



Comparative Study of Japanese and Indonesian Panji Mask in Light on Fine Art Elements and Principles

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Abstract

Panji masks are one of the mask arts that originated in Indonesia and come in a variety of styles. One of the existing Panji mask styles is the Yogyakarta style, made of Pule wood and used in dance or theater performances. While in Japan, masks used in dance or theater performances, known as Noh masks, are made of cypress wood. Panji masks and Noh masks are long-standing cultural heritage arts. This study aims to identify and analyze the similarities and differences between the elements of art and the principles of art preserved in the Panji and Noh masks. A comparative qualitative method was used for the study. Library research, observation, interviews, documentation, and focused group discussions (FGD) were used to collect the data. Data processing and preparation, data reduction, data presentation, and conclusion drawing were all completed in stages. The results revealed similarities and differences between the Panji and Noh masks. Several principles are shared by Panji and Noh masks, including point elements, line shape, the principle of unity, balance, rhythm, proportion, and the principle of harmony. The line, field/shape element, color element, texture element, and emphasis principle are all different. These similarities and differences are due to a variety of factors, including the two countries' geographical proximity (both on the Asian continent), as well as their history, customs, and culture.

Keywords: comparison; Panji masks; Noh masks; elements of art; principles of art

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INTRODUCTION

A mask is a three-dimensional work of art shaped like a face that serves as a face covering or substitute for the wearer's face (Hidayanto, 2012). A mask can also be interpreted as an engraving that represents a person's characteristics (Hidajat, 2013). A mask is a public artistic expression as a typology representation of certain characters' signs (Martono et al., 2017). Meanwhi-

le, according to Kustiawan (2016), a mask is a face covering carved and shaped-like a human or animal face, made of wood, metal, paper, or other materials. Thus, in some of these expert meanings of masks, a mask can be interpreted as a work of art in the form of an imitation of a specific character's face that serves as a cover or substitute for the wearer's face.

Masks play an important role in staging arts such as dance and theater. One of

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the traditional folk arts is mask art performance (Pratamawati, 2016). Many masks have been used in dance performances and theater arts in Asia. Every Asian country's mask art has similar characteristics, however, there are some differences. The countries' close geographic proximity, historical factors, customs, and existing cultures all contribute to the similarities and differences. Panji masks and Noh masks are two types of Asian mask art.

Panji mask is one of the mask arts that originated in Indonesia, and one of the existing Panji mask styles is the Yogyakarta style. While the Noh mask is a Japanese mask art used in mask dramas and are very aesthetically valuable (Wu, 2019). Panji masks and Noh masks are long-standing cultural heritage arts. This traditional mask art incorporates local teachings that represent moral, historical, and philosophical values that become a separate identity (Wibowo et al., 2020). Both of these mask arts are still performed and preserved to this day.

When performing a mask dance performance, a Panji mask is used to cover the dancer's face. The classic Panji mask, which is made specifically for use as a mask dance performance art, is the type of Panji mask used in dance performances (Subiyantoro et al., 2021). The Panji mask is a type of transformation from the Panji story, which tells the love story of Panji Asmarabangun and Dewi Sekartaji. The characters in the Panji mask are mostly knights, goddesses, and giants. Each Panji mask has a traditional standard structure with a specific meaning, particularly the classic Panji mask (Subiyantoro et al., 2020).

Noh masks, similar to Panji masks, are used in art performances. Noh masks, which actors in Noh theater/drama must wear. Noh masks are the most important objects/properties in Noh drama and play an important role (Wu, 2019). The characteristics of the iconic carved wooden masks used in Noh masks are easily identifiable (Gordon, 2018). Noh plays tell great stories and the tragic deeds of heroes, as well as a demon and God legend (Wu, 2019).

The fundamental attractiveness of the Panji and Noh masks is their wide range of shapes, created by the carvings that make up each section of the mask and the color applied to it (Suwasono, 2021). The variety of mask shapes and colors reveals the characteristics of a personality character (Wibowo, 2019). A combination of carving and painting, particularly knife and scratch skills, is used in manufacturing Panji and Noh masks.

Numerous masks are an expression of artworks. Art is a language that must be read and understood in its context (Subiyantoro, 2013). The shapes on the Panji and Noh masks are visual symbols made up of art elements and principles.

The presence of the elements and principles of art that make the mask appealing comprise the mask's form. The presence of art elements and principles will lead to a beautiful form of visual symbol/ornament (P. Pratama, 2019). Ornaments are used to beautify objects from the outside and have symbolic meanings (Toekio, 1996).

Panji and Noh masks have some similarities and differences. Both masks serve the same purpose in the performing arts and have visual similarities and differences. It is necessary to study the comparison of the elements and principles of art in the Panji and Noh masks to see the similarities and differences between the two masks, especially in terms of the elements and principles of art.

There have been several previous studies on character values in the visual symbolic structure of the Yogyakarta style Panji mask (Wijaya, 2020). Prayoga (2022), additionally studied the Yogyakarta-style Panji mask's symbolic meaning in the aesthetic representation of crafts, focusing the study on the aesthetics of crafts instead of the Panji mask's symbolic meaning. Suharsan (2018), state that study of the function, style, and structure of the Panji mask and Supana Ponowigugna's modern creative masks.

In addition to research on Panji masks, several relevant studies on Noh

masks have previously been conducted. The artistic elements in Noh masks and their application to modern art are discussed in this analysis of mask art in Japanese Noh (Wu, 2019). Lyons (2000) conducted a study on Noh masks, comparing changes in the expression of Noh masks to human facial expressions from the perspective of seeing Noh masks and human faces.

Based on previous studies, almost no study has examined the elements and principles of art contained in the Panji and Noh masks, nor is there research that compares the two masks' elements and principles of art. Therefore, studies on the elements and principles of art in Panji masks and Noh masks are conducted to determine the similarities and differences between these masks. The current focus is the elements and principles of art in the classical Panji mask art style of Yogyakarta, Indonesia, and Noh mask art in Japan.

METHOD

This study was designed by a comparative qualitative method, namely by comparing one object with another, namely the Indonesian Panji mask with the Japanese Noh mask. Data was collected using literature study, observation, interviews, documentation, and focused group discussion (FGD) techniques. A literature review was conducted by gathering data from journals and books. Researchers conducted interviews with Panji mask craftsmen and collected document data in the form of written documents, photos/images, and videos while visiting the Panji mask making location in the village of Bobung, Yogyakarta, Indonesia. Meanwhile, focus group discussions (FGDs) were held online in Indonesia and Japan.

The data validity technique used in this study is source triangulation, method triangulation, and theory triangulation. Data analysis was carried out using interactive analysis techniques, which included procedures for processing and preparing data for analysis, data reduction by selecting, focusing, simplifying, abstracting,

and transforming data, presenting data, and then verifying or drawing conclusions.

RESULT AND DISCUSSION

Works of art include Panji masks and Noh masks. Because the activity of creating a work of art is nothing more than arranging (compiling) the elements of art to realize an idea, each work of art is composed of its own visual elements (wishes, ideals). Art elements are points, lines, shapes/fields, colors, and texture (Mukaddas, 2021). There are art principles in addition to art elements. The principles of art are the methods for arranging and arranging the elements of art to create a work of art. Fine art principles are design principles that emphasize unity, balance, rhythm, emphasis, proportion, and harmony (Suparta, 2019).

Fine art's elements and principles are visualized in Panji masks and Noh masks. Picture 1 shows six variations of traditional Yogyakarta style Panji masks based on the six characters in the Panji story. The six masks are Panji Asmarabangun, Panji Laras, Gunung Sari, Klana Sewandana, Dewa Sekartaji, and Dewi Ragil Kuning.



Figure 1. Panji masks and the characters, Indonesia

Similar to the Panji mask, Noh masks come in a variety of forms depending on the character. In Figure 2, there are six visual representations of Noh masks, such as Okina (*old man mask*), Jō (*elders mask*), Onna

(*woman mask*), Otoko (*man mask*), Kishin (*demons*), Onryō (*ghost and spirits*).



Figure 2. Noh masks and the characters, Japan

The artistic elements found in the Panji and Noh Masks

There are various artistic elements in mask art, particularly the Panji mask and Noh mask. According to (Mukaddas, 2021), the elements of art are points, lines, shapes/fields, colors, and textures.

Point Element

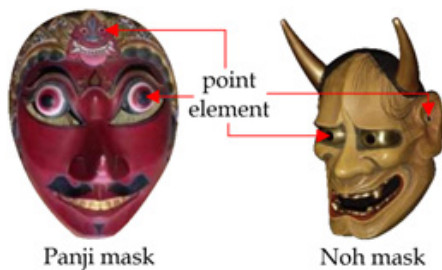


Figure 3. The point element on the Panji and the Noh masks

Dot elements can be seen in some Panji and Noh masks; however, they are not frequently used. This is because the simplest and fundamental element in excellent art is the dot (Febrianto et al., 2014). Having seen from figure 3, the Panji masks and Noh masks use more development of dot elements, namely in the form of line and plane elements. Point elements are only found in certain parts, such as the eyes, crown and ears of the mask.

Figure 3 shows the presence of dot

elements in the Panji mask, namely the Klana Sewandana mask, as well as the Noh mask, especially the Onryō mask. Figure 3 shows that the dot elements on the Panji Klana Sewandana mask can be found on the crown ornamentation and the eyeballs. Meanwhile, dot elements can be found on the eyeballs and ears of Noh Onryō masks.

Line Element

The line elements on the mask will create the impression of the line’s direction, motion, and strength. Lines act as contours to create the character on the mask. Line elements create shapes on the mask, such as crowns, hair, brows, eyes, mustaches, lips, and strokes/ wrinkles. The role of the line element influences the success of creating the character of a mask (Nurchahyo & Yulianto, 2021). The line element has two properties based on its shape: a real line and an imaginary line. Real lines are lines that can be seen clearly as a result of scribbles or scratches, whereas imaginary/ pseudo lines do not exist but appear as a result of a boundary, shape, or color (Sadjiman, 2009).

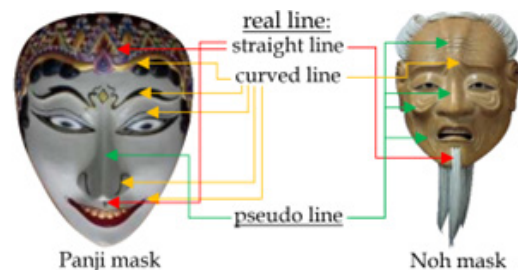


Figure 4. Line elements on Panji and Noh masks

Figure 4 shows the use of line elements in the Panji mask, particularly the Panji Asmarabangun mask, as well as the Noh mask, namely the Jō mask. There are real line features on the Panji Asmarabangun mask in the form of curved and straight lines. There are thin curved lines in a horizontal direction on the crown, brows, eyelids, and nose, and thin curved lines in a vertical direction at the tip of the lips. These curving lines give the sense of being soft, flexible, and dynamic. The Panji

Asmarabangun mask's crown ornamentation has straight lines. Meanwhile, the false line element is located in the middle of the nose, giving the impression of a straight, vertical line due to the presence of light and the sharp and pointed shape of the nose.

Curved and straight lines are the real line elements in the Jō mask. The curved line on the Jō mask is on the brows. The straight-line element can be found in the beard, which is made up of straight strands of hair rather than scribbles or paint strokes. At the same time, pseudo-lines can be found on the forehead, cheeks, and the side of the lips in the form of waves/wrinkles in the form of pseudo-curved lines. A pseudo line is also found in the middle of the nose, which appears to be a straight vertical line. The light and the wavy texture of the mask shape the pseudo-lines. The presence of curved lines on the face of Jō mask contributes to the creation of the character of parents.

Figure 4 shows that both the Panji and Noh masks use more curved line elements than straight lines. Meanwhile, the Panji mask uses actual lines made from paint strokes, and the Noh mask uses more imaginary/pseudo lines formed by indentations on the mask created by carvings exposed to light, giving rise to shadow forming a line.

Field/Shape Elements

In art, fields/shapes have only length and width. The field/shape can be arranged vertically, obliquely, or horizontally, or it can be regular or irregular in shape. There are two types of fields/forms: figurative (real) forms that have a shape resembling objects/objects found in nature/real life, and non-figurative (abstract) forms that have unusual shapes such as the shape of objects found in nature/real life (Mukaddas, 2021).

The mask artwork is not only shaped like a human face. According to Suanda (2005), the basic shapes of masks are generally classified into five shapes: oval, heart shape, round, square, and long oval. These

masks' basic shapes are adapted from human, knight, animal, God, giant, or spirit forms.

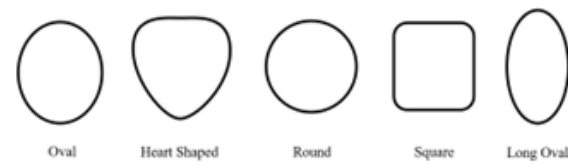


Figure 5. The Basic Shape of Masks

Based on the fundamental design of the mask in figure 5, the basic shape of the Panji mask for the six characters in the Panji narrative is a heart. Noh masks feature a basic heart form, such as the Jō mask, as well as an oval basic shape, such as the Onna mask. Figure 6 shows a visualization of the essential shapes of the Panji mask and Noh mask.



Figure 6. Elements of the field/shape on the Panji and the Noh masks.

Masks come in a variety of shapes and sizes. All existing characters on the Panji mask have the same size, 21 cm high/length with a mask width of 16 cm. At the same time, the size of the Noh mask varies according to the mask's character. According to Susuki Keiun, Noh masks vary in height/length from 19 cm to 22 cm, with a mask width ranging from 13.6 cm to 17 cm (Pulvers, 1978).

Color Element

Colors play an important role in shaping the character of the mask in works of art (Astrini et al., 2014). Color masks can be used to represent aesthetic values, symbols, or both. Colors such as red and white represent the valiant and subtle natures, respectively. Other colors, such as green, yellow, or mixed colors, represent nature's dichotomy between the cruel and the subt-

le. Subtle mask characters, on the other hand, use lighter colors than dashing ones. Therefore, the color in the mask's art can determine or reveal a character or disposition that the mask bears.

The Panji mask engages a variety of colors, including white, which represents the subtlety, purity, and sincerity contained in the character of the Panji Asmarabangun mask, the Gunung Sari mask, and the Dewi Sekartaji mask, and green, which represents loyalty, freshness, and trust in the character. The yellow color on the Laras mask character represents joy and friendliness, while the red color on the Klana Sewandana mask character represents bravery, cruelty, and aggression. Most Noh masks use human skin tones (beige) to create a realistic impression of the human face, especially on the characters Okina (*old man mask*), Jō (*elders mask*), Onna (*woman mask*), Otoko (*man mask*), and the color red is used to represent valor, cruelty, and aggression on the character Kishin (demons).



Figure 7. Color elements on the Panji and Noh masks

Figure 7 shows that colors used on the Panji and Noh masks differ. The Panji masks use a variety of colors and do not use human skin tones, while the Noh masks typically use colors that follow human skin color, and there are several masks, particularly those for Kishin (demons) and Onryō (ghosts and spirits) figures, that do not use human skin color.

Texture Element

According to Indrawati (Pratama,

2013), texture reveals an object's or surface properties. Texture refers to the roughness and smoothness of a surface on a work of art that reveals the materials used in its embodiment (Mukaddas, 2021). Every shape has a surface, and each surface must have specific properties. Smooth, slippery, rough, and wavy textures can be found on the surface of an object.

The materials used in the manufacture of Panji masks and Noh masks both include wood. The wood used in the Panji mask is Pule wood, while the wood used in the Noh mask is Cemara wood (Wu, 2019). Due to the materials used, the Panji and Noh masks have a hard texture.

In observing the visual elements of the mask in figure 8, the textures on the Panji mask all have a smooth and slippery texture/*barik*. This may be determined by touching the mask or looking at it either directly or through a photograph. There are several Noh masks that have a wavy texture, such as the Okina (old man mask), Jō (elders mask), and Kishin (demons), but the Onna (woman mask), Otoko (man mask), feature a smooth and slippery feel, similar to the Panji mask.



Figure 8. Texture elements on the Panji and Noh masks

Principles of Fine Arts in Panji and Noh Masks

The principles of art are the methods for organizing and arranging the elements of art to create a work of art. Principles of Fine Arts are design principles that emphasize design principles such as unity, balance, rhythm, emphasis, proportion, and harmony (Irawan & Proscilla, 2013; Suparta, 2019).

Unity Principle

To create an impression of unity, also known as unity, the principles of balance, rhythm, proportion, emphasis, and harmony between the parts must be mutually supportive and systematic in order to form a work of art. In its application to the field of art/craft, the principle of unity emphasizes the close proximity of objects or components of objects or the clustering of art elements. This can be achieved in the craft of setting by using sculpture techniques, constructing objects, subjects, and fields in a field of work. The shape of the eyes, brows, nose, mouth, teeth, ornaments found in the mask's hair, and the harmonious color combination all prove the principle of unity. (Wijayanti, 2021).

The Panji and Noh masks embody the unity principle. The principle of unity can be seen on the top of the head of the Panji mask (crown). The crown is made up of various art elements/parts that blend together, such as lines, colors, and others. Aside from the crown on the eyes, the brows, nose, and lips all have a unified appearance. All of the mask's components are aligned and blend together to form a seamless whole. The Noh mask, like the Panji mask, has a good principle of unity, art elements/parts that are unified and in harmony between lines, colors, and other art elements.

Balance Principle

The principle of balance in three-dimensional work is related to the actual (real) strength. In works of art, there are two types of balance: symmetrical balance and asymmetrical balance. In addition to these two balances, a radial or radiating balance can be obtained by focusing a composition in a work of art on one main point (Fajarwati, 2017).

Achieving balance does not require incorporating objects symmetrically or at the center. A balance can also be achieved by grouping small objects with a large field or by grouping light colored objects with a heavy (dark) colored object. Thus, balan-

ce in a work of art can be established not only by symmetrically arranged objects, but also by the arrangement of large-small object sizes and dark-light colors.

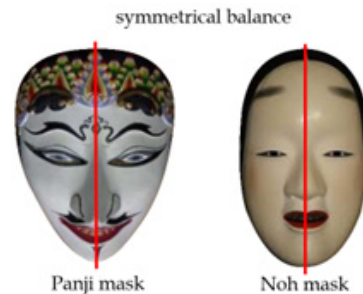


Figure 9. Principle of Balance on the Panji and Noh Masks

Figure 9 shows the symmetrical balance on the Panji and Noh masks. When a vertical line is drawn through the mask's center, the mask's right and left sides have the same shape.

Rhythm Principle

According to Fajarwati (2017), rhythm is the application of elements/artwork components that are repeated on a product or artwork to give the composition a sense of unity. An artwork can have rhythm if the elements used are reiterated on a regular basis. Rhythm in works of art can be created by repeatedly organising line elements, features, colors, textures, and dark-light elements. The repetition of elements can alternate, likely to result in what is known as an alternate rhythm. Progressive rhythms are those that have changes in size (large or small). The rhythm of flowing or flowing movements can be done indefinitely (from small to large) or indefinitely (from small to large). The repetition of the same shape, size, and color is defined as repetitive rhythm (monotonous).

Figure 10 shows an application of the rhythm principle to the Panji mask, particularly the Panji Laras mask, which features objects with a repeated rhythm. Repeated rhythms can be observed from the crown and hair of the mask, where repeating items of the same size can be seen, as

well as on the teeth of the mask, where repeating objects of smaller sizes can be seen from the center to the edges of the mask. Meanwhile, one of the rhythmic principles found in Noh masks can be observed in Jō masks. The Jō mask, identical to the Panji Laras mask, has a repeated rhythm found in the moustache, wrinkles on the forehead, cheeks, and bottom part of the lips, which can be seen repeating objects over and again.

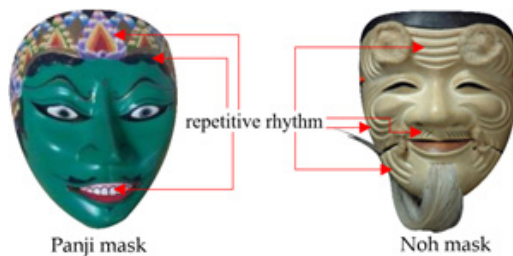


Figure 10. Principle of Rhythm on the Panji and Noh masks

Emphasis Principle

The special attention or importance given to one part or element in a work of art and design is known as emphasis. The primary objective of emphasis is to draw attention to something or to eliminate the perception of monotony (Fajarwati, 2017). In fine arts, the part that draws attention becomes a matter of the principle of emphasis, also known as the principle of domination. The dominance of art works can be achieved by grouping several elements, organising them differently, either in size or color (Suparta, 2019). For instance, the use of red in between yellow.

Although the middle position expresses a stable impression, dominance placement does not have to be in the middle. An emphasis or center of attention is work that is made a priority. The earlier work stands out more in terms of size, technique, and coloring.

The creation of a work in the craft art has three parts: emphasis/center of attention, supporting objects, and fillings. The emphasis receives priority and dominant attention because it is the center of attention. Because of their nature as supporters, the intended supporting objects are forms

that are not exactly the same as the objects that are the center of attention. While the stuffing provides the accent.

Figure 11 shows the use of the key concept to the Panji mask and Noh mask. For all of the characters, the Panji mask is emphasized at the top of the mask (crown). The crown draws the greatest attention as it has an ensemble of elements comprising the objects on it. Meanwhile, the concept of focus in Noh masks is that not all of the characters are on top of the mask. The primary principle is tailored to the mask's characteristics. The Onryō mask, which bears horns at the top, represents the principle of emphasis in Noh masks.

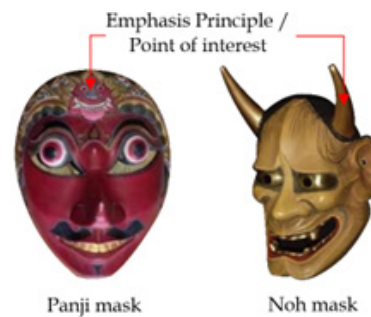


Figure 11. Principle of Emphasis on Panji and Noh Masks Principle of Proportion

Proportion is a comparison of one part to another that considers factors such as large-small, wide-narrow, long-short, far-close, and others (Suparta, 2019). In craft art, this comparison takes the plane of the image to the object into account. Scale and real/actual are also comparisons in craft art. Proportions are also used to differentiate between the main object (character), supporting (extras), and stuffing (background/supporting).

The Panji and Noh masks follows the proportional principle. This is due to the fact that attention is paid to the comparison and size of each part of the mask during the manufacturing process. Apart from the mouth size that matches the mask size and is comparable to other objects on the mask, the eye and brow sizes on the Panji mask are made with the same length proportions, the nose is made longer and sharper, the mouth and nose are not too far

apart from the mouth size that matches the mask size and is comparable to other objects on the mask. The crown's area is also considered so that it is neither too broad nor too narrow.

The proportions of Noh masks are tailored to the character of the mask. Some examples of the proportion principle in the Noh mask, namely the Okina mask and Jō mask, the eyes are slanted and narrow, there are wrinkles on the mask but the wrinkles are made quite not too much, there are other supporting objects such as the addition of white strands of hair on the hair and beard as objects support to strengthen the character of parents. Furthermore, the principle of proportion can be found in the demon and ghost/spirit characters Kishin and Onryō. Both masks are shaped like big bulging eyes with grinning lips. Although some of the characters have demons and ghost/spirit characters, the proportions used follow anatomical proportions that resemble a human face, so that each part is the right size.

The principle of harmony

The harmony principle is known as the harmony principle or harmony. In addition to the arrangement of adjacent shapes, textures, or colors, this principle arises because there are similarities, compatibility, and no contradictions (Suparta, 2019). According to the color harmony principle, the colors used are in harmony, and when using opposite colors, a binder/*sunngin-gan* color must be used (complimentary)

The elements of harmony in the Panji mask can be found in the alignment of lines, the harmony of colors, and the harmony of the shape of the face elements. The composition of curved lines, straight lines of various sizes, both large and small, and continuous lines can be seen on the Panji mask. Color harmony occurs when the color used as the color of the mask's face is composed dynamically and neatly with other colors contained in the mask's crown and does not conflict with each other. The Panji mask's harmony is the alignment of the placement of the components of the

face, such as the crown, hair, brows, eyes, nose, mouth, teeth, and mustache, which are arranged proportionally, but on the Klana Sewandana banner mask the eyes are made larger to highlight the spooky impression as a giant character.

Similar to the Panji mask, the elements of harmony in the Noh mask can be found in the alignment of lines, the harmony of colors, and the harmony of the shape of the facial elements. The alignment of the lines in the Noh mask is seen in the composition of real lines and pseudo lines in the form of curved lines and straight lines that are mutually sustainable. In color harmony, the colors used in one Noh mask character do not use too many different colors so that the colors do not conflict with each other and still look harmonious and in accordance with the depiction of each character/mask character. The harmony of the Noh mask shape is the alignment of the placement of components of the face such as hair, forehead, eyebrows, eyes, nose, mouth, teeth, and mustache. In some masks that have horns arranged proportionally, but in Kishin and Onryō masks the eyes are made wider and larger to highlight the spooky impression of demons and ghost/spirit figures. In contrast, Onna's mask the eyebrows are made higher.

CONCLUSIONS

Based on the study and discussion results, it is possible to conclude that the classical Yogyakarta Indonesian style Panji masks and the Japanese Noh masks share several similarities and differences in terms of the elements and principles of art found in the two masks.

In terms of artistic elements, the similarities between Indonesian Panji masks and Japanese Noh masks are that they use many line elements, especially curved lines compared to straight lines. The similarities between the Panji mask and the Noh mask can be seen in the principles of the art, namely the principle of unity and harmony between lines, colors, and other elements of art, the principle of balance using sym-

metrical balance, the principle of dominant rhythm using repetitive rhythm, on the proportion comparison principle, and the size of each part on the mask is considered when making it in order to achieve good proportions, There is harmony on the principle of line alignment, color harmony, and the alignment of the shape of the facial elements on the mask.

In terms of artistic elements, the Indonesian Panji mask differs from the Japanese Noh mask in the following ways: the nature of the line elements in the Panji mask uses more real line elements, whereas the Noh mask uses more imaginary/pseudo line elements, the plane/shape element on the mask Panji uses one basic shape, namely a heart shape, whereas the Noh mask uses a heart shape and a long oval base shape, the Panji mask color element uses more diverse colors, The texture elements on the Panji mask all have a smooth and slippery texture, and the texture elements on the Noh mask have a smooth and slippery texture, and some have a wavy/wrinkled texture. While the differences between Panji masks and Noh masks can be seen through artistic principles, the emphasis on the Panji mask is on the crown of the mask, whereas the emphasis on the Noh mask is on the character of each mask.

The similarities and differences between Indonesian Panji masks and Japanese Noh masks are attributed to several factors, including the geographical proximity of the two countries (located on the Asian continent), the history, customs, and culture of the two countries that have existed and been formed since antiquity / ancestral heritage, etc.

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