Det sentrale i disse mimeskuespillene, ifølge Michael Y. Bennett, er “that these two short plays display two different responses to opposite stimuli and/or forces: to a seemingly malevolent and a seemingly benevolent offstage presence. In “Act Without Words I,” the character responds with Camusian defiance and rebellion to a malevolent offstage presence. In “Act Without Words II,” the characters feel comfortable to be themselves when confronted with a benevolent offstage presence. This reading is significant because, unlike typical bleak readings of Beckett’s world, examining the response to a malevolent or benevolent world demonstrates the power of human agency and Beckett’s continued sense of the will-to-live. [...] In “Act Without Words I,” the player, as the mime is called, is in a desert and repeatedly gets tossed back onto the stage when trying to exit. Soon, different objects are dangled from the top of the stage, most importantly a carafe of water. Too high for the player to reach, the player soon builds steps up with boxes that have descended from the top of the stage as well. However, like in the myth of Tantalus, as soon as the player gets close to the water, the carafe is ever beyond the player’s reach. Eventually, all of the items that have been dangled onstage are lifted up. Three times at the end of the play, however, some items return, and the player does not move in any attempt to get them. It is pretty easy to read this stasis as a sign of the character giving up in a

cruel, malevolent world. This reading resonates with the typical bleak reading of Beckett's oeuvre. However, the audience can also see the player's inaction as a stand of defiance against an absurd world, where in [Albert] Camus' eyes, the world does not give the character what he or she wants. In a sense, the decision not to move changes the power dynamics between the player and malevolent offstage presence. The repeated gestures of the offstage presence suggest that the offstage presence needs to play the game of give-and-take. The decision to no longer play the game turns the offstage presence into the beggar, almost pleading with the player to continue the game." (Bennett i <https://www.tandfonline.com/doi/pdf/10.1080/0895769X.2012.640260?needAccess=true>; lesedato 12.03.18)

"A theater group in India has put together a performance of *The Tempest*, done completely in mime. Designed specifically for grade school kids, in the fear that Shakespeare is leaving schools, this performance relies entirely on actions. No words, which makes the story telling that much more challenging." (<https://playingwithplays.com/shakespeare-in-mime/>; lesedato 03.05.18) "They adapted *The Tempest*, considered the bard's last play, into a mime and performed it 32 times. [...] The entire play is designed for school kids to make them realise that Shakespeare is fun. It was Arpita's [= Arpita Mittal] idea to make it a mime performance. "I chose this play because it has a lot of characters and we can learn about characterisation," says the former English lecturer [...] "I wanted to experiment with genres. This Shakespearean work lent itself to mime. When you think of Shakespeare, you think of long lines. But the plots, actions and characters in his plays are beautifully crafted." They got Bollywood mime artiste K. Paintal on board who at first was surprised by this idea. "When I explained the screenplay to him he was intrigued as it was something new," she adds. The hour-long play uses music, dance, and recorded soliloquies. The team believes that all Shakespearean plays are relevant even today. "It is beautiful how he was able to envisage internal feelings of betrayal, love, trust and honesty... what we see in his plays are a part of real life," says Archana." (Anushree Madhavan i <http://www.newindianexpress.com/cities/chennai/2017/sep/01/the-bards-magic-in-mime-1651264--1.html>; lesedato 03.05.18)

Den britiske komikeren Rowan Atkinson har blitt kjent for rollen som Mr. Bean, en nesten helt taus, dresskledd brite som gjør den ene dumheten etter den andre. Hans viderverdigheter har vært vist som TV-serie og blitt til en rekke filmer. Filmen *Mr. Bean's Holiday* (2007) "returns the character back to its silent film roots – it could be Charlie Chaplin doing the same routines in the same pantomime tradition. Bean wins a holiday to the south of France and nearly destroys the country in his misadventures. The innocent, but not so innocent Bean careens through the French countryside, but does not treat the French in the highhanded, xenophobic way a lot of British humor does, but almost lovingly. Because everybody speaks French, Bean is reduced to being his almost silent self [...] Bean of old had next to no dialog whatsoever, from any character, but that simply cannot be done in a movie." (<https://dvd.netflix.com/Movie/Mr-Bean-s-Holiday/70060002>; lesedato 10.10.17)

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