

Application of Traditional Chinese Makeup and Ornament Elements in the Image-shaping of the Dance Drama “Ling · Hua Guzi”

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Abstract—With a history of thousands of years, Chinese "makeup and ornament culture is rich in contents, diversified in forms, and full of Chinese aesthetic connotation. In recent years, in the makeup modeling design of the characters for performance, such as stage drama, film and television drama, fashion show and so on, the creative makeup modeling design by use of the Chinese classical "makeup and ornament elements", through the transformation of the time and space, show a unique Oriental affective tone and aesthetic feelings with the oriental aesthetics of impressionistic style and color shading. The character modeling design in the dance drama "Ling · Hua Guzi" draws on the Chinese classical "makeup and ornament elements", and boldly summarizes, refines, reorganizes and redesigns these elements, in order to meet the aesthetic needs of modern people, and strives to vividly express Pu Songling's fresh characters in the fantasy theme of "flower fairies and vixen spirits". It reflects the harmonious beauty of the between tradition and modernity, east and west, body and space so that the dance drama presents a novel, unique and unified beauty on the whole.

Keywords: *makeup and ornament elements, makeup modeling design, Hua Guzi, realistic style, impressionistic style*

I. INTRODUCTION

China is the country with the most abundant "facial makeup", "hair style" and "hair decoration" in the world. In recent years, traditional cultural elements have been attached more and more importance in the field of fashion design in China. In the case of some successful creative fashion makeup design, it has gradually become a trend for designers to use the organic combination of elements in traditional makeup and ornament culture and fashionable and popular elements. In the annual China international fashion week and fashion shows, more and more makeup artists choose "Oriental makeup and ornament elements" as the theme. They make bold summary, extraction, reorganization and redesign of makeup and ornament elements such as color matching in traditional Chinese painting, the red makeup and hair style of ancient women, moon-shaped fan of maid in the Han dynasty and the "gugu hat" (a typical Mongolian costume with a long history) of the Yuan dynasty, etc. which highlights the cultural symbols of Chinese traditional classic makeup and ornament and shapes the unique fashion charm

and elegant and vivid Oriental beauty. This is the expression of confidence, inheritance and innovation of national culture. At the same time, it also fully proves the modernity recognition of the design works combined with the traditional culture. Based on the author's design practice, this paper discusses the innovative application of Chinese classical makeup and ornament elements in the dance drama "Ling · Hua Guzi".

II. THE DANCE DRAMA "LING · HUA GUZI"

The dance drama "Ling · Hua Guzi" was adopted from the chapter "Hua Guzi" of "Strange Stories from a Chinese Studio", a collection of stories in classical Chinese style by Pu Songling, litterateur of the Qing Dynasty. The drama is a research and creation work of Shandong Academy of Arts, which is rooted in the excellent traditional culture of Qilu and based on the theoretical research of "popular music in 'Strange Stories from a Chinese Studio'", and the first attempt of work of in-depth cooperation between China and foreign countries in Shandong original dance drama. Retired Scholar of Liuquan, Pu Songling wrote the master pieces "Strange Stories from a Chinese Studio", which is among the best works of fiction. The chapter "Hua Guzi" in it tells the touching lifelong love story of a musk deer fairy named Hua Guzi and a scholar named An Youyu across the boundaries of Yin and Yang (fairy and man here). As for repayment of kindness, human beings are different from the animal kingdom. When animals receive a favor, they do whatever they can to repay the kindness. Pu Songling, the author, shows the ties of beloved ones and great love, the beautiful love view of "feelings come as affections and then turn a lifetime love" and the life value of "repaying a drip of favor with spring" in Chinese traditional culture to the world. The dance drama "Ling · Hua Guzi" is adapted from this story. In the ethereal and quiet stage space, across the overlapping light and shadow, the flowing dance of several dancers softens the time. The dance drama is composed of four acts, namely "Yearning", "Touch", "Alienation" and "Enlightenment". It tells the audience about the fantasy love between Scholar An and Hua Guzi. "Meeting and parting", "love and resentment", "joy and sorrow", "good and evil" ... the beauty of classical literature is interpret by the art form of

dance drama, so as to bring the audience a new aesthetic and audio-visual experience.

III. CHARACTER MODELLING IN THE DANCE DRAMA "LING · HUA GUZI"

As one of the popular art forms, dance drama is increasingly loved by people and become more and more popular among young people. It is essential for the success of stage performance to combine the symbol of Chinese classical makeup and ornament with modern makeup design. That means, in the context of the new era, in accordance with the stage soul and artistic conception, the new design concept and vocabulary of character modeling should be used to make the design work show the traditional ethnic and artistic connotation, and the charm and emotion of modern design, and perfectly interpret the temperament and external image of dancers. The author participated in the modeling design creation of the main characters including Scholar An, Hua Guzi and Xiaokui in the dance drama "Dance Drama · Hua Guzi", performing makeup and hair styling for the main cast of the drama.

A. *"Realistic style and reproduction" — character image design of Scholar An*

Realistic style and impressionistic style are two commonly used expression and application techniques in character modeling design. The most special feature of realistic character modeling and makeup design is "taking real life as the guiding principle and the pursuing a sense of authenticity in makeup modeling and the characters presented should take real life as the standard". It emphasizes the integration of makeup, hairstyle, clothing, language and body as visual symbols to convey credible information for the audience, thus achieving communication with the audience. The purpose is to make the audience "feel as if they were in the scene, and have a resonance with the characters, so that a real and cordial atmosphere can be created."

Pu Songling's Scholar An is a kind-hearted poor scholar who likes to free captive animals. His sincerity and persistence to love borders on stupidity. For such a character, in makeup modeling, the main use of realism and reproduction of the character modeling techniques, presents the image of integrity and pure goodness of a scholar in line with the public perception. The key point of facial modeling is the shaping of facial layers and three-dimensional sense and the delicate depiction of facial features. In the depict of eye makeup, in combination with the makeup technique of male youth, the eyeliner is moderately exaggerated with slightly thicker and elongate lines, a pair of relatively hale and handsome sword eyebrows are depicted, enhancing the weight of eyebrow and eye makeup. The brightness of colors and pseudoblepsia phenomena are used to form the facial layering. For example, the actor's nose and cheekbones can be emboldened to emphasize the outline of the face or other parts. As for the "T" area, chin, cheek and other parts, highlighting small areas, and applying light color in cheeks and lips, help to shape better facial level and stereo

perception of the actor and make the facial contour more three-dimensional and vivid. In the treatment of hairstyle, cleanness and neatness is the No. 1 principal. Sorting out the layers and grain of the hair helps to produce the image of "scholar" with a sense of fashion sense and modernity.

B. *The impressionistic style and expression — the character modeling characteristics of "Hua Guzi" and "Xiaokui"*

"Artistic conception" is a very important aesthetic category in Chinese traditional aesthetic thought. It is an aspect in which Chinese traditional poetry, calligraphy, painting, drama and other art forms represent unique world wisdom. The dance drama "Ling · Hua Guzi" is a modern interpretation of classical Chinese literature. In the character modeling and presentation, while seeking to convey the Oriental connotation, it is given a sense of modernity, which contributes to a better interpretation of the classic story. Without the strict limitations of historical background, space-time environment and character attributes, the character image design of musk deer fairy and snake spirit in "Ling · Hua Guzi" is provided with a broader imagination and design space. The settings of "Hua Guzi" and "Xiaokui" in the dance drama echo the modeling design presentations of a fairy and an evil spirit. In the shape, color, quality and other aspects of the design, the impressive style of creation and character modeling techniques are adopted. The aim is to enhance the characters' formal beauty and sense of the times. In the description of the facial features, hair design, the overall makeup style design, the emphasis is laid on visual expression and aesthetic conception.

1) *Eye and brow makeup — summarization and refinement*: "A pair of bright eyes is just as impressive as numerous lustrous pearls". The eye is the small window of the soul, the decoration of which has been the focus of depiction and expression in facial makeup. According to the general conception and artistic conception of the director, in the makeup modeling of the musk deer fairy "Hua Guzi" and the snake spirit "Xiaokui" in the dance drama was shaped, especially in the eye makeup design, the Oriental classical makeup and ornament elements are used and the Chinese classical makeup elements are summarized and refined. In classical Chinese poetry, scholars often use the phrase "face like peach blossom" to describe a woman with a pretty face. Rouge embellishes the beauty. In the fashion of red makeup in ancient China, the applying methods of rouge gouache and makeup effects are diversified. The most intense and colorful kind is called "wine halo makeup", followed by "peach makeup". The light and tender rouge makes a "rosy clouds makeup", shallow cosmetics makes a "languor makeup", and the tender and gentle purple with elegant and refined beauty makes an "ochre halo makeup". Li Bai portrayed a scene of "By the Yexi River is a Fair Faced Girl with Pitch-black Hair and Red Makeup in Her Face" in his poem "Huan Sa Shi Shang Nv (A Girl on the Laundry Stone)"; in Cui Hao's "A Miscellaneous Poem", he

said, "In the Palace Sits a Beauty Playing with the Bright Moon Light. With the Sleeve of Her Finery She Flicks the Golden Magpie; Behind the Colorful Screen, She Was Making Herself Up"... The "Chinese red" enshrouds and inherits the ancient Chinese context and cultural connotation. Whether it is the "red makeup" favored by ancient Chinese women, or the Chinese red on the stage of modern fashion, the classic facial makeup of beautiful female lead heroine in the art of traditional Chinese opera is imbued with strong Oriental feelings. The color and form design of eye makeup for Hua Guzi and Xiaokui, is just the summary and refinement of traditional Chinese color matching and eye makeup style for female lead heroine. In the makeup and decoration of eyes, the pink series, vermilion series and other warm colors are mainly selected as eye shadow. The colors are dark around the eyes and turn light as they approach the eye sockets, lower margin of eyebrows and cheeks, with natural and beautiful sfumato, producing an impressionistic feeling. Coupled with raised smart eyeliners with dark color and exaggerated eyelashes for stage performance, the actor's eyes temperament becomes more profound and full of vitality in the stage performance.

In the time-honored makeup and ornament culture and fashion of China, the trend of eyebrow penciling has been particularly prosperous. As the ancient people said, "The water is like the flowing eye of the beauty, and the mountain like her eyebrow", which compares water to a woman's gentle fluid glance, clear and bright, and mountain to her brow, dark and naturally gentle. There are numerous matches of eyebrow forms between shades, combinations of the void and the solid, and blend of colors such as hei (black), xuan (dark), cang (dark green), qing (cyan), cui (emerald green) and lv (green), etc. The aesthetic thought and the aesthetic complex lying between the female eyebrows is the ancient people's unique emotional sustenance for natural landscape and poetic life. In the treatment of the eyebrows of the characters Hua Guzi and Xiaokui in the dance drama, the artistic conception of "poetic landscape" and the morphological elements of "dai mei (black eyebrows)" are extracted. The aestheticism and vividness is the focus in the painting of eyebrow shapes and use of colors, usually demanding a proper combination between void and the solid and prolonged lines. A pair of raised eyebrows with tension is lengthened to earlock. While setting off an ethereal air of the musk deer fairy, the long eyebrows add her enchanting breath as well, strengthening the facial makeup and character traits of the stage character.

2) *Decorative finish of lines and points — tradition and modernity*: "Point" and "line" are the smallest unit of visual art form elements and also the essential components of plastic arts. It is the most basic and common expression technique to use lines to express the beauty of characters. Especially in the performing arts, lines can often be used to shape the traits of characters. In the designing and shaping the face makeup of the character "snake spirit" — Xiaokui of the dance drama "Ling · Hua Guzi", the design elements

and inspiration came from the use of lines in traditional Chinese art. The word "femme fatale" can be said to be a high generalization and characterization of the character and traits of the "snake spirit" Xiaokui. In the story, the snake spirit changes herself into the appearance of Scholar An's dream girl Hua Guzi to tempt him. She lured him into a cave, sucked out his vital essence, and killed him. In the writings of literati snake spirits are a collection of ruthlessness and charm in one. In character modelling design, especially in makeup design, the best way to reflect the enchanting beauty of such femme fatale and enhance the external attributes of character image is to depict the character traits through "lines". The careful outline of the lines in the makeup indicates the identity and character traits of the actors in symbolic and metaphorical ways. Coupled with the blackish green and dark blue eye make-up, this symbolic meaning is understood by the audience, who associate the image of the snake spirit from the outline of the dancer's face and the use of color. Therefore, the audience and the designer together completed the creation and interpretation of the character image.

3) *Hair style design — abstract variation and inheritance and innovation*: There were various forms of bun styles for women in ancient China. Ingenious hair styles emerged in every dynasty, and thus became a fashion. Among them, various kinds of high bun and false bun continued from Han and Wei dynasties to Sui, Tang and even Song dynasties. For a time, the high bun became a trend. It reflects the Oriental aesthetics and aesthetic feelings of Chinese classical ornaments, and is also the inspiration source of the bun style of the musk deer fairy Hua Guzi in the dance drama. An updo is adopted in the hair style design of the actor. All the long hair in the back hair area of the actor was tied up at the top and a proper amount of fake braids were used to make braids. The combination of real and fake hair was used to increase the volume, texture and layers of the actor's head modelling. The hairstyle of high bun on the one hand, when looked in front, can make dancer's figure appear more slender and graceful, and produce stronger visuality on the stage. On the other hand, it makes the hair fixed more firmly, which is convenient for the performance of the actor's body language on the stage. Meanwhile, it highlights the actor's own advantages by revealing her slender neck and elegant temperament.

The forelock design in the fore-hair area is inspired by the classical aesthetic style of forelock decoration "yun jian qiao e (meaning 'smart forehead amid clouds', a forelock hairstyle of women popular in the period from Song to Ming Dynasties)". "Yun jian qiao e" is a common hairstyle on the forehead in the Song dynasty, that is, "decoration on the forehead with cloud-shaped sideburns". In "Feng Chuang Xiao Du (枫窗小牍 in Chinese)" by Yuen Jiong of the Northern Song dynasty, it is recorded that, "Since the Xuanhe years, women have mostly been wearing the hairstyle of "Yun jian qiao e", with golden phoenix

decoration on the sideburns..." The earlock style portrayed in the "Ting Ruan Tu (听阮图 in Chinese)" by Li Song of Northern Song dynasty is just this hairstyle. "Yun jian qiao e" has been rarely seen since the Ming dynasty. But in Qing dynasty, the feature of Han people's "yun jian qiao e" was adopted by the female lead heroine in traditional Chinese opera (except the old female character type). Instead of using real hair, actors stuck hair pieces to the forehead. This evolved to the hair pieces style of female lead heroin in Kun Opera, Beijing Opera and other traditional Chinese operas. Head binding in Kun Opera is inherited from "yun jian qiao e" according to the forelock form of the female lead heroine.

In the design of Hua Guaguzi's forehead hair style, the appearance feature of "yun jian qiao e" — "the form of cloud" is adopted, and the innovative expression technique of "herring bone" is used to produce a visual effect of "earlock like floating cloud made in the shape of cicada's wings". In the designing and shaping of the forehead hair, the front part of the actor's hair is separated in front and wetted with elm gum. The modelling technique of hand-made ripple is adopted to shape the thin hair into clouds with flowing lines, and attach it to the actor's forehead. To make the hair style at the sideburns connects naturally with the forelock, the hair is shaped into meandering hair pieces like flowing clouds and flowing water, and fixed besides the actor's ears. Such hair style for fore-hair styling, can on the one hand better shape the actors' faces, and make the outer contour line of the actor's head more three-dimensional and perfect. On the other hand, it adds rich details to the hair modelling style and make the integral style more complete and smart, producing classical, beautiful and tasteful cloud-like buns of a beauty, which is poetic and picturesque.

The classical forehead hair style of "yun jian qiao e" has been integrated into the modern aesthetic trend. It seems that this epitome of classical ornament elements can be found in the fashionable makeup — the hair style of hand-made ripples, of the famous actors in *Night Shanghai*, the city without darkness in the 30s and 40s. And the reference, extraction and innovative redesign of the classic forelock ornament element of "yun jian qiao e" can also be seen in the hair style design in movies and TV series such as the *New Version of A Dream in Red Mansions* and *Legend of Lu Zhen*, etc.

IV. CONCLUSION

The intrinsic spirit and source of Chinese classical makeup and ornament culture, tradition and life are always the driving force for the development of creative design. The essence of Chinese classical makeup and ornament culture is worth carrying forward, inheriting and innovating by modern character design. It is necessary to combine the symbols of Chinese classical makeup and ornament elements with the modern makeup design, endow them with the new connotation of modern character design, full of the innovation of the times, so that they not only have the traditional national and artistic culture connotation, but also have the charm and emotion of modern design. In the design of character modeling, especially in the process of creative

makeup modeling design of performance class, how to meet the modern aesthetic requirements of fashion while making the modeling with distinctive traditional style characteristics, is the subject that many character modeling designers constantly explore.

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