

Different forms of African masks in ancient societies

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"African tribes believed in the existence of a supreme divine power, but besides that, we find that African wood carving also represents secondary deities that control the forces of nature such as rain and lightning, the fertility of crops, and human activities such as hunting, war and sex." "However, the main activity in religious belief was the sanctification of ancestors and ancestors, because it was in the belief that the soul of the dead continues to live because part of it goes to the other world where it is connected to the gods to work on the care of the living." Hence, the African mask had a great suggestive power. It affects individuals and groups in African tribes through the ambiguity it contains, and this ambiguity confirms the raw materials that are added to the raw wood, such as feathers, hair, bones and leather, and sometimes unfamiliar materials were added for a ideological purpose, such as the sunken nails in the huge and prominent "Konko" idols. Yes, tingling the still soul." "Every tribe had its example inspired by the heritage, and this example meant the artist's commitment to sculpt a specific work from the head of the tribe or group who takes care of this work so that he sees it consistent in its form and function with the requirements of religious rituals" "And since the African example was one of the participants In the ceremonies in which he uses his wood carvings, he has become able to take care of their distinctive characteristics, while they perform their task in display and then develop some of their traditional features to become more effective and effective. In other words, we can say That the ritual task is what determines the form of the sculptural work executed from wood and the survival of its symbolic effect derived from the heritage of the tribe..

We find in each of the African arts the tribal methods that make their way between devotion to nature and the aesthetic development of these methods. Abstraction often prevails as a method in one tribe and may tend towards the natural tendency in another tribe. The following is an exposition of the classification of African masks in terms of "First: Classifying African masks from a social point of view and divided into: A- Tribal dolls "carried by a young married woman looking forward to an easy pregnancy and childbearing." Males or females, according to the shape of their doll, as well as helping her during childbirth. Dolls are characterized by simplifying the components of the hands and arms in the wooden carving and almost eliminating the legs. They are also characterized by the cylindrical body and attention to the head. They are circular or rectangular with an elongation of the neck. It is composed of geometric elements such as a circle, cylinder and cone in an organic style. We find the organic style in these statues depends on treating the human figure from acute angles, and often determines the general features of the carved wooden figure associated with certain deities from the point of view of the African example, a method that results in dropping the details, while we find in it a certain inherited type of memorial characteristics, there is a dual relationship between the intellectual contents of the sculpture Wooden, and its expressive form, which needs expertise and an aesthetic experience to push it into the circle of conscious aesthetic attention, which the African example did not neglect in building its wood carvings and did not hesitate in ways to achieve interaction between the two sides of the relationship by mixing more than one element, mediator and style in one sculpture B - Statues The predecessor: "The worship of the great-grandfather or the first mother of the tribe, dominates the religious rituals of the African example, in which he feels calm and secure living, and the continuity and calmness is ensured through religious ceremonies through which he shows his respect for the gods and the sacred personalities and thus prepares himself for a psychological and mental balance between life and death ". Among the most important African wood carvings are the ancestor statues, and they depict the first ancestors of each tribe. We find the parts of the body and the characteristics of the head in each statue united in a way that gives each part its total size. Nature in African art does not mean realism or sincerity in mimicking nature. In most woodcarvings there is a tension between adherence to the natural form and its absence, and this tension is found in all African art. "The shape in the African wood carving is determined by the reduction, shortening, enlargement or lengthening of the main organs in addition to the precise characteristics of the body, so that a variety of structures result in a variety of structures away from simulating the natural appearance. Rather, it is considered a sculptural work that merely expresses reality" "The statues of the ancestors The Supreme is trying to embody a convincing resemblance that performs the task of the repository of the soul, and therefore coordinates the parts of the body in a stable position and calm sobriety without any violent movement or strange exaggeration, and the eyes of the gaze are deep. Thus, the

statue of the ancestor expresses the feeling of the spirit settled in the body and evokes a feeling of sanctity and reverence towards the higher ancestor. On the other hand, we find that wooden carvings are more mobile in the latent spirit than them, and in keeping with the effectiveness of its magical mission, and it may sometimes be frightening and aggressive, and it may embody that strength strongly. The explosives, as in some tribes, who add nails to their idols to stir up the spirit. A: The amulets statues: "The wooden amulets of the African example have a social, political, functional and psychological significance. They remove his fears of the unknown and reduce his tension. In these statues, the African artist added other secondary materials such as beads and some precious stones, as well as animal teeth, to his original material. And sometimes human teeth in addition to seashells, leather and horns, and he does not borrow these things from nature in an attempt to imitate nature, but to confirm symbolic, religious or magical connotations until these wooden carvings reached us with their aesthetic and plastic values".