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**Problem of combination of the plasticity arts of puppet and
word in the process of studies**

The aim of the article is to try to identify the causes of the problem when combining puppet and word plasticity through analysis of the specifics of the actor's work with the puppet, the structure of the upper and lower puppet systems, the location of the actor when driving a single puppet, and systematizing them into a special acting training.

One of the main tasks of the professional school of training a future puppet theater actor is to master practical skills and develop skills to convey their inner feelings directly through the hand or an artistic instrument. The actor can be behind a screen or in an "open" reception, but it is the process of transmitting human psychophysics through a puppet that is common to all types of puppet systems. The puppet is obliged to exist according to all the laws of stage action: to look and see, to listen and hear, to evaluate, to move, etc., but in exercises and sketches without words.

The sound of a puppet is one of the important moments of its revival, because unlike a dramatic actor, where the actor "voices" himself, the puppeteer deals with an unusual technique - "talk for the puppet ", because the combination of the actor's living voice with inanimate matter, the puppet, is one of the key moments of reviving a puppet. The vocal characteristics of the puppet depend on various factors: the system of the puppet, its size, character, and so on. The timbre of the voice, the manner of speech, the tempo of pronunciation of sounds or words complement and enrich the puppet - the image of individual colors. Properly and accurately found language characteristics are organically combined with the artistic mask of the puppet and become an integral part of it.

In turn, puppet systems are divided into upper, lower and "open" type puppet, which differ not only in structure and principle of conduct, but also in the fact that the actor "voices" his puppet from the position of physical location in his own body at the time of control . From the system of the puppet, which can be a hand, a hand with a ball, a cane puppet, a puppet, an object, etc., the distance of the puppet from the actor depends on the change of its plasticity, tempus, sound supply, change of timbre,

etc. Sounding the puppet first with breathing, sound, and later with words, helps to combine the inner psychotechnics of the actor with the external behavior of the puppet.

The ability to convey the psychophysical state of the character through the plastic of the puppet and the word is one of the most important skills of working with a puppet. The process of merging words with plastic puppetry is as important as it is complex, so the development of this process should be allocated to a special section and make a systematic and purposeful training in classes on the skills of a puppet theater actor.

The system of exercises for a novice actor develops practical skills of combining the verbal action of the actor and the plasticity of the puppet; shows that the sound during the stage action frees the student from the internal clamp and therefore is needed in the early stages of learning; proves that it is easier to move from sound to action, and then to word and verbal action; directs to the definition and mastery of the characteristics of the character; contributes to a deeper assimilation of the specifics of the puppet theater's acting skills: from the inner living of the role to its embodiment through the puppet, which is animated by the actor.