1. Makeup of contemporary imaginary characters in performance with the influence of ancient Bali Shanthikarma
-Lecture, P.A.D. Jagath Padmasiri
Lecturer, Department of Drama Ballet and modernDance,
Faculty of Dance & Drama,
University of the Visual & performing Arts,
Colombo 07, Sri Lanka

Introduction-Since the pre historic era, the arts and crafts associated with human beings were subjected to evolution with various transformations. A creative environment was built up with it. Two major factors have affected for the build up of such a creative environment. The first is religion which is the very foundation of human civilization and it has been one of the major reasons for the origins of art. The second is the relationship between the nature and human beings. It is the way in which the human beings make use of the natural ingredients of nature to form creative arts. Most of their artistic needs are fulfilled with natural made colours. (Weerasekara:1999:04) With regard to historical sources, it proves that the pre historic man had used colours and painted their bodies to fulfil different kinds of needs. These needs are based on their day to day activities and the rituals originated within the traditions of civilizations. When worshipping Gods, Devils and Spirits; the worshippers dressed themselves symbolically in order to represent these entities in real life. Later on, singing, playing musical instruments and dancing were added to these performances.

In the second instance as mentioned above, historical evidence proves that the human beings had adapted to their environment and the biological needs of human beings were fulfilled by the use of natural ingredients found from the surrounding environment. (Ex: basic needs such as hunting, breeding own kind, shelter etc.)The Shanthikarma rituals which originated from the ancient societies under a religious context could have been said to be the beginning of auditory and visual arts. There, the Bali Shanthikarma rituals, which consisted of singing, Playing musical instruments and dancing could said to have been the origin of every other Shanthikarma ritual. Therefore the characters represented in Bali Shanthikarma such as Navagraha, Deva and Yaksha are represented in local colours and clay. These Bali images are half

erected. This research intends to focus upon the makeup and costume of such Bali figurines and compare and contrast with the presentation of characters in contemporary Shanthikarma.

Discussion and Analysis-"Man exaggerated his appearance in beauty and hence there was God. Man exaggerated his appearance by making it fearful and ugly. Hence there was the Devil. All the extra ornaments and colours removed, there only remains an image of a human being." Karl Marx (Quoted from the lecture done by Liyanage Amarakeerthi at public library on 02/06/2019) There are several basic needs to be fulfilled when humans form a society. The most crucial of them are food, accommodation and health. (There are human activities centered around targeting to fulfil these needs) The thought processes related with these needs under the foundation of rituals and belief in return creates imaginary representations which brings invisible representations into life. With that the concepts of Gods, Devils and planets came into life. Most of the historical legends contain such invisible imaginary characters. A heavy responsibility falls upon the makeup artist to bring these characters into life through scholarly precision and creativity. Makeup uplifts the sincere nature and the authenticity of the performance of the actor. Makeup is the major visual impersonation needed for an actor to overcome his day to day appearance and impersonate a different character within himself. Therefore it is very important to identify the visual identity of the natural and unnatural characters. It in turn implements visual interpretation.The main purpose of makeup is to construct henceforth the visual authenticity, reality, sincerity and interpretation of a character.

The visual reality and the authenticity of a character depend on the physical existence of the character. The audience relates to a character within a performance with their personal experience or their lives or any other visual media representation which they have seen before. Thereafter the authenticity of the character is decided. When it is an imagined character, the makeup artist creates the character with reference to the thoughtful descriptions which describes the nature of the character. The makeup artist is pre given a visual structure and therefore he or she follows those guidelines to add the creative components to the character.Yet most of the time, characters which have no real life physical existence such as hyper-humanistic or supernatural, has to be

created by the makeup artist by heavily depending upon his creative imagination. If the characters have a fictional history, it is vital to research upon the mythical folklore in order to gain a proper understanding on Devilish, Divine or hyper humanistic characters. Also the makeup artist could represent his artwork through the study of contemporary fiction, visual arts, psychology and philosophy.

There are many such characters within the subjects of dancing and drama. Not only in local dance but the foreign dance traditions consist of such imaginary characters. In local dance, the three major dance traditions with such representations are Udarata, Pahatharata and Sabaragamu dance traditions.Among them the sanni and paali characters in Pahatharata Shaanthikarma are important. These ancient fictional characters were created by the artists in association with folklore, historical beliefs and fictional images. The below tactics are assumed to be used when creating such characters: **1.**Using colours created out of the ingredients of nature (To apply/ paint on the body) **2.**Using masks. Masks represent stability. It only has colours and shapes. The traditional artist had tried to enhance representation through these shapes. There, all the expressions are used except facial expression. At the beginning, the locally available colours were used to represent the nature of characters. Before masks, there was the tradition of face painting which created various shapes upon the face to match the nature of the character. Later these shapes were permanently carved and painted in handmade masks. Masks made the mode of representation stable and were effective in quick access to character impersonation.

The Sokari, Nadagam, Kolam in Sri Lankan folk drama and Peaking opera, Beijing opera, Noh, Kabuki and Kathakali traditions of Asia altogether has different dramatic character representations. The characters of these dramas are easily identified by the audience by their external impersonations. The external impersonation is a unique combination of makeup, dramatic props, costume design and style of acting. They are used based upon the background of the character. To explain the above mentioned further, the character of 'kalukumaara' can be taken into consideration. The kinds of sources that must be studied in order to bring such characters into life are different. It should also be studied how further

the traditional artists have used these sources in creating the character. In that sense, many bali yaga homa Shanthikarma rituals were performed throughout history to protect the womb, childbirth and in expectance of a child. A bali yaga is a fascinating form of art filled with art, sculpture and carvings presented intermixing different forms of colours to enhance local cultural features.

The human being in the past could not exactly fathom the natural phenomena of the world and they directed themselves into following rituals. These rituals are divided into three major categories as for Gods, Devils and Planets. (Sedaraman:1964:iv) With the rituals intended to please the Gods and the veneration ceremonies dedicated to the Planets, each God, Devil and Planet are given human form. Ancient literary sources such as abum kavi describe the nature of these humanized forms; how these forms are adapted and represented in sculpture, art and acting. It is well evident in the famous Shanthikarma rituals of Sinhalese Buddhists. Bali yaga consisted of the forms of navagraha and Yak thovil Shanthikarma consisted the forms of devils. All these humanized forms are brought forward and presented to the eyes of the athuraya. In the bali sculptures used for graha, different features of the planets are artistically represented as devaanga, naraanga, raakshasaanga and mrugaanga. (The interview with Lionel Bentharage at his home, Narthanagala, Horana. 2022.02.06)

Natural resources are used to apply paint upon faces. To reproduce colours through natural ingredients, raw materials such as lamp soot, charcoal and saadilingam were mixed with coconut oil. The four major endemic yakthovils in Pahatharata traditional dancing are ratayakuma, suniyam kapilla, mahason samayama and sanniyakuma. Bali sculpture images were used in ratayakuma and mahason samayama. These bali figures were made in order to bring forth the specific features of the devils. Later these featured bali figures were converted into acting props such as masks which were popular within Shanthikarma rituals. For an example kalukumaara baliya could be taken as primary evidence in makeup within local ratayakum yaga.

Kalu kumara baliya There is a specific colour code for bali. According to the abum kavi used in kalukumaara baliya, when colouring the sculptured bali, the sun is bronze, Mars is red, Jupiter is yellow,

Saturn is black and the moon is white. When studying how these colours are made, white colour was obtained by intermixing cobebs with quick lime. Green was made using Erabadu leaf juice or Dambala leaf juice. Soot or charcoal was used to make black colour. Brown stone was used to make yellow colour. Red was made using saadilingam. (Piyasena 1988:27) The colour code used for Bali was later adapted into the face paintings of the imaginary characters of Shaanthikarma. Later these makeup techniques were adapted into masks for permanent and long lasting effect. When Deva and Yaksha characters are compared with bali figures, it is evident of the influence of bali figures in creating Shaanthikarma makeup and design. (Bentharage:1998:164) Apart from Kalukummara baliya, there exists a special act known as Kalukumaara samayama. This particular act belongs to the Benthara school of dance and black colour is applied on the face to indicate that the dancer is dancing without conscience. Specially in inquiring about Kalu kumara, he is differently termed as Kaluyaka, Kalu kumara and Kalukumaara devathaawa. Sme scholars state that Kalu Yaka is a completely different character. (Bentharage:1998:65) Villagers define Kalukumaara to be a God as well as a Devil. This subjects the artist n a dilemma o how to represent Kalukumaara properly. The Gods are the higher entities who grant permission to the Devils. Therefore Gods stand higher in the cosmic hierarchy. Between the concepts of good and bad, devils bring misfortune to the people. Gods bring blessings. Thus there arises the issue of how to represent good and bad.

Coloures were used to resolve this matter with visual aid. Coloures have their own endemic features. It is not an established regulation in local art but it is a part of tradition. For an example , red and black coloures create a fearful atmosphere together with fire light sticks. This could be specially observed in Paali and Sanni characters. In explaining the nature of Kalukumaara:/The face of a rakus, forehead of a blue shade and golden brows/Black faced, white nosed with golden lips/Black bodied, with white hands and golden brows/He sits on a cow ridden vehicle adorned with these colours. (Kaariyaasam:1988:103) The above poem acts as a resource to understand the features of Kalukumaara. With the passage of time, the colours for different bali characters were found from commercial markets. These colours are known as balikudu which is made out of alliyaadu colouring. These are used in Shaanthikarma decorations as well as character makeup. The aduras use white,black and red colours in dance items such as wadiga patuna, naanumuraya, marusanniya, wadi sanniya and BEnthara pandam paaliya maruwa nateema. This proves that traditional dancers had used natural ingredients in bali, masks and face paintings. The Devilish characters are represented in black and red colours. Wadiga patuna uses white. All these colours are tactfully used to highlight the facial expressions under firelight.

The Benthara school of dance represents the character of Kalu Yakshaya apart from KAlukumaara. At the beginning, the kalu yakshaya was a bali figure. It was later converted into a lively character with masks and costumes. Also it must not be forgotten that the Benthara Pandam Paali has another dance item without masks where the whole body is covered in black along with long teeth attached to the mouth. Two fire lighted sticks are taken into both hands and an emotional dance is performed. In taking Kalukumaara yak concept into consideration, the different makeup styles in local tradition could be analyzed. Additionally, the makeup items of a Devilto impersonate a character with sharp emotions includes: set of teeth, nose, mustaches, beard made out of wood (kaduru) and other materials. There are a variety of mask which has a binding style using katakaali. It binds the facial items separately through thread upon the face of the artist. The nose is separately fixed upon the blackened face. It reminds of a primary stage of baddha angarachana or interconnective makeup.

Conclusion-The ancient tribes used to make a mixture of body actions and noises around a fire after a day of hunting. These tribal actions and sounds later evolved into performing art in singing, dancing and playing musical instruments. Then basic items such as a animal skin, leaves and natural colours were used in makeup. These are what laid the foundation which later evolved into the complex design of costumes makeup and a band of actors within a performance. There are two types of characters upon a stage. One kind is what we experience in day to day life. The other types of characters are imaginary.Artist used primary sources to represent the above mentioned imaginary characters. For that, they had referred ancient

Shanthikarma rituals, first copies of ola leaf manuscripts and the yanthra, manthra, shloka chantings written in those manuscripts. In referring to these primary sources, the imaginary concept of the character is formed in the mind. Later this concept is developed by the artist and applied into the face and body of the actor. The ancient imaginary characters which had been originated through legend have been brought forward into the performing stage with complex make up and costume at present.

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2.''मीमांसा दर्शन में अनुमान'' एक पर्यवेक्षण
– राहुल रेणु

संस्कृत शोधच्छात्र, ल0ना0 मिथिला विश्वविद्यालय, दरभंगा

भारत शिक्षा एवं ज्ञान के क्षेत्र में विश्व का अग्रणी देश रहा है। यहाँ सभ्यता एवं संस्कृति की प्रारंभिक अवस्था से ही ज्ञान–विज्ञान पर सूक्ष्मातिसूक्ष्म चर्चा होती आ रही है। वैदिक वाङ्मय, संस्कृत साहित्य, बौद्ध एवं जैन साहित्यों के गंभीर अध्ययन के अनन्तर हम कह सकते हैं कि यहाँ इहलौकिक एवं पारलौकिक विषयों पर अनवरत चर्चा हुयी है, और अप्रतिम ग्रंथों का संकलन अथ च लेखन कार्य भी हुआ है। व्याकरण दर्शन–साहित्यादि विषयक अगणित रचनाएँ यहाँ उपलब्ध हैं। जीव–जगत के सभी विषयों पर संस्कृत साहित्यकारों द्वारा समान लेखनी चली, पर दर्शन विषयक चिन्तन–मनन असाधारण रूप में यहाँ हुआ जिसके कारण हम अपने को विश्व गुरू मानते थे और पुनः मानने के उत्साहित हैं।

वेद–व्याकरण–दर्शन–साहित्य–ज्योतिष–राजनीति–इतिहास–अर्थशास्त्रादि विषयों में षड्दर्शनों का विशेष महत्त्व है। भारतीय दर्शन परम्परा में न्याय–वैशेषिक–सांख्य–योग वेदान्त एवं मीमांसा ये आस्तिक दर्शन की श्रेणी के हैं तो चार्वाक– बौद्ध एवं जैन दर्शन नास्तिक श्रेणी के दर्शन माने गये हैं। दृशिर् प्रेक्षणे 'दृश' धातु से ल्युट् प्रत्यय के योग से दर्शन शब्द बनता है जिसकी व्युत्पत्ति है– ''दृश्यते अनेन इति दर्शनम्।'' जिस साधन के द्वारा यह विश्व, वस्तुजगत्, ब्रह्म–जीवात्मा, प्रकृति की यथार्थता से दर्शन किया जाय, निरीक्षण– परीक्षण–चिन्तन मनन किया जाय दर्शन कहलाता है। अर्थात् दर्शन वह विद्या है जिसके द्वारा तत्त्व का ज्ञान हो सके। पाश्चात्य दर्शन में एक ओर जहाँ वर्तमान एवं भौतिक विषय को अध्ययन का केन्द्र बनाया गया वहीं भारतीय दर्शन का प्रतिपाद्य इसके अतिरिक्त आध्यात्म एवं परलोक भी है। भारतीय दर्शन व्यवहार पर जोर देता तो पाश्चात्य सिद्धान्तों पर। भारतीय दर्शन में प्रमाण एक महत्त्वपूर्ण विषय है। जहाँ यथार्थ ज्ञान की प्राप्ति के साधन को प्रमाण कहा गया है– ''प्रमाकरणं इति प्रमाणम्''।

प्रमाण की संख्या प्रमुखतः छः हैं। प्रत्यक्ष, अनुमान, शब्द, उपमान, अर्थापत्ति एवं अनुपलब्धि ये प्रमाण हैं। चार्वाक प्रत्यक्ष को प्रमाण मानते। प्रत्यक्ष, अनुमान, उपमान एवं शब्द को न्याय प्रमाण के भेद मानते हैं। न्याय दर्शन में ज्ञान अथवा बुद्धि को विषय की अभिव्यक्ति करने वाला माना गया है जिसके कारण तर्क संग्रह में ज्ञान की आहार विहारादि सभी व्यवहारों के हेतु रूप में व्याख्या