Research on the Genre and Artistic Style of Tibetan Opera Masks in Kham Area

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Abstract: Tibetan opera, as an artistic wonder that accumulates the profound and unique ancient cultural essence of the Tibetans, has a long history, a long history, and a mature and unique artistic form. There are many kinds of dramas, various genres, and artistic styles with strong and distinctive Tibetan characteristics and strong and prominent snowy magical colors. Tibetan opera is an art with a profound religious and cultural background. It is a symbol of the religious culture and artistic culture of the Tibetan people. It originated from religious French activities and is widely spread among the people.

1. Introduction

Our country is a multi-ethnic country. The Tibetans are a nation with a long history and splendid culture in our national family. Due to the geographical environment and the old nomadic tribe’s way of life, the Tibetans have distinct ethnic and regional characteristics. Features. Tibetan opera is an outstanding representative of the long and splendid Tibetan culture and the drama of my country's ethnic minorities. It is an extremely precious spiritual wealth of the Chinese nation and the entire mankind. The art of Tibetan opera has a long history. There are many genres of operas. The performances are rich in national characteristics. The content of the repertoire is mostly mythical stories in Buddhist scriptures. Masks, as an ancient ethnic art of Tibetans, express this through religious forms from a specific perspective. National moral concepts, philosophical thoughts, aesthetic psychology, rich imagination and outstanding creativity are an important part of Tibetan culture.

Tibetan opera is a kind of ethnic drama with distinctive Tibetan characteristics created by the Tibetans themselves. Tibetan opera is called “Ajilam” in Tibetan, which means “fairy” and is abbreviated as “lam”. [1] Later passed through history. The evolution has gradually formed a life-like performance that focuses on singing and combines basic procedures such as singing, chanting, dancing, confession, eloquence, and technique, and there are more Taoist verbs similar to recitation. Traditional Tibetan operas are basically a cappella. Cappella, even in the singing and dancing scenes, is only accompanied by two percussion instruments, drums and cymbals.

Tibetan opera masks are called “Ba”, and it is not only widely used in the temple “Qiangmu”, but also popular in Tibetan opera, folk sacrifices and folk dances. It means a mask made of leather, cloth, silk, mud and other materials. It is a unique form of sculpture art of the Tibetans, and it is a kind of handicraft derived from religious art. The content of Tibetan masks can be summarized into three categories: First, the masks of demons and ghosts mainly include mountain gods, sea gods, dragon gods, and ghosts. The second is mainly animal masks, mainly cows, sheep, rabbits, horses, monkeys, lions, tigers, wolves, dogs, leopards, elephants, eagles, deer, foxes, etc. The third is mainly based on the masks of some specific characters, mainly including wizards, conjurers, hermits, banshees, herders, auspicious old men, and eight Tibetan opera characters.

2. The Genre of Tibetan Opera Masks in the Kham Area

Tibetan opera is a very large drama system. Due to the differences in natural conditions, living customs, cultural traditions, and dialects, the troupes in various regions have gradually formed their own characteristics and styles, thus forming different genres of Tibetan opera. But in general,
Tibetan opera masks are mainly divided into two major schools: “white mask” and “blue mask”. The white mask is simple in style and has a long history. Its shape is: a peach shape with a pointed upper garden and a protruding arch above. It is decorated with long goat hair around it. It is only worn above the forehead during the performance. It has a long hair shawl and a white beard hanging forward. Cover the actor's face. The blue mask faction was developed from the white mask, and its modeling is based on the eight auspicious and the three treasures of the wish. The overall mask resembles a treasure bottle, the top is like a treasure umbrella, the bottom of the umbrella is a picture of the Three Treasures, the upper forehead is semicircular arch, which symbolizes Pisces, and the sun and moon emblem under the arch is a symbol of the golden wheel of fortune.

There are many types of Tibetan masks, which are classified according to their functional types. There are mainly Tibetan operas, temple dances, and folk dances. The Tibetans and their cultural origins in the Kham area, regardless of their size, have their own characteristics. The Kham region has formed many distinctive local Tibetan operas in history, including the three major types of Tibetan opera, Dege Tibetan opera, Kham Tibetan opera and Amo Tibetan opera. In these three major dramas, it is divided into Batang Tibetan Opera, Litang Tibetan Opera, Ganzi Tibetan Opera, Dege Tibetan Opera, Daofu Tibetan Opera, Muya Tibetan Opera, Seda Tibetan Opera and other genres. Tibetan opera troupes are organized by local temples, and the actors are also monks. There are mainly Batang Tibetan Opera Troupe, Dege Tibetan Opera Troupe, Ganzi Tibetan Opera Troupe, Seda Tibetan Opera Troupe, Kangding Muya Tibetan Opera Troupe, Danba Mosca Tibetan Opera Troupe and Daofu Tibetan Opera Troupe. [2] These Tibetan opera troupes are all amateur in nature. In addition to the eight traditional Tibetan dramas, the number of Tibetan dramas created and adapted has also increased, and the types of masks related to the characters have also increased.

Khampa Tibetan opera originated in Tibet. As Khampa Tibetan opera is inseparable from the historical background and cultural soil of the Ganzi Tibetans, after being introduced to Kham, some dances and folk songs from the Khampa region were collected, and it gradually merged with the local Khampa song, dance, rap, and folk art. The combination of traditional folk arts; in music and singing, influenced by dialect phonetics, folk music, religious music, etc., the style has been different from Tibetan Tibetan opera to a certain extent, forming the unique style of Khampa Tibetan opera. Tibetan opera in the Kham region has also enriched, developed, reformed and innovated the form of artistic inheritance of Tibetan descendants. For example, Seda Tibetan opera originated from the Tibetan opera of the Andorabrang Monastery. It integrated folk songs, dances, and rap art, and was used in temples. On the basis of music and dance, it draws artistic nourishment from Amdo, Tibet, Handi drama and song and dance. Mainly in the local language, supplemented by Amdo language, suitable for daily life performances. The chanting is clear and clear, the performance is natural, the facial makeup is not emphasized, and the human drama performance is emphasized. Imitating the song and dance drama and presenting the artistic effect of comedy, the characters are bright, each suits their needs, the stage props are also complex and simple, and the plot, level, and rhythm are more compact than other Tibetan dramas. In addition to inheriting the basic formulas of the Amdo Tibetan opera, according to the plot and character needs, the local folk art and dance art have been infiltrated, and the singing and performance figures have been developed. In terms of characters, costumes, props, and setting, they have also made design adaptations that fit the plot. Make Seda Tibetan Opera its own style.

3. The Artistic Style of Tibetan Opera Masks in the Kham Region

Because of the long history of Tibetan mask art and the varied cultural background, the difference in content and form of the Tibetan mask art has formed a wide range of styles and characteristics. The main reason why Tibetan mask art has attracted great interest among the people is that it has formed its own unique national style and regional characteristics. As well as the exaggerated, brilliant, humorous, abstract, and simple natural beauty of the image in the tedious and cumbersome production process. It makes full use of the primitive, rugged and simple natural beauty presented by materials such as cow and sheep skin, animal skin, and cow wool thread.
3.1 The Bright and Harmonious Colors of Tibetan Masks

The Tibetans living on the snow-covered plateau love bright and strong mask colors, and it fully incorporates the color concepts in Tibetan paintings. Tibetans apply their understanding of colors to all aspects of material and spiritual culture. In Tibetan mask culture, colors first form a strong visual impact and soul shock. The different colors of Tibetan theater masks also correspond to the different personalities of the characters they represent. The truth, goodness, beauty and falsehood, ugliness, and evil of human beings are all manifested in the mask. The mask is multi-colored, and different colors symbolize different character characteristics.

In terms of the use of colors, like Tibetan Buddhist paintings, the main colors are red, yellow, blue, white, green, and black. Each mask color represents a relatively fixed role. For example, the red mask in the play symbolizes power and justice, which means that it can conquer and educate the other party with tricks and admonitions. Everyone who plays the role of king and minister wears a red mask. Sometimes in Tibetan dramas, some men in religious dances are angry and often use red; the yellow mask represents auspiciousness, which means radiant face, great merit, and knowledge. It is worn by living Buddhas and elders. The old villagers’ masks are sewn with white or yellow cloth, and a hole is dug in the eyes and lips to show simplicity and honesty; the blue mask symbolizes bravery and justice and represents the fearlessness of heroes. The figures representing justice in Tibetan dramas use blue masks; white masks It symbolizes a kind person, with a pure, kind, and gentle personality, indicating a source of knowledge and vision; the green mask symbolizes virtuous wisdom; the beauty and dignity, belonging to the incarnation of the Tara category; the black mask symbolizes viciousness and cruelty, expressing viciousness and fierce anger. The half-white and half-black mask in the play expresses the sweetheart and poisonous mouth. The two-sided and three-swords specializes in provoking the divorced. The witch's mask is half-black and half-white to symbolize the character of the two-sided and three-swords. However, the symbolic meaning of color is not absolute, and sometimes it can be changed according to the development of the plot.

Generally speaking, the colors used in Tibetan masks are the same as those used in Tibetan paintings. They are both gorgeous, bright, dense, bright in color, strong in contrast, and harmonious. However, due to the characteristics of the mask itself, the understanding and application of colors Not only can it be concentrated on each mask, but its color effect is more prominent in the different combinations of several masks. Therefore, it can be considered that the bright colors and the color of the mask are more prominent.

3.2 The Exaggeration and Realism of the Shape of Tibetan Masks

In addition to the bright colors and harmony, Tibetan masks maintain the natural simplicity of folk creations and the state of constant performance in the overall style. It has also absorbed the exaggeration and deformation of religious masks in its shape, achieving the traditional methods and characteristics of absurdity, romance, fantasy, hideous terror, profound and serious deterrence, so that various types of Tibetan opera masks have obtained breakthrough development and formed Its specific artistic expression language.

Comparing the shape of Tibetan masks, people's impression is mainly based on three expressions. One is an exaggerated technique, exaggerated and deformed and beautifully decorated. It is exaggerated, rugged, weird, full of imagination, and pays attention to modeling, color and production techniques. Such as: the shape of the temple “Qiangmu” mask. “Qiangmu” is a sacred and solemn religious ritual activity and one of the unique religious art forms of Tibetan Buddhism. Religious content such as exorcising evil spirits and protecting the law are closely related. It uses a wealth of art forms to express the Dharma and its good ideas, to eliminate disasters and evils for all living beings, and to pray for the good and auspicious lives of all living beings. Moreover, the “Qiangmu” mask has gradually become the aesthetic appeal and cultural feature of the Tibetan people in the long-term development process, with a unique national style and regional characteristics. The art of masks must be preached with enhanced visual effects. Including exaggerated and strong shapes and colors. Even for the purpose of expressiveness, some guardian
gods' mask head ratio exaggeratedly occupies about one-half of the length of the whole body, all
giving people an incomparable feeling of fear. [3] The Tibetan mask painters and craftsmen
emphasized the expression of inner characteristics and emotions in the process of making statues,
and were not constrained to the truth of appearance. Therefore, it provides artists with a space for
applying exaggerated techniques and a platform for developing rich imagination. This exaggerated
expression technique of Tibetan masks makes the expression of modeling image or the expression
of modeling beauty reach a very high artistic level, and also makes its own characteristics more
distinct.

The two methods for the modeling of Tibetan masks are realism. On the Qinghai-Tibet Plateau
there are verdant forests, vast grasslands, herds of cattle and sheep, as well as numerous birds and
beasts. All of these have an impact on the production and development of Tibetan masks. The
Tibetan mask has appeared in the form of a beast from when it was created. The most primitive
mask uses the scalp of the simulated animal, which is the most primitive and true expression. Until
now, there are still many animal masks in Tibetan masks, and their modeling is still based on
realism. Tibetan opera is the most secular folk drama on the Qinghai-Tibet Plateau. The “mask in
the drama” focuses on shaping characters and takes images of all beings in the world. (Personality),
etc., taking their common characteristics and blending them into a single face, becoming a
representative of the class, occupation, and personality characteristics shared by people with both
personal ecology and the same class. A type of mask in the format is suitable for similar or identical
characters in the play. When the audience looks at the mask, it is like seeing the character’s inner
privacy and all details.” [4] Of course, this kind of realism is derived from life, from nature, and is
higher than life, higher than the realism of nature.

The three methods for the modeling of Tibetan masks are the combination of virtuality and
reality and the appearance of form and spirit. Masked performances and simple make-up
expressions in Tibetan opera can be combined freely. The simple cloth masks and the leather flat
masks are relatively imaginary, and they belong to the freehand and expressive shape. They can
also be performed in the same scene with the three-dimensional realistic masks of religious clay
sculpture in Shenwu, and they can be very artistically coordinated. Write the gods in the form, the
form and the spirit correspond to each other. For example, the Umba mask and various character
masks, the contours of the face, the shape of the eyes, and the mouth are all painted and carved very
realistically, but the entire face and complexion are fictitious. In Tibetan opera performances, as
long as they can show the character, feelings and conduct of the characters, they are boldly used.
Even on the very solid clay statue masks, there are exaggerated deformations, such as the two
wrathful gods sticking out of their mouths. Fangs absorbed the image of the wolf and the image of
the liger, which made the inner look and character stand out.

Tibetan masks have recorded their own growth in a true portrayal in the long course of history,
as well as the development process of the Tibetan nation. It uses a specific artistic expression
language, unique ethnic regional style and local artistic charm, and has become the artistic wonder
of the Tibetan people. Masks are an ancient national art of the Tibetans. It expresses the morality of
this nation through religious forms from a specific angle.

Moral concepts, philosophical thoughts, aesthetic appeal, rich imagination and extraordinary
creative talents are an important part of Tibetan culture.

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