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## MASKS: HISTORY, CHARACTERISTICS AND FUNCTIONS - GLOBAL PERSPECTIVE

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### 1. INTRODUCTION

Covers are a widespread artistic expression. Different societies around the globe, from the Japanese to the Eskimos, have indigenous veils. In various social orders veils take on assorted capacities running from the sacrosanct and otherworldly to the unremarkable and amusing.



### 2. COVERS IN MYTH

Masks.... a type of camouflage. It is an item that is as often as possible worn over or before the face to conceal the personality of an individual and by its own highlights to build up another being. This basic quality of stowing away and uncovering characters or dispositions is regular to all veils. As social articles they have been utilized all through the world in all periods since the Stone Age and have been as differed in appearance as in their utilization and imagery. Veils may take on a wide assortment of structures; some are utilized to cover the wearer's face, while others are crowns worn over the head. Now and then, expand facial cosmetics or body painting fills in as a cover. A general meaning of a veil would be

anything worn or used to help camouflage an individual's character. Despite the fact that veils have been known to man since ancient occasions, as appeared in some cavern paintings, modern culture still has a significant use for them. This is especially clear in Modern and Postmodern workmanship. All through the world veils are utilized for their expressive power as a component of covered execution - both ceremonially and in different theater customs. The custom and dramatic meanings of cover use regularly cover and consolidation yet at the same time give a helpful premise to categorisation. The picture of Comedy and Tragedy veils are generally used to speak to the Performing Arts, and explicitly Show. The veils have been utilized in every one of the way of life around the globe in all

occasions and have been significant piece of individuals' life. In custom, social and strict capacities, where members wear them to speak to otherworldly or amazing figures. In a few societies it is additionally accepted that the wearing of a veil will enable the wearer to assume the trait of that cover's portrayal (Donald Condry, 1980).

### 3. Veils IN RITUALS

Ceremonial veils happen all through the world, and in spite of the fact that they will in general share numerous attributes, profoundly unmistakable structures have created. The capacity of the veils might be supernatural or strict; they may show up in soul changing experiences or as a make-up for a type of theater. Similarly covers may camouflage a contrite or direct significant functions; they

may help intervene with spirits, or offer a defensive job to the general public who use their forces (John W. Nunley Cara McCarthy John Emigh Lesley K.Ferris, 1999).

#### **4. VEILS IN THEATER**

Veils have a key influence inside world theater customs. They likewise keep on being a fundamental power inside contemporary theater, and their use takes an assortment of structures. In numerous social conventions the covered entertainer is a focal idea and is profoundly esteemed. In the western custom it is now and again thought to be a complex gadget which can be followed back to the Greeks and Romans. In some Greek veils the wide and open mouth of the cover contained a metal bull horn empowering the voice of the wearer to be anticipated into the huge theater. In medieval Europe covers were utilized in secret and wonder plays to depict representative animals, and the entertainer speaking to Deity much of the time wore a gold or plated cover. During the Renaissance masques and artful dance de court created - elegant covered diversions that proceeded as a component of expressive dance shows until the late eighteenth century. The conceal characters of the Commedia dell'arte incorporated the precursors of the cutting edge comedian. In contemporary western theater the veil is regularly utilized close by puppetry to make a theater which is basically visual rather than verbal, and huge numbers of its experts have been visual specialists (David Shulman, Deborah Thiagarajan, 2006). Covers are a significant piece of numerous theater frames all through world societies, and their utilization in theater has frequently created from, or keeps on being a piece of old, exceptionally refined, adapted showy conventions.

#### **5. Covers IN WORLD HISTORY**

##### **5.1 Australian Mask**

Customs are ordered in a vivacious convention of move, painting and music. The Australian clans paint on cavern dividers (as ahead of schedule as 25,000 years prior, ongoing research recommends), on wooden executes and on segments of eucalyptus bark. Their style has one exceptionally strange trademark; in portraying a living animal the craftsmen like to incorporate the concealed bones and organs inside (Douglas L. Congdon-Martin, Jim Pieper, California Heritage Museum, 1999).

##### **5.2. China Mask**

Covers have been a widespread piece of the human experience from the soonest of recorded time to the present day. Cover making is one of the first and longest enduring types of masterful articulation, utilized among old social orders in shockingly comparable ways, in spite of division over tremendous separations and authentic time. Covers have been utilized to express and investigate feelings, to contact an otherworldly world through ceremonial exhibitions, for bunch character, and for bringing favorable luck. These reasons are found in the covers of China, a country that has an extremely long and rich convention of veil making that proceeds to this (Xue Ruolin, December 1998).

##### **5.3. Egyptian Mask**

Conventional craftsmanship depicts the most mainstream and contemplated types of African workmanship which are ordinarily found in historical center assortments. Wooden covers, which may either be human or creature, are one of the most normally discovered types of craftsmanship in western Africa. In their unique settings, stately veils are utilized by on-screen characters and artists in strict, political or social exhibitions.

##### **5.4. Greek Mask**

The veil symbolized the intensity of Dionysus- - the change of a person from the condition of save to one of feeling. The faction of Dionysus looked to offer rule to the darker persona of a person. Theater pictures were prevalent in Greek and Roman Art, particularly in the late Roman Empire.

### 5.5. Japanese Mask

In the tale of Japanese culture and history covers, this uses run from well known amusement, for example, NOH show to strict customs and dignified performing expressions. There are almost eighty unique and particular characters portrayed by the veils utilized by customary NOH entertainers. Just a couple of gifted Japanese skilled workers can make credible NOH veils utilizing the customary Japanese wood cutting procedures. Ace carvers in Japan must submit their work to individual NOH entertainers, so almost no time is allowed for making additional covers for authorities. Making a NOH covers is a work serious process that can take anyplace from half a month to a while through and through (Friedrich Perzynski, Stanley Appelbaum, 2005).

### 5.6. Kenyan Mask

In Kenya and all over Africa, Tribal veils are utilized during inceptions, customs, relationships, reap seasons, and functions as well as to speak with the predecessors. Covers have additionally been utilized to teach ladies, kids, and offenders or speak to predecessors; the covers symbolize agree to control when worn.

### 5.7. Mayan Mask

Mayan veils were normally worn in exceptional functions or at passings. At the point when the Maya covered their incredible pioneers and rulers they made a cover out of jade. Demise covers were utilized to recognize the dead individual so meandering spirits couldn't discover its body. Numerous Maya masters wore veils that looked like creatures of the wilderness.

### 5.8. Peruvian Mask

Numerous Andean moves use veils as a major aspect of the artist's outfit. The most well-known example incorporates evil presences, heavenly attendants,

blacks, Spaniards and a wide range of creatures. Covers are produced using a scope of materials that are as differed as their place of inception: mortar, cowhide, wood, wire sheeting and tin.

### 5.9. Tiki Mask

As indicated by Maori folklore it is generally accepted that the Maori Tiki speaks to the unborn human incipient organism. What's more, in Maori culture this speaks to an especially incredible soul for warding off misfortune, and all things considered it is viewed as a lucky trinket. It is additionally known to be an image of ripeness. Numerous years back the most important tikis were hand cut from greenstone, and were passed on through the ages as loved belongings. The Tiki today is cut in a scope of materials from greenstone and meat bone pendants through to little to medium resolutions or inside decorations produced using local New Zealand timbers.

### 5.10. Vietnamese Mask

In the conventional Vietnamese performance center every entertainer is liable for the planning of his own cosmetics; and with the exception of the Thodia (God of the earth) who wears a genuine cover, all covers are painted on the very essences of the on-screen characters. Vietnamese Beautification Masks are normally made by vietnamese conventional material: bamboo, coconut, and finish. There are unique figures and have various feelings. Every one communicates a feeling of one character.

## 6. GENERAL CHARACTERISTICS OF MASKS

Covers have been structured in multitudinous assortments, from the least difficult of rough "counterfeit faces" held by a handle to finish head covers with sharp portable parts and shrouded faces. Cover creators have indicated extraordinary creativity in choosing what's more, consolidating accessible materials. Among the substances used are woods, metals, shells, strands, ivory, earth, horn, stone, plumes, calfskin, hides, paper, fabric, and corn husks. Surface medicines have run from tough

effortlessness to mind boggling cutting and from finished woods and mosaics to bombastic decorations. Covers for the most part are worn with an outfit, frequently so complete that it altogether covers the body of the wearer. On a very basic level the outfit finishes the new personality spoke to by the veil, and as a rule convention endorses its appearance and development to a similar degree as the cover itself. Outfits, similar to the veils, are made of an incredible assortment of materials, all of which have an emblematic association with the cover's all out symbolism. In a perfect world the ensemble ought to be seen with the veil while the wearer is in real life. The morphological components of the cover are with hardly any special cases got from normal structures. Covers with human highlights are delegated human and those with creature qualities as theriomorphic. In certain occasions, the cover structure is a replication of normal highlights or intently pursues the lineaments of the real world, and in different cases it is a reflection. Veils generally speak to heavenly creatures, precursors, and outlandish or envisioned figures and can likewise be representations. The limitation of a specific soul in a particular veil must be viewed as a profoundly huge purpose behind its reality. The adjustment in personality of the wearer for that of the cover is crucial, for if the soul spoke to doesn't live in the picture of the veil, the ceremonial petitions, supplications, and contributions made to it would be inadequate and good for nothing. The cover, hence, frequently works as a methods for contact with different soul powers, in this manner ensuring against the obscure powers of the universe by swaying their potential value in all issues comparative with life (W. Anthony Sheppard, 2001).

### **7. THE MAKING OF MASKS – PERSPECTIVE OF WORLD HISTORY**

Covers have customarily been made by experts who were either master in this specific specialty or were noted stone carvers or craftsmans. In social orders in which veils of powerful creatures have assumed a noteworthy stylized job, it is assumed that the soul intensity of the made picture typically is firmly felt by the craftsman. An essential conviction associated with both the origination and the rendering of these items was that soul control abided in all natural and inorganic issue, and thusly the cover will contain the soul intensity of anything that material was utilized to make it. This power is viewed as an unpredictable, dynamic power that is encompassed by different taboos and confinements for the security of those dealing with it. Certain recommended customs every now and again have to be followed during the time spent the cover's creation. A soul control is additionally regularly accepted to occupy the craftsman's devices so that even these must be taken care of in a recommended way. As the type of the cover creates it is normally accepted to get control progressively in its very own right, and once more different techniques are recommended to secure the skilled worker and to guarantee the intensity of the article. On the off chance that every one of the shows have been clung to, the finished cover, when worn or showed, is viewed as an article suffused with extraordinary powerful or soul control. In certain societies it is accepted that on account of the nearby relationship between the cover creator and the soul of the cover, the craftsman assimilates a portion of its enchantment control. In Tamil Nadu, Kulasekaranpattinam Mutharamman Dhasserra Celebration, the aficionados are worn assortment of Masks with Costumes for their custom offering to their Deity Mutharamman. In this celebration of wearing and camouflaging with Masks, the Traditional Community of Panar have customarily been made Masks with certain ceremonies. Furthermore, they accepted the Masks have extraordinary otherworldly/magical power (Jennifer Foreman, 1997).

### **8. THE WEARING OF MASKS - PERSPECTIVE OF WORLD HISTORY**

The wearer is additionally viewed as in direct relationship with the soul power of the cover and is thus presented to like individual peril of being influenced by it. For his security, the wearer, similar to the cover creator, is required to pursue certain authorized techniques in his utilization of the cover. In certain regards, he assumes the job of an entertainer in participation or joint effort with the cover. Without his performing move and posing schedules, which are frequently went with music, the cover would stay a portrayal without a full life-power. After wearing the cover, the wearer some of the time experiences a clairvoyant change and as in a daze expect the soul character delineated by the cover. Generally, be that as it may, the wearer ability completely turns into an "accomplice" of the character he

is imitating, providing for the cover not just a significant sparkle of essentialness by the light blazing from his very own eyes, yet in addition bringing the character alive by his developments and postures. The veil is an item worn over or before the face to conceal the personality of an individual and by its very own highlights to build up another being. This basic trait of covering up and uncovering characters or states of mind is normal to all covers. As social objects they have been utilized all through the world in all periods since the Stone Age and have been as shifted in appearance as in their utilization and imagery.

## 9. THE FUNCTIONS AND FORMS OF MASKS-PERSPECTIVE OF WORLD HISTORY

Veils are as phenomenally fluctuated in appearance as they are in capacity or essential importance. Numerous veils are basically related with services that have strict and social hugeness or are worried about funerary traditions, fruitfulness customs, or then again restoring disorder or contributions. Different veils are utilized on bubbly events or to depict characters in an emotional presentation what's more, in re-establishments of legendary occasions. A portion of the Masks are likewise utilized for fighting and as defensive gadgets in certain games, just as much of the time being utilized as compositional adornment.

## 10. CONCLUSION

In the Contemporary World the human society has no time to reveal their identity and their culture. Because of the society is full of money minded and a master of selfishness. And we, the Society last their customs, beliefs and the Culture also. We, the Society are creating a worst and dangerous model of culture and also we teach that culture is our Native Culture to our coming generation. So, in the future generation nobody knows about our traditional performances and indigenous arts and their importance. This is the present situation, so we, the scholars and academicians from performing arts, folklore and cultural studies should document our tradition, customs and beliefs through articles, papers, books and films etc., It is one of the way to preserve and protect our culture.

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