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Examine the Significance of the Facial Makeup Pattern Used in the Sichuan Opera and Its Interpretation

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Abstract--Sichuan Opera is a traditional Chinese opera in Chongqing. It is the most well-known local opera in Sichuan and a cultural symbol. This is a cultural symbol passed down through generations of performers. This makeup reflects the personality traits and aesthetic sensibilities of the Sichuan people, as well as the traditional Chinese opera facial makeup art. As a result, Sichuan Opera distinguishes itself from other operas and has become a global symbol of China's strength and resilience. Sichuan Opera facial makeup has a distinct artistic shape, vibrant colours, and intricate decorative patterns. Through their facial makeup, the characters' invisible, abstract and complex inner worlds, thoughts and emotions are displayed incisively and vividly. The pattern design of Sichuan Opera facial makeup reflects the artist's perception of life and opera characters, and it has both artistic and practical value. This paper aims to uncover the artistic value of the Sichuan Opera facial mask's graphic expression through a detailed analysis of the facial makeup structure, lines, and colours. It is no longer limited to opera, but is now widely used as a

modelling tool in modern design. As traditional elements are combined with modern innovation, they become more complex and detailed. This paper aims to give a Sichuan opera face more reference in the design of content and form, to encourage more innovation in facial makeup pattern design, and to raise awareness of Chinese traditional opera culture in order to improve the study of the theory of Sichuan opera facial makeup.

Keywords--artistic element, Chinese traditional cultural, facial makeup pattern, interpretation, significance.

Introduction

Sichuan opera face makeup is a method of enhancing one's appearance in the Sichuan opera. To portray a certain character in a play, actors draw patterns on their faces to help them stand out from the crowd (Huang D., 2004). For performers, facial makeup is the quickest and most efficient way to transform their appearance and identity from their original appearance. The colour of the face makeup is brilliant, and the pattern is overdone in order to serve as an aesthetic emblem. It conveys the character's individuality and inner attributes by drawing attention to intangible characteristics in the face (Wang & Duan, 2015). The ancient stage art of Chinese classical opera is passed down to the performers of Sichuan Opera via their face paint. It is primarily divided into two categories: the beauty of cosmetics and the ugliness of makeup, which are generally equivalent to the categories of other plays (Wang & Duan, 2015). Chinese opera culture is heavily influenced by the tradition of facial makeup, which not only serves to portray the emotions of the characters, but also has significant cultural connotations of its own (Wang, 2017).

The face makeup used in Sichuan opera is classified into two categories: special facial makeup and conventional facial makeup (Tian, 2012). Ordinary facial makeup, also known as the common use of facial makeup, is dedicated to a character in the play of the facial mask, which is more named after the role (MO, Lian, 2016). Special facial makeup is dedicated to a character in the play of the facial mask, which is more named after the role. Ordinary facial makeup, also known as the common use of facial makeup, is some colour-based and some composition-based (MO, Lian, 2016). In accordance with their extensive stage experience and facial characteristics, Sichuan opera performers split several fundamental forms of the overall composition of their face makeup into different categories, and each category corresponds to a specific role type (Luan, 2005). It is the goal of this study to investigate the meaning of the Sichuan opera facial makeup pattern, starting with the origin of the facial makeup pattern, moving on to the type of facial makeup pattern, the colour and pattern of the facial makeup pattern, and other aspects of the study, in order to better understand the style and pattern characteristics of Sichuan opera facial makeup, investigate the value of Sichuan opera facial makeup, and lay the groundwork for the design of a new Sichuan opera facial makeup pattern.

Literature review

Facial makeup is a kind of makeup method used in Chinese opera, mainly referring to facial makeup, that is, "oil color" or "water color" directly on the face, in order to shape the image of a role in the play. Because each character in the play should use the pattern and colour in a prescribed way, it cannot be drawn at will, so it is called facial makeup (Wu & Ahmad, 2021). In addition to face makeup, Chinese opera also uses mask makeup. The mask used in opera is also called "false face," which is used in opera to exaggerate the image of the face. From the perspective of dramatic makeup in various countries around the world, painting and masks are dramatic makeup art developed in parallel (Benur & Bramwell, 2015). Just like calligraphy and traditional Chinese painting, opera art is highly hypothetical and stylized in expression. Facial makeup is the quickest and most effective means for actors to change their faces and identities. As an artistic symbol, the colour of facial makeup is bright and the pattern is exaggerated, which can depict the character and inner quality of the character (Wang et al., 2022).

The word "facial makeup" in the dictionary means a symbol or figure. The standard image and rigorous procedure of opera facial makeup are typical visual symbol systems. "The cultural significance of drama, in the final analysis, is its human meaning." Yi Zhongtian pointed out in his book *Art Anthropology* that human beings decorate themselves in various ways, and Sichuan opera actors decorate themselves in the appearance of their roles through makeup, so as to arouse the audience's aesthetic feelings during the performance, which is to prove their own value (Yi, 1998). Facial makeup culture is an important part of Chinese opera culture. It not only conveys the emotions of characters but also contains profound cultural connotations, which is a collection of Chinese traditional culture. The interpretation of opera facial mask culture symbols should be done from the standpoints of ethics, religious belief, national art, Chinese character calligraphy, classical aesthetics, and so on (Wang, 2017).

The origin of Facial makeup

In terms of facial makeup and masks alone, their history is older than opera, dating back to the Neolithic Age. Facial makeup and masks play a greater role in the development of human culture than drama. A mask is also called a false face. The mask itself is not just a facial makeup, let alone something invented for opera (Jin, 2010). In the stage of nature worship and ghost worship, human beings use masks as weapons to fight for survival, to threaten the fierce beasts that endanger human beings, and also use masks as external symbols for ethnic or tribal members to identify each other, which is the reflection of "totem culture". Later, masks were widely used in sacrificial activities, music and dance, hunting, mask protection, drama, and other human activities, and became an important carrier of folk culture (Huang, 2004). The adornment function and beautification function of the mask are directly related to the opera facial makeup. Even the clown's facial makeup is a kind of artistic beauty. Therefore, the mask is only the basis of the production of facial makeup, while opera facial makeup is a kind of art, which is the essential difference between the two. Li Mengming, believes that part of the facial makeup used in opera comes from masks. Facial makeup can be divided

into two parts: the facial makeup of people and the facial makeup of ghosts and animals. The origin of ghost and animal facial makeup is the mask used in ancient ghost exorcism ceremonies. Masks were used to play ghosts and animals in ancient operas, and it was not until the Ming Dynasty that the images of masks were transferred to the faces of the actors (Wang, 2015).

Types of Facial makeup

Opera facial makeup is a type of symbol. The opera type is often called the "drawing way" (Luan, 2005). Sichuan opera facial makeup is divided into special facial makeup and ordinary facial makeup. Special facial makeup is dedicated to a character in the play of facial makeup, more named by the role, such as Baogong face, Guan Yu face, Zhong Kui face, and so on. These special facial masks are usually associated with the descriptions of characters in literary works and have strong personalised characteristics (Chen, 2006). Common facial makeup, also called common use of facial makeup, includes some colour-based, such as black face, red face, etc.; some are based on composition, such as crooked faces, etc.; and some are named after the shapes of objects, such as crab faces. The use of ordinary facial makeup is more flexible. Under the condition that there is no great change in colour and composition, most of the repertoire can be used for different plays and different roles with the same or similar characteristics (Wang & Duan, 2015). According to the facial features and long-term stage experience, Sichuan opera artists summarise and divide some basic types of the overall composition of Sichuan opera facial makeup, namely, "drawing mode." Each type of spectrum has corresponding role types (Luan, 2005).

Whole face refers to the face as a whole having a main colour, mostly red, black, and white. Ears, noses, eyes, mouths, and structural textures are drawn in the main colour to show the demeanour of the characters. The face does not draw a pattern, the style is neat and grand. There are three common whole faces: red face with white or black eyebrows, with black eyes and expression lines; white face with black eyebrows; black face with white eyebrows; and black face with white eyebrows. Through the use of two colours of sharp contrast, to highlight the eyebrows and other facial organs on the boundary, they appear balanced and coordinated. The full face is often used for both positive and negative roles (Shao, 2009). Guan Yu in Huarong Road (Figure 1) and Zhao Kuang in The East of the River (Figure 2) have red faces, while Cao Cao in The Battle of Wan City has white faces (Figure 3).



Figure. 1 Guan Yu



Figure. 2 Cao Cao



Figure 3. Zhao Kuangyin

Bao Zheng (Figure 4) in the drama *Bessie Case* has a white crescent painted on his forehead, but it also belongs to the whole face of blackness (Shao, 2009). In the Battle of Changsha, Guan Gong's face (Figure 5) is painted red with no patterns on both cheeks. His eyebrows, eyes, nose, and mouth are outlined in black and symmetrical, showing his dignified figure. Generally speaking, the "pink face" also belongs to the "whole face" spectrum. That is, the face is painted white, which is mostly used for crafty officials and ministers to show their personality characteristics of being good at plotting and scheming and dishonesty, such as Cao Cao in "Catch and Release Cao" (Figure 6) (Zhou, 2019).



Figure 4. Bao Zheng



Figure 5. Bao Zheng



Figure 6. Cao Cao

The whole face is divided into three parts. The main colour of the face is obvious, showing the forehead, left and right cheeks in three pieces, hence the name. Because of the shape and colour of the Sankuaiwa face, it is divided into a number of species. The main colour is red, called "red." As shown in Figure 12, Zhaoqi has black eyebrows, a white forehead, and red cheeks, as shown in Figure 7. Jiang Wei, Figure 8 Zhuanchu, Picture 9 Douerdun, Figure 10 Xujia, Figure 11 Gaowang, Figure 13 Zhangfei, Figure 14 Si Mashi (Zhou, 2019).



Figure 7. Jiang Wei



Figure 8. Zhuanchu



Figure 9. Dou Erdun



Figure 10. Xujia



Figure 11. Gao Wang



Figure 12. Saucepan



Figure 13. Zhang Fei



Figure 14. Si Ma Shi

The most distinctive facial makeup in Sichuan opera is the "Ba'er" face and the "Yuanyang" face. "Ba'er Face" is the facial makeup of teenagers in Sichuan opera. It is also called a half-face because the upper part of the face is drawn without a false beard (Wang & Duan, 2015). The main colour of facial makeup is either red or white. For example, Feng Xian (FIG. 15) in Step to Kill a Bear has "red Ba'er face," showing his youth and chic. Zheng Ziming (FIG. 16), in the drama, is in his youth. He uses black and white to outline his face and create an asymmetrical shape (Board, 2007).



Figure 15. Feng Xianfig



Figure 16. Zheng Ziming

The above examples are common Sichuan opera facial masks, which pay attention to the beauty of symmetry and cleanliness in painting. In addition, there are some other special forms: The "slanted face" in Sichuan Opera facial makeup is different from the general form, which is symmetrical with eyebrows and Nose Bridge as the center line. On the contrary, the left and right sides of the face are not symmetrical either in composition or color of "slanted face" (Shao, 2009). In "slanted face", the composition, color and line may be asymmetric and different, often as the facial makeup of the character with deformed face and cruel heart. For example, Zheng En (FIG.17). As shown in Figure 18, Li Keyong in "Fighting the Tiger and Receiving Filial Respect" has a peculiar appearance. His left and right eyes are of different sizes, and his facial makeup is in red, white and black colors to highlight his asymmetric face.

The same is true of Xiahou Chun's facial makeup (FIG.19), which seems to be drawn at random and gives a feeling of distortion, exaggeration and disharmony. However, the facial makeup feels distorted and appropriate visually, which is mainly due to the sparse and dense distribution contrast between lines, blocks and faces in the "slanted face" facial makeup. Even though the styles on both sides and up and down are not the same, the segmentation and proportion between graphics and colors are balanced. This way of painting breaks the way of traditional opera, bringing different aesthetic feeling in different visual impact (Zhou, 2019).



Figure 17. Zheng En



Figure 18. Li Keyong Figure



Figure 19. Xiahou Chun

"Yuanyang face" is a unique facial makeup in Sichuan opera, also known as "Yin and Yang face" and "asymmetric face." It belongs to the facial makeup of clowns. The face is divided into two halves from the middle, and the colours and patterns on the left and right sides are different, with sharp contrast and strong contrast. The most representative one is the Old Devil of Chencang in *Sword of Flying Clouds* (Fig.20). In order to express her cruelty and beauty, half of her face is covered in Dan Role's facial makeup, showing feminine beauty, while the other half is richly patterned, with strong black and white contrast, twisted lines, and swirls. One face has two faces, which reflects the coexistence of beauty and ugliness, the double-sided nature of "charming" and "evil". The monkey lady in *Pineapple Flower* also uses this facial makeup (Fig. 21), with a monkey pattern on her right face and a different role of facial makeup on her left (Zhou, 2019). In addition, the characters of ghost foxes in Sichuan opera also often have yuanyang faces. The drawing rule is that the face of the monster is drawn on the left and the face of the woman is drawn on the right. Half of them are ghost foxes, and the other half are real opera characters (Wang, 2015). The use of yin-yang faces is to fully externalise the inner activities of the characters, combined with the superb performance skills of the actors, to increase the stage effect, which is unique in the art of Sichuan opera (Zhou, 2019). Asymmetrical Face: Hou Jing, trapped in Taicheng city, has half the face of a monkey and half the face painted as the Jing role (Fig.23 (Jiang & Yuan, 2009).



Figure 20. the old devil of Chen Cang



Figure 21. Monkey Lady



Figure 22. Houjing



Figure 23. Xiahou Chun

Research Methodology

This study aims to study the meaning of the Sichuan opera facial makeup pattern, from the origin, type, colour, and pattern of the facial mask pattern and other aspects of the study, so as to clarify the characteristics of the Sichuan opera facial makeup pattern, explore the value of Sichuan opera facial makeup, and lay the foundation for the design of a new Sichuan opera facial makeup pattern. A structured questionnaire survey was conducted among 120 people from various walks of life to investigate the meaning of patterns. The questionnaire included two polygraph tests to ensure the validity of the questionnaire, Rashid, M. H., & Sipahi, E. (2021). The survey came from the following questions:

- Features of facial makeup patterns.
- Type of face pattern.
- The impressive elements of the facial mask pattern (color, figure, and meaning)
- Which is the most expressive, abstract pattern or realistic pattern?
- Different patterns and colors of Sichuan Opera facial masks represent different personalities.

The study sampled people of different ages from all walks of life. Using random sampling, the data was collected over a period of one month from November 1 to November 30, 2021. Data analysis a random survey was conducted online through the questionnaire network, and 120 questionnaires were collected, including 17 invalid questionnaires and 103 valid questionnaires. Data were analyzed from 103 questionnaires, covering people of all walks of life and ages.

Table 1
Overview of the respondents

Statistics		N	P (%)
Gender	Male	45	56.311
	Female	58	43.689
Age	Less than 18 years old	2	1.942
	18-35 years old	69	66.990
	35-50 years old	21	20.388
	51-60 years old	8	7.767
	More than 61 years old	3	2.913
Level of education	University undergraduate	50	48.544
	College	24	23.301
	Postgraduates	15	14.563
	High school	12	11.650
	Below than Junior high school	2	1.942
Profession	Staff	25	24.272
	Student	18	17.476
	Professional Staff	16	15.534
	Enterprise Managers	9	8.738
	worker	8	7.767
	Government personnel	7	6.796
	Freelancer	5	4.854
	Retirement	4	3.883
	Self-employed person	3	2.913
	Commercial service workers	6	6.797
Permanent residential address	Housewives	2	1.942
	Sichuan Province	61	59.223
	Non-Sichuan Province	42	40.777

Results

According to the introduction of the investigation, the number of men and women is balanced, and the number of people aged 18–35 is the largest, which shows that people in this age group are most interested in Sichuan Opera Facial Makeup. In terms of educational background, the majority of people have a bachelor's degree. The degree of education may affect the degree of liking for traditional culture. As can be seen from the occupations of the respondents, there are more employees, students, and professional and technical personnel. These people spend more time online. Finally, more than half of the respondents have lived in Sichuan province for a long time, which may have an impact on people's preferences and understanding of Sichuan opera.

According to the survey results, 75% of the interviewees have watched Sichuan opera performances, while 25% have not, indicating that 25% of the interviewees have little understanding of the patterns of Sichuan opera facial makeup. Choose the colour and pattern of the face that best matches the character according to the picture. 77.67% of respondents chose Bao Zheng's face, 76.7% of respondents chose Guan Yu's face, 59% of respondents chose the clown's face, 56% of respondents chose Dong Zhuo, and only 23% of respondents chose Ling Guan.

Such data shows that the people who were interviewed know more about the personalities of famous people, and the black and red colours of facial makeup do play a big role in how facial makeup patterns are shown in the world.

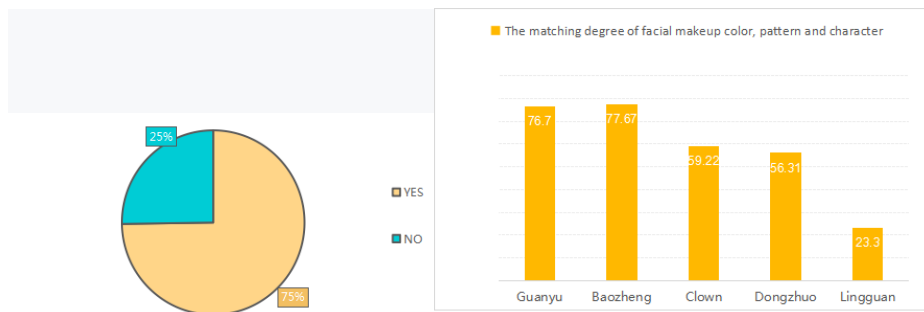


Chart 1. Have you watched Sichuan Opera performances? Can the colors and patterns of the following facial masks show the character?

As shown in Figure 2, in order to investigate the interviewees' understanding of the types of facial patterns in Sichuan Opera, recognisable patterns were selected from the concrete facial patterns. Of those surveyed, 82 per cent could spot a peach, 69 per cent a cow, 64 per cent a butterfly, only 55 per cent a rooster and 51 per cent a bat. It can be seen from the data that respondents are more likely to recognise simple daily patterns, while they are less likely to recognise concrete patterns with rich face colours and too much decoration on object shapes.

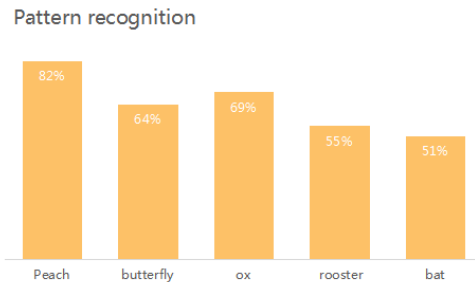


Chart 2. Can you see the pattern in the facial makeup?

According to the survey on the most important elements of the face, 79% of the respondents think the meaning of the face is more important in the face pattern, while 62% think the colour is more important to attract the audience from the senses. Graphics were considered important by 49% of respondents. Only 18 percent of respondents thought it was enough for facial makeup to look good.

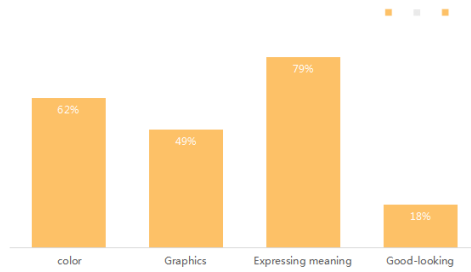


Chart 3. What elements of facial makeup do you think are most important?

Through the selection survey of concrete pattern and abstract pattern, it can be seen that more respondents choose abstract pattern facial makeup, 60% of them choose abstract pattern. Abstract patterns seem to leave more space for the imagination of the audience when expressing the meaning of the face of the face.

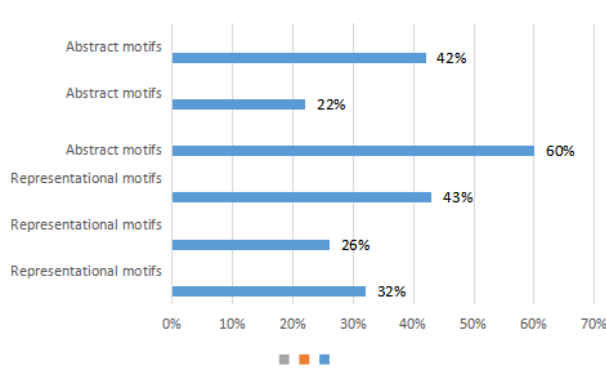


Chart 4. Which type of Facial makeup do you prefer?

Through the matching choice of facial makeup and identity, it can be seen from the data that 75% of respondents can identify Guan Yu and 66% can identify Li Kui from facial makeup, while only 27% and 29% can identify Qin Shi Huang and Zhong Kui. In China, Guan Yu and Li Kui have always been well-known figures, and the features expressed by the drawing of facial makeup are also more accurate.

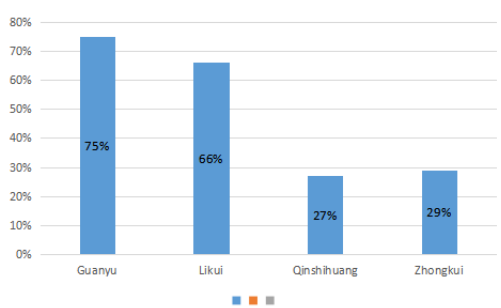


Chart 5. Choose a facial makeup that you recognize?

Therefore, based on the above analysis results, researchers can draw the following information, namely, the guidelines for the redesign of Sichuan Opera facial makeup patterns are as follows:

- The audience of Sichuan Opera Facial makeup is young people aged 18-35, who like fashion and surfing the Internet, and have the strongest acceptance of new things. Meanwhile, they gradually pay attention to Traditional Chinese culture, and the design combining tradition and fashion should be their favorite.
- The redesign of Sichuan Opera facial makeup pattern should select well-known images to draw abstractly. The meaning expressed by the pattern is the most important element of facial mask. The redesign of the facial mask also requires the selection of well-known figures in China.

Findings

Color Symbols

Colour is the most important visual symbol element in facial makeup. Psychologists think people's first sense is vision, and colour has the biggest impact on vision. Colour itself has no soul. It is a kind of substance and perception. Since people have been living in a world full of colours for a long time, they have gradually accumulated visual experience (Luo, 2020). Sichuan Opera facial makeup uses strong colours, usually red, yellow, green, and black and white as the main colours. These colours are applied directly to the face without blending. Each face has its own main tone. Generally speaking, the forehead and cheek parts of the colour constitute the main tone of the whole face. According to the different spectrum types, they often add secondary colours to form a colourful face (Wang & Duan, 2015).

A lot of Chinese classical culture and aesthetic thought went into the Sichuan opera's choice of colours, making the human "face" look out of place in real life. Bright colours, strong lines, and very little grey are used to move the "face," which isn't like real life. Sichuan opera facial makeup colour has a deep influence on the choice of Sichuan opera facial makeup colour. The bright colours of Sichuan opera facial makeup are very attractive (Pratama & Mandaasari, 2020; Baque et al., 2020). Sichuan opera facial makeup of colouring strongly, exaggeration, rarely used grey to move, is not the same as the colour of the real life in the face. Facial makeup's colour symbol is in the colour with the highest lightness, share out bonus, black, white, blue, green, yellow, and so on. This is according to the human natural skin tone as the foundation, the exaggerated developed into the symbolic colour (Luo, 2020). Sichuan Opera facial makeup is often famous for its bright colours, strong contrasts, and mysterious runic composition. The patterns are flexible and changeable. Instead of using fixed colour symbols to express a person's emotions, they use colour to express the likes and dislikes of the characters, which makes it full of strong moral significance (Luo, 2020). Colour selection is based on the plot and character, with strong exaggerated colours to highlight character characteristics (Zhou, 2019).

The colour of facial makeup exaggerates the appearance of the characters and is a symbol of character and quality (Hu, 2011). The main colours of Sichuan opera facial makeup have different symbolic meanings. This fixed and regular colour expression comes from the formation of Sichuan opera. Through long-term interaction and artistic practice, tacit understanding is reached between Sichuan opera artists and between artists and audiences. The primary colour has the function of judging good and bad, good and evil, and the secondary colour generally plays a decorative role (distributed in the canthus, nose, and other facial features). To sum up, black represents justice, red represents loyalty, white is evil, yellow is violence, blue is reckless, green is chivalrous, and gold and silver are used to represent gods, demons, ghosts, and other characters (Han & Liu, 2006). For example, Guan Yu's red face represents his loyalty, bravery, and heroic spirit (Zhou, 2019). Jiang Wei and Zhao Kuangyin both used bright red, vermilion, and deep red as their main colors (Zhao, 1991). The size and purity of the red area on the face of Sichuan opera characters has always depended on how loyal and honest they are.



Figure 24. Guanyu



Figure 25. Zhao Kuangyin



Figure 26 Jiangwei

Black has the deepest hue and is a neutral colour that does not conflict with all the colours in the hue. Sichuan opera facial makeup usually uses black to outline facial features. Black plays a mediating role in the whole face, emphasising facial features. In Sichuan Opera, there is no pure black face makeup. It uses black to form a pattern along the position of the facial features, occupies most of the position of the face, and then uses another colour as a supplementary colour to form the effect of a black face (Zhao, 1991). In Sichuan Opera facial makeup, black is the main colour of facial makeup, which is always used to represent the brave and upright characters. For example, Bao Zheng and Li Kui, Yuchi Gong, and Zhang Dingbian in "The Robe of Honor and Visit."



Figure 27. Baozheng



Figure 28. Li ku



Figure 29. Wei Chigong



Figure 30. Zhangding

The comparison of the size of black and white shows two completely different styles in Sichuan opera facial makeup. It is common to draw the eyebrows and eyes with fine black lines, such as dong Zhuo and Cao Cao's white face, which shows the cunning, insidiousness and cruelty of the characters in facial makeup (Zhou, 2019). Xiang Yu, Wang Yanzhang and Yao Gang's facial makeup is the

same black and white contrast but appears calm and brave, generous integrity. Different feelings lie in the contrast of black and white areas. White has a feeling of expansion, and large areas of white squeeze the tiny eyebrows and eyes smaller, so that the characters appear wretched (Love & Sheldon, 1988). The large area of black, enlarged eyebrow, eye pattern appears relaxed, intense, highlights the character's bearing. White has the highest lightness. In the color contrast of Sichuan Opera facial makeup, white and black are equally important. Of course, white is also used to contrast other colors, forming the outline of the pattern, highlighting the shape of the color pattern, and increasing the vividness of the color. Sometimes whole forehead and cheek use white, it can avoid already because colorific chroma is close to the heavy frowsty experience that cause, also can make effect of facial makeup is intense and marked (Zhao, 1991).



Figure 31. Dong zhuo



Figure 32. Caocao



Figure 33. Xiangyu



Figure 34. Yaogang



Figure 35. Wang zhangyan


A small amount of white concentrated on the face can dramatically change an actor's natural appearance. White has the highest lightness, which can make the white facial features protrude or recede. The position of white is different; the feeling will be different. For example, a white square or circular pattern centered on the bridge of the nose is the basic facial makeup of the clown role. There are many kinds of clowns in Sichuan opera, and their faces are also diverse. In general, the closer the white pattern is to the forehead, the more unusual the look in the eyes, which may appear sly or witty.











Figure 36. clown role

The main colours in facial makeup can be used as visual symbols and have relatively fixed meanings. Table 1 is a standardized arrangement of the main colours used in many Sichuan Opera facial masks. In addition to the choice of colour, purity, lightness, and proportion control are exquisite. The brightness and purity of the colour in facial makeup are relatively high; intermediate colours will be used to reconcile the higher purity of the colour; and assign proportions of colours according to the character of the person (Zhou, 2019). The difference between the colour symbols of facial makeup can indicate the different personalities of the characters. Colour meaning is an objective survey of the characters, but the colour tuning principle is not easy to come by and is based on visual experience (Luo, 2020). Sichuan Opera facial makeup is basically done by the actors themselves. While maintaining the basic characteristics of role modelling, they can freely play according to their own moral evaluation of the characters. Therefore, compared with other local operas, Sichuan Opera's facial makeup is more personalized and diversified (Wang & Duan, 2015).

Color classification of facial makeup

Color	Personality traits	Representative	
RED	Justice, courage and passion	Guanyu ,Jiangwei	

Black	Uprightness, recklessness, frankness	Zhangfei, Baozheng	
White	Craftiness, cunning	Caocao, Dongzhuo	
Gray	Old hero		
Blue	Fierce, strong, untamed	Dou erdun	
Yellow	Fierce and impatient	Dianwei	
Purple	Wisdom, righteousness, majesty,	Lijing	
Green	Bold, reckless, impulsive	Kuixing	
Gold and Silver	Symbol of god, Buddha, spirit, ghosts	Lingguan	

Color application rules of Sichuan Opera Facial makeup

There are many factors of formal beauty. For example, colour beauty can touch people's emotions through physiological and psychological induction and cause the resonance of performers and audience. People's temperaments, habits, and psychological states can be shown incisively and vividly through colour, because this colour is also the feature that can show local, national, and time-feature most. Three elements of facial makeup colour are: physical elements, physiological elements, and psychological elements (Appleton et al., 1973; Guyatt et al., 2002). Facial makeup colour to fully consider these three elements, referring to the use of the law of unity of opposites in colour, constitutes a harmonious and unified picture effect. Facial makeup colour is mostly primary colour, and the use of complementary colour contrast, hue contrast, light and shade contrast and other techniques, the formation of a strong contrast of the face pattern, and between the color block and black line or white line segmentation, so that the overall colour can be reconciled. Seeking complementary, harmonious physical relations in this kind of intense colour contrast can satisfy the needs of people's physiology and psychology (Ji, 2015).

Symbols Graphic and Symbols

According to Pearce, "a pictorial sign represents an object by a realistic or imitative representation of the object, which must be similar or identical to some of its features." (Li, 2006). That is to say, the reason why graphic symbols can break language and cultural barriers and become a worldwide language for people's emotional communication is that, as a visual means of communication in communication, graphic symbols are concise and easy to understand, which can quickly and accurately arouse resonance and form interaction (Luo, 2020). The facial makeup used in Sichuan Opera is also a symbolic symbol. Different from general decorative patterns, each facial makeup represents a certain role (Zhou, 2019). The facial makeup pattern is mainly depicted around the eyebrows, eyes, and mouth, with parts representing the whole and features replacing the whole. This decorative facial makeup expresses one of the main features of the facial makeup pattern in Sichuan opera, and its symbolic and allegorical characteristics are the content characteristics of the facial makeup pattern in Sichuan opera (Ji, 2015).

Sichuan Opera Facial Makeup combines traditional Chinese auspicious patterns, calligraphy characters, birds and animals, flowers, birds, fish, insects, and other cultural elements into graphic symbols, which is a visual expression technique that concentrates on Chinese culture and achieves great success (Chambers, 1986). There are a lot of graphic symbols in Sichuan Opera facial makeup, such as calabash, toad, moon, copper coins, words, and some abstract figures. Most of these graphic symbols can be found in literature, with a clear direction (Wang & Duan, 2015). From the aesthetic point of view, to draw the facial mask, exaggerate the most representative features in the facial mask, omit the minor parts, so that the primary and secondary colours can not only let the audience see personality traits, from a distance and from close up, they can see more fine patterns, beautification, bold and ingenious use of typical design, the physical form, such as a person, old and young, beauty and ugliness, skills, identity, nicknames, such as social attributes, even conventional weapons such as knives and swords are concentrated and broadly (Ma, 2011). The graphic symbols of Sichuan Opera facial makeup pay attention to the similarity of the shapes and objects, but are not completely consistent. The object is derived from the natural form of the object image, which is refined and processed to make it patterned. There are a lot of things taken from natural forms in Sichuan Opera facial makeup, especially the facial makeup of some gods and demons. We cannot depict the characters' facial features specifically, but must instead draw their artefact or prototype on their faces (Gong, 2014).

Plant patterns

The patterns from nature are the most common: In the Flower Immortal Sword, the banana leaf is used as the symbol of the figure, which is painted in the most obvious position on the face, to highlight the personality characteristics of the figure. At Double Flag Gate, Luo Xuan sacrifices a fire calabash on the battlefield, and the Zhou Camp is like a sea of fire. The calabash shape on the forehead is drawn according to the development of the plot. It shows that the character uses fire calabash to set a fire and burn the place into a sea of fire, which becomes the

highlight of the whole plot and highlights the identity characteristics. In Mukezhai, Meng Liang has a green face, a red false beard, and a gourd with gunpowder painted on his forehead, indicating that Meng Liang is also good at attacking with fire (Zhou, 2019). Hou Yi in the Palace of the Moon has nyingchi painted on his forehead to symbolise his ability to live forever. For example, in "Stealing Peaches", in order to point out the theme, monkey Sun drew a fairy peach on his forehead (Zhou, 2019).



Figure 37. Ba Jiao Jing



Figure 38. Sun Wukong



Figure 39. Meng Liang



Figure 40. Luo Xuan

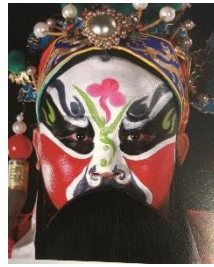


Figure 41. Hou Yi

Animal patterns

Animal patterns are more common in Sichuan opera facial makeup. Animal elements are extracted from nature, deformed and exaggerated, and then painted on the facial makeup, which is a major feature of Sichuan opera facial makeup (Wang et al., 2013). After the extraction of animal elements, they cannot be drawn directly on the face. They need to be fully consistent with the distribution characteristics of actors' facial muscles, as well as the character characteristics required for portrayal, and can only be drawn after the artists' ingenious deformation and exaggeration processing (Wang et al., 2013). Not only to highlight the character characteristics but also to fully reflect the aesthetic feeling. There are various expressions of animal patterns in Sichuan Opera facial masks. Some are used as a whole, while some are only extracted from parts (Wennig, 2000; Sengupta et al., 2001).

For example, Ma Jun, a young man in *The West Lake Night Party*, has bright colors in his face and uses pink green, pink and black to form a butterfly picture. Ma Jun in the drama *Kaifeng* is in his prime of life. The butterfly pattern in his face is made up of gray and blue wings, which highlights ma Jun's heroic character. Ma Jun in *Iron Hill* was now in his middle age, (Rashid et al., 2021). The butterfly pattern here is roughly the same as that in *Night Meeting of West Lake*, except that the forehead color is changed to gold, and the eyebrow is changed to "phoenix wing eyebrow". The green butterfly is drawn on the seal hall. The basic appearance characteristics of butterflies can be seen from the overall shape of the masks in these three different periods. The three butterfly elements are all treated with different art, and the decorative sense presented varies with the age of the characters (Wang, 2015).





Facial features of Sichuan Opera

Sichuan Opera facial makeup is a romantic technique that uses decorative, planar, exaggerated, and idealised composition. The artistic spirit of facial makeup helps modern people think about art and spirituality in new ways through unconventional modelling and expression skills (Huang, 2013).

- Connecting time and space, the rich modelling techniques of Sichuan Opera facial makeup transcend time and space. Objects and images can be transformed with animals and plants, the sun, the moon, the stars, words and patterns, with an infinite and broad artistic vision and imagination (Ji, 2015).
- The pattern drawing of Sichuan Opera's facial makeup seeks content completion. Make some decorative modelling processing to complete the picture's content. Paint makers strive for picture integrity. If you want to show the features of each object and not have them overlap, you need to fully unfold the picture and show the decorative trend when you draw each object (Ji, 2015).
- Ornamental In addition to expressing people's aesthetic taste, facial makeup with natural plants, animals, and text patterns has strong symbolic meaning or emotional tendency. Symbolic programmes like concept symbols and emoticons have been passed down from generation to generation in facial makeup decoration. Furthermore, actors' aesthetic preferences and aesthetic appreciations change all the time, which shows how folk culture and human consciousness have evolved over time (Ji, 2015).
- Most facial makeup is exaggerated. "It is a correct representation of the object by a wrong drawing," said Rudolf Arnheim. That is, it emphasises the model's unique characteristics while ignoring its general characteristics. For example, in Sichuan opera, Ma Jun in his youth, Tiquishan, uses a large area of cool colour and a small area of warm colour to draw a large butterfly using point, line, and plane contrast. To emphasise its symbolic meaning, the butterfly almost completely covers the figure's face. Butterfly wings are exaggerated to highlight the character's "spirit," Ma Jun's heroic spirit to fight evil. This kind of exaggeration comes from traditional aesthetic psychology. Instead of trying to be true to the object, the model is based on how people think the object looks or behaves.

Value of Sichuan Opera Facial makeup

Aesthetic value of facial makeup

The exquisite painting, bright colour expression, and unique pattern design of Sichuan opera facial makeup make the art of Sichuan opera more colorful. In Sichuan Opera facial makeup, the outline of its lines primarily serves to separate makeup and communication; additionally, such lines can be seen in the form of independent calligraphic fonts (Ding, 2014). Ordinary painting in terms of its practical application. This is mainly because the lines of Sichuan opera facial makeup are depicted on the faces of Sichuan opera actors, giving a strong sense of three-dimensionality. If the modern form of aesthetic appreciation of Sichuan Opera facial makeup is adopted, its lines with a strong point line surface translate into abstract beauty; the bright and gorgeous colours on the facial makeup also vividly express the character and identity of different characters, with vivid beauty; the contrast and collision between saturated colour blocks in facial makeup also accords with the simple and clear matching principle of modern colour composition (Rahman & Rust, 2009). From the above points, Sichuan opera facial makeup art has strong aesthetic value (Zhang et al., 2019; Wang et al., 2002).

Commercial value of facial makeup

Because the colour collocation of Sichuan Opera facial makeup is consistent with the modern colour composition principle, the design can meet the aesthetic requirements of current consumers; and different facial patterns, with or without exaggerated deformation, or freehand changes, are not only decorative and symbolic, which makes them in the decoration and design of some products, through the integration of facial patterns, for consumers to bring a sense of freshness. In recent years, with the continuous development of various types of facial makeup art in China, the development trend of combining with handicraft design has gradually formed (Dai, 2001). So, Sichuan Opera facial makeup can also be used in this way to show off its commercial value, which can not only add to the types of crafts, but also make people want to learn more about the traditional Sichuan opera art, which will help Sichuan opera art grow (Ding, 2015).

Conclusion

Sichuan Opera is a traditional Chinese local opera, and Sichuan opera facial makeup is an important part of Sichuan opera performance, as well as a cultural symbol created and passed down by all generations of performers. Actors draw patterns on their faces to shape the image of a certain role in the play. As an artistic symbol, facial makeup abstractly summarises the inner world, thoughts and emotions, personality and inner qualities of complex characters on their faces. Facial makeup culture is an important part of Chinese opera culture, which not only conveys the emotions of characters but also contains profound cultural connotations (Wang, 2017). The facial makeup is colourful, with animal and plant patterns and Chinese characters as decorative patterns. Sichuan opera artists divide some basic forms of the overall composition of facial makeup according to the facial features and their long stage experience, and each form has its

corresponding role type (Chambers, 2002; Chiavari et al., 2006; Vittiglio et al., 1999).

Through in-depth analysis of the structure, lines, and colours of the facial makeup, this study analyses the artistic expression characteristics of the graphics and colours in the facial makeup so as to clarify the style and pattern characteristics of the Sichuan opera facial makeup and excavate the inheritance value of the Sichuan opera facial makeup. Nowadays, many traditional artistic elements have been widely applied in modern design, and facial makeup is no longer limited to opera, but as a modelling element in modern design. The integration of traditional elements with modern innovation and the application of Sichuan Opera facial makeup in art design is becoming more and more in-depth and extensive. At the same time, the Sichuan opera facial makeup graphics were discussed and the research meaning was explained. The purpose is to enrich the study of the theory of Sichuan opera facial makeup by making every effort to find a Sichuan opera face more reference in the design of content and form, to be able to have more innovation in facial makeup pattern design and make more people focus on Chinese traditional opera culture. At the same time, we hope to make opera face multiple visuals play a positive role (Leung et al., 2011; Zhou et al., 2013).

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