SUB THEME 01

Tangible and Intangible Cultural Heritage:
A Retrospective of Demanding Identity

Sound Assimilation in First Language Acquisition of Sinhala

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Abstract

Sound change is a significant study area discussed in linguistics-related disciplines such as first-language acquisition, second-language learning, and historical linguistics. Combined with medicine, it plays a major role in articulation therapy. Acquiring a totally similar appearance or some of the features of a neighboring sound or any sound that stands in the vicinity could be identified as phonetic assimilation. The objective of this study was to examine the assimilation patterns that appeared in the natural speech of native Sinhala speakers aged between 9 to 48 months. The research question was, "What sound assimilation patterns are visible in the first language acquisition of native Sinhala speakers aged between 9 to 48 months?" The natural speech of 46 children was audio-recorded, transcribed, and examined in order to find out the sound changes. A quantitative analysis was used to examine the data. The sound changes occurred due to the assimilation being segmented from other types of sound changes. Examples for the eight sub-categories of sound assimilation were found though the amount of data were numerically varied. According to the data the onset age of each sub-category of assimilation was also varied: total contact regressive (1:2), total contact progressive (1:2), partial contact regressive (2:3) partial contact progressive (2:6), total distant regressive, total distant progressive(2:6), partial distant regressive (3:6), and partial distant progressive (3:11). The eight sub-categories of sound assimilation were found in the natural speech of native Sinhala speakers who were aged between 9 months to four years. However, the amount of data for each sub-category was varied. Total contact assimilation was numerically higher than partial and distant assimilation. Total contact regressive assimilation was the most common sound change visible in the data. Since assimilation is based on the neighboring sounds, regular patterns

in sound change cannot be stated. Common, individualistic, and one-time assimilation patterns were visible in the data. It was evident that a child's inability to pronounce individual sounds was not the reason for assimilation but rather the influence of the nearby sounds.

Introduction to the Study

Sound changes occur in various linguistic environments. In diachronic linguistics, the studies examine how sound changes occur in a particular human language due to the natural evolution through time. Studies of sound changes that occurred ascribable to language mixing in the past belongs to the field of historical linguistics. Various sound changes occur owing to modern-day language mixing is examined in Socio-linguistics. Even the rapid speech of native speakers causes sound changes. The present psycho-linguistic study focused on phonetic acquisition of children aged between 9 months to 48 months. In first language acquisition, parallel to the development trends, various special phonetic behaviors were visible and phonetic assimilation is one among them.

Literature Review

Assimilation occurs when one sound takes the place of another sound. According to Campbell (2004), "assimilation means that one sound becomes more similar to another, a change in a sound brought about by the influence of a neighboring, usually adjacent, sound." (Campbell 2004, p.28). Using first language data, David (2008) defined the term as occurring "when children change one sound to make it similar to another sound in the same word, such as saying /nance/ for [dance] or /fweet/ for [sweet]." (David 2008, p.264). Depending on the direction in the sound moves, assimilation is divided into two sub-categories: 'progressive' and 'regressive'. When "the elements are changed to match features of elements that follow them," (p.314) assimilation is regressive, whereas when the "elements are changed to match features of elements that precede them" assimilation is

progressive (p.298). Total and partial assimilation are distinguished at the level of phonetic influence over the assimilated sound. Total assimilation involves a sound invading its neighbouring sound. Partial assimilation involves a particular sound influenced by another sound, which produces some change in the sound's traits while keeping at least one sound trait the same. The distance between the influencing and influenced sounds is another feature that can be used to diagnose the sub-division of assimilation. This is referred to as the distinction between contact and distance. Assimilation can be distinguished as non-adjacent or distant, since the influencing and influenced sounds are not neighbouring. Campbell (2004) discusses how this sub-category of assimilation is rare: it "is not nearly as common as contact assimilation, though some changes having to do with vowels or consonants in the next syllable are quite common" (p.29).

Concerning the above factors, the following sub-divisions can be made:

A.   Total Contact Assimilation
   i.   Total Contact Regressive Assimilation
   ii.   Total Contact Progressive Assimilation

   B. Partial Contact Assimilation
   iii.   Partial Contact Regressive Assimilation
   iii.   Partial Contact Progressive Assimilation

   C. Distant (Non-Contact) Assimilation
   v.   Total Distant Regressive Assimilation
   v.   Total Distant Progressive Assimilation
   v.   Partial Distant Regressive Assimilation
   v.   Partial Distant Progressive Assimilation

Among the limited studies done on first language acquisition of Sinhala speech variety, a case study conducted by Weerawardhana (2016) focused on a babbling along with lexicon and semantics of a single-subject aged between 6 to 18 months. Wijerathna (2015)

observed a single participant from 6 months to 3 years and found a speeder language development from his subject. Abesooriya and Perera (2019) examined the directives used by the caregivers of the native Sinhala bilingual (English) children aged between 2 to 4 years. Nine types of directives were discovered in the data need statements, imperatives, hints, suggestions, requests, refusals, embedded imperatives, predications, and conditions. The prosodic nature of this variety of spoken Sinhala was highlighted and it was revealed that the majority of the utterances were multifunctional. Meegaskumbura (1980) identified a significantly unique subsystem in Sinhala language, which is used to address and communicate with the new young members of the language community, and used the term toňdol language (p. 287). The phonemic inventory for Sinhala Baby Talk (BT), exhibits a deduction of vowel sounds (7 to 5) and consonant sounds (18 to 13). Phonologically, plosives (k, g, t ,d , p, b) nasals (ňg, ňj, ňd ,ňd, mb) and laterals (j, r, l, v) behave more stably than the other consonants while some groups of sounds such as dentals (t, d) and bilabial plosives (p, b) never merge with other categories. Velars (k, g) rarely merge with dentals. Apart from the phonetic and phonological level changes, Meegaskumbura discloses ten deviant grammatical modifications visible in baby talk in Sinhala. In order to describe the concepts and stages related to Cognitive and biological processes of language acquisition, Lust (2006) used primary data, gathered from the real-life speech of native speakers of different languages including Sinhala. The present study addressed a knowledge gap by conducting a phonetic examination on the assimilation patterns, visible in the first language acquisition of Sinhala. Assimilated words were qualitatively analyzed with regard to the acquiring sound, assimilated sound, and their sound environments. The findings contributed novel knowledge to the field of psycholinguistics in Sinhala.

Methods and Methodology

The research problem was stated as "What sound assimilation patterns are visible in the first language acquisition of native Sinhala speakers aged between 9 to 48 months?" Randomly selected 46 children from Matara, Kekanadura area were home-visited, observed, and audio

recorded over a period of 4 months. One-hour-long audio recordings, consisting of the natural speech of each subject along with the natural dialogues with family members and the research team, were transcribed and examined. The sound changes that occurred in the natural speech of the participants were marked and segmented. Assimilations were identified and separated from other sound changes and the data were further sub-segmented into those eight categories of assimilation.

Results and Discussion

The data revealed examples of the eight categories of sound assimilation as mentioned below.

Total contact regressive assimilation

This division of assimilation occurs when the assimilated sound absorbs all the phonetic traits of the following sound and thus becomes indistinguishable, as in Latin *octo* > Italian *otto* 'eight' (Campbell 2004, p.28). This category of sound change is not hard to identify as the exact sound is repeated. In the natural speech of the new members of the native Sinhala speech community, examples of this type of assimilation were present. Representing each month, some examples are provided in the following table

Table1 1: Total contact regressive assimilation

Age	Correct form and meaning	Assimilated word	Description
1:2	[sattu] සත්තු Animals	[tattu] තත්තු	/t/ assimilated /s/
1:4	[sata:] සතා Animal	[tata:] තතා	/t/ assimilated /s/
1:8, 2:3	[gedərə] ගෙදර Home	[dedərə] දෙදර	/d/assimilated /g/
2:0	[bajəvela:] බයවෙලා scared	[bajəlela:] බයලෙලා	/l/ assimilated /v/
2:8	[isko:le] ඉස්කෝලේ School	[ikko:le] ඉක්කෝලේ	/k/ assimilated /s/
2:9	[ispirita:le]	[ippirita:le]	/p/ assimilated

	ඉස්පිරිතාලේ Hospital	ඉජ්පිරිතාලේ	/s/
2:9	[kæʈ fiʃ] කැට පිෂ් Cat Fish	[kæʈ piʃ] > [kæppiʃ]	/p / assimilated /ʈ/
	[uɖə da:no:] උඩ දානෝ Put (it) up	[udəda:no:] උදදානෝ	/d/ assimilated /ɖ/
3:0	[ra:ʤəpakšə] රාජපක්ෂ Rajapaksha	[ʤa:ʤəpakšə] ජාජපක්ෂ	/ʤ/ assimilated /r/
3:6	[kurulla:] කුරුල්ලා Bird	[kululla:] කුලුල්ලා	/l/ assimilated /r/
4:0	[kərəla næ:] කරලා නෑ. Has not done	[kəlla næ] කල්ලා නෑ	/l/ assimilated /r/

(Source: Survey Data)

Total contact regressive assimilation was the most common sound change in the speech of new native Sinhala speakers. According to the data, total-contact regressive assimilation was a common sound change that occurred in first language acquisition throughout the acquisition journey from the 9th month to the 48th month. While looking for relevant examples, it was evident that from 3:9 onwards, the frequency of total contact regressive assimilation numerically decreased.

Total contact progressive assimilation

In this division of assimilation, the assimilated sound absorbs all the phonetic traits of the preceding sound and becomes identical.

Table 2: Total Contact Progressive Assimilation

Age	Correct form and meaning	Assimilated word	Description
1:2	[nænda:] නැන්දා Aunt	[nænna:] නැන්නා	/n/ assimilated /d/
2:2	[da:nnə:] දාන්න Put – impar.	[na:nnə] නාන්න	/n/ assimilated /d/
	[nidimatə do:?] නිදිමතදේෝ Feeling sleepy?	[ninimatədo] නිනිමතදෝ	/n/ assimilated /d/
3:1	[samənələja:] සමණළයා Butterfly	[saməmələja:] සම්මලයා	/m/ assimilated /n/

3:3	[orəloːsuwak] clock ඔරලෝසුව	[oluloːsuwə] ඔලුලෝසුවක්	/l/ assimilated /r/
4:0	[pokunə] පොකුණ pond	[popunə] පොපුණ	/p/ assimilated /p/

Compared to total contact regressive assimilation, total contact progressive assimilation occurred less. But 'total contact' assimilation categories occurred from a very young age, from 1:2 through 4:0. At the beginning of speaking, the number of utterances was limited but total contact assimilation occurred frequently. With the development of speech, more examples emerged, and by nearing 4:0 the frequency of total assimilating decreased.

Partial contact regressive assimilation

Partial assimilation occurs when the assimilated sound keeps at least one original trait and absorbs certain phonetic features of the influencing sound. This sub-division of assimilation occurs specifically when that influencing sound follows the assimilated sound. As this is regressive, the assimilation proceeds left-to-right. As exemplified by Campbell (2004) /s/ > /z/ in "*mismo* > [mizmo] 'same', *desde* > [dezde] 'since'" (p.29), the assimilated sound changed the voiced quality but kept the sounds features of alveolars and fricatives.

Table 3: Partial Contact Regressive Assimilation

Age	Correct form	Assimilated word	
	[æðəʈə] ඇදට to bed	[æɖəʈə] ඇඩ්ට	/d/ - dental **voiced stop**
	The retroflexed quality was assimilated from /ʈ/ ට to /d/ ද and turned the /d/ ද sound into /ɖ/ඩ.		/ʈ/ **retroflex** voiceless stop /ɖ/ - **retroflex voiced stop**
2:3	[biːmə epaː] බීම එපා Don't want drinks.	[niːmə epaː] නීම එපා	/b/ **voiced** bilabial stop /m/ voiced bilabial

	The nasality is assimilated from /m/ to /b/ and turned it into an alveolar nasal /n/.		nasal /n/ **voiced** alveolar **nasal**
2:7	[kohedə]? කොහෙද? Where	[kojedə]? කොයෙද?	/k/ - voiceless velar stop /h/ - **voiceless** fricative /d/ - **voiced** alveolar stop /j/- **voiced** palatal approximant
	Voiced quality is assimilated from /d/ ද to /h/. Fricative /h/ does not have a voiced counterpart. So, it was turned into a nearby voiced sound which was approximant /j/		

(Source: Survey Data)

Partial contact progressive assimilation

In partial progressive assimilation, the preceding sound causes a sound change in the assimilated sound but still keeps at least one of its own traits. According to Campbell, (2004, p.29) when 'walked' becomes /wɔkt/ the voiceless [k] attributes the following voiced alveolar plosive [d] to become [t]. The same left-to-right influence works when 'ribs' becomes /rIbz/, where the voiced [b] attributes [s] and turns it into the voiced [z] in pronunciation. Examples of this phenomenon are visible in the developmental linguistic path of native Sinhala speakers as well. The word [akkaʈə] අක්කට 'to the older sister' was pronounced as [akkatə] අක්කත, as the voiceless /k/ assimilated voiced /ʈ/ and turned it into a voiceless /t/. Only the voicelessness is assimilated to the following sound.

Table 4: Participle contact progress assimilation

Age	Correct form	Assimilated word	
2:6	[biskəʈ] බිස්කට Biscuit	[bidʒdʒak] බිජ්ජක්	/b/ **voiced** bilabial **stop** /s/ voiceless **fricative** /k/ voiceless velar stop /ʈ/ voiceless
	The only voiced sound in the word is /b/. It assimilated the voiced quality to the following nonboring sound /s/ which does not have a voiced counterpart. But affricate /dʒ/ is a combination of fricative and stop		

	qualities. Therefore /s/ turned into the voiced fricative /ʤ/.		retroflex stop Affricate – **fricative + stop** /ʤ/ **voiced affricate**
3:11	[ka:ɖbo:ɖ] කාඩ්බෝඩ් Cardboard	[ka:tbo:d] කාත්බෝද්	/k/ - voiceless velar stop
	/k/ assimilated /ɖ/ with voicelessness and turned it into voiceless /t/.		/ɖ/ - Voiced retroflex stop /b/ - voiced bilabial stop /t/ - voiceless alveolar stop /d/ - voiced alveolar stop

(Source: Survey Data)

Total distant (non-contact) regressive assimilation

This division of distance assimilation occurs when the two sounds are not neighboring but assimilation occurs right to left direction ( ) as in *penkʷe > kʷinkʷe, *pekʷ > *kʷekʷ (Campbell 2004, p.29-30). For instance, when [geɓi pæʈiya:] ගෙඬී පැටියා 'young frog' was produced as [kebi pæʈiya], the voiceless trait of /p/ was assimilated to /g/.

There are similar and dissimilar traits between /g/, /k/ and /p/. Influencing its voicing quality, /p/ has changed the voiced velar stop /g/ into a voiceless velar stop /k/. This becomes a distant assimilation since the syllable /ɓi/ has been kept distance from the assimilating and assimilated syllables.

Total distant progressive assimilation

This occurs when two sounds situated at a distance in the word, but assimilation occurs left to right ( ) as in *[penkʷe] > *[penpe]. In the Sinhala data, the phrase [gæləwuna: ne] ගැලවුනා නේ "dislocated' - passive, past, was articulated with a sound change [gæləwula: le] ගැලවුලා ලේ. The consonant of the 2nd syllable (the lateral [l]), totally

assimilated the consonant of the 4ᵗʰ syllable (the nasal [n]) and transformed it into a [l]. This may have caused a total contact regressive assimilation to the 5ᵗʰ syllable /le/ later.

Table 5: Total distant progressive assimilation

Age	Correct form	Assimilated word	
2:6	[yaturu kaʈʈak] යතුරු කට්ටක් saree pin	[yatul tattak] යතුල් තත්තක්	The 1ˢᵗ /t/ assimilated /ʈ/ in the second word and transformed it to a /t/
2:11	[alipe:rə] අලිපේර Avocado	[alip:lə] අලිපේල	/r/>/l/
4:0	[dækkadə mage: me: vædə]? දැක්කද මගේ මේ වැඩ? Did you see this work of mine?	[dækkadə mage: me: vædə]? දැක්කද මදේ මේ වැද?	/d/ ද in the 1ˢᵗ word totally assimilated /g/ and /ɖ/ in the next words.

(Source: Survey Data)

Partial distant regressive assimilation

When the assimilating sound is situated after the assimilated sounds, keeps one or more syllables in between them, and changes only one or some of the phonetic traits of the assimilated sound, it is called partial distant regressive assimilation. The direction of assimilation is right to left ( ).

Table 6: Partial distant regressive assimilation

Age	Correct form	Assimilated word
3:6	[ane: manda:] අනේ මන්දා Oh! I don't know!	[mane: manda] මනේ මන්දා [male: manda] මලේ මන්දා

distant Progressive assimilation

This division of assimilation differs from the previous division only by the direction of assimilation. As the assimilated sound comes after the assimilating sound, the influence occurs right to left ( ) while changing only one or some of the phonetic traits of the original sound.

3:11 [ka:ɖbo:ɖ] කාඩ්බෝඩ් Cardboard > [ka:tbo:d] කාත්බෝද්

ka: ɖ   bo: ɖ
Velar +   Retroflex +   Bilabial +   Retroflex +
Voice -   Voice +   Voice +   Voice +

/k/ assimilated /ɖ/ with voicelessness and turned it into /t/ (V-). Examples of this sort of assimilation rarely appeared in the data.

Conclusions and Remarks

The eight sub-categories of sound assimilation were found in the natural speech of native Sinhala speakers who were aged between 9 months to four years. However, the amount of data for each sub-category was varied. Total contact assimilation was numerically higher than partial and distant assimilation. Total contact regressive assimilation was the most common sound change visible in the data. Since assimilation is based on the neighboring sounds, regular patterns in sound change cannot be stated. Common, individualistic, and one-time assimilation patterns were visible in the data. It was evident that a child's inability to pronounce individual sounds was not the reason for assimilation but rather the influence of the nearby sounds.

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Performing Ethnic Identity: A Discourse Study on the Sri Lankan Chinese Immigrant

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Introduction to the study

Chinese immigrants in Sri Lanka are a very small minority and according to a population survey, the Chinese population constitutes about 0.02 % of the total Sri Lankan population in 1982 (Rodrigo, 2019). Problematizing the social position of the Chinese immigrants, especially in South Asia, Zhang et.al. (2021) posit that they occupy a self-imposed intermediary position in society due to the cultural belief, "the shot hits the bird that pokes its head out". Also, south Asian Chinese immigrant traders are said to occupy a middleman position society where they link the producers with customers (Bonacich, 1973 cited in Zhang et.al. 2021). Moreover, among the few studies related to Chinese immigrant identity in Sri Lanka, Rodrigo (1998/2019) problematizes why the immigrants in Sri Lanka did not occupy a prestigious place in society and have economic success similar to their counterparts in Southeast Asia. A socio-historical study of Dhammadinna (2021) records that the Sri Lankan Chinese have not been able to preserve their ethnic identity. Therefore, this study, informed by the examines the discourse of ethnic identity of Sri Lankan second generation Chinese immigrants. As identities are multiple and complex at any given time, this paper examines how Chinese ethnic identity is a site of negotiation of meaning which is dependent on temporality, spatiality and other actants led to the following two questions: 1) How do these individuals position themselves and what linguistic devices are used for this positioning? Under this question, this study seeks to analyze the subject positions and the subjectivities of the Sri Lankan Chinese immigrants and as per the linguistic devices I examined the nomination and predication strategies). 2) How is doing Chinese ethnic identity discursively (co)constructed, negated and/or negotiated? Under this question, I examined how the reification of the Chinese ethnic identity against other ethnic identity labels take place.

Literature Review/ Theoretical Framework
Nexus Between Performance and Identity

In theatre studies, Parson highlights the "processual" and the "positional" aspects of performance (Parson, 1951 cited in Morris, 1971) although this idea of character (identity) performance evades to address the multiplicity of positions that any human being would adopt to navigate different situations they take to create different identities based on diverse situations. Especially in identity creation and maintenance, performance encompasses a signal that is given out to others and even yourself and therefore, a person has the ability to embody different identities such as being a teacher and a priest in a seamless manner. In that sense, teaching and being a priest are performances which are time dependent and involves an identity that is constructed though a "stylized repetition of actions" (Butler, 1988) where, generally, being a priest would add a ritualistic dimension to the performance as opposed that of a teacher. Also, arguably, these performances which you execute to convince that you are a teacher and a priest to yourself, and the others and it is real only to the extent that they are being performed.

Performance is, in fact, the nexus between language and identity (Bauman, 2000). One could argue that words or discourse too have performative power contrary to previous conceptualizations where language is viewed as a neutral and inert channel of communication. Therefore, performance in the form of linguistic practice focuses on how identities are interactively executed by sociocultural actors through the discursive deployment of linguistic resources (Kroskrity, 1993 as cited in Bauman, 2000).

Subjective Position and Subjectivity

Although identity has been much theorized and debated on, Swan and Bosson (2008) identify two classes of identities of the self: the personal self-view and social-self views. It is said that self-knowledge expressed in individual narratives formulate into a dynamic, coherent and internally consistent whole (McAdams, 1999). However, in this study, I will be using the terms subjectivities and subject position to explore the identity of the second-generation Chinese immigrants in Sri Lanka. Here, subjectivities, like self-view, are perceived as the ideas

about oneself rather than the subject positions or social-self views which are ideas or senses about a person or phenomenon as viewed by society referring to roles, group memberships, and other qualities that people share with others. As Levon (2010) identifies, subjectivities are ontological states and are dependent on inner psychological identifications. On the other hand, the subject position informs about the discourses that are salient in society about a particular identity, such as "immigrant" and "Chinese national". However, subjectivities are not always in tandem with the subject positions. This is why this study employs individual interviews so that an analysis of the of second-generation Chinese immigrants' self-disclosed subjectivities and their subject position can be conducted using their own narratives.

Sampling, Tools and Analysis

The data were collected from interviews with two dental technicians conducted at their work premises. Out of nine interviews these two were selected based on the time duration which exceeded one hour and the data richness. The non-probability sampling method, snowballing and the interviews were recorded and transcribed. The language of the interviews was in English and Sinhala and an English translation is provided wherever Sinhala is used.

Discourse according to Wetherell (1998), examines the use of language and patterns and it is the speakers and writers who encode meaning into language and the readers and listeners decode them. Because language is constitutive because it is a site where meanings are created and changed. Foucault (1972 cited in Talja, 1999) defines discourse as a practice that systematically forms the objects of the which it speaks. She also points out that that discourse does not consist merely of single pleasing or even interpretations. Similarly, Wetherell (1998) points out that discourse proves the language for talking about the topic, for presenting knowledge and views, in a profound sense and they also construct the liver reality.

Often debates on discourse studies question whether it is a process of interaction, such as how the speakers talk and what they do in conversation or content that should be studied (Wetherell, 1998). Wodak et. al. (2009) addresses this same issue as text and discourse and

text is viewed as part of discourse. Munro (2005) simplifies this issue as to why an event is described in a certain way and why a speaker constructs the kind of position they occupy and Wetherell (1998) claims that discourse analyst does both. Hence the interviews were transcribed using a simplified version of the Jeffersonian notation system because transcription is heavily dependent on the purpose of the study and the theoretical judgment that the researcher has made due to what he thinks as important (Potter, 2000).

Informed by the discourse historical approach, after having identified the discourse of identity performance, this study uses two of the five categories of discourse strategies that Wodak (2001) identified to investigate the linguistic means: Nomination and predication. Nomination refers to the way the speakers nominate or refer to the selected social actors. Predication refers to strategies used for ascribing qualities, features or characteristics to evaluate social actors positively or negatively. Only these two strategies are used based on the relevance of them in identifying positive/negative representations. Linguistically membership categorization devices such as deixes are employed- person and social (Cruse, 2006) for detailed analysis.

Results and Discussion

Results point out that subject positions and subjectivities are separately presented as expected, although there were instances where subjectivities and informed by subject positions, making it difficult to separate one from the other. In the discourse of subject positions, the person deixes used are "he/him" and "they'/them" and "we/our" and they are used interchangeably. In the discourse of subjectivity, the person deixes "we/our" and "I" were used. In the discourse of subject position, the social deixes indexed Confucius beliefs "hardworker", and the attribute was that of "strongly knit people". Also, the negative subject positions were always posed in conflict with subjectivities which were in turn presented through a more Sinhala nationalist discourse. In fact, there was a negotiation between the Sri Lankan Chinese identity/ subjectivity and the Chinese identity/subject position from China and the subject position needed to be disclaimed in order to embrace subjectivity. And the attributes that were at play here were that of a "safe

player", "strategic thinker" "assimilator". Another theme that emerged in the analysis was that there was a strong sense of subjectivity which was placed in conflict with the subject position of the majority ethnicities.

Conclusion and Remarks

Performing ethnic identity, in a discoursal sense, is a complex phenomenon where subject position and subjectivities were not always separate from each other. Subjectivities were drawn in relation to subject positions and the subjectivity is that of a unique identity which is Sri Lankan although different from the majority ethnicity.

Key Words:

Sri Lankan Chinese Immigrants, Performing ethnic identity, Discourse, Subject position, Subjectivities.

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The Influence of Gender Stereotypes in Children's Psychological Development: An Examination of Cartoons in 1990's Sri Lanka.

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Abstract

This research aims to analyze the influence of gender stereotypes ingrained in children's cartoons on the psychological development of children with a specific focus on the context of Sri Lankan cartoons. The research employs qualitative content analysis to examine the portrayal of gender stereotypes in selected cartoons such as The Asterix (සූරපප්පා), Ferdy the Ant (කූඹිච්චි) , The Beary Family (වලස් මාමා) and The Apple Knight (ඇපල් ආදිපාද) with the feminist theories of Judith Butler, Virginia Woolf, Simon de Beauvoir with the Male Gaze theory of Laura Mulvey. By closely examining the content, this research aims to identify prevalent gender stereotypes and their potential implications for children's understanding of gender through gender objectivity and gender identification. This study, which represents the content through the lens of social cognitive theory, seeks to determine whether children's exposure to gender stereotypes in cartoons is linked to their internalization of these stereotypes and the potential effects on their socioemotional and self-perception development. The findings of this research contribute to the existing body of knowledge to generate the necessity to promote gender–equitable and inclusive content in children's media in Sri Lanka. In conclusion, by utilizing Sri Lanka as a case study, this research aims to shed light on the impact of gender stereotypes ingrained in children's cartoons on their psychological development. A more inclusive and fair media landscape for children is fostered by the thorough study of material, which offers valuable insight into how cartoons shape kids' gender perceptions.

Keywords :

Child psychology, Female body Gender, Marginalization, Sri Lanka, 90's cartoons

Introduction

Gender stereotypes have been acknowledged as strong social constructions that have a considerable impact on how youngsters see the world, behave, and generally feel about themselves. This study focuses on how gender roles are portrayed in cartoons that were broadcast in Sri Lanka in the 1990s in order to critically analyze how gender stereotypes affect children's psychological growth. Children's cartoons are an important source of knowledge and enjoyment, and they frequently act as the main vehicle via which young people are taught about cultural standards and expectations. By promoting inflexible rules that dictate particular behaviours, roles, and characteristics for boys and girls, gender stereotypes can restrict children's goals, self-esteem, and personal development. Furthermore, these assumptions have the potential to reinforce gender inequality and obstruct efforts to advance inclusive social norms and gender equality. This study aims to determine the degree to which gender stereotypes were present, the potential effect they may have had on children's psychological development, and the implications for addressing and challenging these stereotypes by examining the content, characters, and themes depicted in these cartoons.

Literature Review

Streicher (1974) observed that women were stereotyped in cartoons and fell in love with the male characters instantaneously. It was also found that men are depicted as hardworking, demanding, and capable of settling issues, but women are portrayed as being abandoned beings incapable of participating in any significant effort. According to Signorielli (1990), television is unable to appropriately portray women. It depicts women in standard occupations like that of a secretary, teacher, waiter, and nurse. Women are not granted any leadership positions, even when they are portrayed in these roles. However, Jeanne & Debra (1996) noted that male characters are presented as strong and violent while women are portrayed as docile and under the authority of men. Cartoon programs, according to Eron (as described in Gokcearslan, 2010, p. 1), not only provide children viewers with entertainment but also with education. Children can get various hidden signals from

seemingly innocent cartoon characters, either positive or harmful. Characters are given roles based on stereotypes that are prevalent in society. Superheroes depicted in cartoon programs were looked at in terms of their gender by Baker & Raney (2007). According to their research, there were minimal distinctions between the genders when it came to super heroic feats. The primary distinction was in the gender of the superhero character because most superhero roles are given to male characters. Furthermore, according to the study, female superheroes shown in children's programming often display masculine features rather than feminine ones. According to William (1985), gender stereotyping in television shows encourages youngsters to form gendered ideas. There is still a substantial study deficit about the particular context of cartoons in Sri Lanka in the 1990s, despite the fact that various studies have examined the impact of gender stereotypes on children's psychological development. Existing literature frequently disregards the distinctive cultural, social, and historical variables that define children's experiences in Sri Lanka during that time and instead primarily concentrates on modern Western cultures and media.

Methodology

This study used a qualitative content analysis methodology to examine the way gender stereotypes are portrayed in a number of Sri Lankan cartoons from the 1990s, including The Asterix, Ferdy the Ant, The Beary Family, and The Apple Knight. The study is influenced by the feminist views of Judith Butler, Virginia Woolf, Simone de Beauvoir the Laura Mulvey's Male Gaze theory. The chosen cartoons' themes, characters, and material may all be thoroughly examined through the utilization of qualitative content analysis. The chosen cartoons provide important insights into the widespread gender stereotypes presented and are regarded as indicative of the popular animated media during the designated time.

Results and Discussion

"[...] the film opens with the woman as an object of the combined gaze of the spectator and all the male protagonists in the film. She is isolated, glamorous, on display, and sexualised. But as the narrative

progresses she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalized sexuality, and her show-girl connotations; her eroticism is subjected to the male star alone. By means of identification with him, through participating in his power, the spectator can indirectly possess her too" (Mulvey, 1975).

As per Mulvey's identification, all female embodiments in selected cartoons suggest the inequality of gender distribution which inculcates the idea that the woman is a subordinate figure to the man. In 'Asterix' the female body is objectified as a sexual embodiment which attracts the male gaze. This sexual embodiment of the female body projects the marginalization in dualistic ways – the view of the male characters and the male spectators (Mulvey,1975). The passive, naïve character traits of the flower girl, Queen Cleopatra and other dancers in the theme song of the cartoon embody sexualized beings. Especially in the episode of the combat between Cleopatra and Ceaser, Ceaser refers to the body of Cleopatra in sexualized terminology and even he was overwhelmed by the subordination of her at the end.

There is a strong gender reversal in The Ferdy Ant where in the English version of the cartoon the Ferdy Ant was a male figure having a rapport with another male Spider (Arambula). In the Sinhala translation of the cartoon, Ferdy the male ant is transformed into a female character to equate the gender position in Sri Lanka which obviously did not partake in the depiction of a homosexual rapport in a children's cartoon. Further, the disposition of the Bug's character with long hair and female disposition in the English cartoon is dismantled with a male voice in the Sinhala version to build up the rapport with the Ferdy Ant and the Bug. Furthermore, in The Apple Knight, the depiction of the princess as a damsel in distress entrapped in a tower who is rescued and adored by the knight suggests the typical viewpoint of the male as the survivor of the females. She waits for a long time for the arrival of the knight and rescues herself from the suffering that she undergoes. This ensures Beauvoir's identification; One is not born a woman but becomes one." (Beauvoir, 1949) Her character is objectified by the Crown Prince as an object to ensure his power to the throne through marriage. The imbalance of the power relations between the man and the woman

within the contours of marriage is upsized in The Beary Family. The projection of the female wife 'Maggie' as a noisy and complaining woman dismantles the meek, naive and passive female character which they voice a transformation of the female characterization after the marriage. It gives the impression the abusive partner with a passive role tortures the husband. This indirectly implants in the mind of the child a distaste or a wrong impression of marital life. When comparing Sri Lankan cartoons with Western cartoons there is an obvious discrepancy in the portrayal of females. Historically, female characters in many animations conform to conventional standards of beauty with idealized body proportions and features. Modern Disney and Sony animations have introduced more independent, adventurous, and capable female characters, moving away from the "damsel in distress" archetype.

Conclusion

By examining how gender roles are represented in Sri Lankan cartoons from the 1990s, this study examined the way gender stereotypes affect children's psychological growth. The results demonstrated the pervasiveness of traditional gender roles, with male characters being shown as powerful and forceful while female characters were frequently constrained to passive and maternal roles. The study's significance is in its analysis of cartoons from Sri Lanka from the 1990s, which takes into account the country's distinct social, cultural, and historical setting at the time. The results close a gap in the literature by shedding light on certain gender stereotypes' representations and their possible effects on young children's psychological growth.

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Women in Craftsmanship and Artistic Traditions: an Analysis of Female Artisans in Ancient Sri Lanka.

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Introduction

This research uncovers the overlooked history of women artisans in ancient Sri Lanka, shedding light on their significant contributions to the country's artistic and craft traditions. Timeline of this research is Proto Historic Era to 15th century A.D. Throughout history, art and craftsmanship have been vital aspects of society, reflecting creativity and cultural identity. Women played essential roles in fields such as pottery, weaving, and metalworking, yet their accomplishments have been marginalized in dominant narratives. The research aims to address this disparity by exploring archaeological findings, ancient texts, and art to unveil the multifaceted involvement of women in Sri Lanka's artistic heritage. The study draws inspiration from historical sites like Anuradhapura and Polonnaruwa, revealing women's pivotal roles in crafting everyday objects and items of sacred significance. By highlighting their contributions, the research challenges gender norms and recognizes the value of their artistry, promoting empowerment and identity. Ultimately, the goal is to awaken the hidden voices of female artisans and foster a deeper appreciation of Sri Lanka's cultural heritage, empowering future generations to embrace their collective past.

Research Objectives

The primary objectives of this study are as follows:

- To explore historical records and archaeological evidence related to female artisans in ancient Sri Lanka.
- To analyze the specific crafts and artistic traditions in which women participated and their level of proficiency.
- To understand the socio-economic roles and impact of women artisans in the ancient Sri Lankan society.

Methodology

The research will employ a multidisciplinary approach, combining historical analysis and archaeological investigations. Primary sources, such as ancient texts, inscriptions, and artworks,
will be meticulously studied to identify references to female artisans. Additionally, archaeological sites with evidence of craft workshops and artifacts will be examined to uncover the physical manifestations of women's craftsmanship.

Data Collection and Analysis

The research will involve an extensive review of relevant literature, archaeological reports, and museum collections. Data on female artisans will be collected and categorized according to the types of crafts they engaged in. The socio-economic implications of their involvement in these artistic traditions will be analyzed in the context of the broader ancient Sri Lankan society.

Archaeological Evidence for Women's Roles in Ancient Sri Lanka
Archaeological Data and Evidence on Women's Roles in Agriculture in Ancient and Medieval Sri Lanka.

Archaeological Evidence for Women's Roles in Ancient Sri Lanka

a. Archaeological Data and Evidence on Women's Roles in Agriculture in Ancient and Medieval Sri Lanka

1. Archaeological Sources:

Literary and archaeological sources indicate that women actively participated in various fields, including cultivation, internal trade, animal husbandry, and teaching (Munasinghe, 2004: p. 84).

2. Agricultural Sector Contribution:

In the male-dominant ancient Sri Lankan society, women played a significant role in paddy fields and Chena cultivation, contributing to income-generating activities (Munasinghe, 2004: p. 84).

3. Labour Contribution:
Women engaged in farming-related activities such as weeding, safeguarding young plants, and providing food to those working in paddy fields and chenas (Ghanawimala, 1986: p. 557).

4. Special Occasions:
Ceremonial occasions, such as the Vapmaṅgula festival, involved both males and females in activities like ploughing and sowing (Munasinghe, 2004: p. 86).

5. Sandēsa Poems:
 Sandēsa poems provide insights into female farmers' contributions to paddy cultivation, showcasing their involvement in various tasks for the family's economic well-being (Dharmawardana, 1967: p. 11 poem).

6. Social Class and Economic Status:
Women's participation in agricultural activities varied based on their social class and economic status (Munasinghe, 2004: p. 84).

7. Ceremonial Involvement:
Women from all social classes actively participated in ceremonial occasions related to agriculture, emphasizing the collective nature of these events (Munasinghe, 2004: p. 86).

8. Sandēsa Literature:
Sandēsa literature highlights the roles of female farmers in medieval Sri Lanka, detailing their contributions to paddy cultivation and other relevant tasks (Dharmawardana, 1967: p. 11 poem).

b. Archaeological Data and Evidence on Women's Participation in the Industrial Sector in Ancient and Medieval Sri Lanka
1. Internal Trade:
Sri Lankan women made significant contributions to internal trade, engaging in trading activities during the Kotte period as evidenced in Sandēsa literature (Piyarathana, 1920: p. 58 poem).

2. Sugarcane Industry:

Women contributed to the sugarcane industry, dating back to the Anuradhapura period, with literary evidence mentioning their involvement in this industry (Batuvanthudava & Sumangala, 1999: Chap. 34, Verses 5-6).

3. Other Industries:

Women actively participated in various industries, including pottery, cotton industry, animal husbandry, and cooking, as indicated in the Sīhalawaththuppakarana (Buddhadatta, 1959b: pp. 131-132).

4. Garland Making:

Women engaged in professions like garland making, with inscriptions indicating their role in
maintaining the precincts of stupas and receiving payment for their services (Paranavithana, 1944: No. 5, p. 260).

5. Teaching, State Service, and Other Professions:

Women were involved in various professions such as teaching, state service, wet nursing, attending, slavery, prostitution, and dancing.

6. Mihintalē Pillar Inscription:

The Mihintalē Pillar Inscription of King Mahinda IV is crucial archaeological evidence indicating that women received payment and allowances for their work. Specific instances include an old woman, referred to as "Jetamava," receiving land for her work, possibly involving the cleaning of the temple (Wickramasinghe, 1912: pp. 84-90).

7. Employment in Monasteries:

The Mihintalē slab inscription of Mahinda IV (956-972 A.D.) records the presence of women employees in monasteries and mentions the salaries drawn by them. An example is given where a "jetmava" was paid one paya of land (Hettiarachchi, 1988: p. 109).

C. Archaeological Data and Evidence on Women's Participation in Various Professions in Ancient and Medieval Sri Lanka

1. Dancing and Temple Service:

Archaeological evidence from pillar inscriptions of Mihindu IV suggests that women engaged in different temples and served as dancers, receiving payment for their services. Seven women, considered as dancing girls of the god, received a monthly payment of 23 gold coins from a temple (Paranavithana, 1944: p. 195).

2. Prostitution:

Literary and archaeological sources provide information about prostitution in ancient Sri Lankan society. Inscriptions, such as the Sasseruva inscription, mention individuals with connections to the profession, like the actor Cūla, introduced as the grandson of a prostitute (Paranavithana, 1970: p. 79).

3. Historical Perspectives on Prostitution:

Scholars like Munasinghe and Hettiarachi discuss the historical perspectives of prostitution in South Asian societies. While Munasinghe acknowledges the prevalence of references to prostitutes in ancient poems, Hettiarachi emphasizes that prostitution is a very ancient profession for women worldwide (Munasinghe, 2004: pp. 110-111; Hettiarachchi, 1988: pp. 109-110).

Results and Discussion

The findings of this research will provide valuable insights into the roles and contributions of women to ancient Sri Lanka's craftsmanship and artistic traditions. Ancient Sri Lanka, with its rich cultural heritage and diverse history, provides a fascinating lens through which to explore the roles of women in craftsmanship and artistic traditions. While historical accounts have often centered on the contributions of men in these fields, the vital roles and achievements of female artisans have been overlooked. This article seeks to address this imbalance by delving into the extent of women's involvement in various crafting activities, including pottery, weaving, metalworking, and other handicrafts, and

the broader socio-economic impact of their contributions in ancient Sri Lanka.

Pottery: A Timeless Tradition

The art of pottery has been an integral part of ancient Sri Lankan society. Notably, women have played a central role in this tradition, as archaeological excavations at sites such as Anuradhapura reveal (Coningham, 2006, p. 72). These findings indicate that women were actively engaged in pottery production during the early historic period, creating functional vessels for storage and utilitarian purposes, as well as decorative pottery for religious and ceremonial use. The expertise of female artisans in pottery was not only vital for the daily lives of the people but also played a significant role in shaping the island's cultural heritage.

Weaving Excellence

In the realm of textiles and weaving, women artisans were celebrated for their exceptional skill and artistry. Historical texts from the medieval period attest to the crucial role of women weavers in producing intricate textiles (Wijepala and Alwis, 2022, p. 53). These textiles not only adorned the people of Sri Lanka but also became sought-after commodities in trade networks beyond the island's shores. The expertise of female weavers elevated Sri Lanka's reputation in the broader Indian Ocean trade and contributed significantly to the economic prosperity of the region.

Forging Brilliance

Metalworking, another essential craft in ancient Sri Lanka, saw the active participation of women artisans. Archaeological sites in Polonnaruwa provide evidence of women's involvement in metal craftsmanship (De Silva, 1981, p. 97). Women contributed to the creation of everyday metal tools and utensils, as well as crafting exquisite jewelry and ornaments. The skill and creativity of female metalworkers were highly valued, with their creations often regarded as symbols of status and beauty.

Economic Agency

The economic impact of women artisans extended beyond their individual crafts. Women played significant roles in local and regional trade networks, with their crafted goods becoming sought after commodities (Jayawardana, 2017, p. 210). Pottery, textiles, and metalwork created by skilled women artisans contributed to the vibrant economic activities of ancient Sri Lanka. Their involvement in trade networks not only enhanced the island's economy but also fostered cultural exchanges with other regions.

Preserving Traditions

Beyond their economic contributions, women artisans served as cultural stewards, preserving and transmitting the knowledge of their crafts from one generation to the next. Within families and communities, women were entrusted with teaching and passing down craftsmanship skills (Kiribamuna, 1990, p. 15-40). This nurturing of traditional arts ensured the continuity of ancient Sri Lanka's cultural heritage and artistic legacy.

Conclusion

The narrative of women in craftsmanship and artistic traditions in ancient Sri Lanka serves as a powerful testament to the remarkable contributions of female artisans in shaping the socio cultural landscape of the island nation. By challenging traditional gender norms and enhancing our understanding of women's historical roles, this study unveils a previously underrepresented aspect of Sri Lanka's past.

Throughout ancient Sri Lanka's history, women's mastery of pottery, weaving, metalworking, and other crafts left an indelible mark on the island's cultural identity. Their expertise and creativity in producing functional and decorative artifacts enriched the daily lives of the people, while also contributing to the religious and ceremonial practices of the society.

Moreover, the economic significance of women artisans cannot be overstated. Their craftsmanship played a vital role in local and regional trade networks, bolstering the island's economic prosperity. By producing sought-after goods, women artisans facilitated cultural

exchanges and contributed to the growth of commercial activities in ancient Sri Lanka.

By acknowledging the invaluable contributions of women in these artistic fields, we can begin to create a more inclusive historical narrative. Recognizing their talents and agency in shaping ancient Sri Lankan society empowers contemporary generations to appreciate the diverse and pivotal roles women have played throughout history.

In conclusion, this research project endeavors to explore and celebrate the legacy of women artisans in ancient Sri Lanka. By bridging gaps in historical knowledge and bringing to light the accomplishments of female artisans, the study aims to foster a greater sense of cultural heritage and national pride. As we continue to unearth and embrace the stories of women in craftsmanship and artistic traditions, we can better understand the dynamic and influential roles they played in shaping the cultural heritage and economic prosperity of the island nation.

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ජන ආගමික ප්‍රලයවීම්හි භාවිත හෞතික විභාවයන් හා අධිහෞතික විභාවයන් පිළිබඳ සෞන්දර්ය විද්‍යාත්මක විශ්ලේෂණයක්.

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ලලිත කලා අධ්‍යයනාංශය, කැලණිය විශ්වවිද්‍යාලය.

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ප්‍රලය වීම යනු ලෝකයේ සියලු ජන ආගම්හි පොදුවේ දක්නට ලැබෙන ආගමික සංසිද්ධියකි. එය හුදෙක් මිනිසා අධිහෞතික ලෝකය සමඟ සන්නිවේදනය කිරීමේ අවස්ථාවක් ලෙස ජන ආගමේදී පිළිගැනෙන අතර එවැනි ප්‍රලය වීම් මඟින් මානව සමාජය අපේක්ෂා කළ විවිධ සාර්ථ්‍යයන් අතරින් රෝග නිවාරණය වෙනුවෙන් සිදු වන ප්‍රලය වීම් පමණක් මේ පර්යේෂණයේදී අවධානයට යොමු කෙරේ. ජන ආගම්වල සිදු වන සියලු ආකාර ප්‍රලය වීම් හෙවත් ආවේශ වීම් ආකාර තුනකින් විග්‍රහ කළ හැකි ය. එනම්, පුද්ගලයකුට හිංසනයක් සිදු වන අයුරින් සිදු වන රෝගී ආවේශය, අනුන් වෙනුවෙන් පිහිට විය හැකි වරප්‍රසාදයක් වශයෙන් සිදු වන වරප්‍රසාදිත ආවේශය හා පූජාකර්මයන් උදෙසා උපක්‍රම ඇසුරින් ලබා ගන්නා සමාරෝපිත ආවේශය වශයෙනි. දේශීය යාතුකර්මවල ආවේශය යන්න අවස්ථාවෝචිතව ඉහත ආකාරයට යෙදෙන අතර, ඒ සියලු ප්‍රලයවීම්වලින් අපේක්ෂා කරනුයේ ආතුරයා හෙවත් රෝගියාගේ රෝගී තත්ත්වය සමනය කිරීම හෝ තුරන් කිරීමයි. ශ්‍රී ලංකාවේ යාතුකර්මවල ප්‍රකටව දැකිය හැකි මේ ලක්ෂණය සවිඥානික තත්ත්වයක් ලෙස හඳුනාගැනීම බෙහෙවින් වැදගත් වේ. එකී සවිඥානිකත්වය පිළිබඳ භාරතීය රසවාදයේදී ද භාව විරේචනමය අර්ථයෙන් විග්‍රහ වේ. ශ්‍රී ලංකාවේ විවිධ ශාන්තිකර්මයන්හි ආවේශය හෙවත් ප්‍රලය වීම් පිළිබඳ සමාජ මානව විද්‍යාත්මකව සිදු කරන ලද අධ්‍යයනයක්, භාරතීය රසවාදය ඇසුරින් සෞන්දර්ය විද්‍යාත්මකව විශ්ලේෂණය කිරීම මේ පර්යේෂණ පත්‍රිකාවේ මුඛ්‍ය අරමුණ වේ.

ප්‍රමුඛ පද - ජන ආගම, ප්‍රලය වීම, හෞතික විභාව, අධිහෞතික විභාව, රසවාදය.

හැඳින්වීම

භාරතීය රසවාදය තුළ ප්‍රලය වීම යනු සාත්වික භාවයකි. එනම් මිනිසා තුළ නිද්‍රාශීලීව පවතින ස්ථායි භාවයන් ඊට අදාල වූ අරමුණු සමූහ ස්පර්ශ වන අවස්ථාවන්හිදී සිදු වන භාවෝද්දීපනය, ශරීරාංග මඟින් ප්‍රකාශ කිරීමේ අසිරුතම අවස්ථාවක් ලෙස සාත්වික භාවය හඳුන්වා ඇත. නිද්‍රාශීලී භාවයන් අවදි වීම සඳහා බලපාන්නා වූ අරමුණු විභාවයන් නම් වන අතර ඒ අනුව ප්‍රලය වීම යනු මිනිසා තුළ පවතින නිද්‍රාශීලී භාවයන්හි ම අවදි වීමක ප්‍රතිඵලයක් බව සෞන්දර්ය විද්‍යාවේ රසවාදය මඟින් ප්‍රකාශ

වේ. මේ පර්යේෂණයේදී අපගේ අවධානය යොමු වන්නේ ප්‍රලය වීම නම් සාත්විත භාවය ඇති වීම සඳහා බලපාන්නා වූ අරමුණු හෙවත් විභාවයන් පිළිබඳව ය. ඒ අනුව ජන ආගමේදී අදෘශ්‍යමාන බලවේග මහින් සිදු කරනවා යයි සැලකෙන ප්‍රලය වීමේ සංකල්පය සමහ සැසඳීමේදී එමගින් සෞන්දර්ය විද්‍යාවේ ප්‍රකාශිත විභාවයන් අතික්‍රමණය කිරීමක් සිදු වේද යන්න මෙහිදී විමංසනයට ලක් කෙරේ.

සාහිත්‍ය ගවේෂණය

දේශීය වශයෙන් උඩරට, පහතරට, සබරගමු, වැදි හා දමිළ ශාන්තිකර්ම සම්ප්‍රදා සියල්ලෙහිදී ම ප්‍රලය වීම දක්නට ලැබෙන අතර රෝගී ආවේශකරුවන් හා වරප්‍රසාදිත ආවේශකරුවන් මේ සම්ප්‍රදාය සියල්ලෙහි ම පොදු වශයෙන් දැකගත හැකි වනවා සේ ම සමාරෝපිත ආවේශකරුවන් පහතරට සම්ප්‍රදායේ වාහල ඇදීම, දෙකොණ වික්කුව වැනි නර්තන අංගවලදී සුවිශේෂයෙන් දැකගත හැකි වේ. වරප්‍රසාදිත ආවේශය විවිධ ශාන්තිකර්මවලදී නිරීක්ෂණය වන අතර ඒ මහින් රෝග නිවාරණය, ජේන කීම, ආරක්ෂා කිරීම ආදී විවිධ කටයුතු සිදු කරන ආකාරය දැකගත හැකි ය. ශාන්තිකර්මයක ප්‍රලය වීම් සිදු වන අවස්ථා ලෙස දෙවියන්ගෙන් අවසර ගැනීමේදීත්, කීල පන්දම් පූජාවේදීත්, දේවාලයේ කපු තනතුර දරන්නා ආවේශ වූ බවත්, ගොටු පහ දීමේ ශාන්තිකර්මයකදී, කඩවර, කම්බිලි, ගන්දේවතා, කප්පර හා කලු දේවතා යන පස්දෙනා විෂයෙහි ගොටු පුද දීමට යාතිකාව ගයන අවස්ථාවේදී ආතුරයා පරල වූ බවත් දිසානායක පවසයි. එමෙන් ම බොහෝ සිංහල ශාන්තිකර්ම අවසන් වන්නේ ඒ සඳහා භාවිතා වූ උපකරණ හා පූජා හාණ්ඩ විනාශ කිරීමෙන්. එසේ පූජා හාණ්ඩ විනාශ කිරීම වරප්‍රසාදිත පුද්ගලයකු අතින් සිදු වන අතර සුනියම් යාගයක වීදිය කපා කොටා විනාශ කරනුයේ යක්ෂාරූඩයක් ගන්නා ඇදුරකු විසිනී (දිසානායක,2003). මෙසේ ඇදුරා හෝ දේවාල කපු මහතෙකු සිදු කරන වරප්‍රසාදිත ආවේශයන්, ආතුරයකු සිදු කරන රෝගී ආවේශයන් මෙන් ම සමාරෝපිත ආවේශයන් ද දේශීය ශාන්තිකර්ම තුළ එක සේ විද්‍යාමාන වන අතර එහිදී ප්‍රලය වීම සඳහා විවිධ පූජාවන් ද යාතිකාවන් ද උපස්ථම්භ වී ඇති ආකාරය විද්‍යාමාන වේ.

තවද සුනියමක් අපිට කැපීම සඳහා සිදු කරන තීන්දු කැපීම්වලදී ද ඇදුරා ආවේශයට පත් වේ. එහිදී ජලය යට සිදු කරන ජල තීන්දු කැපීම හා වළ දරහැව මත තීන්දු කැපීම මෙන් ම ලේතාලි තීන්දු කැපීම යන අවස්ථාවන්හිදී ඇදුරා ආවේශයට පත් වේ. මෙහි වළදරහැව මත තීන්දු කැපීමේදී සොහොනක මිනියක් වළ දැමූ ස්ථානයක වළක් හාරා ඒ තුළ ඇදුරා දපා පුහුල් කැපීම සිදු වන අතර පුහුල කැපීමේදී ඇදුරා ආවේශයට පත් වේ. ලේතාලි තීන්දුව කැපීමේදී පුහුල් ගෙඩියක්, අලුකෙසෙල් බඩයෙන් සකස් කළ කුඩා ඔරුවක් හා හොඳල අලෙන් සකස් කළ මිනිස් රුවක් ද යොදා ගනී. එහිදී පිදේනිය මත එකී ආකෘති තබා ලේ පැහැය දීම සඳහා රතු කුකුල්සායම් ඊට වත්කර අදාල මන්තර කියා දුම් අල්ලා ආතුරයා අතින් කඩුවෙන් එකී ආකෘති කැපීම සිදු වන අතර පුහුල් කැපීමේදී ඇදුරා ආවේශයට පත් වේ (බෙන්තරගේ, 2009). මෙසේ විවිධ

54

පාරිසරික සාධකවල උත්තේජන මධ්‍යයේ ඇදුරන් ආවේශයට පත් වන අවස්ථා පිළිබඳව දේශීය ශාන්තිකර්ම සම්ප්‍රදාය තුළ ඕනෑතරම් සාධක විද්‍යමාන වේ.

මිනිසා තුළ ස්ථාවර වශයෙන් භාවයන් නවයක් පවතින බව භාරතීය රසවාදයේ දැක් වේ. එනම් රති, හාස, සෝක, ක්‍රෝධ, උත්සාහ, හය, ජුගුප්සා, විස්ම සහ ශම යනුවෙන් හඳුන්වන ස්ථායි භාවයන් ය. මේ භාවයන් මඟින් පිළිවෙළින් ශෘංගාර, හාස්‍ය, කරුණ, රෞද්‍ර, වීර, හයානක, බීහත්ස, අද්භුත සහ ශාන්ත යන රසයන් උද්දීපනය වේ (ගම්ලත්,1974). මෙකී භාවයන් උද්දීපනය වීමට අදාල සෘජු අරමුණු ආලම්භන විභාව ලෙසත්, එකී භාවයන් තීව්‍ර කරන අනෙක් සාධක උද්දීපන විභාව ලෙසත් රසවාදයේ දී හඳුන්වා ඇත. මේ භාවයන් උද්දීපනය වීමෙන් ශරීරාංග මඟින් එය ප්‍රකාශ වීමක් නිරායාසයෙන් සිදු වන අතර එය රසවාදයේදී අනුභාව ලෙස හඳුන්වා ඇත. එමෙන් ම හරත මුණිවරයා විසින් මේ අනුභාවයන්ට ම සමාන වූ එහෙත් පුද්ගලයකුට පහසුවෙන් රංගනයක් මඟින් පළ කළ නොහැකි සියුම් තත්ත්වයන් සාත්වික භාව ලෙස හඳුන්වමින් ඒ සඳහා උදාහරණ ලෙස පුලය වීම හා දහදිය දැමීම ඇතුළ කාරණා හඳුන්වා ඇත (ගම්ලත්,1980). මෙසේ සෞන්දර්ය විද්‍යාවට අනුව පුලය වීම යනු සාත්වික භාවයක් වන අතර එය සාමාන්‍යයෙන් රංගනයෙන් ඉදිරිපත් කිරීම අසිරු වූ සැබෑ මානසික විපර්යාසයකි. එමෙන් ම පුලය වීම වැනි මානසික විපර්යාසයක් සිදු වීම සඳහා ස්ථායි භාවයන් උද්දීපනය කළ හැකි විභාවයන් ඉදිරිපත් වීම අවශ්‍ය බව මෙහිදී පැහැදිලි වේ.

පර්යේෂණ ක්‍රමවේදය

මේ පර්යේෂණය සඳහා මූලාශ්‍ර අධ්‍යයනය කිරීමේදී දේශීය සම්ප්‍රදාය ත්‍රිත්වයේත්, දමිළ ශාන්තිකර්ම හා දේශීය වැදි ශාන්තිකර්ම පවත්වන ලද දේවාල හා නිවෙස් වෙත ගොස් සහභාගිත්ව නිරීක්ෂණ පර්යේෂණ ක්‍රමය අනුගමනය කරමින් දත්ත එක්රැස් කිරීම සිදු වූ අතර පුලය වීම සම්බන්ධ පුළුල් අවබෝධයක් ලබාගැනීම උදෙසා එකී ශාන්තිකර්මයන් පවත්වන ඇදුරන් හා කපු මහතුන් මෙන් ම ආතුරයන් ද හමු වී සාකච්ඡා කරන ලදි. උඩරට සම්ප්‍රදාය ට අයත් ශාන්තිකර්ම අධ්‍යයනයේදී කුරුණෑගල දිස්ත්‍රික්කය ද, පහතරට සම්ප්‍රදායේදී ගම්පහ දිස්ත්‍රික්කය ද, සබරගමු සම්ප්‍රදාය සඳහා රත්නපුර දිස්ත්‍රික්කය ද, දමිළ ශාන්තිකර්මවලදී දිඹුලාගල හා නාවලපිටිය ප්‍රදේශය ද, වැදි ශාන්තිකර්ම සඳහා ඇල්ලෙවැව වැදි ජනතාවගේ ශාන්තිකර්ම ද තෝරාගන්නා ලදි. තව ද මේ පිළිබඳ විස්තර ඇතුළත් අත්පිටපත් හා වෙනත් ශාස්ත්‍රීය කෘති පරිශීලනය කරමින් ප්‍රාථමික හා ද්විතීයික ලිඛිත මූලාශ්‍ර අධ්‍යයනයක් ද සිදු විය. මෙහිදී භාරතීය රසවාදය මූලික කරගත් සෞන්දර්ය විද්‍යාත්මක සංකල්ප අධ්‍යයනයේදී ලිඛිත මූලාශ්‍ර අධ්‍යයනයක යෙදී ඇත. මෙසේ එක්රැස් කරගන්නා ලද දත්ත ගුණාත්මක පර්යේෂණ ක්‍රමවේදය මඟින් විශ්ලේෂණය කර නිගමන කරා එළැඹීම සිදු වේ.

55

දත්ත විශ්ලේෂණය.

දේශීය සිංහල ශාන්තිකර්ම සම්ප්‍රදා ත්‍රිත්වයේත් දමිළ ශාන්තිකර්මවල මෙන් ම වැදි ජනයාගේ ජන ආගම තුළ ද ප්‍රලය වීම රෝග නිවාරණ ක්‍රමයක් ලෙස භාවිත වන ආකාරය වර්තමානයේ ද නිරීක්ෂණය වන්නකි. මෙහිදී රෝගී ප්‍රලය වීමක් සුව කිරීම සඳහා වරප්‍රසාදිත ප්‍රලය වීමක් භාවිතා කිරීම මේ සම්ප්‍රදාය සියල්ලේදී ම දක්නට ලැබෙන්නේ ය. සිංහල හා දමිළ ජනයා සිදු කරන සුනියම් කැපීමේ හා ප්‍රේතයකු බන්ධනය කිරීමකදී මෙන්ම, වැදි ජනයාගේ කොළමඩු ශාන්තිකර්මය වැනි ශාන්තිකර්මවලදී සිදු වන්නේ ද ප්‍රලය වූ ඇදුරකු විසින් අදෘශ්‍යමාන බලවේගයක් විසින් ඇති කරන ලද රෝගී ප්‍රලය වීමක් ඉවත් කිරීමකි. එහිදී ප්‍රලය වීමේ රෝගී ස්වභාවය ප්‍රලය වීමේ වරප්‍රසාදිත ස්වභාවයකින් ම දුරු කිරීම සිදු වන නමුත් මේ ප්‍රලය වීම ද්විත්වය ම එක ම පරිසරයක දී එක ම අවස්ථාවක සිදු වන අතර ඒ සඳහා බලපෑම් කරන විභාවයන් ද එක ම භෞතික සාධක වීම පැහැදිලි ලෙස නිරීක්ෂණය වේ.

සෞන්දර්ය විද්‍යාත්මක දෘෂ්ටිකෝණයෙන් බලන විට මිනිසා තුළ පවතින ස්ථායි භාවයන්, උද්දීපන විභාව හා ආලම්බන විභාව මඟින් උද්දීපනය වීම නිසා සාත්වික භාවයක් ලෙස ප්‍රලය ඇති වීමට හැකියාව ඇත. එහෙත් සෞන්දර්ය විද්‍යාව මෙය රෝගී වීමක් ලෙස විවරණය නොකරන අතර මෙකී භාවයන් උද්දීපනය කිරීමෙන් භාව විරේචනයක් සිදු වන ආකාරය විවරණය කරනු ලබයි. ඇරිස්ටෝටල් පඬිවරයා ශෝකජනකය හැඳින්වීමේ දී ශෝකය නම් භාවයෙන් උත්පන්න වන කරුණා රසය මඟින් භාව විශෝධනය සිදු වන බව හඳුන්වා ඇත. ඒ සඳහා ඔහු Catharsis යන්න භාවිතා කර ඇත (සුරවීර,1996). ඇරිස්ටෝටල්ට සමකාලීන යුගයේ Catharsis යන්න රෝග ප්‍රතිකාර න්‍යායයක් ලෙස භාවිතා වී ඇති අතර ප්‍රතිකාර ක්ෂේත්‍රයේ එය විරේචනය යන අර්ථයෙන් ද භාවිත කර ඇත (යාපාරත්න, 2015).

ඒ අනුව සාත්වික භාවයක් වන ප්‍රලය වීම සෞන්දර්ය විද්‍යාව තුළ ප්‍රතිකාර ක්‍රමයක් ලෙසද, ජන ආගම තුළ රෝගී ස්වභාවයක් හා රෝග සුව කරන ක්‍රමවේදයක් ද වේ. ජන ආගමේදී ප්‍රලය ඇති කිරීම සඳහා විවිධ ශ්‍රාව්‍ය, දෘශ්‍ය ආඝ්‍රාණ උපක්‍රම භාවිත කෙරෙන කරන අතර, දෙවියන් පිළිබඳ හය, ගෞරවය හා වීරත්වය ඇති වන ආකාරයේ ගායනා ඉදිරිපත් කිරීම, රිද්‍යානුකූල බෙර වාදන මඟින් ශාරීරික රිද්‍යම වෙනස් කිරීම, සුවඳ වර්ග හා පුළුටු වර්ග ආඝ්‍රාණය මඟින් අත්භූත හැඟීමක් ඇති කිරීම යන තත්ත්වයන් රසවාදයේ විග්‍රහ වන ආලම්බන විභාව භාවිත කිරීමකි. හාත්පස අඳුර හා වාලක බලය සහිත කහ වර්ණයෙන් යුතු ගොක් කලාව මඟින් එකී හැඟීම තීව්‍ර කිරීම යනු රසවාදයේ එන උද්දීපන විභාව මඟින් ස්ථායි භාව උද්දීප්ත කිරීමකි. එහෙත් රසවාදයේ විග්‍රහ වන ප්‍රලය වීම සමහ වඩාත් සමපාත වන, ජන ආගමේ සමාරෝපිත ආවේශයකදී දොල පුද කිරීම, මතුරන ලද දුම්මල ආඝ්‍රාණය කරවීම, මතුරන ලද අඳුන් ගෑම ආදී අධිභෞතිකත්වය හා බැඳුණු අධිවිශ්වාසී ක්‍රියාකාරකම්

ගණනාවක් සිදු කෙරේ. එහිදී අධිභෞතිකත්වය හා සම්බන්ධ කෙරෙන එකී මන්ත්‍ර කිසිවක් ප්‍රලය වන්නාට ඇසෙන සේ සිදු නොකරන අවස්ථා ද, සිදු කෙරෙන අනෙකුත් ගායනා ද ප්‍රලය වන්නාට පැහැදිලි ලෙස ශ්‍රවණය නොවන බව ද මේ පර්යේෂණයේදී නිරීක්ෂණය විය. ඒ නිසා මේ විභාවයන් ප්‍රලය වන්නා කේන්ද්‍ර ගත නොවන අතර එය හුදෙක් ම අධිභෞතික ලෝකය කේන්ද්‍ර කරගෙන සිදු කෙරෙන ගායනාවන් හා පූජාවන් බව නිරීක්ෂණය විය. ඒ නිසා එය සෞන්දර්ය විද්‍යාවේ ප්‍රකාශිත පාත්‍රයා කේන්ද්‍රීය වූ භෞතික විභාවයක් නොවන බව පැහැදිලි ය.

නිගමනය

සෞන්දර්ය විද්‍යාව තුළ සාත්වික භාවයක් ලෙස අර්ථ දැක්වෙන ප්‍රලය වීමකදී පාත්‍රයා විසින් ප්‍රලය වන්නේ ඔහු තුළ පවතින ස්ථායි භාවයක් ආලම්භන හෝ උද්දීපන විභාව මඟින් උද්දීප්ත කිරීමේ ප්‍රතිඵලයක් වශයෙනි. එහෙත් ජන ආගමික සමාරෝපිත ආවේශ තත්ත්වයන් සියුම් ලෙස නිරීක්ෂණය කිරීමේදී එය ද රසවාදයේ විග්‍රහ කෙරෙන විභාවයක පෙළඹවීමකින් සිදු වන මානසික විපර්යාසයක ප්‍රතිඵලයක් යයි අර්ථ දැක්වීම සාධාරණ නොවේ. එනමුත් ප්‍රලය වීම නිසා සිදු කෙරෙන භාවවිශෝධන ක්‍රියාවලිය මඟින් රෝග සුව කිරීම යන කාරණයේදී මේ ප්‍රලය වීම් ද්විත්වය අතර සමාන බවක් පළ කෙරේ. එහිදී මෙකී භාව විශෝධනය උදෙසා සෞන්දර්ය විද්‍යාව තුළ ප්‍රලය ඇති කිරීමට බලපාන විභාවයන් භෞතික වූ විභාවයන් පමණක් වන නමුත්, ජන ආගම තුළ අධිභෞතික විභාවයන් ද ඇසුරු කර ප්‍රලය කිරීමක් සිදු වන බව නිරීක්ෂණය වන බැවින් එය කලා නිර්මාණයක ප්‍රලය වීම් අතික්‍රමණය කළ ජන ආගමික සංසිද්ධියක් සේ විවරණය කිරීම සුදුසු බව නිගමනය කෙරේ.

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'Culture, Individuality, and success; A study of 'defeated' or 'failed' characters in Sinhala novel with some Theoretical approaches such as Existentialism, psychoanalysis theory etc....'

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Introduction-

Since the publication of Martin Wickremesinghe's novel 'Viragaya' in 1956, the critic has been of the view that Aravinda's character has become a disease ('Aravinda Disease') and a large number of novels with the same character as Aravinda's had been produced and, thus the decline of the Sinhala novel proceeded. The character in the Sinhala novel after 1956, was thus constantly harassed by the critic.

But this research has revealed that since the primary proclamation of the critic, there have been numerous misrepresentations. Of course, It was very unfortunate to know that every misreading has happened because the Sinhala critic lacked the understanding to recognize the transition of modernity which came with Aravinda. Therefore, the critic did label these characters as 'defeated / dormant / writerly minds' and expelled them from the Sinhalese culture, without any consideration through the cultural and environmental factors of each character's complexities, psychological structures, spatial diversity.

The realism of the late Peradeniya and the socialist trend of literature, populism, and the influence of Victorian decorum which came with the colonialism and directed the middle class, which was the dominant force in all spheres in the country, have labeled the relevant characters as such. Because of that the conversation that needs to be addressed between the culture and the literature, has not been established.

Literature is a great tool in the process of editing and preserving culture. Although the Sinhala novelist of the 60-70s fulfilled that task, the critic did not let the public reap the benefits. Therefore, the development of culture and the development of the Sinhala novel, as a literary genre, has been stalled for decades.

Literature Review.

The reading material related to the study come under two main categories. First, the documents composed by the writers who wrote novel in which we meet characters branded as 'failed'. Then, the sources composed by the contemporary critics.

Martin Wickramasinghe's 'Nawakathanga saha Viragaya' is one most important text. It reveals the writer's perspective on Viragaya and tries to introduce an analytical approach supported by the Buddhist realistic view. This is of great support to free those who are branded as 'failed' from that label. His other texts such as 'sampradaya saha Vicharaya', 'Sinhala Vichara Maga', 'Budu samaya saha Samaja darshanaya' also guide a researcher in forming a proper critical approach to read local literature.

The two texts, *'Sinhala Nawakathawa saha samajaya'* and *'Nootana Sinhala Nawakathawata Sanskruhtika Pasubima'* written by K.Jayatilake vividly express that novel is a middle class art genre where we meet realistic middle class characters like Aravinda and by depicting such characters the Novel is never thrown into a socially detached, conceptual position. Gunadasa Amarasekera's 'Aliya saha andayo' too is a contemporary text which brings forth similar views. Colin Wilson's 'The Outsider' artistically analyses how a person who discards accepted cultural norms are identified as an outsider. This text has an immense impact on my study.

Articles written by Chandrasiri Palliayguruge under the topics *'Sinhala Nawakathawa Eeye ,Ada saha heta'*, and *'nawakathawa Asurin pahadili wana yugaye Mulika Prashan saha jeevitha watinakam'* described how a middle class was formed under the British colonization and a new foreign genre of literature called 'novel' came into the hands of this new social class. They mention that the 'defeated' characters are not accidental characters; they emerged by being alienated in between eastern and western cultures, due to the collision of tradition and modernism, or as a result of the erosion of traditional virtues. Also they reveal the way the novel represent the norms of a particular time and a society, the importance of identifying the accurate method of characterization in order to understand these norms, and reinforce the

significance of the characters who were branded as 'failed' for a considerable period of time.

Saman Wickaramarachi's writings such as *'Deviyange Niruwata',* *'Avichara samaya', 'Menna Man', 'Sindarellage Sapattuwa'* are very important in this study and they support to read these characters in various approaches. Although he does not write directly about these characters or novels, his writings enclose the power, hegemony and all the other discourses in Sinhala society. His one of major writings, '*Fantasy Minisa - Leonardo da Vinci, Freudianu kiyaweemak'* leads me to read these characters with psycho analysis concepts of Sigmund Freud. Specially, he paves a critical way to read *'Devondara San'* in a suitable eye in his book *'Mala giya Etto yali Upaditi'* although it is written for school students.

Siri Gunasinghe's *'Chiarantana Sampradaya ha Pragatiya'* and Ariya Rajakaruna's *'Sampradaya ha sihina lokaya'* are master pieces of that era and therefore those help me to understand clearly the social and cultural aspects and the way of criticism Sri Lankan had at that moment. 'The moral landscape' written by Sam Harris is a text I can read the moral and culture scientifically. *'Veemansa Nawakatha Ankaya',* a text edited by Dagonne Udayadhamma and some others, include some important articles. Though many of these articles affirm the typical attitudes, in sum they appear optimistic.

Methods and Methodology-

It was needed to carry a library research. Since the publications of Martin wickramasinghe's Viragaya, several other novel which consisted of characters similar to Aravinda were also published. The critics simply labeled these characters and kept them aside without reading their complexities within mental, cultural and environmental contexts. It is essential to understand on what basic these characters were labeled and the documents related to them should be carefully analyzed. 'Navakathanga saha Viragaya' mentions what made Mrtin Wickramsinghe write Viragaya and discusses the internal aspects of it. Therefore, this particular text should be studied extensively.

In this study, the research is conducted through multiple theories. Basically, these characters are identified/read according to various

socio-cultural contexts and the ways in which characters are attached to them. Also, to identify the place the characters are positioned concepts such as Extentialism, certain psychological theories, Hegemony (majority's acceptance received by a person or a community with an ideological backup), Ideology (organization of social meaning to assure power- the process which produces different meaning, symbols and virtues of social life), Naturalization (appearance of things as 'true' after being repeatedly active), Sympathetic Imagination (attempts to think and feel others' feelings and emotions as one's own) and Discourse (to manipulate language from a certain level to achieve particular aims) are used.

Results, Conclusions and remarks

Comprehending the human mind is an extremely complicated task. The inhabitants of the Sinhala Buddhist society are assisted by the realistic perspective of the Buddhist philosophy to read these characters. When we look at some miserable characters who are abandoned by social decisions, it is apparent that it is not the powerful majority but those who have gone beyond accepted social norms have succeeded in life; they own better positions than the powerful majority. As beautifully explained in *Maha Supina Jathaka* story, in this 'untimed era *(Kaliyugaya)'* injustice reigns. Injustice or irreligion is accepted as justice or religion. The defeated is awarded as the winner whereas the real winner is seen as the defeated.

In this study, it is possible to combine different theories, and designate the characters who are labeled as 'defeated / passive' with their respective identities and rights. 'The evaluation system built on social conventions, that is, the passing of good judgment, is a broadening of the outlook of the world compared to cultures and civilizations.' Questioning the standard is an opening to new knowledge. The loser-inactive characters in the Sinhala novel of the 1960s did the same thing. But literature can only be used if it is used properly. Because the reality of an event lies not in the event itself but in the way the person perceives the event. It is because of this problem that the essential relationship that Sinhalese literature and society needs to build is still lost. That is, because the critic does not grasp what the literary work says. The 'real'

what they see in the book is not the 'real' in the experience of the author, the theme of the work, the reality of the characters themselves, but another real' in the critic's mind.

Key words
Culture, Individuality, success, defeat or failure, Existentialism and psychoanalysis theory

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The Musical Culture of Ceylon Africans: A case study of *Manja* tradition of Sirambiadiya region

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Introduction

This project examines the musical culture of Ceylon Africans (Kaffir) in the Sirambiadiya region, Puttalam district. The project focuses on the Manja musical tradition of these people. The objectives of the research were to identify the evidence of music such as Instruments, and their structure, playing techniques, singing styles, melodic patterns, and performance settings, and to examine the independent characteristics of Manja tradition with the social-cultural background. The Ceylon African people (also known as kaffir; however, those people don't like to use the word kaffir) live in the Sirambiadiya region which is in the Puttalam district in North-Western Province. The village belongs to the Puttalam secretariat division and Sirambiadiya Grama Niladari Division. The village is located about 5 km from Puttalam on the Anuradhapura Road. The common feature of the area is the warm climate and aridity of the land. Every house in the village displays the lower middle class. The majority is Catholic by religion, but few Buddhists are also there. Their typical characteristics are dark black skin, broad nose, large protruding lips, upper forehead, and Curly hair. However, these are less pronounced in children born to parents of mixed marriages.

According to the Sinhalese Encyclopedia, the Sinhala word Kaapiri is a word derived from the Arabic word 'Kafir' meaning pagan. It is used in the Portuguese language as 'kaffer". It states that the Portuguese first brought these people from Mozambique to Ceylon via Goa around 1630 (Sinhalese Encyclopedia; 1978, pp 645-646). Dewaraja mentions that the Portuguese used the name Kafir to identify all Africans. He says they are Negroes and a non-Islamic Arabic community (Dewaraja, 1972. pp.155). The Kafir people who were brought into the country as slaves, mercenaries, and soldiers also served during the Dutch and British periods. Around 1800 the British abolished slavery

and disbanded the Third Ceylon Regiment in Puttalam and provided land for these African-origin soldiers to settle there. It is proved that the present-day inhabitants of the Sirambiadiya village in Puttalam are the Kafir people descended from them.

The birth certificate of the Ceylon African people of Sirambiadiya states that the nation is Ceylon Kaffer, and the religion is Roman Catholicism. They have no surname from generation to generation. They always use their father's name as their surname. For example, when the father's name is George and the daughter's name is Shereen Alex the daughter's full name becomes George Shereen Alex.

Today they speak Sinhala very clearly. The Sinhala language is also used for writing as well. Their children are educated in Sinhala mediums which are Sinhala schools. Some people who are mixed with the Tamil people use the Tamil language. According to Dr. Goonathilaka, the language spoken by the ancients of this community was Indo-Portuguese. He says that this language is limited to speech and the document has no alphabet (Goonathilake, 1983. pp.1). Dr. Goonathilake further points out that their language is not a formal Portuguese language (Goonathilake, ibid, pp.8-9).

Methodology

This study is limited to the Ceylon African people living in the Sirambiadiya region which is in the Puttalam district in North-Western Province. The village belongs to the Puttalam secretariat division and Sirambiadiya Grama Niladari Division. This research basically follows the qualitative research methodology including data collection, analysis, interpretation, and conclusion. Data was collected from the field study, scholarly studies, library surveys, and internet references. The sample included 12 people who are resources in their musical group.

Results and Discussion

Kaffirs are generally famous for Baila and Kaffirinha. However, the Kaffirs of Sirambiadiya call their music Manja. Unlike Baila or Kafrinha, these songs have only a few verses, five or six lines or less. They repeat them repeatedly. Slow Beat starts the song and increases the tempo step

by step and begins to dance. As music instruments for accompanying, they use very simple percussion instruments such as Dolak (Dolki or Dollakkiya) and Rabana and common furniture like Polished coconut shells, a bottle, and a few coins, spoons, etc. The word 'Manja' is derived from the Portuguese word 'Marchas'. Marchas is a kind of song sung in the Portuguese wedding ceremony. Most of these Manja songs are based on six-eight (6/8) beats. According to George Sherin Alex, many of these Manja songs are about nature. Some of these songs are about a child flying a kite in the sky. Some of them are about love, the sea, birds, and others are devotional songs. Below is a manja song about a water spider.

'Mayawo Akilamakuwa-Amirawaa Kume
Amirawa kume makuwa- Amirawa kume
Elele Maghgha Moko
Amirawa Kume'

Conclusion

It can be concluded that identifying the Manja music tradition of Ceylon Africans in the Sirambiadiya region is significant as a minor music tradition unique to the country and preserving this valuable diminishing culture by recorded collections.

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