

14-10-20 Lions Witches and Happy Old Men: Some Parallels between Balinese and Japanese Ritual Masks. Margaret Coldron

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Parallels among certain masks with ritual significance in cultures of Bali, Japan, source of interest for scholars Asian iconography:

Is there a cultural/historical link or is it a Universal site for these archetypes?

Article rests on speculations.

Lions witches and + happy old men. Figure in myths in most cultures. However in Bali + Japan the way in which these universal types are expressed is quite particular. The correlation of the iconography + ritual significance it goes deeper than outward appearance.

Shishi and Barong

Leonine creatures – both exist in several forms and are used in ceremonies of exorcism and purification in dance performance and folk theatre. To frighten away evil spirits.

(228) The mask is driven around, it is believed that Kagura a visiting God inhabits the mask, driven around to frighten away evil spirits and drive out sickness and evil.

(229) victory of dharmam over adharma (right living, godlessness) go from house to house to collect a small sum dancing at every house with the mask.

(230) The dance also resembles choreographically – showing head, snapping mouth, rushing at the spectators

Buddhist influence: iconographical similarities – haniwa funeral objects.

(232) Hannya Rangda

woman who can magically transform into a hideous demon > is it a projection of man's fear of the woman as other? Or as a demonstration of evil's power to transform the "good", positive and nurturing into something wicked negative and deadly?

Fiendishness and goodness coincide.

These masks of the remorseful demoness and maternal which facilitates the important difference is that rangda still is recognizable embodiment of deityhannya is an instant transformation of the human being.

Iconography:

In both cultures the strongest characteristic is the wildly arranged hair.

Appropriate female behaviour is traditionally characterised by a controlled placid demeanor outwardly, tidily coiffed hair. Aberrant behaviour or frenzy can immediately be demonstrated by loosened hair.

(233) Bulging eyes fierced fanged mouth. These characteristics are typical to archetypal apotropaic face. Which presents an expression that indicate ambivalent yet highly between fear, laugh frown fear aggression emotional transformation.

(234) Somatic sensory cortex apprehend the sensory apparatus of the body to greater degree than other parts of the body so that eyes, nose, tongue hands

feature more prominently in recognition. Perception of own body + assesion of bodies expression insertion of others.

Apotropaic images in general and the masks use a of un-ambiguous arrest grounded in an iconography derived from dominant locus of human sensors of control. Apotropaic masks use ambiguous expressions to ward of that which is perceived evil or threatening. Mask are white + red + deep purple and black. The performance functions in both religious and psychological terms to ward og negative forces in community.

(237) dance of the snake – fertility dance of victory over time + death – goddess of fertility attainment of wosdom.

(238) Both characters are female, they have elements that are in opposition to cultural assumption (239) about appropriate female behaviour. Rangda widow in a culture where it was customary for a wife to immolate herself on her husband funeral pyre – only exist in the spirit world.

The demonic female is played by a man fiersom power of transgressive woman but at the same time acknowledges that power is transends gender. Hannya isnot through . Thourgh the the mask this tansformation is made manifest.

The gentle Uma Dewi transformed through rage into demonic rangda.

The noh hannya is not a goddess but a representation of the human spirit transformed by jealousy and incarnation of human posseiveness.

The eyes forehead display human agony but when they are covered only the only thing that remains is the hideous grin of the demonic mouth. Although secular noh still has parts of shamanistic rituals.

Sidha kariya Okina.

(240) When wearing the mask the dancer serves a specifically priestly function. Okina fertility dance

(241) the performance: those who wear them must be spiritually pure – ritual performers. TOTOTARARI