

# The Cultural Significance and Modern Application of Sichuan Opera Facial Makeups: A Review of its Evolution and Role in Souvenir Design

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## Abstract

This paper explores the deep cultural significance of Sichuan Opera facial makeups and their evolving role in modern tourist souvenir design. The study investigates how these facial makeups, which are emblematic of a rich cultural heritage, have transitioned from being purely theatrical elements to essential components of cultural heritage preservation and commercialization. By examining the intersection of cultural symbolism and economic value, this research articulates the necessity of understanding these makeups not only as artistic expressions but also as vital cultural products in the tourism industry. The findings highlight that while the commercialization of these souvenirs offers substantial economic benefits to local communities, it poses challenges in maintaining cultural authenticity. Moreover, strategies for achieving a balance between preserving cultural meanings and meeting market demands are discussed, emphasizing the importance of thoughtful design and promotion strategies in future cultural and economic developments.

**Keywords:** Sichuan Opera, Facial Makeup, Cultural Heritage, Tourist Souvenirs, Cultural Symbolism, Economic Value, Educational Value

## Introduction

Sichuan Opera, a traditional Chinese performing art, is widely recognized for its elaborate and symbolic facial makeup designs. These makeups, which vary in color and pattern, play a critical role in portraying characters' traits, social status, and emotions (Feng, 2021). Historically, the application of facial makeup in Sichuan Opera has not only contributed to

character portrayal but also served as a reflection of societal norms and values, encapsulating the cultural narratives of the Sichuan region.

In recent decades, the global rise of cultural tourism has created opportunities for integrating traditional cultural elements like Sichuan Opera facial makeups into commercial products such as tourist souvenirs. These souvenirs, often characterized by simplified or stylized interpretations of traditional designs, serve a dual purpose: they act as tangible mementos of tourists' experiences while simultaneously functioning as vehicles for cultural preservation and education (Wang & Duan, 2015). However, this integration raises critical questions about the preservation of cultural authenticity in the face of commercialization.

Despite existing studies that explore the historical significance and artistic features of Sichuan Opera facial makeups (Feng, 2021; Liu, 2021), there remains a notable gap in the literature concerning their modern applications within the souvenir design context and the broader implications for cultural heritage preservation and economic development. The transition of these traditional cultural elements into marketable products has not been sufficiently analyzed, particularly regarding how to maintain their original cultural essence while meeting the demands of a globalized tourism market.

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### **Necessity of the Research**

The necessity of this research lies in the increasing intersection of cultural heritage and commercial practices in the tourism sector. As tourism evolves, understanding how traditional art forms like Sichuan Opera facial makeups can be preserved and promoted becomes crucial not only for maintaining cultural identity but also for enhancing economic development in the region. By investigating the transformation of these traditional elements into souvenirs, this study aims to uncover how cultural practices can adapt to modern consumer markets without losing their intrinsic values.

### **Research Contributions**

This research will fill a significant gap by providing a comprehensive literature review that highlights the contributions of Sichuan Opera facial makeups to cultural tourism and souvenir design. It will synthesize existing studies on cultural symbolism, commercialization, and economic impact, thereby identifying critical themes and trends in the current discourse. Furthermore, this study will propose strategies for effectively balancing cultural preservation with commercialization, thereby contributing to the broader field of cultural heritage studies and informing best practices for cultural tourism development.

### **Research Questions**

This study aims to fill this research gap by critically examining the cultural significance of Sichuan Opera facial makeups and their evolving role in souvenir design. This exploration is

particularly relevant as tourism becomes an increasingly important avenue for cultural exchange and economic growth.

To address these aims, this study will explore the following key questions:

- 1) How are Sichuan Opera facial makeups transformed into cultural symbols in the design of tourist souvenirs while also achieving economic value?
- 2) In what ways can the relationship between cultural preservation and commercialization be balanced in this transformation?
- 3) What gaps and challenges exist in the current research on Sichuan Opera facial makeups, and how can this study provide new insights and solutions?

By conducting a thorough review of relevant literature and examining case studies of contemporary applications, this paper aims to provide a deeper theoretical foundation for understanding the modern applications of Sichuan Opera facial makeups. Furthermore, it aspires to offer practical guidance for future cultural tourism product design that honors and preserves the rich heritage of this unique art form.

### **Research Method**

This study adopts a literature review approach, analyzing existing research on Sichuan Opera facial makeups and their integration into the tourism souvenir market. A variety of academic databases, including Google Scholar, JSTOR, and CNKI, were searched for relevant studies published between 2010 and 2023. Keywords such as "Sichuan Opera facial makeup," "tourist souvenirs," and "cultural heritage commercialization" were used to identify relevant articles. The final selection of 35 studies was reviewed and synthesized to explore key themes such as cultural symbolism, commercialization, and the impact on local economies (Liu, 2021; Feng, 2021).

The thematic analysis extracted patterns related to the dual role of Sichuan Opera facial makeups in cultural preservation and economic development. Additionally, the literature was further analyzed to examine how the integration of traditional art forms into modern consumer products influences the authenticity and commercialization of cultural heritage (Zhang, 2018). This method provides a robust framework for understanding the complexities surrounding the commercialization of cultural symbols and their implications for local communities.

### **Main Body of the Review**

#### *The Evolution of Sichuan Opera Facial Makeups*

The history of Sichuan Opera facial makeup is deeply rooted in the cultural and social development of the Sichuan region. The origins of facial makeup in Sichuan Opera can be traced back to ancient rituals, such as exorcism ceremonies where masks were used to ward off evil spirits. Over time, these masks evolved into more complex and artistic forms, eventually becoming an integral part of theatrical performances.

The origin and evolution of Sichuan Opera facial makeup is a long and multifaceted process that not only witnessed the growth of Chinese opera but also reflected the rich cultural traditions and social changes in the Sichuan region. Jin Kaicheng (2010), indicated that the roots of Sichuan Opera facial makeup can be traced back to the Neolithic period, predating the formation of opera and possessing multifunctionality beyond theatrical performance (Jin,

2010). Yang Bo (2019) emphasized the foundational role of masks in the art of facial makeup, while Li Mengming (2014) categorized the facial makeups into two types: human characters and ghosts/animals. The former originates from human appearances, while the latter derives from ancient exorcism masks (Yang B. , 2019) (Li M. ,2014). Shi Yuan (2017) proposed that Sichuan Opera facial makeups coexist with Sichuan printmaking art, potentially originating from the regional culture of Sichuan (Shi, 2017). Wang Yiling (2018) supports the "mask theory," suggesting that the art of Sichuan Opera facial makeups originated from the mask dances of the Tang Dynasty. As the needs of theatrical performances evolved, the mask patterns transformed into an art form painted directly on the face (Wang Y. , 2018). Hu Hanbing (2019) proposed the "face painting theory," suggesting that the emergence of Sichuan Opera facial makeup is related to exorcism plays in the Sichuan region during the Han and Tang Dynasties. Due to the unique nature of the roles, face painting was required, which ultimately led to the formation of the art of Sichuan Opera facial makeup (Hu, 2019).

The development of Sichuan Opera facial makeup is closely linked to the daily lives and production activities of the Sichuan people, directly reflecting the humanistic spirit and regional culture. The creation and consumption of this art form are inseparable from the people, as the unique geographical environment and cultural background of Sichuan have nurtured the formation and development of Sichuan Opera and its facial makeup. Li Mengming (2014), noted that the emergence of Yuan Dynasty Zaju marked the maturity of opera art, which also saw significant advancements in facial makeup artistry (Li, 2014). Tao Yuan and Yue Shengdong (2023), believe that the exaggerated makeup style of Yuan Dynasty Zaju was intended to highlight the authors' and performers' evaluation of the characters through the art of makeup (Tao & Yue , 2023). Jin Kaicheng (2010), mentioned that the "full-face" painting method in the Ming Dynasty used exaggerated eyebrows, eyes, and omitted the nose area to portray the characteristics of the characters (Jin, 2010). Liu Zhiyong and Huang Qian (2016), found that facial makeups in the Ming Dynasty made significant progress in character depiction, with facial makeups for the roles of "jing"and"chou" beginning to emerge (Liu & Huang , 2016).

Ji Ruixiang (2014), pointed out that in the mid-Qing Dynasty, with the rise of regional operas, the facial makeups for "jing"and "chou" exhibited regional differences but overall saw significant development. By the late Qing Dynasty and the early Republic of China, the composition of facial makeups had become very complete and has not seen any additions since then (Ji , 2017). Li Mengming (2001), emphasized that during the peak period of Sichuan Opera, the art of facial makeups reached its zenith, creating vivid expressions and distinctive characters (Li M. , 2014). The establishment of the "Sanqinghui Troupe" in 1911 laid the foundation for the formation of Sichuan Opera's artistic style and the perfection of its performance methods. Building upon the facial makeups of various regional operas and through continuous exploration and innovation, Sichuan Opera facial makeups developed into a system with rich colors and diverse patterns. This provided a comprehensive set of compositional methods for portraying historical and mythical characters (Jin, 2010).

In summary, the origin, evolution, and diverse development of Sichuan Opera facial makeup not only reflect the maturity and transformation of Chinese opera art but also highlight the important role and profound significance of facial makeup art in cultural heritage. Through

the relentless efforts and innovations of artists across generations, Sichuan Opera facial makeup has become a brilliant gem in Chinese opera culture.

**Cultural and Artistic Significance of Sichuan Opera Facial Makeups**

The facial makeup designs in Sichuan Opera are steeped in cultural symbolism. For example, the character types—Sheng, Dan, Jing, Mo, and Chou—are portrayed through distinct patterns and colors, each representing different societal roles and values (Wang, 2015). These makeups are also integral to the storytelling of Sichuan Opera, allowing audiences to understand the moral and emotional dimensions of each character instantly. Their aesthetic and symbolic meanings are vital in promoting the unique cultural identity of Sichuan (Feng, 2021).







Figure 1 : The character of face mask

The following figure depicts the variances in face masks that determine the roleplay, status, and character of each Sichuan Dance performer.

Table 1  
Division of Roles in Sichuan Opera facial makeups

Role	Gender and age	Character Characteristics	Facial Features	Pictures of Facial makeup
Sheng	Male Youth	The main character Imitate the characters features in their prime.	The ba'er face retains the traits of middle-aged and old facial makeups, but without the artificial beard. The nose serves as the dividing line, and only the upper half of the face is drawn.	

Dan	Young middle-aged woman	Middle-aged or unmarried young people, gods, demons.	In fairy tales, gods and devils are depicted with Yin & Yang faces, with gold, silver, and copper as background colors on the left side. Their brows, eyes, and center patterns are often unique.	
Jing	Middle-aged & Older man	Long beard that wearing a fake beard)	The First Emperor of Qin is taken as an example: The forehead was painted with ancient money patterns with red, green & gold as the main object. The nose was painted with Ruyi. with 2 eyes painted with gold ingot, indicate the emperor's luxury & the unified coin	
Mo	Middle-aged man	Have a natural and unrestrained manner, both civil and military, in the performance to sing.	Wear a fake beard.	
Chou	Male	He is theatrical, witty, adept at turning and jumping, and can articulate.	A small white shape is drawn on the face, resembling a pig's waist.	

Wang Yingli and Duan Xiaoyun categorized Sichuan Opera facial makeups into two forms: junban (handsome makeup) and chou ban (ugly makeup) (Wang & Duan, 2015). Zhou Mei (2012) further systematized the classification of facial makeup roles, dividing them into major categories such as positive characters, negative characters, and clowns. Zhou emphasized the function and importance of facial makeup in the performing arts (Zhou M. , 2012). Xu Jia (2017) expanded the understanding of the classification of Sichuan Opera facial makeup roles from the perspectives of historical culture and character imagery, revealing the cultural

connotations and artistic expressions behind the facial makeups (Xu, 2017). Jun and Qianxia (2015), proposed classifying facial makeups based on imagery, including famous figures, ordinary characters, animals, and plants, thereby enriching the classification system of facial makeups (Li & Zhang, 2015). Xiaoqiang (2008), classified facial makeups based on their use into general facial makeups and specialized facial makeups. Specialized facial makeups have distinctive personalized features, while general facial makeups are more flexible and can differentiate character traits and appearances based on colors and patterns (Qu, 2008). Ling (2013), observed that facial makeups change with the age of the characters, reflecting the connection between the facial makeups and the development stages of the roles (Fu, 2013). Deyuan (2000), categorized facial makeups based on patterns into three major types: symbolic patterns, animal patterns, and character (text) patterns. Each type uses unique visual language to convey the character's personality and story (Dai, 2000). These studies have not only enriched our understanding of the classification of Sichuan Opera facial makeups but also deepened our appreciation of their role in culture and the performing arts as a traditional art form.

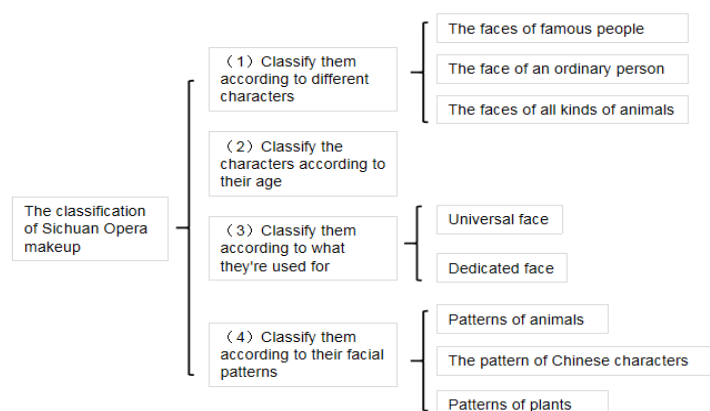


Figure 2: The classification of Sichuan Opera makeups

Sichuan Opera facial makeups are not just artistic decorations; they carry deep cultural and symbolic meanings. Each color, pattern, and design element in a facial makeup is carefully chosen to represent specific character traits, social standings, and emotional states.

The colors used in Sichuan Opera facial cosmetics serve as both visual aspects and cultural symbols that are intricately connected to Chinese traditional values and aesthetics. The colors function as a symbolic form of communication, conveying the internal characteristics, ethical traits, and societal positions of the characters. In order to gain a comprehensive understanding of their importance, it is crucial to classify the colors and examine their artistic characteristics and symbolic connotations. The Sichuan Opera facial makeup incorporates a diverse range of colors, with each color carefully chosen to represent distinct symbolic meanings. The fixed color meanings are established via extensive interaction and artistic experimentation among artists and between artists and viewers over a long period of time. The facial makeup colors of Sichuan Opera are classified into two categories: major and auxiliary. The primary color refers to the fundamental hue used in facial makeups, while the extensive color portions symbolize the distinctive traits of characters. An "auxiliary color" refers to a secondary color that enhances the sense of hierarchy and visual appeal in facial makeups, hence enriching their overall content (Luo, 2020). The fundamental colors consist of

red, black, white, yellow, and blue, accompanied by secondary colors such as green, pink, gray, gold, and silver.

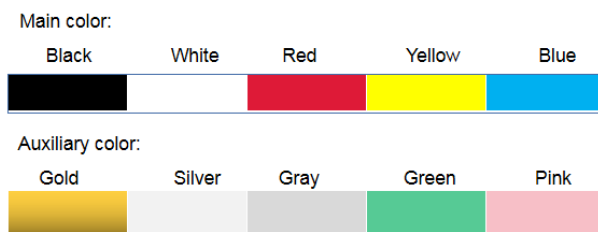


Figure 3: The colors of Sichuan Opera facial makeup

The colors of facial makeups reveal the characters from many angles. Facial makeups use colours to symbolize, label and characterize the characters so that the audience can intuitively understand them and the plot. These colors are applied to represent different character traits and roles within the opera.

For example:

**Red** symbolizes bravery and loyalty.






**Black** represents impartiality and integrity.

**White** is often associated with craftiness or treachery.






**Green** and **blue** can symbolize boldness or fierceness.

Table 2

*Colour classification of facial makeup*

Colours	Personality traits	Representations	
RED	Loyalty, bravery, righteousness.	Guanyu, Jiangwei	
Black	Integrity, courage, impartiality.	Zhangfei, Baozheng	
White	Craftiness, cunning	Caocao, Dongzhuo	
Gray	Aged heroism.		
Blue	Strength, tenacity.	Zhongkui	



Yellow	Ferocity, ambition.	Dianwei	
Purple	Wisdom, righteousness, majesty,	Lijing	
Green	Stubbornness, fierceness.	Kuixing	
Gold	Divinity, supernatural power.	Ee langsheng	
Silver	Divinity, supernatural power.	The jade emperor	

(Picture source: Author's drawing)

According to the researcher's findings, Sichuan Opera facial masks fall into five categories: Sheng, Dan, Jing, Mo, and Chou. These five types of facial masks symbolize many character types and personality traits, each having its unique visual feature and symbolic meaning. The elements used by the researcher in the design are not limited to a single location. The researcher transforms components of the mask designs into tourist souvenir design elements. "Sheng" frequently depicts vertical and firm persons wearing masks that are generally red or black and feature basic and forceful lines. During the design stage, while extracting design elements, red and black hues are employed to merge red and black line motifs into keychains, refrigerator magnets, and other souvenir designs. This respects the Sheng role's enduring characteristics while infusing them with modern design ideas.

"Dan" features female figures wearing white or pink masks with beautiful, flowing patterns. Design elements can be extracted using white and pink tones, delicate curves, and flower patterns. The use of delicate white and pink curves in stationery and accessory design emphasizes the Dan role's caring nature. As for "Jing", depicts bold and plain persons wearing blue or green masks with rich and varied ornamentation. These beautiful blue and green patterns can be used to construct notebook covers, phone cases, and other goods that exemplify the boldness of Jing character.

While "Mo" frequently shows elderly male figures wearing masks in more subdued colours such as Gray or brown and stronger lines. Gray and brown tones, strong lines, and traditional

motifs can all be found. These characteristics can be employed to create tea sets and ornaments that embody the wisdom and stability of the Mo role.

"Chou" portrays humorous and whimsical people wearing masks typically in yellow or white with exaggerated, amusing motifs. Yellow and white colours, exaggerated facial patterns, and funny decorative accents are all acceptable. These characteristics can be used to design toys, commemorative cups, and other items that reflect the Chou character's wit and joy.

In order to extract cultural symbols, the researcher first categorizes and analyses the Sichuan Opera facial masks, identifying the five different character types (Sheng, Dan, Jing, Mo, and Chou) and their supplementary visual aspects. This involves a thorough examination of colors, patterns, lines, and other components. Each type of mask yields representative visual components, such as Sheng masks' red and plain lines and Dan masks' white and delicate patterns. These aspects operate as visual channels for communicating the characters' personalities and storylines. The extracted parts are then turned into symbols suited for tourist souvenir design, which involves simplifying and reorganizing the elements to preserve their cultural relevance while guaranteeing current design aesthetics and functionality.

The patterns on a character's face are equally important. For instance, swirling lines around the eyes or forehead may indicate supernatural powers or inner turmoil. This use of color and design makes Sichuan Opera facial makeups a form of storytelling, where visual cues help the audience instantly recognize the role and moral alignment of each character.

The cultural significance of these facial makeups goes beyond the stage. They have become symbols of Chinese opera's rich heritage, recognized both nationally and internationally as a vital part of China's intangible cultural treasures. The preservation of this art form through modern adaptations, such as in tourist souvenirs, helps to keep this cultural tradition alive in contemporary society.

### **Integration into Tourist Souvenirs**

In the modern era, the cultural significance of Sichuan Opera facial makeups has extended beyond the theater, finding new life in the realm of cultural products and tourism. Tourist souvenirs featuring elements of Sichuan Opera facial makeups serve as a bridge between tradition and modernity, allowing tourists to take home a piece of Chinese culture while contributing to the preservation and dissemination of this art form.

### **The Concept of tourist souvenirs**

Tourist souvenir is a commodity and is the focus of tourism management. Tourism products have values like commemorative, appreciation, gift and practical souvenirs (Jiang, 2012).

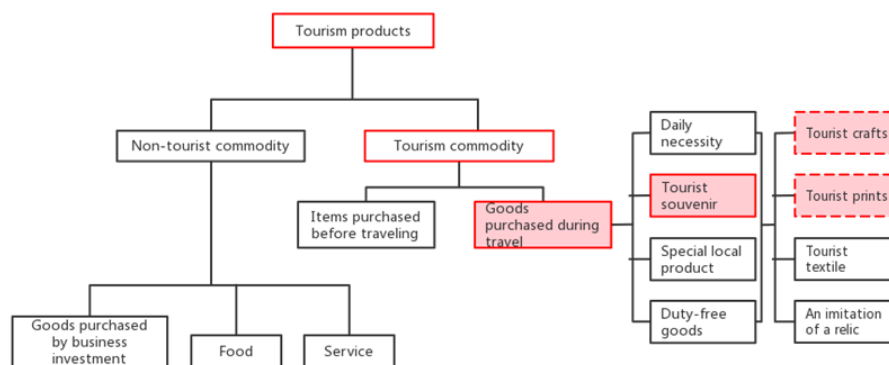


Figure 4: Classifications of tourism products

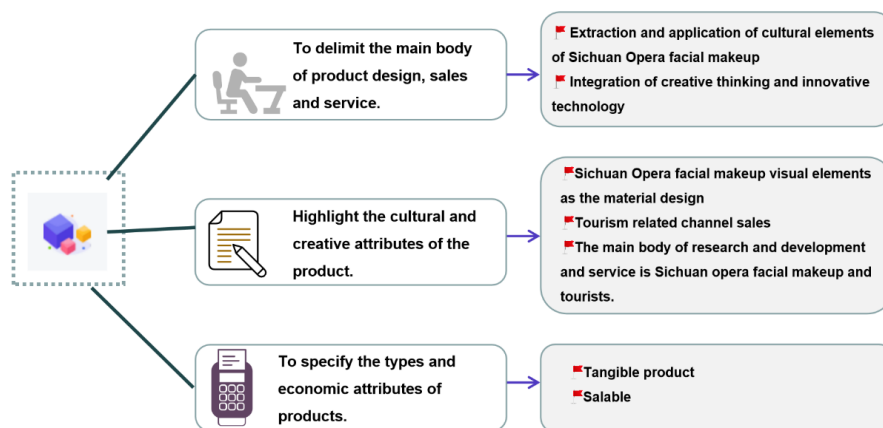


Figure 5: The definition of Sichuan Opera Facial makeups on tourist souvenirs

Sichuan opera tourist souvenirs are tourist commodities that contain tourist information and cultural ideas and serve the purpose of propagating them. Tourism commodities include both economic and cultural consumer products. Tourism commodities are commemorative, artistic, and utilitarian, reflecting current trends as well as national and regional styles. The facial makeup of the Sichuan Opera Tourism Memorial incorporates the cultural emblem of the Sichuan Opera's facial makeups, merges creative thinking, sells products to tourists and fans at Chengdu tourism attractions, is tangible.

**Design Principles**

**Cultural Symbolism:** Souvenir designs incorporate the iconic colors, patterns, and symbolism of Sichuan Opera facial makeups to maintain a strong connection to the cultural heritage. These elements are not only decorative but also serve to educate tourists about the meanings behind the makeup.

**Visual Communication:** The striking visual appeal of Sichuan Opera facial makeups makes them ideal for souvenir design. Items such as keychains, notebooks, and decorative plates often feature simplified versions of these intricate designs, making them accessible yet culturally meaningful to a global audience.

**Functionality:** Beyond aesthetic appeal, these souvenirs are designed to be practical. Items like fridge magnets, bookmarks, and jewelry incorporate traditional facial makeup designs

while serving everyday functions, ensuring that the cultural significance is integrated into daily life.

## **Findings and Discussion**

### *Economic Value of Souvenir Commercialization*

In developing tourist souvenirs as part of the cultural and creative industries, significant economic gains can be realized for both the tourism sector and society as a whole (Chen, 2018). Consumers today are increasingly motivated by the symbolic value of items rather than their utilitarian purposes. The facial makeup patterns, known for their intricate and decorative motifs, evoke strong emotional responses, leading individuals to be willing to pay premium prices for these culturally rich products. This phenomenon highlights the economic potential of preserving cultural heritage through commercial channels (Ding, 2015).

### *Aesthetic and Emotional Value*

Beyond economic value, Sichuan Opera facial makeup souvenirs also offer aesthetic and emotional benefits to consumers. The intricate designs appeal to tourists' desire for unique, culturally rich products, and serve as lasting memories of their visit to Sichuan. These souvenirs help in educating tourists about the cultural significance of the opera while fostering a deeper emotional connection to the region's history (Sun, 2020).

The aesthetic value of these souvenirs derives from two primary aspects. First, there is an aesthetic implication in developing the prototype of cultural resources. Second, the artistic designs aim to extract and express the aesthetic connotations of the products to the fullest extent. By integrating technology with art and culture, these souvenirs can effectively communicate cultural elements, thereby enhancing their appeal (Ding, 2015). The orderly arrangement of patterns in Sichuan Opera facial makeups contributes to their visual harmony, which resonates with modern aesthetic sensibilities. Evaluated through contemporary compositional techniques, the lines and shapes of these designs reveal a striking abstract beauty that captivates consumers (Ding, Cheng, 2015).

### *Challenges of Balancing Authenticity and Commercialization*

While the integration of Sichuan Opera facial makeups into tourist souvenirs has been largely successful, there are challenges. The mass production of souvenirs risks oversimplifying or distorting the cultural significance of these designs, turning them into mere commercial products. Zhang (2019) notes that ensuring authenticity while catering to the demands of the global tourism market is a delicate balancing act. To preserve cultural heritage, it is essential to involve local artisans and maintain the integrity of traditional designs.

### *Educational Value Based on Psychology and Communication Theories*

Public art education is conducive to cultivate aesthetic taste and creativity and promote civilization (Jiang S. , 2017) . Watching Sichuan opera performances is one of the ways for the public to receive art education and have provided abundant resources for studying Chinese humanities and arts. Sichuan Opera mainly provides public art education through performances held in museums, theatres, lectures, forums, and activities.

Tourist souvenirs with Sichuan Opera facial makeups have educational value and communication potential. First, the cultural experience provided by tourist souvenirs satisfies the need of visitors to get close to the exhibits (Wang N. , 2008). In a sense, the souvenirs of

Sichuan Opera facial makeups are the products of reproduction of the original art. Therefore, it is significant for artworks to be viewed by the public to realize extensive public art education (Lu, 2015). The audience can possess the works of facial makeups by buying and owning souvenirs, make facial makeups as common products that can be touched and felt, thus deepening the understanding of cultural and artistic values of them (Jiang Y. ,2020). In addition, the souvenir of Sichuan opera facial makeup continues the audience's memory of Sichuan opera and facial makeup. For the public who need more knowledge they can visit museums repeatedly and watch performances regularly, preserve products that show core artistic elements are the best reminders of Sichuan opera facial makeups. The readily available souvenirs can be integrated into the daily lives of people, so that they can continuously retain fond memories of Sichuan opera.

Every time the souvenirs are used, they, awakening the right memories in the minds of the people. Sichuan Opera, facial makeup art, was formed in the development process of China for its the constant demand and has continued until now. It is endowed with cultural values and serve human beings (Liu, 2021).Makeup Emotional values of Sichuan Opera Facial Makeups on tourist souvenirs .Emotional value is a special value of the Sichuan opera facial makeups on tourist souvenirs, that is different from other general cultural products (Sun N. , 2020). In a broad sense, the aesthetic and educational values of the Sichuan opera facial makeups on tourist souvenirs can be classified into the "emotional value" category. In a narrow sense, "emotional value" refers to the sense of identity consumers obtain from owning tourist souvenirs, which is a part of "self-fulfilling needs" in Maslow's hierarchy of the theory of needs (Dong & Wang, 2019).

Consumers buy the tourist souvenirs with Sichuan Opera Facial makeups for use. The other reason is to show their psychological motive of "conspicuous consumption" and their good taste and cultural attachment that distinguishes them from ordinary people. People buy to show off their status and wealth rather than satisfy their needs. It is motivated by a search for social status and class identity (Deng & Dai , 2005). Veblen (2015) refers to conspicuous consumption as the purchase of high-end luxury goods (including art). The purchase of Sichuan Opera facial makeups on tourist souvenirs shows economic strength and cultural taste, which is easily accepted as conspicuous consumer goods (Zhang Y. , 2015).

### **Conclusion**

Sichuan Opera facial makeups are more than mere theatrical tools; they symbolize a rich cultural heritage that has evolved over centuries. By incorporating these elements into tourist souvenirs, the cultural significance of Sichuan Opera is preserved and disseminated to a global audience. The artistic, educational, and emotional values embedded in these souvenirs contribute not only to the preservation of Chinese culture but also to the economic development of the region.

As demand for culturally significant tourist products continues to grow, Sichuan Opera facial makeup souvenirs are poised to play an increasingly vital role in cultural tourism and heritage preservation. However, it is imperative to ensure that these cultural symbols are preserved in their authentic forms, even as they are adapted for modern markets.

Future research should explore innovative methods for maintaining cultural authenticity while addressing the demands of a globalized tourism industry. This includes examining strategies for engaging local communities in the design process, thereby ensuring that the products not only meet market needs but also reflect the true essence of Sichuan's cultural heritage. Ultimately, this study underscores the importance of balancing commercialization with cultural preservation, ensuring that Sichuan Opera facial makeups remain integral to both cultural heritage and economic sustainability.

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