

The Art of the Mask And Make-Up in the Traditions of the East and West: Artistic Features, Stylistics, Interrelationship

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Citation: Shmagalo, R., & Xian, H. (2024). The art of the mask and make-up in the traditions of the East and West: Artistic features, stylistics, interrelationship. *Herança*, 7(1), 100-112. <https://doi.org/10.52152/heranca.v7i1/789>

ARTICLE INFO

Received: 07 Jul 2023
Accepted: 13 Sept 2023

ABSTRACT

The article provides a general characteristic of artistic features of the mask and theatrical make-up in the cultural traditions of Europe, China and Japan. Through comparative analysis, common and distinct facets of classification, semantics, and modelling were identified. The transcultural essence of mask art, anchored in ancient rituals and its role in both historical and modern scenography, represents a profound phenomenon. The triadic territorial research methodology proves efficacious for curating contemporary theatrical collections and designing gift products. The research aims to present the evolution of the art of the theatrical mask in European, Chinese and Japanese culture in the context of artistic peculiarities, stylistics and the observed interrelationship. One of the key perspectives for future research is to expand the analysis of other cultural traditions and examine their interaction and influence on mask art. However, it should be noted that the emphasis of this study is on the artistic attributes of masks, while not taking into account such components as the sociological or psychological contexts of the attitude to masks in different cultures.

Keywords: Mask Art; Mask Stylistics; National Tradition; Theatre Culture; Artistic Features.

INTRODUCTION

The study of the mask, both as a symbolic representation and as an intrinsic component of theatrical activity, holds paramount significance across cultural civilizations throughout history. Notwithstanding the mask's transcultural indicators of universality, distinct national traditions emerge in the context of their functionalities. A selective comparative examination elucidates the depth, dichotomy, or congruence of functions, symbols, and artistic attributes between Eastern and Western realms. This research primarily undertakes a comparative analysis of mask art within European, Chinese, and Japanese cultural frameworks.

In the context of the theatrical traditions of Europe, China and Japan, the role of the theatrical mask is essential. In European drama, masks function as a means of expressing various characters and emotional states (Finney, 2019). These objects can have many characteristics that serve to create comedic or tragic images. In the context of Chinese theatre, especially in Peking Opera, masks serve not only to reflect the emotional state but also to demonstrate the social status and characteristics of the character. Each mask has specific attributes that ensure its recognition by the viewer (Medvedev, 2019). In Japanese drama, particularly Noh (a type of dramatic theatre), masks are important tools for expressing character characteristics as well as conveying emotional nuances through acting (Pronko, 2022).

Universal, basic functions of the masks from the most ancient civilisations include their religious and magical function and the cosmological meaning of symbolism (Kim, 2017). No less universal function is the crystallisation in the masks of that or another emotion, which can carry a divine or human character symbol of the theatrical game (Malovitskaya, 2010). Throughout the long-lasting history of their universal function, masks have also

acquired such a versatile quality as a transition from the above-mentioned ritual and religious actions to the actor's play in amateur and professional theatres of all nations. In this case, in some ethnic groups scholars observe the phenomenon of seriality of the same type of masks or large masks for the dressing up of the whole groups (Shmagalo, 2015).

The North-West interrelationship has always been and remains a most intriguing topic of art and cultural studies. The terminological and aesthetic meaning of the mask is revealed in the modern dictionary literature by Vlasov and Pavi (2001; 2006) and in the contemporary Ukrainian publications Malovitskaya (2010), Medvedev (2019), Klekovkin (2002), Pigel (2004), Pogrebnyak (2015). The philosophical basis was formed by works (Jung, 1998; Camus, 1998), art history works and translations of ancient sources (Razumovsky, 1971; Zavadskaya, 1977; Shmagalo, 2015). According to the "Dictionnaire du théâtre" (Theater Dictionary), the mask is a "facial cover that is used in the theatre to create a certain image of the character" (Pavis, 1980). It is a tool that helps actors to create a specific character and convey emotions to the audience. The theatrical mask is also important for the aesthetic aspect of theatre. It is a visual element that helps to create a specific atmosphere and mood on stage. For example, in ancient Greek theatre, masks were used to distinguish between different characters and to amplify the actor's voice. In modern theatre, masks are still used to create a specific image of the character and to enhance the visual aspect of the performance (Pigel, 2004).

In the territorial context of the European-Chinese-Japanese triangle, scholars can discover a valuable canvas for comparative analysis, which sometimes remains unexplored. European artists took a deep interest in Chinese and Japanese art, analyzing and adapting its aesthetics and techniques for their own creative needs. This process became particularly noticeable in the first quarter of the 20th century and, in the context of the Ukrainian cultural space, was reflected in several publications. For example, in the year 1921 "Ukrainsky visnyk" ("Ukrainian newsletter") describes the exhibition of Japanese woodcuts in Lviv, the Chinese and Japanese art are analysed by such artists as I. Trush, M. Olshevsky, O. Treter (Olszewski, 1901; Trerer, 1921; Performance of Japanese woodcuts in Lviv, 1921).

In Russia, since 1896, I. Grabar and S. Makovsky evaluated Japanese prints at "Storinky khudozhnyoi krytyky" ("Pages of artistic criticism") and "Mir iskustva" ("World of Art"). In the 1900s, the "Japonismes" and Chinese influences in European art were considered by scholars to be an incomparable phenomenon. This phenomenon was known as Japonisme, a term coined by the French art critic Philippe Burty in 1872. Japonisme referred to the popularity and influence of Japanese art and design among Western European artists in the 19th century following the forced reopening of foreign trade with Japan in 1858. Many late-19th-century modern artists not only admired and collected Japanese prints but also derived and adopted both compositional and stylistic approaches from them (Purcell, 2011). In the early 1920s, David Burliuk, the founder of Ukrainian and Russian futurism, conducted a creative visit to Japan with a futuristic make-up-mask on his face. The artwork, reaching other countries and passports, demonstrated the interrelationship of aesthetics and artistic values of the European and Eastern worlds (Akylbayeva et al., 2014).

The article explores the artistic features of masks and theatrical make-up in Europe, China, and Japan. Through a comparative analysis, both common and unique elements of classification, semantics, and modelling are highlighted. Mask art has a transcultural nature, deeply rooted in ancient rituals. This art form plays a significant role in both historical and modern scenography. The main research question is the study of the evolution of the artistic features of masks and theatrical make-up in the cultural traditions of Europe, China and Japan, and what are the common and different aspects of their classification, semantics and modelling. Despite the rich artistic heritage of theatrical masks and make-up in the cultural traditions of Europe, China, and Japan, there is a gap in the comprehensive understanding and comparative analysis of their artistic features, evolution, and interrelationship. There is also a need to discern how these artistic elements can be effectively utilized for curating contemporary theatrical collections and designing gift products, while primarily focusing on their artistic attributes without delving into the sociological or psychological contexts.

Based on the aim of the article, the research objectives are framed as:

To provide a comprehensive characterization of the artistic features of masks and theatrical make-up within the cultural traditions of Europe, China, and Japan. To conduct a comparative analysis to determine the commonalities and differences in classification, semantics, and modelling across these cultures. To explore the transcultural essence of mask art, understanding its roots in ancient rituals and its importance in historical and contemporary scenography. To demonstrate the effectiveness of the triadic territorial research methodology in curating modern theatrical collections and designing gift products. To chart the evolution of theatrical mask art across European, Chinese, and Japanese cultures, focusing on artistic peculiarities, stylistics, and their interrelationships.

The subject of the research is to synchronise the evolution of mask art and make-up, distinctive traditional

artistic features of this theatrical play attributed to the example of mutual influences in the theatrical culture of Europe, China and Japan. Scientific novelty and results. This is the first cross-comprehensive analysis of bibliographic sources of European (French, Ukrainian, Russian), Chinese and Japanese art mask researchers, art historians, philosophers, and ethnographers that allows for comparative and objective findings. The analysis of artistic features and stylistics of masks of different cultures as a separate and at the same time synthetic type of art was carried out..

LITERATURE REVIEW

Hence, in any part of the Earth, the mask is a universal means of single or collective transformation into gods, heroes of myths, epos, creatures, ancestor heroes, and symbols of laughter, sadness, heroism, insidious, good and evil and so on. Such dual functions and the features of the masks can be noticed in ancient Greek theatre, in the collective artistic visions of Renaissance Venice, in Japanese Noh theatre, or the lasting forms of functioning of Indian and Chinese theatre.

Leading world psychoanalyst and researcher of the symbolism of human archetypes, Carl Gustav Jung has offered the pattern, according to which "Primitive people contributed all their skill in making masks and many of them remain unsurpassed in their expressiveness" (Jung, 1998). It is the symbolic archetypal, artistic and decorative versatility of the mask as a powerful natural magnet that attracts the viewers of historic and contemporary art forms.

In Chinese culture, masks were thought of as a form of communication between mortal men and the immortal gods. Masks were believed to bring blessings, drive away evil spirits, ward off diseases, and protect the owner from various disasters. The main characteristics of Chinese masks are that they completely cover the face, look like a human or animal, and have facial features (Chen, 2007). Masks were used in Chinese theatre to convey the personalities, emotions, moods, and nature of the characters or people performing in the theatrical performance. The highly didactic sacred drama of China is performed with the actors wearing fanciful and grotesque masks. The masks used in Chinese opera are remarkable and the visual effect that they provide is particularly striking (Wingert, 2022). The appearance of Peking Opera in China dates back to the end of the 18th century and was a mixture of dances, acrobatics, and music featuring Chinese historical stories and folklore. Initially, the actors wore real masks which were later replaced by a kind of makeup specifically designed for each character (Sun et al., 1994). Nowadays, various reproductions of these Chinese operatic masks, which can be worn for parties and theatrical performances or which can be hung on the wall as decoration, are sold commercially. In Chinese culture, individual colours represent different characteristics. For example, red masks represent prosperity and bravery, while white masks represent evil and being hypercritical. Purple masks represent justice and sophistication, black represents integrity and impartiality, blue represents stubbornness and fierceness, green shows that a character is violent and impulsive, and yellow represents a cruel and ambitious character (Zhao, 2021).

Masks in Japanese theatre are used to represent various characters and emotions. Each mask is carefully crafted to convey specific traits and characteristics of the character it represents. In Noh theatre, only the main actor wears a mask, while other performers do not. The masks are typically made of wood and are highly detailed and expressive. Masks are designed to be worn by the actors throughout the performance, allowing them to transform into different characters. One of the emotions commonly portrayed through Noh masks is delicate sadness (Serper, 2005). These masks evoke a sense of subtle melancholy and are believed to activate the amygdala, a region of the brain associated with emotions. Noh theatre is known for its minimalistic stage design. The focus is on the actors and their movements, with very few props used. The masks, with their intricate designs, become a central visual element on the otherwise empty stage (Osaka, 2021). Noh masks come in various styles, each representing a different character or role. Some common mask types include the Okina (elderly man), Ko-omote (young woman), and Hannya (demon) masks (Swain, 2011).

The theatrical mask played an important role in European theatre, particularly during the Renaissance period. The mask was often used to symbolize different emotions or characters in a play. For example, a smiling mask might represent happiness or joy, while a frowning mask might represent sadness or anger (Sokolova, 2022). Masks were used to help actors portray their characters more effectively, as they could hide their own facial expressions and adopt those of the mask. This allowed for more nuanced and expressive performances. There were many different types of masks used in European theatre, each with its own unique features and characteristics. Some masks were designed to be grotesque or exaggerated, while others were more subtle and realistic (Smith, S. H., Chandler, & Smith, S. V, 1984). The use of masks in European theatre can be traced back to ancient Greek and Roman theatre, where they were used to represent different characters and emotions. The

tradition was later revived during the Renaissance period and continued to be used in theatre throughout Europe. The use of masks in European theatre was influenced by the cultural exchange between different countries and regions. For example, Italian court culture had a significant impact on the development of the English court mask (Ebong, 1984).

Contemporary art design and applied art working in the tourism and cultural industries in both Venice and Beijing also take advantage of this powerful natural magnet of the archetypal artistic expression of the mask to achieve commercial success. Even now, in the modern era of the global COVID-19 pandemic, the medical mask also gains different forms of decoration in different parts of the world, expressing different national and regional specificities.

MATERIALS AND METHODS

The research design is a comparative art history analysis of the artistic features of masks and theatrical makeup in the cultural traditions of Europe, China and Japan. The comparative art history analysis has been chosen as the main analysis for the study. A comparison of the artistic features of masks and theatrical make-up in European, Chinese and Japanese cultural traditions was carried out. An analysis of the functionality, symbolism, and artistic attributes of masks in these cultures was carried out. Common and distinctive features were revealed. In the process of literary analysis, the use of Chinese and Japanese authors' sources along with European ones is especially important for the synchronic method of research (Bojun, 1980; Ling, 2017; Xin, 2015).

With the help of historical-evolutionary analysis, the evolution of the art of the theatrical mask was studied in the context of European, Chinese and Japanese cultures, focusing on the dynamics of artistic style, features and their interaction. In the process of classification analysis, a comparative study of classification methodologies and typology of masks in the specified cultural traditions was carried out. Cultural analysis contributed to the investigation of the transcultural aspects of the mask, the discovery of its roots in ancient rituals, and the determination of its role in historical and contemporary scenography. The application of art analysis allowed a deeper study of the artistic differences of masks presented by various national schools of theatre art. Thanks to the interdisciplinary synthesis, it was possible to achieve a holistic understanding of the problem, combining art studies, cultural studies and historical approaches.

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The Mask as an Attribute of the Play

In the European theatrical domain, the mask and stage attire have consistently served as indicators of the distinct historical styles representative of specific eras, encompassing national, regional, and cosmopolitan motifs. The use of masks, either as integral attributes of a theatrical production or in the form of makeup, was a ubiquitous practice across various theatrical platforms. Historically, masks have traversed various stylistic phases, including those of antiquity, the medieval period, naturalism, symbolism, expressionism, surrealism, modernism, totalitarianism, and postmodernism. During the 20th - and early 21st centuries, the role and form of the mask within Western theatre underwent significant transformations, reflecting the dynamic and evolving artistic and theatrical movements of the time. However, the methodology encompassing the conception and realization of the mask and stage attire, transitioning from an artist's preliminary sketches to their tangible incorporation on stage, remained predominantly consistent. Success for a European theatrical artist was often gauged by their adeptness in articulating the essence of a character through the mask, attire, or makeup, mastering the nuances of form, colour, and visual representation, and resonating both intrinsically and extrinsically with the character's role. In tandem with the actor, the artist evolved into a figure analogous to a psychologist, collaboratively sculpting the emotional and symbolic nuances of the on-stage portrayal.

While in the Renaissance, particularly in the Italian professional theatre "Commedia del Arte", the mask had some immutable image, the subsequent change of such styles as Baroque, Rococo, classicism mask could gain meanings, given by the artists themselves (Figure 1). During the Baroque period, when art and theatre were still at the service of kings, absolute worldly power was being sacralised through the metaphorical and theatrical transition of rulers into gods. Under the mask of Apolo, God of beauty and patron of muses, the king acquired the propagandistic status of the "King of the Sun", patron of all arts and theatre. This old tradition of the sacralisation of power and theatrical action itself sometimes had its origins in the masks of the pharaohs of ancient Egypt, and was continued by the adoration of Rome rulers, when the Emperor Octavian was given the title Augustus – the "Divine" (Klekovkin, 2002). The sacred theatre was the kind of theatre that, in the words of the philosopher Albert Camus, "speaks the truth in the last instance" (Camus, 1998).



Figure 1. Example of Italian Theatre Mask

In the modern era, the mask, make-up and costume on stage increasingly demanded the transmission of spiritual beauty. The "folk" forms of the art of the mask, such as the characters of the folk Christmas Vertep in Ukraine, began reviving. At the same time, the developed European countries have increased their interest in Eastern cultures, especially Japan and China. The fashion for "Chinese" and "Japanese" complemented the eclecticism of European theatre culture (Chung, 1987). Japanese woodcuts and the mask of the Noh theatre taught harmony and laconicism of the colours, linear stylisation (Figure 2). The exotic art of the East was actively cultivated on the stage of such operas as "Chio Chio San", and its unconventional character for European culture encouraged new stylistic elements in art, particularly in the theatre.



Figure 2. Example of Theatre Mask Based on Japanese Culture

The main "philosophical and outlook principle of "modern dance", which actively used masks, was an attempt to open the hidden inner essence, often through non-verbal penetration into the deep (Pogrebnyak, 2015). Doctor of Arts Pogrebnyak (2015) asserts that the formation of European aesthetic features of "modern" theatre and dance was significantly influenced by François Delsarte's system of expression ideas, at the heart of which he placed the triad: body-life, soul and spirit. In the proposed by F. Delsart in the middle of the XIX century schematic model of people as a subject of art is based on mimicry and gesture. He believed that the legitimacy of the meaning of signs should be sought in the history of the development of each nation, but not among the general schemes of expression of the human body and mimicry. The contemporary search for the mask-sign-image in European theatre proved to be very close to the system of knowledge of the ancient Chinese science of

physionomics and to the principles of the bases of the Chinese portrait, found in manuscript treatises of artists of different centuries (Jung, 1998). The search for new artistic styles during the epochs of modernism and postmodernism encouraged theatre artists to achieve national closure through the art of the East, particularly through the art of the "Chan" school. The symbolic sign, especially the mask, was given more importance on the stage than the word.

Even the leading representatives of abstractionism and decorative eclecticism of the 1910s-1920s could not do without a mask. In particular, the abstract dance of Oleksandr Sakharov, one of the first modernist dancers, a descendant of the Ukrainian city of Mariupol, debuted in Munich in 1911 in cooperation with the theorist and practitioner of abstractionism Vasyl Kandynsky. O. Sakharov saw the philosophy of the "abstract mimic" style of choreography in expressing the spirit of his time through the dematerialisation of reality using scenic synthesis of arts (Pogrebnyak, 2015).

Music, acrobatic performances and scenic costumes in the theatre O. Sakharov played a fundamental role in the construction of scenic space as a symbol of the world. While the mask in his staging of "Bourre Fantastique" (1936) becomes an ideological compositional centre, and has an abstract character. Placing the mask into a synthetic circle of scenographic innovation of symbolic theatre, O. Sakharov created a fundament for interactive and spiritual singing with the spectator. Such programming of the spectator-recipient's aesthetic and emotional insight was, in a certain sense, close to the aesthetic and spiritual practice of the Chinese "Zen" school (Japanese "Chan").

In contemporary Western European theatrical studies, there is a discernible resurgence in the utilization of masks for acting. This revival can be attributed to intricate postmodern phenomena termed the "retheatrelisation" of theatre, leading to the reintegration of what is perceived as an "archaic" element of theatrical expression. Historically and presently, the mask possesses multifaceted functions: it conceals, observes, distorts, exaggerates, and neutralizes, among other roles. In modern dramaturgy, the mask serves as an effective medium to articulate psychological, social, and intercultural dynamics in a lucid and comprehensible manner, thereby facilitating a profound comprehension of both historical and current theatrical practices. Furthermore, the mask manifests several characteristics reminiscent of Eastern artistic traditions, including but not limited to a predilection for deconstruction, scenic collage techniques, transparency, as well as irony, which can be viewed as an active form of animation, and layered interpretations of the portrayed image.

With the appearance of Impressionism, Expressionism and Fauvism on the European arena, the leading artists of these movements and styles, such as Van Gogh, Henri Matisse, Georges Siora and others, synchronise and match link the contemporary art problematics with the Eastern art of the Chan school, in particular, the symbolism of line (expression of consistent) and colour (expression of inconsistent) in the portrait, the limits of the authenticity of the artistic image, completeness and incompleteness of the artwork, decorativeness of painting, genre and species of art boundaries (Zavadskaya, 1977).

In China, apart from the typology of a wide genre range of portraits ("group family portrait", "ancestor portrait", "leisure portrait", "ceremonial portrait", etc.), there is a place for such genre varieties as "fantasy portrait", "mask and theatrical make-up". The nature of image creation in the Chinese portrait and mask is close, it is based on allegories, symbols, indirect expression of the idea (Razumovsky, 1971).

Contemporary Chinese Masks and Make-Up Art

The mask originated in the mythology and folklore of countries with an old tradition of theatrical art. Chinese ritual crockery made of bronze in the Shang and Zhou dynasties contains in its relief ornaments demonic masks of Tao Tie and the deity Shandi as a testimony of intensive cult rituals, known from the VIII century B. C. Totemic ornaments are depicted in plastic handles-masks and reliefs in the form of symbols of the elements of sky, earth, thunder, water, animal protectors of people. All details and ornaments of dishes are characterised by refined graphical subtlety, the vibrancy of lines (Shmagalo, 2015). It is important to note that long ago in China mask art as well as all other types of decorative arts had never been considered "inferior" in the hierarchy of "main" creators, as historically formed in Europe.

The typology of the mask in European theatrical culture has its artistic specificity, distinct from that of other arts. Evaluating the mask for certain functions or universal qualities, we can distinguish between different types of masks: ritual, ceremonial, carnival, masquerade, which are used in the theatre (comedy or tragedy masks, masks "Del Arte" and others) (Medvedev, 2019). Their typology in the dramatic art of the XX century is more complex to characterise, they include the following types: masks with emotions of absurdity, tragedy, comedy, social role, the psychological state of the hero's soul, fantasy, satire, tragifare, etc. (Figure 3).



Figure 3. Japanese Mask of a Female Character

The typology of the Chinese theatrical mask is, above all, controversial with the masks of older cultures. This is primarily concerned with the emotion-applied characteristics, as the masks' emotions in different cultures are interpreted based on profound cultural orientations. Firstly, ethics in Chinese culture influences the make-up of the face. China is a long-standing civilisation and is known as "the state of etiquette" (Bojun, 1980).

Confucianism, created by Confucius, was based on "Etiquette", within which kindness became an inherently behavioural and social norm. Secondly, there is also an inseparable link between the make-up of the face and religious beliefs. Since the Song and Yuan dynasties there was a big opera repertoire of religious stories about gods and ghosts; repertoires celebrating festivals and birthdays in the Ming and Qing dynasties; and repertoires that embraced Buddha, Tao and the folk gods (Chung, 1997). This is how the faces of gods, ghosts and demons were created. Moreover, traditional opera is intimately linked with folklore and includes many folkloric factors that are also integrated into the make-up of the characters. In ancient China, there were popular such favourable meanings of the symbolic language as "Prosperity brought by a dragon and Fenix", "Peony – wealth", "Qilin gives children", "Songhe - Longevity" and others (Ling, 2017). Pines, cranes, peonies, tangerines, tigers, leopards, fish and even imagined dragons, phoenixes, Qilin – all are talismans that have long been widespread among the people of China. They are often depicted in "Nían Hùà" folk paintings, decorative ornaments and traditional art designs as well as in facial make-up.

Additionally, literary works have had a notable impact on the conceptualization of facial makeup. There exists a profound connection between novels and folklore, evident in the fact that many of China's renowned novels have been adapted for stage performances. The design of facial makeup in Chinese opera is significantly influenced by Chinese calligraphy, one of the world's ancient writing forms. Chinese hieroglyphics have been incorporated as essential elements in the art of facial makeup. Consequently, the integration of hieroglyphs in makeup design necessitates a meticulous alignment with the overall composition and typically requires specific adjustments to ensure aesthetic coherence.

Finally, folk art also has an influence on the modelling of the face make-up. Folk arts, which have the greatest influence on opera face make-up, include the "Lion Dance", the painted sculptures, the "Theatre of Shadows", "Jianzhi" and "Nianhua". Let us take the "Lion Dance" as an example. In ancient times, the "Lion Dance" was frequently performed at festivals or mass celebrations in the appropriate masks. The number of Chinese painted sculptures also influenced the nature of masks. The depiction of colourful sculptures in temples and palaces, without doubt, is an important parameter for the appearance of similar characters on the opera stage. The "Nianhua" art, which is one of the varieties of Chinese painting, is another example. It originated from the ancient "God of Doors Painting", which is one of the Chinese folk arts and one of the universally accepted folk crafts (Chung, 1995).

When people first review the face make-up of the Beijing opera, starting with their first contact with the material elements (colours, lines, graphics, etc.), they then come to understand the author's deliberate craftsmanship. The masque and the make-up were created for a better understanding of the "inner rage", emotion, character and spirit", shown as the face make-up of the Beijing opera (Xin, 2015). The different components of the material, technical skills and a keen understanding of the structure can create a varied and successful face make-

up.

In other traditional Eastern dramas, the characters of the masks show more types and abstract features. For example, the Japanese mask "The Joy of Energy" is the most important element of the performer. It is divided into several types, such as the face of an old man, God, ghosts, feminine, masculine origin, spirits, and a "special" face. Among a range of emotional and energetic aspects, most of them are "medium" expressions, that is, they do not have great joy and great sadness, and do not have a clear expression of joy or anger.

The Japanese mask on stage is intricately linked to the art of the kimono, the art of the tea ceremony, the ikebana, and the traditional schools of painting and calligraphy (Figure 4). The mask in Japanese culture is intimately intertwined with the norms of social behaviour as communication between people begins with the acquaintance with the face. In this context, there is even a terminological meaning of the mask, expressed in the word combination "tatemaie-honne", where "tatemaie" means "basis, frame" and "honne" means "hidden, true". Therefore, the traditional Noh theatre stage, the reading of the mask is not a distinctly settled image but contains a mass of spiritual experiences connected to the symbolism of gestures, kimono and scenography in general.



Figure 4. Connection of Japanese Mask on Stage and Other Arts

There are up to two dozen different mask terms, which together symbolise these or other features of character or feelings. Apart from masks, similar terms refer to make-up types in Kabuki theatre and images in specifically Japanese woodcuts called "ukiyo-e". The latter emerged in the mid-17th century as a distinct genre of poster portraits of actors. It is important to note that compared to the Chinese, the much less European tradition of masks, the Japanese way of expressing such universal emotions as fear, outrage, joy, surprise, and so on is extremely different. Underlying this distinction is the richness of expression of emotionality in Japanese culture and the etiquette of restraint in facial expressions and gestures. After the Second World War, Japan's progressive cultural community began reviving national cultural values through the establishment of the Noh Art Society and later the Noh Theater Society (Zavadskaya, 1977).

Thanks to the pioneers of the revival, cultural initiatives continued to flourish and contributed to the successful promotion of Japanese theatrical culture and artistic and creative arts not only in Japan as a mother country but also in Europe and America. Regarding the symbolic role of the mask in these processes of cultural interrelationship in the twentieth and twenty-first centuries, consider the words of Gao Xingjian, a researcher of contemporary drama, that there is nothing more than the mask to show the essence of drama art. Another theatre scholar, O'Neill, also said that the mask is more subtle, imaginative, intriguing and dramatic than any facial expression an actor can make (Aristotle, 1996).

The Chinese contemporary art of masks is also used for popularisation, especially in the field of tourists souvenirs design, which is an omnibus art of cultural design. It often combines traditional art with new forms of products. This not only expresses the peripeteia of long-lasting history but also provides the latest opportunities to show the deep traditional Chinese culture and apply it to the design so that the touristic goods have greater cultural support. The starting point of tourist gift design is a universal expression of the material, shape and decoration of the object of design. The material creates the "skin" of the tourist souvenir, the form gives "soul", and decor creates appropriateness (Ligong, 2007).

The art of dramatic masks contains an innumerable quantity of forms with a rich meaning. The images contained within it integrate into the form of the piece as an integral type of decorative art, creating a unified aesthetic sense of festivity and functional flexibility at the same time, instead of being tedious (Zheng, 2011).

The use of lines and the colourful quality of the theatrical masks formed a unique Chinese colour cultural system. Of great importance is also the recognition and development of traditional materials from which theatrical masks are made. With the turbulent development of modern science and technology, people tend to be lost in a blind search for high technology and new materials, and, therefore, do not want or even underestimate the use of traditional materials (Sarybaeva, E. E., Bayzhanova, Bashkova, Sarybaeva, K. E., & Shardarbek, 2015). As a result, traditional materials are gradually forgotten and abandoned, which is quite an unfortunate phenomenon (Sabyrhanova & Bajzhanova, 2011). It is important to reinterpret the new charm of old materials, to explore the uniqueness of traditional crafts through a study of theatrical masks and the development of local tourist products. However, the distinctive traditional concept of craftsmanship and creative thinking are still the guiding principles of creation, that need to be kept, remembered even in a highly developed modern society (Nurtazina, Tokar, & Ruban, 2018).

The traditional theatrical forms, rooted in people's traditional culture, also continue to integrate other artistic innovations. Whether it is the Japanese Kabuki theatre or Beijing opera, they are an all-encompassing form of stage art that integrates poetry, music, dance, drama, and other artistic elements. Thus, the face-make-up evolved from primitive totems and then gradually transformed into an artistic and dramatic face-make-up. Back in the North and South dynasties (420-589) and the Sui and Tang dynasties (581-907) music and dancing involved the use of masks. At that time masks were considered the basis of face make-up. This also influenced the appreciation of the drama spectators, so they did not wear masks. In fact, they paint ornaments on the masks directly on the original face make-up of the actors and the masks evolve into face make-up (Lee, 1998).

Face make-up as an example is used in Kabuki and Beijing opera, which does not only represent different national cultures. The colour psychology also reflects the national culture. The make-up of the Kabuki face, which in Japanese is called "Kumadori" (くまどり) (Kobayashi, 1931), is similar to the make-up of the face of the Chinese Beijing opera. It has the function of accentuating the peculiarities of the various characters through the use of different colours. The artistic specificities of Beijing opera masks, the face make-up of Beijing opera first of all focuses on make-up by hand, and is not limited by the appearance of realistic characters, but its essence lies in the method of reaching the point of "spiritual similarity" through exaggeration and symbolism (Figure 5). Primarily manifested in two aspects, one is the use of colour; the other is the use - of graphics. The rings used in the face make-up in the Beijing opera have their cultural connotation.



Figure 4. Example of Beijing Opera the Face Make-Up

These and other artistic features of national Chinese masks can be distinguished more clearly when compared to Japanese culture, especially the semiotic features of the Kabuki mask. Kabuki was born in the Edo era. It combines the characteristics of "No", "Joruri", and "Kyogen" with the merging of poetry, music, dance, and drama (Tan, 2006).

The so-called "Kumadori", the etymology of which is "shadow", initially belonged to a special technique of

make-up that exaggerated the facial blood vessels and muscles in Kabuki (Li & Lu, 2012). He drew inspiration from the depiction of "Joruri" (a Japanese traditional puppet show), creatively using red and black paints to express the character, with an exaggerated and rough style (Kobayashi, 1931).

The make-up of the face has its origins in the stage and is one of the artistic means of shaping and depicting the characters. Along with the process of Kabuki's birth, development and shaping, its face design has also gone through a series of conventions, ornaments, colours and so on. Further, complete, strict official specifications and relevant procedures took shape. In particular, as in China, the use of colour symbols was of the utmost importance (Chung, 1988). In addition to the presentation of the Kabuki facial make-up, the "Kumadori" also presents the "swab" make-up method. The Kabuki face make-up is evenly based on water-white powder and red, blue, brown, and other oily pigments are added to mix the colours, which are called "Black Kumadori, Blue Kumadori, Brown Kumadori" (Tan, 2006).

The colours he uses also have a rich cultural connotation. The red colour is mostly used for the characters to express their bravery and fairness. If the character is strong and full of power, the black line is thick and clear on the sketch; if the character is handsome, red is used to depict the thin and round line just below the lower eyelid. Black and blue are primarily used for villains to represent their insidiousness and evil; brown is used for ghosts and animals (Shuyang, 2004). Thus, with the help of the face make-up painted by the actors, viewers can roughly understand the personalities of the characters in the performance.

At first, Kabuki facial make-up was created to enhance the actor's image and personality. At the same time, it was inspired by a peony flower and was created by the method of burying the fingers in the paints and the method of blurring. There are similarities and differences between Chinese and Japanese cultures in terms of semiotics (Seo et al., 2021). Above all, from the point of view of colour psychology. The face make-up itself is a product of symbolisation, and this symbolic peculiarity is reflected in colour psychology. China and Japan also differ through imagery. Both the face of the Beijing opera and the face of Kabuki are drawn in line graphics. This method of layout deviates from the light and shadow method of Western realism, but is expressed exaggeratedly and symbolically, with the aim of intensify the image.

This became the common feature of European art, but there are still differences between them. First of all, the face make-up in Beijing opera is tempting to use bright colours, mainly using red, white and black as a background colour for the face make-up, with more complicated graphics painted on it; whereas Kabuki face make-up are rarely observed. Secondly, the differences in aesthetic standards between the two countries caused differences in artistic conception, which is mediated through the use of make-up. Influencing the shaping of the environment within the framework of national culture, the Chinese people are more concerned about the beauty of the finesse, e.g. warm red and noble peonys; whereas the Japanese are more concerned with the beauty of self-reflection and quietness, such as the desire for beautiful white and elegant cherry blossoms (Le, 2005).

In facial delineations, notable distinctions are observed between Beijing opera and Kabuki theatrical styles. The chromatic composition of facial cosmetics in Beijing opera exhibits a wider colour spectrum, striving to maintain an equilibrium between the luminosity and purity of individual shades. Such a palette not only symbolizes but also enriches the interpretation of the character's attributes. Conversely, Kabuki facial cosmetics predominantly employ a restrained set of hues, principally red, blue, and brown. This paucity of colours leads to a pronounced delineation, accentuating facial contours and muscular structures, and subsequently, amplifying character portrayal. Thus, character interpretation in Beijing opera is multifaceted and holistic, whereas Kabuki offers a more succinct and unembellished depiction. Furthermore, despite the inherent subjectivity of facial cosmetic symbols in both art forms, there exists a variance in their representational subjectivity between the two cultural paradigms.

CONCLUSION

In Chinese and Japanese traditions, masks possess a rich historical lineage and continuous evolution, retaining connections to ancient rituals and spanning a broad spectrum of applied, decorative, and figurative arts, extending to modern design. Contrarily, European masks transitioned into metaphorical theatrical tools, emblematic of the entire theatrical culture's spectrum from comedy to tragedy. By the early 21st century, European masks evolved from sacral power symbols to abstract modernist representations.

Chinese opera masks amalgamate various artistic elements: design, calligraphy, folk painting, and more. The inclusion of Chinese hieroglyphics in facial makeup transforms from independent symbols to integral components of artistic expression, emphasizing connections to metal art, literature, and ancient rituals. The Kabuki-based Japanese tradition highlights the mask's external visual appeal, intricate symbolic representation, and inherent

spirit. This mask aesthetic, profoundly influenced by Zen philosophy, synthesizes traditional arts and etiquette. Moreover, distinctions in colouration between Japanese and Chinese masks became prominent. By the late 20th century, mask art paralleled the kimono as a symbolic resurgence of Japanese national culture. These attributes, emblematic of traditional theatrical schools and the global opera milieu, permeate the modern tourism and theatre sectors, symbolizing national cultures. The nuanced artistic traits of theatrical masks across diverse national cultures, coupled with their interplay, facilitate a plethora of experimental opportunities, birthing novel artistic manifestations.

In forthcoming research endeavours, it is imperative to broaden the analytical scope to encompass diverse cultural traditions, subsequently investigating their interplay and impact on mask artistry. Nonetheless, it is pertinent to highlight that the primary focus of the present study remains on the artistic characteristics of masks, eschewing considerations about the sociological or psychological dimensions of mask perceptions across varied cultural settings.

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ETHICAL DECLARATION

Conflict of interest: No declaration required. **Financing:** No reporting required. **Peer review:** Double anonymous peer review.