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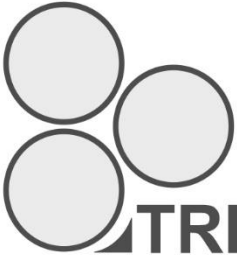**Volume III: Issue II 2022   ISSN 2783-8706   ISSN 2792-1263 (Online)**

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Developing a Learning Organisation within the Field Archaeological Profession – The Case of England

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Abstract

Learning organisation is a concept well-proven to be beneficial in many business models but has rarely been employed in the field archaeological profession. In the case of the English commercial field archaeological profession, limited diversity and multichannel communication system, short-term contracts, and unclear customer needs are the challenges of implementing the concept. The difficulties can be solved by expanding worldwide volunteer and placement programmes, initiating professional practitioners exchange programmes, and establishing professionalism with a more rigorous selection mechanism.

Keywords: Field Archaeology; Learning Organisation; Archaeological Organisation; English Archaeology; Commercial Archaeology

Introduction

Learning organisation is a concept that emerged in the late 20th Century (Garratt 1987). While the concept has been well-proven to be beneficial in many business models (Senge 1999), few have ever applied the idea to the modern field archaeological profession. As a pilot study, this paper attempts to examine whether the field archaeological profession could benefit from the learning organisation concept under current circumstances. While different organisations characterize the modern archaeological fieldwork profession (Cooper-Reade 2015, 36-44; Holbrook 2015, 74-77), the study

will focus on the English commercial field organisations, as develop-led archaeology – along with the spread of 'polluter pays' principles – has grown to be one of the largest sectors hiring the most number of archaeologists, and England is a pioneer and leader of such trend, with sufficient long period data for in-depth analysis (Aitchison and Edwards 2008; Everill 2012; Everill 2015). To tackle the question, this paper will firstly examine the characteristics of a learning organisation, before it will identify the potential challenges and their respective solutions for developing learning organisations in the current fieldwork profession.

Learning Organisation

In the development of learning organisation as a concept, it was Garratt (1987) who first emphasised that learning was the key developable and tradable commodity of an organization, and that sustainable advantage can be generated from learning organization, as the concept can help organisations adapt to the changing environment. Senge (1990; 1994), joined by Swieringe and Wierdsma (1994), further developed the concept with a vision of how to

create a learning-to-learn problem-solving organisation. Pedler and Aspinwall (1998) and Senge *et al*. (1999) demonstrated that a learning organisation can be practically established and sustained.

Among the existing studies, Senge's model of learning organizations is the most widely referenced (Lo 2004, 3). In Senge's (1994) model, a learning organization is a company that facilitates the learning of its members and continuously transforms itself. While different studies could have minor variants, a major common ground is that they all agreed learning organizations should treasure learning and place it at the centre of their values and operating processes. In general, learning organizations should make intentional use of the learning of individual people, and teams, across boundaries of function and status levels, within the whole organization and with the organization's partner and stakeholders (Pedler and Aspinwall 1998, 18). Case studies have shown both business and non-business organizations can generate positive results from the concept, such as better meeting organisations' target, being responsive to change, creating an effective problem-solving system, and generating sustainable advantages (Schein 1992, 361-392; Garvin 1993; Dixon 1994; Dumaine 1994; Swieringe and Wierdsma 1994; Senge *et al*. 2000; Lo 2004).

Challenges and Solutions

While it comes with great benefits, establishing learning organisations can be like 'groping in the dark' (Senge 1990, 5). Senge *et al*. (1999, 67-553) grouped the general challenges into three phases: initiating, sustaining, as well as redesigning and rethinking. All identified challenges have their respective solutions, mainly based on advising how the leaders can tackle the problems. Unlike the above study which discussed on universal problems and solutions,

the following will focus on the English commercial-led field profession, particularly on the difficulties and possible ways to unleash the potential benefits of the learning organisation concept.

First, diversity is desirable to cultivate a learning culture, as it creates subcultures, which are resources for learning and innovation (Schein 1992, 370-371). However, diversity is low in the field profession in the UK. Most archaeologists over age 30 are male, 98.99% are white, and 98.36% are not disabled (Aitchison and Edwards 2008, 49). All young professional archaeologists hold a degree in the subject (Aitchison and Edwards 2008, 13). When comparing the labour market of the field profession with the overall data, the total working population have an almost equal number of men and women over 30, only 92.1% white, and about one-sixth reported to have a limiting long-term illness (Cobb 2015, 228). It was argued that the lack of diversity leads to a dominant view in decision-making, report-writing, and interpretation (Cobb 2015, 228).

Second, a learning culture must be built on a multichannel communication system that allows everyone to connect to everyone else (Schein 1992, 370). There are existing organisations that help the labour in the field to communicate with each other, such as the Institute of Field Archaeologists (IFA) and the trade unions. The rate of participation is however low. A survey in the field profession shows only 35.26% of respondents are members of the IFA and 27.36% are members of a trade union (Everill 2012, 72-75). A high level of connectivity in knowledge only works if high trust exists among all participants (Schein 1992, 370). Although the learning organisation will include all forms of individual learning, it is ultimately about learning relationships between people (Pedler and Aspinwall 1998, 43). A low level of trust not only makes an organisation ineffective (Argyris 1990, 3-4), but also

affects the diffusion of innovative ideas in the organisation's learning process (Senge *et al*. 1999, 418). In the field profession, archaeological employment is highly competitive and characterized by low wages and short, fixed-term contracts (Everill 2015, 121; Holbrook 2015, 74-77). As people must compete severely against each other to secure their next contract, mutual sharing of knowledge which is essential to build up a learning organisation can be weak if without high levels of generosity. The short-term contract system also increases the turnover of the labour and make it hard to build up long-term trustworthy connection among themselves. When asked the reason that the practitioners loved commercial archaeology, only 3.34% of respondents picked camaraderie (Everill 2012, 80). The problem exists also at the institutional level. Regionalism which contributes to a lack of cooperation between different companies widely exists in the fieldwork profession. As Neil Holbrook (2015, 76), the head of Cotswold Archaeology, has concluded, there has been 'more evidence of fragmentation than consolidation.' Under such circumstances, it is hard to establish a learning organisation.

Third, the optimal time orientation for a learning culture appears to be somewhere between the far and the near future, and one should take a medium-length time unit for assessment so that one allows enough time to test a proposed change in the learning process (Schein 1992, 369). The field profession has a widespread of time orientation looking back into the past. It does not mean that archaeology is a study that looks into the past, but in general, the practitioners feel no prospects in the field and do not think ahead to the future. In a survey on their views towards commercial archaeology, about 77% responds that the field is 'in crisis' or 'needs a rethink to avert crisis'. In contrast, only about 20% responded 'mostly okay' or 'doing well'. About one-fifth of the respondents are trying to escape from commercial

archaeology (Everill 2012, 75-81). The field has been looking backwards, as Everill (2015, 121) has stated, 'In 2014 there is a very real sense that a chapter has closed, one that will be looked back at with some fondness as the "golden age" of British archaeology.' There is no 'medium-length time unit' for short-termed contract workers, which appears to be the major feature of a job in the profession (Everill 2015, 121; Holbrook 2015, 74-77), as short-termed contract staff can hardly plan ahead with unstable living conditions.

Being out of touch with customer needs is a poor practice that renders the companies ineffective (Argyris 1990, 3-4). Identifying the customer needs will help identify the aim of the learning policies implemented in a learning organisation. The commercial field profession has a problem in identifying customer needs. Financially speaking, commercial archaeology is mostly funded by the developer. Practically, the developer is who buys the service and thus their need should be prioritized. However, according to the National Planning Policy Framework (NPPF), the conserving and enhancing historic environment policy's aim is to contribute to the quality of life of the existing and future generations (MoHCaLG 2018, 184). As such, the existing and future generations should be the real customers of the archaeological service.

To overcome the challenges, this paper proposes that, in the short term, archaeological organisations can cooperate with universities and institutions worldwide and offer volunteer and placement opportunities. This will provide diversity in the workforce and encourage the exchange of ideas in terms of cultivating a learning culture without extra cost. Some field units, e.g. MOLA, have already had placement programmes and an expansion of the scale should be practicable. Holbrook (2015, 76) supported the idea of Joint Ventures and collaboration among institutions. In the long term, this paper will propose a step further, in encouraging professional practitioners exchange programmes

to be established among institutes. While the incomes of institutes are project-based and tend to be unstable, professional practitioners can be borrowed from another institute under the employment of the current institute when there is no project on hand. The borrowing institute will be responsible for the labour's salary during the period. This will release the institute's financial burden, increase the labour's stability, and thus increase the mutual trust among labours, and between labours and the companies. It will also secure the organisation's training input to their labour, and thus enable the establishment of a medium-length time unit for cultivating learning organisation. It will also increase the diversity of backgrounds. A similar system can be seen in operation in professional fields such as lawyers and professional sportsmen.

As another long-term policy, professionalism should be established with a more rigorous selection mechanism for people to advance to a certain position in their career path. There is a surplus supply of labour (Holbrook 2015, 74-77), and bad pay and conditions (Everill 2009, 207), yet meanwhile it is not difficult to find errors in many of the grey literature. It is suggested that the current system cannot encourage the final product to strive for the best, but instead to strive for the cheapest with a fairly acceptable quality. Moreover, there is not enough punishment or awarding system for people to do better or worse. Accreditation to practice is urged in the industry (Holbrook 2015, 77). If the needs of the existing and future generations as stated in the NPPF instead of the developer should be accommodated, the quality instead of the product price should be mostly assured. A rigorous selection mechanism is a way to balance the demand and supply of labour, justify labourers' pay and conditions according to their capabilities, enhance the quality of archaeological works, and thus enhance the quality of conservation as well as the life quality of the existing and future generations. People who do not pass the selection

mechanism can still secure secondary positions, but every project should require a relevant number of professionals who have gone through a rigorous selection system to bear the primary responsibility. Constant reassessment is needed for the professionals to be kept accredited. It will act as an awarding system to encourage continuous learning among professionals. A similar system can be seen in professional fields such as accountants, lawyers, and pilots.

Conclusions

As a pilot study, this paper examines the potential challenges and solutions for being benefited from adopting the learning organisation concept in the case of the English commercial field archaeological profession. Insufficient diversity and multichannel communication systems, short-term contracts, and unclear customer needs are identifiable difficulties. The solutions are worldwide volunteer and placement programmes, professional practitioners exchange programmes, and the establishment of professionalism with a more rigorous selection mechanism.

The case of the English commercial field archaeological profession demonstrates that, with proper implementation, learning organisation is a vision that can practicably improve the field profession, so as to improve the quality of life of our existing and future generations. Should future approaches involve archaeological organisations with other social and cultural backgrounds, that could be a further step to enrich the knowledge and unleash the potential of learning organisations into the wider aspects of the archaeological professions.

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The Utility of Yoga and Buddhist Practices in Sri Lanka's Wellness and Spiritual Tourism

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Abstract

The Yoga and Buddhist meditation practices utilized in the Sri Lankan wellness and meditation retreats majorly affect the destination preference. Consequently, utilization of the new and demanding wellness practices is essential for the sustainability of wellness and spiritual tourism in Sri Lanka. Therefore, this study has explored the spectrum of the Yoga and Buddhist practices utilized in Sri Lanka's wellness and spiritual tourism. Sri Lanka wellness retreats utilize Yoga and Buddhist meditation practices as alternative interventions. Meditation retreats exposure to the Buddhist practices in narrow. However, a vast variety of yoga practices are offered by foreign yoga teachers. Therefore, developing the capabilities of local yoga teachers and promoting a variety of Buddhist meditation practices is essential for the sustainability of Sri Lanka's wellness spiritual and meditation tourism industry.

Keywords: Buddhism, Spiritual Tourism, Sri Lanka Tourism, Wellness Tourism, Yoga

Introduction

The need for human well-being is presently transformed as a journey of holistic health and self-discovery facilitated through wellness and spiritual tourism (Kazakov & Oyner, 2021). Complementary and alternative interventions of Yoga are utilized as mind and body interventions (Majeed& Javed, 2017). Spiritual and meditation retreats majorly utilized Buddhist meditation practices for self-exploration (Norman, 2012). Sri Lanka's wellness tourism also offers Yoga and Buddhist meditation practices (SEDB, 2018). However, there is a growing demand for the development of wellness and spiritual tourism in Sri Lanka but the utility of the above practices is less. Therefore, this study explores the spectrum of utility in Yoga and Buddhist Meditation practices in Sri Lanka wellness and spiritual and meditation retreats in comparison to the global industry. To sustain Sri Lanka's wellness and spiritual tourism introducing demanding Yoga and Buddhist meditation is an essential need.

Material and Methods

This is a qualitative study. The population is executives and yoga and meditation teachers employed in wellness retreats in the southern and central provinces. The sample was selected through quota sampling and the sample size is 11 a combination of executives and wellness practitioners. This sample gives insight into the various Yoga and Buddhist practices utilized in the wellness retreats of Sri Lanka. The conceptual framework is as below;

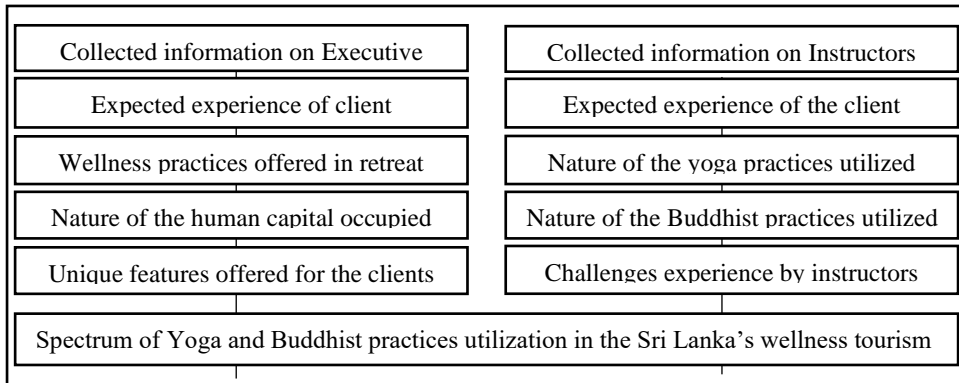|	
Collected information on Executive	Collected information on Instructors
Expected experience of client	Expected experience of the client
Wellness practices offered in retreat	Nature of the yoga practices utilized
Nature of the human capital occupied	Nature of the Buddhist practices utilized
Unique features offered for the clients	Challenges experience by instructors
Spectrum of Yoga and Buddhist practices utilization in the Sri Lanka's wellness tourism	

Figure 1. Conceptual Framework of the Study

The data collection tool was the semi-structured interview and data was analyzed through thematic analysis. The recognized coding patterns are the nature of the wellness and spiritual tourism of Sri Lanka, applications, human capital, client experience, uniqueness, Yoga and Buddhist Practice, challenges, opportunities, strengths, and prospects. The narration of the study is presented under the four themes in the discussion. Further, the collected data is validated through the member-checking method

Result and Discussion

<u>The Nature of the Sri Lanka Wellness and Spiritual Tourism Sector</u>

Sri Lanka's wellness tourism industry was able to provide a satisfying and therapeutic service for the holistic health development of the traveler (Sivesan, 2022). The spiritual or religious tourism retreats are able to provide a cultural and spiritual experience for the seeker's journey of self-discovery. Sri Lankan wellness tourism has the caliber to offer service for the primary travelers. Further, few retreats offer conventional medical facilities for the seekers. However, there are less numbers of spiritual retreats available in Sri Lanka. The motivational factors of the travelers in Sri Lankan wellness and spiritual tourism are experiencing the holistic therapeutic services and hospitality,

Buddhist culture, exposure to a variety of complementary and alternative therapies and practices, natural atmosphere present in the wellness and spiritual retreats, and recommendations that have given by the pre visited travelers. Further, Sri Lanka wellness and spiritual retreats are able to gain worldwide recognition for their unique service. The travelers who visit the Sri Lankan wellness resorts' expected experiences are to have a satisfied wellness experience with an expert therapist, recover the chronic illness, wellness experience, be exposed to several holistic therapies, and experience all practices from one location. Moreover, based on the available natural sources travelers have the ability to engage in several recreational activities through their wellness experience in the Sri Lankan resorts. The unique feature of the travelers selecting Sri Lankan spiritual retreat is Theravada Buddhist culture in Sri Lanka. Therefore, the travelers believe they will be able to have a proper experience of Buddhist practices and Buddhist culture through their experience of the spiritual retreats in Sri Lanka. Moreover, Sri Lankan retreats employed both local and foreign inductors as instructors and therapists. In addition, presently there is a growing demand for visiting and experiencing the practices available in the wellness and spiritual retreats among the local population of Sri Lanka.

Therapeutic Practice Utilized in the Sri Lanka Wellness and Spiritual Retreats

Sri Lanka wellness retreats have the caliber to offer numerous types of conventional holistic and alternative health practices for the development of individual physical mental and spiritual health. Majorly, Sri Lanka wellness retreats utilize Ayurveda as the major traditional medical system. However, there is a lack of potential in utilizing naturopathy or traditional Chinese medical practices in the wellness resorts in Sri Lanka. Nevertheless, several therapies belonging to the medical systems offered in the Sri Lankan wellness

retreats such as acupuncture, detox dieting routing and meal preparation or demonstrating, and massage therapies are majorly offered as therapeutic services. Further, Sri Lankan wellness retreats offer a vast variety of massage therapies for wellness seekers. Moreover, with the support of the visiting resource person's Sri Lanka Wellness Retreats offered services for lifestyle change and exposure to holistic health practices for the clients. The most unique service offered in the Sri Lankan wellness retreats is they provide various yoga practices for the equanimity of the mind-body balance and exposure to Buddhist meditation practices for the enhancement of mindfulness and awareness of the individual. Moreover, provides a spiritual experience for self-discovery and self-identification. In addition, Sri Lankan spiritual retreats offer various Buddhist spiritual practices while harmonizing the various cultural Buddhist practices. However, in comparison to the global industry of wellness and spiritual tourism, there is a significant gap between the practices utilized in the Sri Lanka wellness and spiritual tourism sector (Koncul, 2012)

<u>Nature of Buddhist Practices Offered in the Wellness and Spiritual Retreats</u>

Presently Sri Lankan wellness and spiritual or meditation retreats offer a variety of Buddhist spiritual practices for the experience of transcendental phenomenology and enhancement of spiritual wellbeing. The travelers expect to experience pure Buddhism, exposure to the cultural Buddhism of Sri Lanka, and explore a new way to their self-discovery. Majorly therapist utilize the mindfulness and Buddhist breathing meditation practice (*anapanasathi*) for their spiritual transcended experience. These practices are delivered mainly by the local instructors and Buddhist monks attached to the retreats. There is a high demand from travelers to experience Buddhist meditation practices from the local teachers or Buddhist monks. However, there is a lack of professional individuals to meet the demands of the client on the Buddhist meditation

practices. Furthermore, a unique feature represented in the Sri Lanka wellness, spiritual, and meditation retreat is the practitioners utilize cultural Buddhist practices for the enhancement of the spiritual well-being of the travelers. Therefore, the professionals who enroll the Buddhist meditation practices perform the events of Buddhist alms-giving ceremonies, worship Buddha with the offering, enroll in Buddhist chanting practices, and conduct dhamma talks with the seeker to manage their secular conflicts and stresses. However, in comparison to global meditation and spiritual retreats Sri Lanka wellness tourism utilizes limited Buddhist practices. Therefore, the global arena utilizes the Buddhist practices of insight meditation (*vipassana*), loving-kindness meditation (*metta*), mindfulness (*sati*) dharma education session dharma talk gratitude mediation, floating meditation, attention meditation walking standing and lying meditation, and Zen meditation, with more qualified and academic practitioners.

<u>Nature of Yoga Practices Offered in the Wellness and Spiritual Retreats</u>

Yoga has become a major practice utilized in the wellness and spiritual retreats. The practices of Yoga can be divided into three sections those are physical postures (*asana*), breathing practice (*pranayama*), and meditation practices (*dhayana*) (Iyengar, 2008). Further studies have revealed that this practice has the therapeutic potential to enhance the holistic well-being of the individual in a clinical and evidence-based manner (Woodyard, 2011). Sri Lankan wellness and spiritual retreat offers a variety of Yoga practices for their wellness travelers. Primary wellness travelers are able to experience the yoga practices of the Sivananda traditional yoga and traditional hatha yoga practice as the primary yoga practice. Majorly, they have utilized the yoga posture and breathing practices for physical and mental health and utilize Buddhist meditation practices for spiritual well-being. However, most

wellness resorts have the capability to offer modern yoga practices for their wellness seekers. According to the Hatha and Ashtanga yoga traditions Sri Lanka wellness retreats offer Iyengar yoga, Vinyasa yoga, Yin yoga, Aerial Yoga, Restorative Yoga, Sun rise and sun set yoga, Ashtanga Yoga, Hatha vinyasa yoga and Vinyasa Karma Yoga, Further, the tantric yoga practices of kundalini yoga, yoga nidra chakra meditation and sound healing practices are offered in the Sri Lanka wellness and meditation retreats. Moreover, on the therapeutic dimension Sri Lanka wellness retreats offered personalized yoga practices for the wellness seekers. In addition to the above-mentioned yoga teachers and instructors occupied in the Sri Lankan wellness resorts are offered yoga chanting and kritan sessions for their clients. Therefore, this evidence showcases wellness travelers who wish to experience yoga in Sri Lanka will be able to experience yoga practice basic to advanced utilized in the contemporary yoga practice and yoga tourism. The spectrum of yoga practices in Sri Lanka wellness and yoga tourism is presented below;
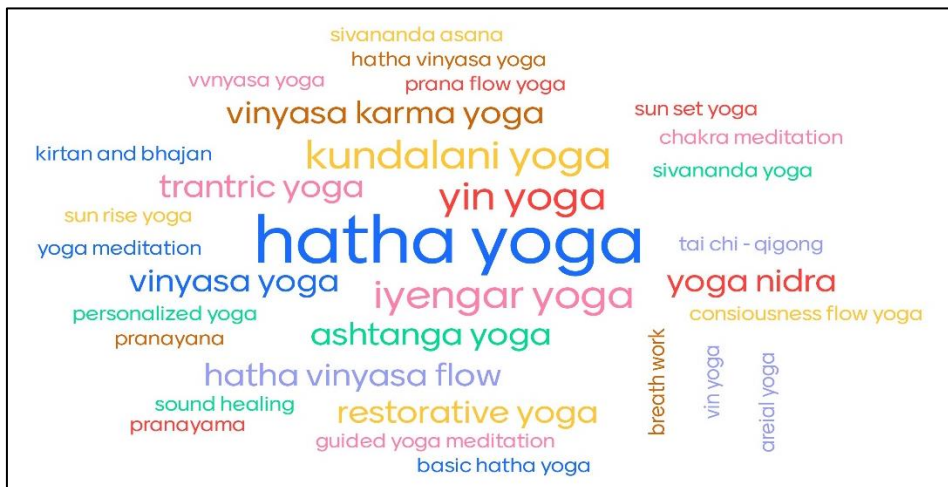

Figure 2. Yoga practices utilized in Sri Lanka wellness retreats

In addition, presently Sri Lankan wellness and yoga retreats offer yoga teacher training courses for wellness travelers. Moreover, offers therapeutic services

by combining yoga and Ayurveda intervention for primary wellness travelers. However, in Sri Lanka wellness retreats do not offer contemporary modern yoga approaches. Thus, Sri Lankan wellness resorts offer a vast variety of yoga practices for the empowerment of the holistic health of wellness travelers (Smith & Sziva, 2016).

Challenges and Future Potential of Sri Lanka Wellness and Spiritual Tourism

The development of wellness and spiritual tourism lies in several commercial and policy-related factors (Silva et.al, 2020). However, the core of the future development of Sri Lanka's wellness and spiritual tourism depends on the practices of utilization in the respective domain. Therefore, there are several challenges and positive possibilities presented by the professionals in the respective sector. The major challenge they experience is the lack of professionals to deliver yoga practices. Because Sri Lanka wellness tourism utilizes several dimensions of yoga practices most advanced approaches are delivered by the foreign yoga instructors and local instructors have the ability to deliver the basic yoga practices. Another lacuna is local teachers don't have the appropriate qualifications to deliver the yoga practices and several skill-related deficits are present. Further, there is no guidance received for the development of the yoga practice. Therefore, wellness resorts offer a variety of yoga practices but those practices are available only in a smaller number of retreats, and based on the availability of instructor's opportunity to occupy respective practices is less. Therefore, assuring the client experiences on various yoga practices in Sri Lanka wellness and spiritual tourism is problematic. Further, global spiritual and meditation retreats utilize several Buddhist meditation practices for the enhancement of the journey of self-realization. However, Sri Lankan practitioners are utilizing few Buddhist mediation practices. Moreover, recently yoga studios have also been

established in the tourist regions of Sri Lanka but there is less human capital for the employed as yoga teachers or instructors. Therefore, the major challenge experienced by the Sri Lankan wellness and spiritual retreats is qualified instructors and teachers to deliver effective yoga and Buddhist meditation sessions for the wellness seeker. Further, qualified teachers have the potential to introduce creative yoga approaches for wellness packages. Addressing these yoga practice-related inadequacies in Sri Lanka wellness and spiritual retreats will able to provide more effective service and experience for the wellness seeker and initiate a new program on Buddhist meditation practices, yoga, and meditation teacher training courses and therapeutic packages to attract more wellness travels and demand Sri Lankan wellness and spiritual tourism as a unique and life-changing wellness destination.

Conclusion and Recommendation

Sri Lankan wellness and meditation retreats offer a variety of Yoga and Buddhist meditation practices for wellness travelers for holistic health and lifestyle changes. The spiritual and meditation retreats in Sri Lanka offer Buddhist meditation practices narrowly compared to global ones. However, they expose seekers to Buddhist cultural practices. Further, the Sri Lankan wellness retreat offered both ancient and modern yoga practices for wellness travelers. However, the lacuna was the advanced practice offered by the foreign yoga teachers, and Sri Lankan yoga teachers' potential is limited, and deliver basic yoga practices with fewer yoga styles. Therefore, wellness travelers are able to experience various yoga practices in their wellness journey in Sri Lanka and be exposed to Buddhist cultural and meditation practices. Thus, strengthening the Sri Lankan yoga teacher's skills and competencies will be beneficial for the sustainability of the wellness and spiritual tourism sector in Sri Lanka.

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Origins of Sri Lankan Kolam Drama, its Correlation of Caste Hierarchy and Creativity.
(Special reference to Ambalangoda Kolam dance)

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Abstract

This academic abstract focuses on an in-depth exploration of Sri Lankan Kolam drama, with a specific focus on the characteristic features of the Ambalangoda Kolam tradition, using a mixed-method research approach, this research delves into the historical origins, cultural significance, and the fascinating relationship between Kolam drama and the caste hierarchy in Sri Lankan society. Kolam drama, rooted in Sri Lankan folklore, has a rich history spanning centuries. It seamlessly blends music, dance, dialogues, and storytelling, using decorative costumes and masks to convey folk narratives and religious stories. Ambalangoda Kolam, well-known for its exceptional masks and identical costumes, stands out as a charming embodiment of this art form. The uniqueness of Ambalangoda Kolam drama is the central point of interest in this research. Compared to other regional variations, it showcases distinct features, both in its craftsmanship and performances, which are attributed to the regional influences on mask-making and artistic expression. This study aims to reveal these unique traits and their significance in preserving Sri Lanka's cultural heritage. The research methodology followed a combined historical-ethnographic approach. Historical research traces back to the origin and routes of Kolam drama concerning its regional differences. In parallel, ethnographic fieldwork is employed to obtain ideas from specialists, traditional artists, and other experts in the discipline to shed light on the peculiar aspects of Ambalangoda Kolam. The data that caste backgrounds related to qualitative and quantitative are collected and analyzed. This helps in shedding much light on the caste dynamics.

Keywords*: Kolam Dance, Bali, Caste hierarchy, Creativity, Regional influences.*

Introduction:

Sri Lankan Kolam drama, a vibrant and captivating form of traditional and ritualistic theatre, has been an integral part of the country's rich cultural heritage for two centuries. Kolam combines elements of Story, dialogues, music, dance, and traditional storytelling, using elaborate costumes and masks to convey folk, mythological, and traditional narratives combined with ritualistic and religious customs.

Ambalangoda Kolam, a regional difference of this art form, is celebrated for the unique features that set it apart from other Kolam traditions in south Sri Lanka. This study delves into the historical origins and distinctive characteristics of Ambalangoda Kolam, while also exploring its correlation with the caste hierarchy within Sri Lankan society.

This study focuses on providing an in-depth exploration of the historical origins and exceptional features of Ambalangoda Kolam, focusing on its remarkable Traditional families, craftsmanship and performances, and examining its correlation with the caste hierarchy within Sri Lankan society.

Kolam has played an essential role in preserving and transmitting socio-cultural dynamics, myths, legends, and historical narratives from one generation to the next, ensuring the continuity of Sri Lanka's cultural heritage. The Ambalangoda Kolam tradition, as a regional variation of this art form, is significant not only for its attractive performances but also for its role in condensing the essence of its origin of white and black magic ritualistic harmony. Ambalangoda Kolam originated from the influence of south Indian Kolam Thullal and the south Sri Lankan traditional white and black magic rituals and the essence of Bali sacrifice hymns.

Furthermore, the social dynamics and caste hierarchy in Sri Lanka have historically influenced various aspects of this traditional dance form and societal structural relationship. This study aims to uncover the correlation between the caste hierarchy and the practice of Kolam drama. It explores the roles played by different caste groups in association with traditional maritime careers. It developed and preservated this art form, highlighting how caste dynamics have shaped and evolved within this cultural context. By doing so, this research contributes to our understanding of the complex interplay between art and society in Sri Lanka.

In the subsequent sections, we will detail the methodology employed in this study, and present the findings related to the uniqueness of Ambalangoda Kolam, and its relationship with the caste hierarchy. We will conclude by emphasizing the importance of recognizing and celebrating the diversity of Sri Lankan culture and the role of Kolam drama, especially in the Ambalangoda region, as a symbol of the nation's cultural richness.

Methodology:

This study is initiated on an interpretive philosophical approach and, based on the Inductive research approach, employs Qualitative research methods to collect the data. Qualitative data were gathered by using literary reviews, In-depth Interviews, non-participant observations, narrative analysis, Studying life histories, and ethnocultural background of the related communities. Interviewed and studied Kolam artists, and experts in the field, shedding light on the unique features and regional influences specific to Ambalangoda Kolam. Observations of Musiam materials and, archives have been used to clarify the facts taken from the Interviews and the field. Additionally, qualitative data related to the caste backgrounds of Kolam participants are collected through reports, and interviews under their ethical approval to

analyze their roles and contributions to the development of the Kolam tradition.

An Analysis of Literature Sources:

Prof. Ediriweera Sarachchandra has stated that the meaning of the word 'Kolam' is the nature of getting into something, possession, and comic. To entertain the audience actors use comics. Therefore literally 'Kolam' is something that is performed for entertainment.

Providing a proper explanation about the meaning of the word 'Kolam', Dr. M.H. Gunathilaka has mentioned in his book titled 'Kolam Nataka Sahithya' (1984), that the word 'Kolam' is not just a Sinhala word which is limited to Sinhala language but also a word which can be found in Tamil language. Further, he has explained that it gives the idea of beauty, shape, colour, adornment, and jewellery. Among those sounds in the Tamil language, the two words jewelry and adornment are predominant.

The book 'Seelappadikaram' which was written in the 6th century AD, tells that 'Kolam' is a dancing costume that is used for a folk dance called *Urwaree*. Especially with the meaning of 'the shape of the mask, look, the beauty of the costume, glory' they have used the word 'Kolam' in Malayali language. The same meanings can be found in the Kannada language as well. In Theligu language the word 'Kolam' refers to the idea of dance. In the Thulu language, it gives the idea of devil dance and in the book titled 'Wesmuhunu and Kolam Dance' by Dr Nandadewa, he says the word Kolam means deformed.

The Rev.Charles Carter defined the word 'Kolam' as not in proper order, obstinate, imagery, jovial, etc. (Carter, 1999) In the Sri Sumangala dictionary, there is no tholam' but the word 'Kolakkara'. The synonym for 'Kolakkara' is 'Konangiya' and as it has been explained in this dictionary 'Konangiya' is a joker character of Thelingu drama.[5] The word 'Konangiya' comes in the

folklore dictionary composed by Mr. Siri Liyanage and in the book the word folk dance is used as a synonym. This is a comedy character name of an actor in Nadagam. According to the Sinhala dictionary of the cultural department, the meaning of 'Kolam' is shyness, diffidence, and awkwardness. In the same book the verb 'Kolam karanawa' is used to explain the activity of cracking jokes. According to the Malalasekara English–Sinhala dictionary, this word gives the idea of a drama done by wearing a mask. Sri Lankan Kolam Drama: Sri Lankan Kolam drama, deeply rooted in the cultural and religious traditions of the island nation, represents a significant form of ritualistic theatre. It combines various artistic elements, such as music, dance, and storytelling, to communicate myths, legends, and religious stories. These performances typically employ intricate masks and costumes, each with its unique symbolic significance (Balasooriya, 2016). Kolam drama plays a crucial role in the preservation of Sri Lanka's cultural heritage, serving as a bridge between the past and the present, ensuring that traditional narratives are passed down through generations (Arsecularatne, 1999). It is important to note that the characteristics of Kolam drama can vary significantly across different regions of Sri Lanka, with Ambalangoda Kolam emerging as a prominent and distinctive tradition due to its unique features (Holt, 2017).

Ambalangoda Kolam and Its Unique Features: The Ambalangoda region, situated on the southwestern coast of Sri Lanka, is renowned for its unique contribution to the Kolam drama tradition. Ambalangoda Kolam stands out due to its exceptional craftsmanship in mask-making, as well as its distinct regional influences on costumes and artistic expression (Obeyesekere, 2004). The masks created in Ambalangoda are known for their intricate designs, each representing specific characters, and are instrumental in conveying stories and cultural narratives. Ambalangoda's mask-makers are highly regarded for their expertise and dedication to preserving this ancient craft (Jayasuriya, 2013).

Furthermore, Ambalangoda Kolam's performances incorporate traditional music and dance, making them distinct and captivating cultural events that attract both local and international audiences.

Caste Hierarchy and Its Influence: Sri Lanka has a long history of caste divisions that have influenced various aspects of society, including cultural and artistic practices (Spencer, 1990). The caste hierarchy has traditionally determined social status and opportunities for individuals within the country. The correlation between caste dynamics and the practice of Kolam drama is an area of particular interest (Obeyesekere, 1968). Different caste groups have played varied roles in the development and preservation of this art form, thus shaping the dynamics of Kolam drama. This interplay between caste hierarchy and the artistic tradition underscores the intricate relationship between culture and society in Sri Lanka (Gunawardana, 1990).

In summary, the literature review reveals the unique characteristics of Ambalangoda Kolam, compared to the other areas of Kolam, emphasizing its exceptional craftsmanship, regional influences, and role in preserving Sri Lanka's cultural heritage. It also highlights the historical context of caste hierarchy and its influence on the development and practice of Kolam drama. This review provides the foundation for our study, as we further explore the interconnections between Ambalangoda Kolam, the caste hierarchy, and the broader cultural context of Sri Lanka.

The Historical and Mythological base of the Origin of Kolam:

When it comes to the origin of Sri Lankan traditional 'Kolam', historical sources explain that it was 200 years ago and there are enough proofs to explain that 'Kolam' originated in ancient times.

Considering the ancient Kolam scripts these are measured as the oldest scripts. No 7/N (Script in the museum library, Colombo), OR 4995 (Script in the British Museum), 'Kolam Kawi Potha' which was written by A.J.Prera (Perera) Appuhami and published in 1895. Scripts were edited by Don Juwanis Appuhami in 1928 and scripts were published in the book 'Sinhala Jana Sammatha Kawya' by the Royal Asian Society in 1935. Similarly, mythical stories of the origin of the 'Kolam' can be found in the books like, 'Pahatharata Natum' by S.H.Sawris Silva, 'Sri Lankawe Kolam Nataka' by Prof. M.H.Gunathilaka, 'Sinhala Kolam Sampradaya' by Prof.Gamini Dala Bandara, 'Wesmuhunu and Kolam Nateema' by Dr Nandadewa Wijesekara, 'Kolama Nataka Wimasauma' by Prof. Ariyarathna Kaluarachchi and the book titled 'Maname Kolama' by Prof.Thissa Kariyawasam. When we analyse all those documents, it is very clear that the story of the origin of 'Kolam' is almost the same in all those materials. The mythical King Mahasammatha's wife wanted to see some funny and entertaining theatre while suffering pregnancy cravings. To please her, the King had brought in actors from various cities. But that was not enough for her to be happy and her desire kept remained the same. Then the King brought in actors from various countries. That also didn't work and finally, the king called for his advisor and asked what they could do to solve this. The book 'Kolam Kawi Potha' written by A.G. Perera explains the above incident as follows.

("ලෝකයෙහි පළමු රජ කල සම්මත රජුගේ කාලයෙහි ස්වකීය අග්‍ර මහේසිකාව දරු උපතක් හටගත් කල්හි දඬුරුව ක්‍රීඩා දැකීමට දොළක් උපන. ඒ දොළ සංසිඳවීම පිණිස එකලට තැලූ ලී කෙලි ආදී නානාප්‍රකාර ක්‍රීඩාවන් දැක්වූයේ නමුත් දොළ නොසන්සිඳුණු බැවින් රජුන් විසින් ඇමතියන් කැඳවා සඟයෙනි තොප ඇස දුටු අනික් ක්‍රීඩාවක් දැක්වන්නෙමි යැයි රජ අස්වසා එවකට සිටි දක්ෂ වඩුවන් රැස්කරවා අලංකාර වූ නානාවිධ දඬුරූප කප්පවා විසිතුරු මඬුවක් සලස්වා එහිදී මෙම යථෝක්ත ක්‍රීඩාව දැක්විය. එකල ඒ බිසවගේ දොළ සන්සිඳීමෙන් සැපතට පත් විය. එතැන්පටන් මෙය ලෝකයෙහි පතළව තිබී නැවත දෙමළ භාෂාවෙන් ඇවිත් ලංකාවාසීන්ට සම්භව ලංකාවාසීන් විසින් සිංහල භාෂාවට නගා මහජනයා විසින් ගරුකොට සලකාගෙන එන මෙම පොතෙහි...)(Perera, 1895)

Writing a special note A.G. Perera mentioned that he did draft this story after analyzing a few Kolam scripts which were written by hand and available at that time. Also, he has emphasized that he did edit the mistakes that were made by the copywriters when they copywrite these scripts. This is how the story of the origin of kolam is explained in poems. There are a few changes in this story which were mentioned in S.H.Sawris Silva's book and John Calave's document Even though the story about the origin of Kolam differs slightly in various cities, generally, the story says that the first Kolam drama was staged because the Queen of King Mahasammatha had a great desire to watch Kolam.

Origin of Bali and its relationship with Cast of Oli:

In the book, 'Caste Conflict and Elite Formation- The Rice of a Karava Elitein Sri Lanka', Michel Robert has stated how the casting system has been spread according to the areas of Sri Lanka. As it is explained the cast *'Oli'* has spread out the areas like Colombo, Galle, Matara, and Tangalle. According to the folk tale among the Oli community, In the Kotte period, after taking the Bali ritual from the Indian Brahmana cast, it was given to the King's men to perform at the palace. This was done by Thotagamuwe Siri Rahula thero, as it was ordered by Weedagama thero. And Weedagama thero has given the Oli people to practice and contribute to serving the people. (Sedaraman, 1964) The book titled 'Lankawe Bali Upatha' says, (මෙසේ දේශීය ක්‍රමයටම සකස් වූ පසුබිමක් ඇති බලි තොවිලය රජගෙයිදී රඟ දැක්වීම පිණිස එවකට රජගෙයි හා මහා ස්ථවිරයන් වහන්සේගේ අන්තේවාසික ගඩඔයින් කිහිපදෙනෙකුට පුහුණු කරවීය. මෙයින් පසුව රජගෙයිදා ඇමති මැදුරු වලද ග්‍රහදෝස, ඇස්වහ, කටවහ ආදී උවදුරු දුටුසඳ කේන්ද්‍රය බලා බලි නියමකොටගෙන ශාන්ති ක්‍රමයන් කිරීමට බොහෝ අය ඇබ්බැහි වූහ. කල්යෑමේදී ලංකාව පුරාම බලි ඇදුරෝත් බලි කරවා ගන්නෝත් වූහ. මීට පෙර තිබුණු යක් තොවිල් වලට වඩා එකම ආචාර්ය කෙනෙකුගේ මනා සංවිධානයකින් යුතුව බිහි වූ බලි යාගය ශාස්ත්‍රීය අතිනුත් දර්ශනීයත්වයෙනුත් උසස් වූ නිසා මහජනයාගේ රෝබිය පහ කිරීමට ද එය මහා ඖෂධ සංයෝගයක්ම විය. යාගය පටන්ගත් තැන සිට අවසානය දක්වා ගැයිය යුතු පැදි සැහැලි ස්තෝත්‍ර අදිය හඳුන්වාදෙන ලද කවි පන්තියක් ද විය. මුල් කාලයේදී සකස් වූ කවි පන්ති අනුකරණයෙන් පසු කාල වලදී කවියන් විසින් සකස්කොට සාහිත්‍යයක් බිහිවිය. එසේම මුල් කාලයේදී උගතුන් අතම වූ බලි යාගය ක්‍රමයෙන් නුගත් ගැමියන් අතරට පත්විය. උගත් ඇදුරන්ගේම

අතෙහි තිබියදී සිදු නොවූ අශාස්ත්‍රීය යෙදුම් ද පිටපත් කිරීමේ දෝස කල්‍යෑමේදී ඇති වීම වැළැක්විය නොහැක්කකි. එදා විදාගම හිමියන් අතින්ම කෙරුනැයි කියන "රත්න අලංකාරය" නම් ග්‍රන්ථයෙහි බලියාගයට නියමිත කවි ගී ස්තෝත්‍ර මෙසේ නම්කොට තිබේ.") (Sedaraman, 1964)

Thotagamuwe Siri Rahula thero who lived in Thotagamuwe Pirivena, Thelwaththa. Thotagamuwe Siri Rahula, a Buddhist monk, is famous among the folk stories in Sri Lanka as a powerful monk who could ride on air and also get services from demons through the power of his magical oil called 'Henaraja Thailaya' made by himself. Thelwaththa ancient 'Thotagamuwa Privena' is located between Ambalangoda and Hikkaduwa. Therefore this explains how Oli cast got this Bali tradition because of that cast deployed to play traditional drumming as a vership to the Buddha in Thelwaththa Viharaya.. Further, Prof. M.H. Gunathilka explains in his book 'Kolam Nataka Saha Lankawe Wesmuhunu' that mainly of Bali descent living in Elpitiya and Benthara villages close to the Ambalangoda. The people of Oli cast are traditionally those who perform sacrificial sacrifices by occupation and are engaged in the work of fortune-telling and conducting 'Druming Theva' in temples. (Roberts,1993) From ancient times, Kolam has been very popular in districts like Matara and Galle in the southern province and Kalutara and Panadura in the western province. (Roberts,1993) Below are's and the villages that were very famous for Kolam.

I.	Bentara – Bentara, Kommala,
II.	Suddagoda. Mirissa – Ginthota, Mirissa,
	Udupila, Kaburugamuwa,
	Thotagamuwa, Wakwella
III.	Ambalangoda – Ambalangoda,
	Hirewaththa.
IV.	Raigam Koralaya – Aluthgama,
	Mathugama, Raigama.
V.	Western Province – Olaboduwa,
	Batuwita, Pokunuwita, Bokundara,
	Meegoda, Pitigala, Meegama,
	Pereigama, Polgampola, Mathalana,
	Rukgahawila, Thelikada, Horagamvita,
	Gampaha, Ganemulla, Batuwaththa,
	Bemmilla, Wigada.
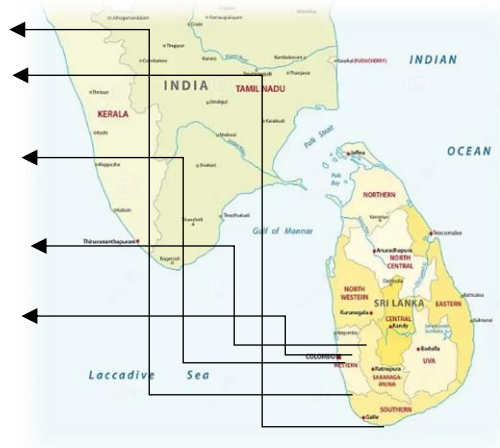
➤ *Villages located in Kolam Darama in Sri*

According to the books written by Brais Rayn and Michel Robert, above mentioned areas which were stated by Prof. M.H. Gunathilaka, were also very famous for Bali rituals.

The Origin and Expansion of Kolam in Ambalangoda:

Ambalangoda is famous as a place where artistic people lived for a very long time. Even the renowned Sri Lankan author, philosopher Martin Wickckramasinghe has admitted this fact in his biography. As he said, in New Year's times, people from different villages have to Ambalangoda only because there were glorious events created by those people. (Wickramasinghe, Edition,1994)

Similarly, Amabalangoda is famous for, the Muppet industry. In addition, there are a few pioneer artists who are famous for drawing paintings on temple walls and who are considered hereditary drum players who live in areas like Wathugedara and Karagahathota which are close to Ambalangoda. Among all the facts another important thing is majority of the population who live in

Ambalangoda belongs to the 'Kawrawa' lineage and the first traditional profession of this pedigree is fishing and the second is carpentry. There were four main carpentry community groups belonging to the catchment area of the Ambalangoda Purana Rajamaha Viharaya, (The Main Historical Buddist Temple in Ambalangoda) and they have their folklore related to their equal talent in wood carving and carpentry, generation which is popular in this area. These carpenters are talented engravers and because of that Ambalangoda is famous for artistic ancient wooden furniture even the present. To establish the Ambalangoda 'Kolam' as an art these factors have been affected similarly and carpentry people deployed the creating Kolam masks as their life experience and after as their traditional ritualistic entertainment.

Lineage of Kolam Artists:

When we analyze the lineage of Kolam artists in Ambalangoda, it's very important to identify and understand the relationships between the 'Kawrawa' lineage and south India. As Michel Roberts explains in his book 'The Caste in Modern Ceylon' fishing is their main profession and another important fact is members of the cast called 'Nakathi' have worked together with 'Kawrawa' lineage when they are fishing using big fishing boats called 'Theppam". The Nakathi people work as an assistant to the Karawa fishermen. The Cast based job role of the 'Nakathi' is to check precious times, and horoscopes and perform rituals. They are the experts in performing Bali rituals and especially in designing and moulding those Bali. (Roberts, 1993) Some of them worked in their free time as fishing boat assistants. (Roberts, 1993) 'Kawrawa' lineage has received immense support from the Nakathi cast in terms of expanding 'Kolam'. Especially the conceptual and theoretical knowledge which is needed when craving wooden face masks. They creatively used 'Bali Yaga Kawi' (The Sacrificial poems which described mathematical measurements
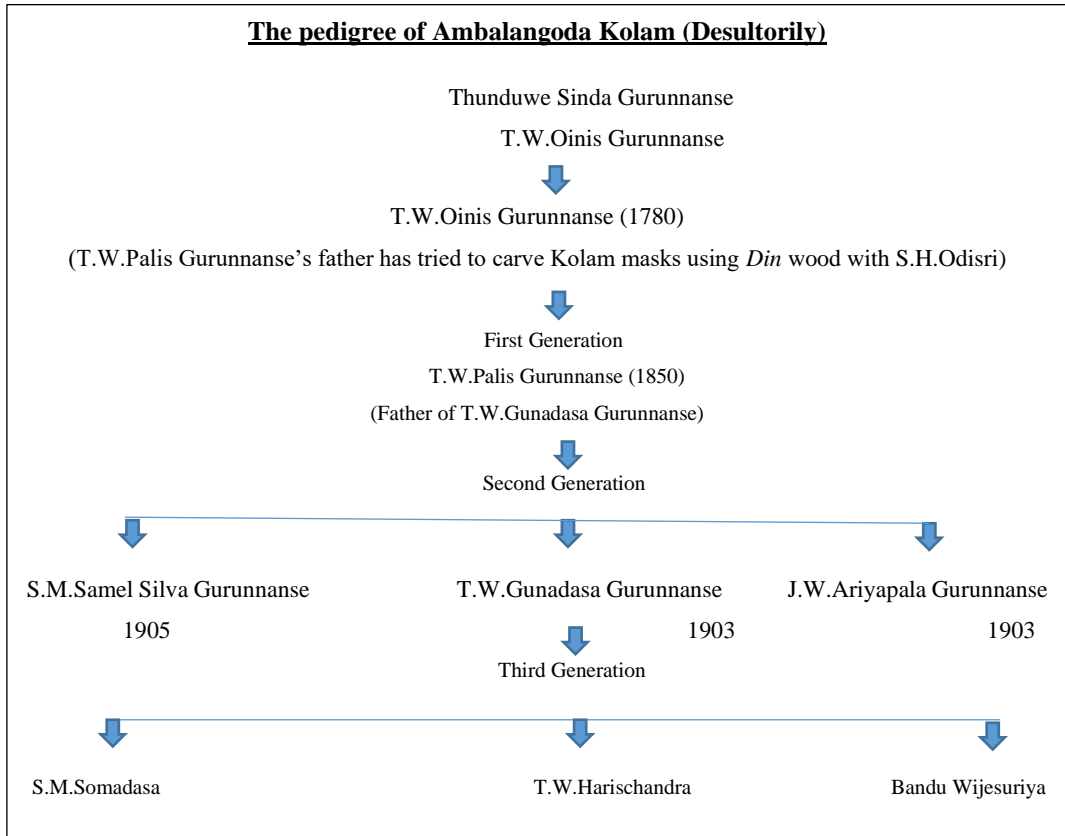
of moulding Bali statutes) to get the Ideas to create Kolam face masks, especially for its measurements and ideas of colouring. (Gunathilaka, 1984) Bali is a moulded clay statue. Ambalangoda carpenters have craved the wooden Kolam faces following the poems which consist of the guidelines of moulding Bali. (Sarathchandra, 1999) There are Kolam masks which are two decades old and preserved carefully. Based on the correlations and interactions they had with each other, have helped them in a way to secure their traditional ritualistic knowledge about unique techniques and share them even more with each other.

Analysis of Relationships of Ambalangoda Kolam Artists

The pedigree of Ambalangoda Kolam artists has originated from centralizing one special family. That is T.W.Gunadasa Gurunnanse's family who lived in Mahaambalangoda and they have been living in this village from the very beginning. The pedigree of Ambalangoda Kolam originated from the grandfather of T.W. Gunadasa 'Gurunnanse' (Master Guru Gunadasa) and his name was T.W.Oinis 'Gurunnanse' (Master Guru Oinis) It was around 1780 AD when he started carving Kolam masks with a person named S.H.Ondiris. Prof. M.H. Gunathilaka has mentioned T.W. Gunadasa's idea like this in his book 'Kolam Nataka Saha Lankawe Wesmuhunu'. (Gunathilaka, 1984) (" ගුණදාස ගුරුන්නාන්සේගේ පියා වූ ටී. ඩබ්ලිව්. පැලිස් ගුරුන්නාන්සේගේ සීයා වූ ඩබ්ලිව්. ඔයිනිස් ගුරුන්නාසේත් කෝලම් නැටුමට මෙන්ම කෝලම් කැපීමට ද එක සේ දක්ෂය. ඔවුනගේ මුල් නමට "වඩු" නාමය යෙදී තිබීමෙන් පෙනෙන්නේ වඩු කර්මාන්තයට සම්බන්ධ සහ ගෙවල් තැනීමේ කාර්යයට උපදෙස් දුන් කාර්මික ඥනයෙන් හෙබි කලාකරුවන් වූ බවයි. ඔයිනිස් ගුරුන්නාන්සේ සහ එස් . එච් ඔඳිරිස් යන දෙදෙනා එකතු වී, ගඟ අයිනේ වැටුණු දිං ගස්වල පිතිවලින් ප්‍රථමයෙන් වෙස් මුහුණු කපන්නට වූ බවත්, කඳුරු ලිය යොදා ගත්තේ ඉන් ඉක්බිතිව බවත් ගුණදාස බාසුන්නැහේ පැවසීය. අම්බලන්ගොඩ කෝලම් කුට්ටම නිර්මාණය කිරීමේදී තුන්දුවේ සින්දා ගුරුන්නාන්සේගෙන්ද ඔවුන්ට අගනා සහායක් ලැබින. ගුණදාස ගුරුන්නාන්සේ සතු කෝලම් පොතේ ගෝඩයිම්බර කථාවත් මනමේ කථාවත් ලියන විටද ඔහුගේ සහය නොමඳව ලබාගත් බව පෙනේ. බෙර තාල නිර්මාණයේදීද සින්දා ගුරුන්නාන්සේගේ ගුරුකම් බෙහෙවින් ප්‍රයෝජනවත් වූ බව පෙනී යයි.")

The facts affected on originating Ambalangoda Kolam by deeply analyzing the information which is mentioned in Prof.M.H.Gunathilaka's book and also from the data gathered by me by interviewing S.M.Somadasa who is a senior member of another pioneer Kolam artist family.

The pedigree of Ambalangoda Kolam (Desultorily)

Thunduwe Sinda Gurunnanse

T.W.Oinis Gurunnanse

⬇

T.W.Oinis Gurunnanse (1780)

(T.W.Palis Gurunnanse's father has tried to carve Kolam masks using *Din* wood with S.H.Odisri)

⬇

First Generation

T.W.Palis Gurunnanse (1850)

(Father of T.W.Gunadasa Gurunnanse)

⬇

Second Generation

⬇   ⬇   ⬇

S.M.Samel Silva Gurunnanse   T.W.Gunadasa Gurunnanse   J.W.Ariyapala Gurunnanse

1905   1903   1903

⬇

Third Generation

⬇   ⬇   ⬇

S.M.Somadasa   T.W.Harischandra   Bandu Wijesuriya

Historical, Social and Economic factors of Ambalangoda Kolam Artists:

Until the year 1950, fishermen who lived in the villages like Ambalangoda, and Dodanduwa used to take two-three weeks to go to the sea and come back to the land. They have gone to the deep sea to get the harvest and when the harvest is pretty good, they have gone to South India to visit their relatives who lived in fisherman's villages in South India. While spending some time with the relatives, they have made dry fish using excess harvest to keep them

for a longer period. And another method was 'Jaadi'. 'Jaadi' is a fermented fish product, produced by adding salt and preserving fish flesh long time without outdated. Fishermans in the Ambalangoda area have gone to the villages called 'Rameshwaram' and 'Dhanuskodiya', the coastal area which runs from 'Kerala' to 'Thrivenmpuram' at present. As was mentioned earlier in this paper, the majority of the people who live in Ambalangoda belong to the 'Kawrawa' lineage and fishery is their hereditary profession. There is a dragon in the logo of the Ambalangoda municipal council and it symbolises the fact that they belong to the 'Kawrawa' lineage. South Indian fisherman Community who belong to the 'Kawrawa' lineage is called the 'Kariyar' community and they also do the same profession as the Ambalangoda fisherman Community.

The Karava Flag (www. https://defonseka.com)

The Makara flag of the Karaiyars (19th Century)

Urban Council Logo -

Citing a document produced by Valantine in 1726, Sir Pole E. Peris has mentioned in his book titled 'Portuguese Era', that there are nine sectors in 'Karaawa' cast.

I. *Oru Karawa (ඔරුකරාව . ඔරුවෙන් ගොස් මසුන් මැරීම) – Fisherman's fishing by boart*

II. *Madal Karawa (මා දුල් කරාව . මා දුල් මගින් මසුන් මැරීම) - Fisherman's fishing by 'Madel Nets'*

III. *Dadu Karawa (දඩු කරාව . වඩු කර්මාන්තය) – Carpenters*

IV. *Kaspa Karawa (කැස්ප කරාව . කැස්බෑවුන් ඇල්ලීම) – Catchers of Sea Turteles*

V. *Baru Dal Karawa (බරු දුල් කරාව . බරු දුල් දමා මසුන් ඇල්ලීම) - Fisherman's fishing by 'Baru del Nets'*

VI. *Porawakaara Karawa (පොරවකාර කරාව . ගස් කපා ලී ඉරීම) – Tree Cutters and wood shredders*

VII. *Goda Karawa (ගොඩ කරාව . මිරිදිය ධීවර කර්මාන්තය) – Inland Fishermance*

VIII. *Gok Karawa (ගොක් කරාව. ගව මහිෂාදීන් ඇති කිරීම) – Cattle Farmerce*

IX. *Idimal Karawa (ඉදිමල් කරාව . ජනයාට මල් සැපයීම) – Flower suppliers to the community.*

Among above mentioned classes, 'Porawa Karawa' and 'Dadu Karawa' were famous for carpentering and the rest of the classes were famous for fisheries. But they also have engaged in carpentering in off-seasons where they can't go to the sea.

The famous Buddhist temple in Ambalangoda, 'Sunandarama Maha Viharaya' had four alms-giving villages and all those villages had carpenter workers and here are the names of Those villages called 'Hathra Peruwa".
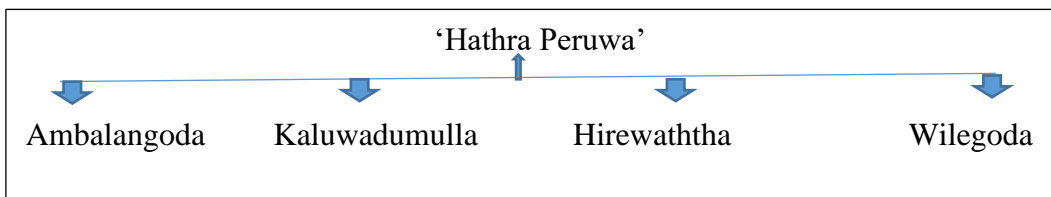
There are so many generations who live associating above mentioned villages and here are few surnames. 'Alagiyawadu, Peththawadu, Pemmawadu, Tukkawadu, Manikkuwawadu, Aranawaththawadu, Udiriappuwadu, Kalamullawadu, Hampalawadu, Dodanduwawadu, Piniyawadu, Peduruwadu,

Balapuwadu, Mahawadu, Manawadu, Yathrawadu, Rathuwadu, Lasadawadu, Lukkuwadu, Lokuwadu, Sampaathawadu, Uththamawadu, Arumawadu, Waduthanthree, Wannkkuwaththa waduge, Ambalangoda Waduge.' (Electoral Rolle – Ambalangoda) Those surnames mentioned their casting relationship with the professionalism of carpentry.

Ambalangoda fishermans who went to South India from time to time had experienced a religious ritual which was performed by South Indians to worship the goddess Kali and it was performed by wearing masks. There is a performing art called 'Kolam Thullei' in Western Kerala and in the Tamil language the word 'Kolam' gives the idea of shape, beauty, colour, glory, and jewellery. Similarly in the Malayali language, this word gives the idea of the shape of the mask, look, and beauty of a costume. In Kannada language 'Kolam' stands for the same meaning and in Theligu language the word 'Kolam' is used to explain a dance.

Here is a poem used in rituals like *Suniyam yagaya* in Ambalangoda.

රාම වඩිග ගුරුළු තෙළිඟු ගෞඩ් ආඩ්	බාසෙනි
මගධ පාලි දෙමළ සිහල සංස්කෘතය	බාසෙනි
කල්ළු වඩිග දේව යක්ෂ සිපයි පට්ටැඩ්	බාසෙනි
මෙලෙස වඩිග පටුනය කීවේ දහඅට	බාසෙනි

It is evident from all the given facts that there was a relationship between South Inida and Ambalangoda fishermans. Also, there are prominent facts to prove that Ambalangoda fishermans have been influenced by the folk dances, dramas and other performances which has been done by South Indians and once they came back to Sri Lanka they tried them out and they have introduced these new performing arts to their community people. M.S.Somadasa who lives in Mahaambalangoda confirms this information. By this time Thovil

ritual was very popular in the Ambalangoda area and Kolam artists had carved the new masks taking ideas from them and using their imagination.

The pioneer Kolam drama artist in Ambalangoda 'Tukkawadu Palis Gurunnanse's relative married a lady from Thunduwa village and Thunduwe Sinda Gurunnanse was the pioneer in creating drum beats and content of Kolam. He is an uncle of Ambalangoda Palis Gurunanse. Because of this connection, Ambalangoda people received poems called 'Abum Kavi' which explains how the clay sculptures should be done for the Bali ritual and using those guidelines Ambalangoda people have carved the faces on 'Kaduru' wood for Kolam. From the outlook, Ambalangoda kolam masks are very similar to faces in Bali stratus faces and their colour themes.

Face masks in rituals like 'Suniyam yagaya' are flat and plain. Face masks in 'Bali' are three-dimensional and, Ambalangoda Kolam faces are similar to Bali face masks not just in shapes and colours but also in this 3D effect. In the early stages, facemasks were used in 'Perahara' events which happened in areas like Ambalangoda and Hikkaduwa. As time went by, they organized this event in a proper way which happened at one place throughout the night and they adopted the structure of thovil and other yaga rituals. (Sarathchadra,1999)

Therefore we can assume that Ambalangoda Kolam originated 200 years ago and the main reason for this was Sinhalese got the exposure to experience the 'Bali' ritual. The Kotte period belongs to 1412-1580 AD and this was the time when the Portuguese invaded the country. Even though the fact that the professional relationship between Ambalangoda Kolam pedigrees and Benthara Bali pedigrees made a positive impact on developing the Kolam as a unique art is controversial, the book titled ' Cast in Modern Ceylon' written by Prof. Bryce Ryan explains it properly.

The Reasons that affect Professional Relationships between the Kawrawa lineage and the Oli Cast:

According to Prof. Bryce Ryan, the majority of the people in Oli's cast were dancers who performed at rituals and events. "However, is there evidence that the roles of Oli and Berawa are precisely separated? In some Kandyan villages, Oli are entirely divorced from ceremonial mattes and are generally poor and often landless peasants in the low Country they are in some instances agricultural labourers and peasants, although one large village is almost exclusively engaged in selling fish caught by neighboring **Karava**. Elsewhere in the Low Country, they are termed "Nekati" and hold a virtual monopoly in astrological practices usually they profess no ritual responsibilities, but are aware of the Kandyan Oli. It is doubtful that marriages take place between those of the low Country and the in terror, although caste oneness is claimed" (Ryan, P-128-129, 1960) Citing Jhon Devi, Prof. Bryce Ryan has stated that Oli cast has lived both in upcountry and low country. However, the largest population has lived in a low country, specifically in the Southern province.

Oli who lived in the central and western provinces were dancers and were engaged in Dewala rituals. So they have received Nindagam as a gift for their service. In some cases, they have worked as labourers in fields to survive. In the south, they have worked as helpers of the Kawrawa people and have engaged in fisheries. Further, according to Bryce Ryan in low country areas, they have converted into Nekathi cast and have maintained a monopoly in astrology. Astrology plays a huge role in the Bali ritual. Oli people have engaged in astrology by serving people and it is a practical fact that, since the Bali ritual doesn't happen frequently they have lived by checking horoscopes of village people and calculating auspicious times.

Another important fact which comes in Prof. Bryce Ryan's book is low country Oli community has lived with the Kawrawa people as neighbors and because of the co-existence they have taken their professional relationships to another level by doing cross-cultural marriages. In the book 'Kolam Natema Saha Lankawe ves muhunu' by Prof. M.H. Gunathilaka, the author discusses the relationship between the Ambalangoda Kawrawa people and the Benthara oli cast.

The Relationship between Maha Ambalangoda Kolam lineage and Benthara Bali lineage:

The professional connection between the Kawrawa lineage and the Oli cast is evident in above mentioned historical facts and the documents written by Michel Roberts and Jhon Devy. The bond both of these parties had for the creative arts might be the fact which made them closer. It's very practical to understand that Oli cast didn't get to work in astrology throughout the year and this made these people go and work with Kawrawa people in carpentering and fisheries. They have considered some other facts like neighbourhood, talent, and professional connections in the first place rather than considering the cast. They have valued practical facts more than any other thing.

As has been stated by Prof. H.M Gunathilaka, the Ambalangoda Kolam tradition started with Maha Ambalangoda T.W.Oinis Gurunanse and he tried to carve masks with S.H.Odiris. T.W.Oinis Gurunanse belongs to the Kawrawa lineage and Thunduwe Sinda Gurunnanse belongs to the Nakathi cast and he is a pioneer artist of the Benthara Bali tradition. This proves how Ambalangoda Kolam and Benthala Bali are connected. Two pioneer families were famous for the Benthara Bali ritual and Sinda Gurunnanse's family and Amarasa Gurunnane's family were those two. As a relative Sinda Gurunnanse was an uncle of T.W.Oinis Gurunanse and later he received support and

guidance from Sinda Gurunnanse to develop Kolam. The fifth chapter of the book titled 'Kolam Nataka Saha Lankawe Vesmuhunu' written by Prof. M.H. Gunathilaka provides a proper explanation of this matter.

T.W.Oinis Gurunanse, Sinda Gurunnanse, T.W.Palis Gurunnanse and Benthara Dani Gurunnanse were famous in Ambalangoda for Kolam dance. Maha Ambalangoda T.W. Gunadasa Gurunnanse and Hirewaththa J.W. Ariyapala Gurunnanse were students of T.W.Palis Gurunnanse. In Sinda Gurunnanse's time, Thunduwe Eliya Gurunnanse was the popular drummer.

T.W. Palis Gurunnanse and T.W. Oinis Gurunanse were equally talented in carving Kolam masks. The contribution of Sinda Gurunnanse is also remarkable and his advice and guidance have been very useful in creating Kolam drum beats. The same chapter says that Dingiri Gurunnanse, Dani Gurunnanse and Laithenis Gurunnanse were the best drummers at that time in Kolam dance.

Conclusion:

According to the above-mentioned formation, we can assume that the birth of Ambalamgoda Kolam happened around 1780 AD and Ambalangoda Kolam is a folk drama which is unique to the area. Here are the main points which helped to derive this conclusion.

1. There is a hereditary cast factor in Ambalangod Kolam.
2. There is a professional background which is attached to this hereditary cast factor and it is visible in this Ambalangoda Kolam.
3. This cast factor and professional background reveal the relationship of these people with South India who were engaged in the fishery.

4. Ambalangoda Kolam has been influenced by the technical and creative facts of the Benthara 'Nakathi' cast community, through professional and socio-economic and cultural relationships.

Few conclusions can be derived based on above mentioned facts.

Kolam is an independent folk art that originated through South Indian relationships in the early British colonial period or at the end of the Dutch period. This art is located in areas like Benthara, Ambalangoda, Matara, and Mirissa and is especially near the fishing harbours, associated with fisherman communities. There are special stories in Kolam drama which is unique to each area. For example 'Gon Koti story' is unique to Ambalangoda. These characteristics have emerged with the rituals which can be found in these areas. And all these things have happened within 200 years and it doesn't go beyond more than 200 years. Some sources say that the history of Kolam goes as far as Gampola or Dabadeni period and these sources oppose that argument. Kolam is the primary folk drama that originated among the Karawa community in Sri Lanka influenced by their cast relations with the South Indian Kariyar community.

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Echoes of the Past: Understanding Domestic Desires in Sri Lanka's Dark Tourism Landscape

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Abstract

Dark tourism, characterized by travel to places associated with death and disasters, has gained prominence in global tourism. Notably, in countries like Sri Lanka, it has emerged as a novel niche category. This research delves into the motivations driving domestic travelers to partake in dark tourism within the nation. By focusing on prominent sites like war memorials in the North, the Tsunami disaster zone, and various cemeteries, the study uncovers the potential and appeal these sites hold. With a qualitative research approach, personal in-depth telephonic interviews were conducted with sixteen respondents who have visited these dark sites. Through rigorous thematic analysis, the findings reveal multifaceted motivations: factors pushing visitors include curiosity, emotions, and a dark sense of humour, while pulling factors encompass education, cultural heritage, remembrance, and location-specific attributes. In addition, elements like personal connections, historical narratives, and media influence further craft tourists' motivations. This investigation not only underscores the prevailing theories on dark tourism motivations but also enriches them. In conclusion, understanding these motivations can significantly enhance the management, promotion, and interpretation of dark tourism sites.

Keywords: Dark tourism, Motivation, Memorials, Niche tourism, Push and pull motivations.

Introduction

The complicated relationship between death, disaster, tragedies, and tourism presents irregularities in modern travel behavior. Throughout history, humans have exhibited a profound curiosity towards places associated with tragedy, conflict, and mortality (Zhang, 2022). The dark concept has been one of the old tourism niches despite its recent admiration. Lennon and Foley (1996) introduced the concept of dark tourism as an alternative niche of tourism, which refers to the tourism around the sites associated with death, tragedy, atrocity, and disasters. Tarlow & Novelli (2005) also defined dark tourism as having the dimension of the interaction between supply and demand as visitation to places where tragedies or historically noteworthy deaths have occurred. Over the years, such destinations have viewed a solid increase in guests, revealing a fundamental morbid curiosity within the essence of the modern tourist.

The attraction to the sites associated with anguish and devastation is not merely because of the curiosity about what is associated with sites but also the complex interactions of cultural, psychological, and socio-historical factors (Stone, 2012). Consequently, the motivations behind visiting dark sites may be of specific attention to researchers studying behaviors in distinct tourism typologies (Iliev, 2021; Lewis et al., 2021). The motives behind the formation of encouraging attitudes towards dark tourism are of utmost importance for both academia and tourism practitioners. However, the underlying motivations that trigger individuals to dark tourism are varied and multifaceted, as scholars have identified an array of both push and pull motives that inspire the visiting of dark sites (Proos, & Hattingh, 2022).

Dark tourism destinations differ mainly based on the nature of the tragedy or disaster, their geographical location, and the motivations driving visitors. The research on the issue of dark tourism is mainly location-oriented, and in recent

publications, site-based studies on dark tourism have been identical (Rajasekaram et al., 2022). Even though studies on dark tourism have been conducted in many parts of the world, the Asian regions, especially the South Asian region, remained relatively unexplored and unstudied. Sri Lanka, as a country destination, is highly augmented with a range of different types of dark tourism attractions and sites generated by civil conflict, colonial confrontations, and natural disasters (Jayalath & Samarathunga, 2022; Shome, 2023). The motivational drivers involved in dark tourism can explain why visitors visit the dark sites. However, systematic investigations and research to identify corresponding motives are sporadic in Sri Lanka's dark tourism. According to Nisthar et al. (2017), identifying dark tourism motives and potentials in the country can lead to a well-developed and popular dark tourism destination for inbound and outbound tourists. However, the attention given to the area is not sufficient, according to the authors. In the Sri Lankan context, dark tourism is an untapped niche market that has neither been well-studied nor promoted.

Given that, the objectives of the current research are twofold: to identify the motivations for domestic visitors to visit dark tourism sites and to study whether there are destination-specific motivations to classify these motivations across various types of dark sites.

Literature Review

Dark Sites in Sri Lanka

Pieris (2014) asserted that for a few decades, Sri Lanka has been a headline for different kinds of tragedies and natural disasters. On December 26, 2004, Sri Lanka faced the worst natural disaster in living history as it was hit by a tsunami caused by an earthquake in the Sumatra Islands. Yala, on the southern

shore, has an unusual sight of an elephant with the blue sea in the background, as well as monuments and the shattered foundations of a house swept away by the Tsunami of 2004. The memorial stones at the place explain the memory of the forty-seven lives that the Tsunami took. Also, Telwatta, which is located in the Galle district, is another dark place created by the 2004 tsunami (Nisthar et al., 2017). There is a massive burial ground in the Telwatta area. Many tourists were attracted to visit those memorial sculptures and burial grounds to memorize these people.

Sri Lanka has remained in many dark places due to 30 years of civil war in the country. Samarathunga et al. (2022) claimed that Cemeteries, burial grounds, and memorial sites are mainly available in Jaffna, Kilinochchi, Mulativ, Vavnia, Batticaloa, and Trincomalee districts. Since the end of the civil war due to ethnic conflicts in 2009, the North region has opened up to tourists, and it has attracted many tourists and become highlighted as a dark site. Moreover, there are tombstones with navy captions, and ancient Dutch memorial sculptures can be recognized in the Dutch port of Galle. Rajasekaran et al. (2022) concluded that most of the military deaths happened in Sri Lanka during the World War I period. A total of 1999 Commonwealth war dead are commemorated in the war cemeteries or plots in Sri Lanka. There are three Commonwealth war memorials in Colombo. The names of 346 Commonwealth service members and one Dutch serviceman are commemorated on the Liveramentu Memorial, while 165 Hindu servicemen are commemorated on the Cremation Memorial. The Kandy Military Cemetery in Pitakanda is particularly noteworthy, as it is often regarded as one of the world's most beautifully planted and kept war cemeteries. The names of 28 Italians who died in Ceylon between 1939 and 1945 are commemorated in a 1973 memorial placed in this cemetery (Jayalath & Samarathunga, 2022).

The records of the War Cemetery at Kandy, which has 201 war dead, including 107 Britons, 35 East Africans, 26 Sri Lankans, 23 Indians, 6 Canadians, 3 Italians, and 1 Frenchman, give an insight into the diversity of nationalities buried on this island.

Sirisena (2015) examined the Borella Kanatte cemetery, which was established in 1886, as a beautiful general cemetery in Sri Lanka, including the buried bodies of soldiers killed in both World War I and II. Their famous western resident is British-born Sir Arthur C. Clarke. Beyond the country's near history, Sri Lanka is linked with sites where deaths, tragedies, and sufferings have occurred or are being memorized. Ibbankatuwa burial grounds are such an area that stems from the prehistoric Paleolithic period (Pieris, 2014).

Dark Sites in Global Scenario

The events of September 11, 2001, shook people around the world, mainly in New York. Many compared the destruction caused by an atomic bomb with what happened after the World Trade Center's Twin Towers collapsed. As a result, "ground zero. " The chapel continued to honour all of this and had developed into a popular tourist destination in and of itself, with unique artwork functioning as memorials and an educational display titled "Unwavering Spirit – Hope and Healing at Ground Zero" (Deutsch, 2014). Moreover, one of the largest Nazi concentration camps built on German territory was Buchenwald. It was located 4.5 miles northwest of Weimar, Germany, on a forested hillside. The main camp at Buchenwald was home to prisoners. A chain of sentries with automatic machine rifles, observation towers, and an electrified barbed-wire fence encircled this location (Monteath,

1994). The Bunker, an infamous punishment block, was located inside the main camp. It stood at the head of the main encampment entrance.

Le (2014) also postulated that throughout the Vietnam War, it is estimated that at least 45,000 Vietnamese men and women lost their lives protecting the Cu Chi tunnels. The Cu Chi tunnels were conserved by the Vietnamese government and added to a nationwide network of war memorial sites in the years after Saigon fell in 1975. Olson and Korstanje (2019) mentioned today that visitors visiting Vietnam could shoot an AK-47 weapon on a firing range, see command centres and deadly schemes, walk under parts among the safer sections of the tunnels, and even eat food that is representative of what soldiers residing in the underground might have eaten.

Concept of Dark Tourism

A growing number of locations linked to death, calamity, tragedy, and atrocity have become significant tourist 'attractions.' Stone (2005) posits that the old Nazi death camp Auschwitz-Birkenau is now repackaged as a modern-day complex of exhibitions and 'places of special interest.' Sites of ancient conflicts, murder, and general skullduggery are among the other 'dark attractions.' The most attractive feature of these tourist sites is their negative, sometimes brutal, historical past. People have been engaging in this, actually long-existing but still new literary tourism phenomenon for years, most of them unconscious that their acts have a "dark" and therefore rather a negative connotation in tourism literature (Deutsch, 2014). Peter Hohenhaus (2010) contends that most of us are at least a degree dark tourist, even if we are unaware of it. According to him, if we have ever been or thought of visiting war museums, memorials, and killing fields, we could potentially be a Dark tourist. In 2005, Stone stated that the theory behind dark tourism consumption is not fully developed.

Lennon and Foley (1996) defined the form of tourism in which visiting places linked with deaths and tragedies as "dark tourism." Dark Tourism is the term adopted by the authors, encompassing the presentation and consumption of actual and commoditized death and disaster sites. The dark tourists may have been motivated to experience the reality behind the media and a personal association with inhumanity. Ashworth (2004) came up with three main attributes for an event itself to become successfully turned into a tourism product. The first characteristic he mentioned is human perpetrators, as there should be a human victim. Only if this attribute is available people can identify themselves and others as perpetrators or victims. Secondly, the perpetrator took part in conscious that the victim is aware of the consciousness and intentions of the culprit, making the act barbarity. And then thirdly, he mentioned that atrocity entails exceptional seriousness or unusualness.

Stone (2005) suggests there are levels of "darkness" for different dark sites, ranging from the lightest "Dark Fun Factories," including the Merlin Entertainments Group's dungeon attractions, through to the darkest "Dark Camps of Genocide," including Holocaust death camps and sites of Nazi war crimes. He suggested the "Dark Tourism Spectrum Framework" and the "Seven Dark Supplier categorization," and there are different levels or shades of macabre or darkness into which a dark tourism product can be categorized. It ranges from darkest to lightest. A dark site is categorized according to its design features and management strategies. Different experiences are perceived when visiting Holocaust death camps such as Auschwitz or Mauthausen, which would then be a darker experience when compared to the experience that can get by visiting a Memorial like the Holocaust Museum in Washington D.C. (Seaton, 1996).

Dark Tourism Motives

Stone (2005) has mentioned that we have always been fascinated with death, whether it may be our own or others to respect and reverence or morbid curiosity and superstition. However, western society's apparent contemporary fascination with death, real or fictional, media-inspired or otherwise, is seemingly pouring the dark tourism phenomenon (Stone, 2006). Dale & Robinson (2011) described that people have motivations to visit sites such as graveyards and cemeteries for contemplation and possible spiritual and retrospective purposes. Some people have affirmation recognition of events, such as crime, disaster, or murder, while others have self-discovery and a learning purpose. People visit the dark sites because of their interest in local history, as nature lovers, for educative purposes, and for passive recreation by merely walking through the site (Raine, 2013). Moreover, people visit death-related sites and burial grounds because of their relationships. Friends and relatives of the deceased and people with other causes might be classified in similar categories to pilgrimage (Lennon & Foley, 2000; Walter, 2009).

According to Walter (2009), some pathologists and archaeologists tend to discover information by looking at human remains and gaining knowledge for intercession, which involves meditations and prayers to saints and spirits. Moreover, where people visit shrines to receive guidance from the dead, some people tend to have conversations with the dead to communicate news and inquire about the afterlife. When there is a death related to war memorials, the family history people travel there to involve remembrance. As Walter's idea, it is interesting to identify people's desires with relationships for the studies. Personal interpretation and attire is also vital motivation factor for dark tourism. Most of the time, attitudes toward death and tragedy are closely aligned with cultural values (Yuill, 2003).

Someone has the motivation to learn about the history behind some events and identify how things happened, such as military tactics. People come up with curiosity on those sites. Beech (2002) found that two different divisions of the people visit the sites. In his research, he discovered that the camp was divided into two sections: "...visitors with some relation to the camp, that is, survivors... and unaffiliated users who have no direct or indirect ties to the site. Yuill (2003) mentioned that heritage-motivated types of visitors might also visit due to an indirect affiliation with the events or some individuals involved, like celebrity deaths, where people's identities were shaped in part by their heroes. Many studies provide examples of areas where friends and family travel to actual or representative death sites. Holt's Battlefield Tours offers tours to the Menin Gate, Vimy Ridge, and Thièpval, recognizing that some guests have ancestors with their dead relatives (Lennon & Foley, 2000).

 Smith (1996) asserts that people who are interested in history and military strategy, both real and imaginary, walk around battlefields examining elements such as terrain, ground cover, and troop movements, reflecting that the visitors comprehend they are not directly associated with the death and disaster regions or events that drew them here. History and education are also linked, and the essential factors are the artifacts. People travel to see physical or symbolic proof of death in regions unrelated to their occurrence. "Museums where murder weapons, victims' clothing, and other artifacts are displayed" (Seaton, 1999). Kreiner, 2016 mentioned that there is a linkage between dark tourism and pilgrimage. Robinson & Heitmann (2011) stated that visitors wishing to get close to the death place where death has occurred can be connected to the fear of the unknown and the desire to gather experience.

Methodology
Research Approach, Context, and Data Collection

This study is rooted in relativistic ontology and the subjectivity associated with constructivist epistemology. Adopting the perspective that individuals' interpretations of their experiences shape social phenomena, a phenomenological approach was employed to explore the diverse motivations behind visits to dark tourism sites. The qualitative research strategy of phenomenology is apt for this inquiry as it effectively captures the real reasons and associated insights described, based on their actual experiences, by the respondents to visit dark tourism sites (Neubauer et al., 2019).

The research primarily centred on domestic visitors within Sri Lanka. In recent times, there has been a noticeable uptick in their fascination with specific dark tourism sites. This emerging interest signifies a fresh direction in the realm of Sri Lankan domestic tourism. Prominent among these attractions are the Northern Province war memorial, which commemorates the conflicts of the past; the Southern Coast Tsunami disaster sites, which stand as a dark reminder of nature's fury; and the Borella cemetery, with its unique history. Together, these sites are drawing more locals and redefining the touristic landscape of the nation (Nisthar et al., 2017).

The face-to-face- interview method was applied with a qualitative research approach with telephone interviews using a semi-structured interview guide. The one-on-one interview mode was selected as it permits the prober to probe the interviewer by generating insightful responses regarding the phenomenon being investigated (Kasim and Al-Gahuri, (2015). The telephone method was selected because of the health guidelines and travel restrictions in force in the country due to the COVID-19 outbreak (Sturges and Hanrahan, 2004). Using a phenomenological approach, interviews were conducted to research the

respondents' inner emotions and thoughts, specifically targeting their experiences related to the central phenomena under examination. During the interview, the researcher had control over the conversation, where participants were probed and encouraged to explain their experiences on motives and perceptions about the dark sites. With this form of conducting research, there is less risk of misunderstanding and confusion regarding the question, their intent, and how they are answering.

Data collection was carried out in December 2020. The study population included local visitors who, in recent years, had visited the Commonwealth War cemeteries in Colombo, Kandy, and Trincomalee, the Borella Kanatte cemetery in Colombo, the Tsunami disaster sites, burial grounds, and post-war areas in the Northern region. A total of 16 telephone but thorough interviews were conducted, with an average interview lasting around 30 minutes. The sample was identified and accessed employing a snowball sampling technique with a purposive aspect since the target respondent should necessarily be a dark tourist (Naderifa et al., 2017). In addition to that, the active members in the social media groups discussing the topic of dark tourism were also approached for data collection. The prospective respondents were identified using snowball sampling techniques, starting from suitable respondents known to the researcher and finding the next possible respondent through referral. The interviews were conducted with the verbal consent of the respondents, and the time of the interview was set earlier in advance with the respondent's agreement after a verbal explanation about the requirement. Table 1 shows the demographics of the 16 participants.

Table 1: The demographics of the interview participants

Participant Number	Visited dark site	Gender	Frequency of Visit
P 1	North Region war memorial sites	Female	Once
P 2	North Region war memorial sites	Male	Once
P 3	Borella Kanatte cemetery	Male	Twice
P 4	North Region War Memorial times	Male	Once
P 5	Kandy Garrison Cemetery	Female	Once
P 6	North Region war memorial sites	Male	Once
P 7	Borella Kanatte cemetery	Female	Once
P 8	Tsunami disaster area	Female	Many Times
P 9	North Region war memorial sites	Male	Once
P 10	Borella Kanatte cemetery, Livermnetu Commonwealth cemetery Jawatta commonwealth cemetery	Male	Once
P 11	North Region war memorial sites, Kandy Garrison Cemetery Trincomalee commonwealth cemetery	Male	Once
P 12	Borella Kanatte cemetery	Female	Once
P 13	Borella Kanatte cemetery	Male	Twice
P 14	Tsunami disaster area	Female	Many Times
P 15	Kandy Garrison Cemetery	Female	Once
P 16	North Region war memorial sites	Female	Once

The interviews were digitally recorded. All respondents had been to several dark sites in Sri Lanka and were from different social backgrounds and demographics, enabling a diversified sample. This diversified sample

permitted the researcher to gather a broad spectrum of opinions, experiences, and insights about the multifaceted reasons and motives behind visiting dark sites. The interviews were not highly focused on the questions related to the demographic information since the author focused on the participants' motivations to visit the dark sites. The author asked whether the participants had previous knowledge, ideas, and visiting experiences about dark destinations and whether they had done any research beforehand to visit the sites. Moreover, the respondents answered the questions concerning their visits to the above-mentioned dark destinations; after such initial questions, the author moved to address the most critical aspects of the study, "Why do participants choose to visit?" a particular dark destination.

Data Analysis

The technique of thematic analysis was employed to analyze data, which can detect the patterns in the textual data and develop themes or concepts to explain the research question or issue (Braun & Clarke, 2006). As the first step, the recorded interviews were transcribed on text editing software and translated into English. As the researcher was the interviewer, the transcription process could generate some meanings, which eventually was helpful in developing central themes concerning dark tourism motivations when the analysis was taking place.

The data analysis process took several distinct steps. During the data immersion phase, the textual data from the interviews was thoroughly reviewed several times. From this examination, initial codes emerged, accompanied by concise notes to highlight potential themes and patterns. These understandings were crucial for successive interpretations. Then, by keeping the consistency of own judgment, the author examined and recognized the codable moments of the interviews. The descriptive labels were applied to the several segments of the data set according to the actions,

activities, concepts, differences, and opinions. Then, the author combined similar categories with identified links to other generated sets of codes. Finally, the potentially relevant coded data were extracted into themes that will explain the dark tourism motives of Sri Lankan domestic visitors. Moreover, eighteen travel motives were identified concerning different types of dark tourism sites under two broad categories of push and pull motivation.

The analysis used a multidimensional approach, learning the push and pull motivations behind visits to various dark sites. Throughout the process of analysis, emerging data patterns were identified to frame motivational themes specific to each place under consideration.

Results and Discussion

Motives Emerged From Data

When examining the motivations driving visits to dark sites, curiosity and the desirability of novelty dominantly emerge as push factors for tourists, especially relating to the northern region and its war remnants. As one respondent articulated, *"I have never encountered war firsthand nor seen the places, vehicles, and equipment associated with it"* (Interview 2). Another respondent highlighted the difference between media portrayal and reality: "During the war, our experience was limited to news and images on television. I had never actually seen the war equipment, vehicles, submarines, and bunkers in person" (interview 1).

Besides the northern province war memorial area, the impetus of novelty and curiosity was also evident in visitors' motivations. For instance, travelers were drawn to the Borella Kanatte cemetery with views like, *"... ghosts or any other invisible soul, I wanted to know what they want. What kind of behaviours they have..." (interview 12)*, underscoring their desire to explore the haunted lore

and stories they had heard. The Tsunami disaster area, along with the Kandy Garrison cemetery and Commonwealth war graves, similarly attracted dark tourists, mainly driven by their innate curiosity.

The research explored profound emotional motives for visiting dark tourism sites, particularly war memorial areas. Many visitors demonstrate thoughtful respect, gratefulness, and honor for the sacrifices of war heroes, recognizing their current freedom and the opportunity to travel to once-forbidden regions to these individuals. As one participant put it, *"I was proud of our army that they had defeated this war…... I feel that we travel to these places because of them, and we should respect them. I think those feelings of freedom influenced me further. Feel honored about our Sri Lankan military…"* (interview 1). These sites serve as poignant reminders for visitors to show their appreciation. Parallelly, emotional drives were evident among those visiting the Tsunami disaster area. Survivors exhibited empathy for locations that had shielded them from calamity. One Tsunami survivor mentioned, *"However, we survived despite we had to face such kind of terrible experience. So I feel there may have been something to protect us. There was a kind of protection for us; if that place protected us, I like to go there and see that place. That is why I like to go there". (Interview 8)*. This sentiment underscores the intricate bond visitors forge with these places, shaped by past traumas and gratitude.

The data further discovered that visitors are attracted to dark sites by the change and difference, victims/survivors, and a dark sense of humour emerged as compelling 'push' motivations attracting visitors to dark tourism sites. One interviewee explained *"We planned it because there were many soldiers who fought in the war and survived. Several survivors were faced with the rude experiences of the war attacks in the same lands we visited there". (Interview 16)*. Another stated, *"When we have free time if we spend some hours visiting graveyards, it really gives a new experience. I wanted to do something*

different.'' (Male/ interview 10). These perceptions reflect the complex interplay of motivations that influence individuals to engage in dark tourism. However, these factors varied in their importance across different dark tourism destinations. For example, a dark sense of humor was primarily linked with visits to the Borella Kanatte Cemetery, while the stories of survival and victims were more connected to sites linked to the Tsunami and war-affected areas.

It was further revealed that factors such as educational value, the importance of remembrance, cultural heritage and identity, as well as artifacts and exhibits, and the physical location of the sites serve as 'pull' motivations for visitors. One participant highlighted education and personal interests *"...Since I am doing political science and history as my study major, I got interested in doing my report on travel to Jaffna after end of the war…. within that knowledge, I had some special imagination in my mind about the Jaffna" (Interview 11)*. The significance of location was also mentioned by another respondent who appreciated the proximity of essential sites in Kandy, *"When I searched for the location it has to take few meters uphill from the Kandy national museum….important places in the Kandy are located near the area".(Interview 5).* These motivations underscore the diverse reasons why individuals are attracted to dark tourism sites, from academic pursuits to the convenience and richness of the location.

Apart from the push-and-pull motivations to attract visitors to the dark sites, some other motives emerged with the data. Among them are history, myth/stories, finding the truth, short breaks, photography, personal links and connections, and natural background.

Discussion of Results

The discussion of this research paper focuses on the different types of motivations that drive visitors to dark tourism sites, which are associated with

the distinct characteristics of different dark tourism sites. Table 2 shows the themes that emerged with the respective initial codings.

Table 2: Themes emerged and initial coding

Motivations	Major Themes	Initial codes
P U S H factors	Curiosity & novelty	Motivation to see war-related things in real/Take exact idea about the area/ Searching for information/Curiosity on Well-known cemetery/Know about the real haunted areas/What is the thing can be visible/Differences and new experience/Never seen disasters, and evidence of disasters like Tsunami
	Emotions	Because of the feelings of pride and honour about the army/Feelings about freedom from the rude war/ Survivors and victims have feelings of empathy for being protected by the disasters and wars.
	Survivors and victims	They have personal experience at the occurred events/Full victimized ones sometimes like to call their memories.
	Media	Capture unusual places/ upload in social media/ Videos on the YouTube channel.
	Dark sense of humour	Travel to dark sides to have a fun and thrilling experience/Enjoy the haunted places with friends/ Rather than fear or shock, enjoy the incidents with a sense of humour
P U L L factors	Education	Searching for information Regarding the knowledge of history and politics/ Article writing/Details for research and Projects/Increases the awareness/knowledge about the historical incidents

	Cultural Heritage & Identity	About famous people in the country who are socially and historically valid in the country's culture
	Artifacts and exhibits	Interest in what the remaining of the war period/how/ watch tombstones, read quotes at cemeteries, destroyed things from the disasters / Monuments and things to watch in museums.
	Location	Closer to the main destinations/ Easiness to reach/ While on the way to the leading destination.
O T H E R factors	History	Evidence of history/Historical evidence about the location/ historical events and incidents.
	Myths & stories	Others' reported stories are motivated to visit. Some historical myths about Tsunamis/make sure that such myths/ stories are related to real-world incidents/ Trustees reported different stories about places.
	Short break/free time	Dark sites are associated with and around the places of their significant destinations of the tour.
	Photography	Taking photographs at places that usually do not travel/capture mystery incidents to the camera
	Find truth	Confirm the truth of the heard stories/ Take real experience than/ Eager to see from real eye/ Confirm about the myth and stories.
	Natural background	Well-maintained environments and graveyards/Cemeteries have their different looks/untroubled by the outside and give feelings of solitariness.

Figure 1 illustrates the research results on a multidimensional thematic map, where various motives are presented against respective dark tourism sites. According to Stone's (2006) framework, dark tourism sites can be differentiated by their immediacy to recent calamities, with the 'darkest' sites often being locations of recent tragedies. Such sites are generally more authentic and attractive but offer limited tourist facilities. On the other hand, 'lighter' sites are characterized by better-developed amenities and infrastructure and are generally geared more towards entertaining (Stone, 2006). In the situation of the present study, varying levels of 'darkness' were detected across the sites that were recently affected by incidents. It was noted that preferences for 'darker' to 'lighter' sites varied among participants, with the majority visiting war monuments and the Borella Cemetery. The gradation of 'darkness' varied with visits to the Tsunami disaster areas, the Kandy Garrison Cemetery, and the Commonwealth War Graves.

Figure 1, developed based on the current research findings, offers an understanding of the multifaceted motivations stimulating individuals towards dark destination destinations. Central to the discussion are the "push" and "pull" factors. The push factors characterize the internal stimuli originating the engagement with dark tourism. An intrinsic curiosity and novelty align with Stone's (2006) argument that people are internally motivated to oppose unfamiliar experiences. This scenario is associated with the emotional dimension, where one's narratives or cultural artefacts play pivotal roles (Biran et al., 2011). The persistent impact of the media is highlighted, substantiating its role in determining tourists' perceptions, a facet previously noted by Raine (2013). Meanwhile, the transformative potential of these sites, catering to those seeking change and difference, is suggestive of Sharpley's (2006) explanations of the educative and reflective possibilities of dark tourism.

Figure 1: Thematic Overview of Different Dark Tourism Motivations Across Site Categories
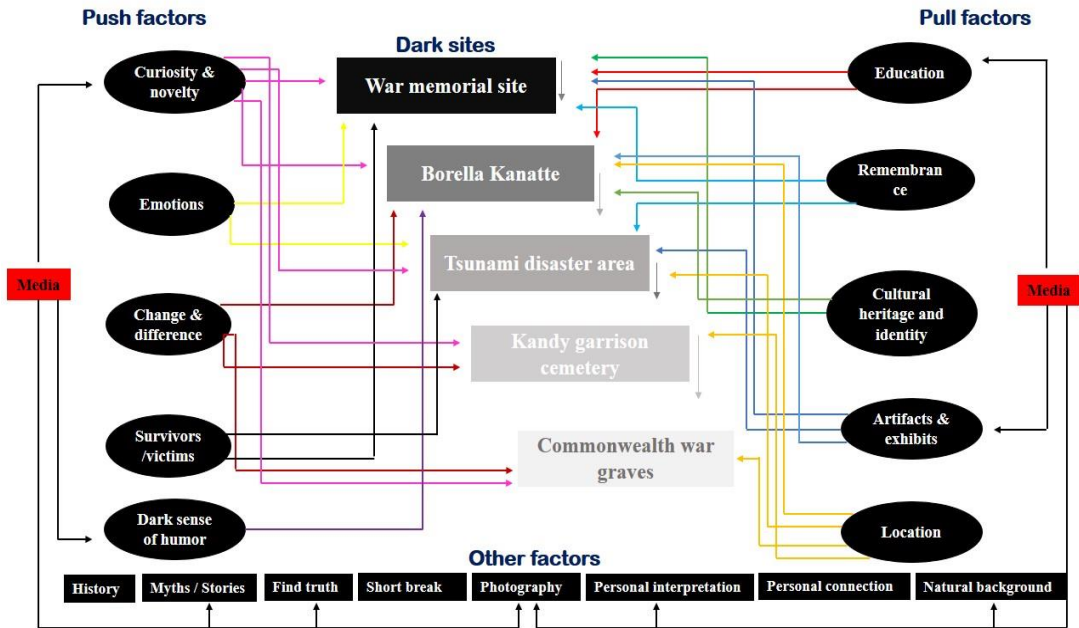
Conversely, pull factors underscore the site-specific attributes of the locations themselves. The moral potential of such sites, manifested in education, has been well-studied and documented (Robb, 2015). The significance of cultural heritage and identity as a pull motive to the dark destination is well explained by Timothy and Boyd (2006), emphasizing the role of these sites in anchoring shared and national tales. Travels through artefacts and exhibits, as explained by Ashworth (2004), provide notable experiences, further expanding tourists' associations.

Examining the locations and the specific sites, the war memorial sites north and the Commonwealth war graves, for instance, are associated with cultural heritage and remembrance motivations (Perera, 2016; Samarathunga et al, 2021). Their environments, favourable to reflection, align with the reflective nature of such sites discussed by Dale & Robinson (2011). The Tsunami disaster area, given its recency during the early 21st century, is strongly linked

with media, emotional, and transformative motives, reflecting opinions disclosed by Korstanje (2011).

The complicated nature of motivations for dark sites is further highlighted by Other Factors, ranging from logistical considerations to profound introspections. These additional factors affirm the postulations proposed by Knudsen (2011) on the multidimensional character of dark tourism motivations.

To sum up, the reasons why people visit dark places can be varied for each site and each person. The chart shows that there are many different factors at play, and while some visitors might have similar reasons, each person's experience is unique. This scenario reflects the wide range of opinions in research on this topic, acknowledging that motives can vary significantly from one site to another.

Conclusions and Implications

The exploration of dark tourism within this research has yielded new insights, particularly the discovery of a unique motivational facet, the "dark sense of humor," not previously highlighted in the literature. Remarkably, this research has highlighted that motivations for visiting dark tourism sites are varied and site-specific. The motivation to be involved with sites of disaster and memory in Sri Lanka is not only driven by a macabre interest but is also inclined by a pursuit for thrills, an aspect aligned with Stone's (2006) findings on curiosity and novelty-seeking behaviors in dark tourism. The study further has recognized that different dark sites elicit different motives for visiting, suggesting a range of darkness that classifies these sites by the intensity of their association with death and sorrow. The darker the site, the more likely it is to attract visitors with particular motivations, such as educational or

memorial intentions, compared to less dark sites, which might attract visitors looking for entertainment or leisure.

An understanding of multifaceted visitor motivations is vital for developing marketing approaches and visitor experience design in the emerging dark tourism sector of Sri Lanka. The findings of this research provide a valuable framework for future studies, which could employ quantitative or mixed methods to refine the understanding of these motivations further. Moreover, the current study opens up the potential for segmenting the dark tourism market according to the 'darkness' level of sites, which could be a revolutionary concept for Sri Lankan tourism strategies. The classification by darkness levels can aid in tailoring promotional efforts and managing the visitor experience to bring into line with the motivations acknowledged.

For tourism service providers, the findings of this research offer a basis for creating experiences that cater to the varying motivations of domestic travelers. The policymakers should consider the strategic development of dark tourism while respecting the dark sites, highlighting its educational and economic capacities. Moreover, Sri Lanka should identify lesser-known dark sites like the Aranthalawa massacre monuments and make necessary arrangements to broaden the offer of dark tourism avenues, which offer a complex interplay of history, memory, and death embodied at these locations. Comprehensively and insightfully developed dark tourism, focused on visitor motivations, can enhance Sri Lanka's tourism with sustainable, educational, and commemorative benefits.

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Subject Index

Appendix 01

TRIVALENT

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Journal of Archaeology, Tourism & Anthropology

Department of Archaeology

University of Kelaniya

Sri Lanka

| *Volume III* | *Issue II* | *2022* |

About

The Journal of Archaeology, Tourism & Anthropology is to provide a platform for researchers and professionals to publish their research findings, theoretical overviews, models, and concepts related to Archaeology, Anthropology & Tourism & Cultural Resource Management with a multidisciplinary research approach. This is an interdisciplinary, open-access journal that is exclusively devoted to the publication of highquality research in the fields of Archaeology, Anthropology & Tourism & Cultural Resource Management. The Journal focuses on new trends in each field.

Intentions & Scopes

The academic journal of Archaeology, Tourism & Anthropology is the official journal of the Department of Archaeology, University of Kelaniya, Sri Lanka. The journal provides a platform for researchers and professionals to publish their research findings, theoretical overviews, models, and concepts related to relevant fields of

Archaeology, Anthropology & Tourism & Cultural Resource Management. Further, the journal encourages collaboration by teams of researchers to create special issues on the latest developments in related topics of national and international importance.

The peer-reviewed journal publishes one issue annually & invites original research articles from diverse disciplines. In addition to original research articles, the journal invites review articles, book reviews, and short communications.

Overview of the Department of Archaeology

Archaeology has become a subject field of studying human culture through human activities beyond a mere appraisal of past cultures & societies. The application of new knowledge & secrets of human history uncovered through that scientific study is the main aim of archaeology. Based on the multidisciplinary & multivocal concept of archaeology, it is an internationally connected subject via likes Tourism & Cultural Resource Management. The department offers a student-centered learning system by instilling in lectures a series of practical skills in fieldwork & research.

Themes

1. Pre & Protohistoric Archaeology
2. Mortuary Archaeology & Social Archaeology
3. Environmental Archaeology, Geoarchaeology, Zooarchaeology.
4. Ancient Art & Architecture, Ancient Technology, Epigraphy & Numismatics.
5. Recent trends in computer applications in Archaeology
6. Field Archaeology & Settlement Archaeology.
7. Archaeological Research, Education, Training & Public Archaeology
8. Underwater and Maritime Archaeology
9. Physical & Cultural Anthropology, Ethnology & Ethno Archaeology & Indigenous Studies.
10. Recent trends, Research & Education in Anthropology
11. Cultural, Archaeological, Paleo & Spiritual Tourism.
12. Eco, Nature, Adventure, Agro Tourism & CBT.

13. Sustainable Tourism Development, Tourism Entrepreneurship, Innovation & Creativity

14. Tourism Research, Education and Training and Tourism Crisis Management

15. Destination Marketing, Hospitality Management and Recent Trends in Tourism

16. Role of Technology and Multidisciplinary Approach in the Tourism Industry.

17. Archaeological Conservations, Museums & Heritage Management

Policies

Peer Review Process
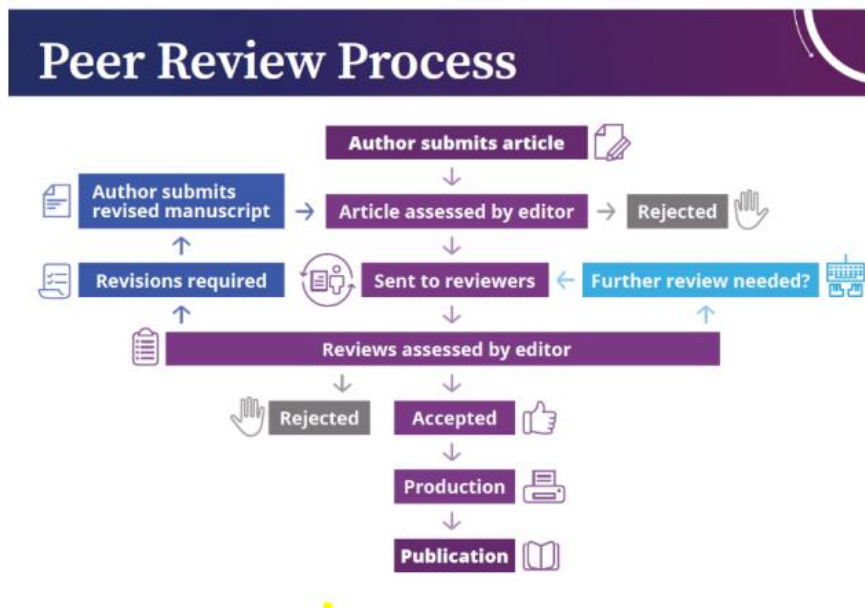
1. Submission of Paper

The corresponding or submitting author submits the paper to the journal. This is usually via an online system such as Scholar-One Manuscripts. Occasionally, journals may accept submissions by email.

2. Editorial Office Assessment

The journal checks the paper's composition and arrangement against the journal's Author Guidelines to make sure it includes the required sections and stylizations.

3. Appraisal by the Editor-in-Chief (EIC)

The EIC checks that the paper is appropriate for the journal and is sufficiently original and interesting. If not, the paper may be rejected without being reviewed any further.

4. Invitation to Reviewers

The handling editor sends invitations to individuals he or she believes would be an appropriate board of review.

5. Response to Invitations

Potential reviewers consider the invitation against their expertise, conflicts of interest, and availability. They then accept or decline. If possible, when declining, they might also suggest alternative reviewers.

6. Review is Conducted

The reviewer sets time aside to read the paper several times. The first read is used to form an initial impression of the work. If major problems are found at this stage, the reviewer may feel comfortable rejecting the paper without further work. The reviewers will evaluate the paper based on the following criteria;

    I. Statement of Problem or Purpose
    II. Relevance of the Topic
    III. Importance of the Topic
    IV. Contribution to the Literature
    V. The proper research methodology adopted
    VI. Organization of the contents
    VII. Discussion
    VIII. Conclusion
    IX. Quality of writing & Mechanics
    X. Any other comments from the reviewers

Otherwise, they will read the paper several more times, taking notes to build a detailed point-by-point review. The review is then submitted to the journal, with a recommendation to accept or reject it – or else with a request for revision (usually flagged as either major or minor) before it is reconsidered.

7. Journal Evaluates the Reviews

The handling editor considers all the returned reviews before making an overall decision. If the reviews differ widely, the editor may invite an additional reviewer to get an extra opinion before making a decision.

8. The Decision is Communicated

The editor sends a decision email to the author including any relevant reviewer comments. Whether the comments are anonymous or not will depend on the type of peer review that the journal operates.

9. Next Steps

If *accepted*, the paper is sent to production.

If the article is *rejected* or sent back for either major or minor *revision*, the handling editor should include constructive comments from the reviewers to help the author improve the article. At this point, reviewers should also be sent an email or letter letting them know the outcome of their review.

If the paper was sent back for revision, the reviewers should expect to receive a new *version*, unless they have opted out of further participation.

However, where only minor changes were requested this follow-up review might be done by the handling editor.

Author Guidelines
Final Submission:

Authors should note that proofs are not supplied before publication. The manuscript will be considered to be the definitive version of the article. The author must ensure that it is complete, grammatically correct, and without spelling or typographical errors. Before submitting, authors should check their submission completeness using the given Article Submission Checklist. The manuscript will be considered to be the definitive version of the article.

Manuscript requirements

Authors are advised to prepare their manuscripts before submission, using the following guidelines

Format	• All files should be submitted as MS Word-compatible documents. • Times New Roman font, 12-sized, and 1.5 line-spaced. Single columned layout and in B5-sized paper.
Article Length	• Articles can contain a maximum of 10 pages including references.
Article Title	• A title of not more than 20 words should be provided. • Times New Roman font, 14-sized, and 1.5 line-spaced
Author Details	• Name of each author with initials ex: Bandara, A.W.M. • Affiliation of each author, at the time research, was completed. If more than one author has contributed to the article, details of who should be contacted for correspondence. • E-mail address of the corresponding author
Abstract	• A single paragraphed abstract containing maximum of 300 words. • The abstract should include the purpose of the study, research problem, objectives, design/methodology/approach, and findings, and also could mention the originality/value of the work with the conclusion. • Times New Roman font, 12-sized, and 1.5 line-spaced. Single columned layout justified Italic.
Keywords	• Provide up to 05 keywords encapsulating the principal topics of the paper.

Article Format	• The article submission should be compiled in the following order: 　　(I) abstract, keywords • main text including 　　(II) introduction (including relevant literature and research objectives) 　　(III) materials and methods 　　(IV) results and discussion 　　(V) conclusion and recommendations, acknowledgments 　　(VI) references
The text	• Line spacing should be 1.5; with 12-point font Times New Roman Should employ italics • For scientific names, use the SI system/ metric system for units of measurement. • All illustrations, figures, and tables should be placed within the text at the appropriate points, rather than at the end.
References	• Please use the APA (American Psychological Association) reference style. • For detailed information, please see the Publication Manual of the American Psychological Association, Sixth Edition (2010); http://www.apastyle.org/ and http://blog.apastyle.org/ • References should be 1.5 spaced, 1.5 cm 2nd line right indent, and listed alphabetically at the end of the paper

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