
A STUDY ON THE SABARAGAMUWA DANCING TRADITION AND ITS SIGNIFICANCE OF TRADITIONAL DANCING CULTURE TO UPLIFT TOURISM IN SRI LANKA

Udawattha C.D¹ , Karunanayake, S.N²

¹Senior Lecturer, Department of Estate Management and Valuation, Faculty of Management Studies and Commerce, University of Sri Jayewardenepura Sri Lanka, udawatthe@sjp.ac.lk

²Student, Department of Architecture, Liverpool John Moores University, Liverpool, United Kingdom, Sri Lanka Institute of Information Technology University, Malabe, Sri Lanka, karunanayakesenuri@gmail.com

ABSTRACT.

This study examines the significance of Sabaragamuwa dancing tradition and how it is going to affect the tourism industry in Ratnapura area. A historical and a theoretical study was carried out to understand the connection between these components. Several factors were identified which are make this dancing tradition significant and why this dancing tradition doesn't get recognition compared to other dancing traditions in Sri Lanka. Interviews and secondary data used to collect information Through this research it was identified not only gem industry, but also Sabaragamuwa dancing tradition creates a unique character to this area which will capture tourists' attraction. Therefore, it was concluded that in order to re-establish this dying culture, we need to provide a place where all the requirements are fulfilled and the need of the place has occurred. Therefore in order to make a tourist hub in Ratnapura, Sabaragamuwa dancing tradition creates a huge impact and to achieve that need of a place to promote is essential.

Keywords: Dancing Ratnapura. sabaragamuwa, Sri Lanka, Tradition

1. INTRODUCTION

Sri Lanka is known as "Wonder of Asia" since it has many aspects such as rich cultural heritage, breathtaking beauty of nature, history etc., to enrich that status rich cultural heritage is one of them which was not formed overnight. It includes elements such as language, spiritual beliefs, dance and literacy. Dancing traditions are the main aspect to show the evolution of civilization in a country.

In Sri Lanka, there are three main dancing traditions. They are,

- Kandyan dancing tradition from hill country
- Low country dancing tradition from southern part of Sri Lanka
- Sabaragamuwa dancing tradition from Sabaragamuwa province.

Both Kandyan and low country dancing traditions are more popular because most of the processions and other occasions occur dancing performance performs only Kandyan and low country dancing but not the Sabaragamuwa dance.

1.1 Scope of the study

As above mentioned, Sabaragamuwa dancing tradition is one of the main dancing traditions in Sri Lanka and compared to other traditions this tradition is not very popular. This research aims on studying the capabilities of enhancing the tourism industry with relation to the sabaragamuwa dancing tradition since it has rich cultural values.

1.2 Study area

Sabaragamuwa dancing tradition originated from Sabaragamuwa Province. Districts in this province are Rathnapura and Kegalle. Though Kegalle district falls under Sabaragamuwa province, from the days of ancient kings, Kegalle was considered as a part of the Kandyan kingdom. Therefore, the dancing tradition followed in Kegalle is the Kandyan Dancing tradition. As a result, Sabaragamuwa dancing tradition is limited to Rathnapura district. Therefore, Sabaragamuwa dancing tradition extends only to the Rathnapura area which also makes it unique to this area.

Hence the study area covered in this research only in Rathnapura where this dancing tradition began.

1.3 Justification

Ratnapura is famous for its gem industry. Most people are not aware of Sabaragmuwa dancing tradition and values of it. Also Ratnapura city isn't marked as a tourist destination. Only the gem industry is prominent in this area and people who are only interested in gem are visiting this area. But if Rathnapura stands out for its cultural value like Kandy city, will entice tourists to visit this area. To make a tourist hub in Rathnapura, it is necessary to enhance the value of cultural heritage. Therefore the constitution of Sabaragamuwa dancing tradition will become a crucial task. It will not only attract tourists but also open many job opportunities as well.

1.4 Need of the research

Sabaragamuwa dancing tradition is known as the oldest dancing tradition in Sri Lanka. This tradition has been handed down from generation to generation. Over time, rapid social changes and globalization have made less value to this tradition. Therefore this dancing tradition is facing a threat and at the same time it loses the unique identity in Rathnapura. Therefore it must take responsibility to admire the cultural values of this dancing tradition.

Research objectives

- To study about the cultural values of Rathnapura.
- To study about origin, evolution and current situation of this dancing tradition
- To understand why Sabaragamuwa tradition doesn't get much recognition as other traditions
- To study what are the spatial requirements to perform and how to create such spaces

Research questions

The below mentioned research questions were identified and answered in this study

- What is the significance of Sabaragamuwa dancing tradition?
- How this tradition originated, evolution and current situation?
- Why has this dancing tradition become a dying tradition?
- What are the spatial aspects required to perform?
- How to preserve this dancing tradition and attract people?

1.5. Method of Study

The method of study for this research is a literature based systematic review. The sources used for the review are mainly Journal articles, newspaper articles, library catalogues and professional websites on the subject matter. As the research is connected with the dancing traditions in this study area, human perceptions interviews were used to collect data and analyze, to arrive at a conclusion of this research.

2. LITERATURE REVIEW

Sabaragamuwa dance tradition is named because it originated in Sabaragamuwa Province. This dance tradition has its own dancing costumes, songs, chants and rhythm. The drum they are using for this tradition is “Dawula” which is known as “Patawa Drum” in the ancient times which is also used only for Sabaragamuwa dancing tradition. Unfortunately this tradition doesn’t get much recognition as the upcountry and low country dance traditions.

In order to understand how to uplift this tradition as a significant dancing culture to attract tourists, needed a depth study on the background, evolution and current situation of this dancing tradition.

History of Sabaragamuwa

Ancient Lanka was divided into three parts according to the geography called “Ruhunu”, “maya” and “pihiti” by the Kings of Sri Lanka. Sabaragamuwa was called as “Saparurr,”Saparagrama”, etc. During this time. Legends state that this area was full of aborigines, “sabara” whereas other legends state “sapper” which means blue sapphires which is found in the Rathnapura area and was called “Grama” which means village. This is how later “sapperagrama” became “Sabaragamuwa”.

The fact that blue sapphires were popular in this area, the term sapphire and the name for the village “gama” were evolved together as Sabaragamuwa. Foreigners used to refer to this area as Saparagamu in ancient times.

The dance tradition originated in the above area is called by the two names. One is the Sabaragamuwa dance and the other one is called Saparagamu dance. Other than the gem industry this dancing tradition also itself made a unique image to Rathnapura. Therefore it’s important to study Sabaragamuwa dancing tradition as well as the gem industry. By conveying that there are more than gem industries in Rathnapura people will tend to visit even those who are not interested in gems. Especially foreigners and locals who are interested in cultures will eventually be attracted to Rathnapura eventually. Therefore Sabaragamuwa dancing tradition plays an important role for tourist attraction. To make it popular among society and exist for a long time it’s important to study about the origin and evolution of Sabaragamuwa dancing culture.

Origin of Sabaragamuwa Dancing tradition

Sabaragamuwa dancing traditions were not formed overnight. Basically motions, actions, music are intended to appease the god but according to the legends and evidence, Sabaragamuwa dancing tradition derived from their periodical beliefs. Such as,

- Pre historic era – worshipping devils
- Second century B.C (before Christ) – with the arrival of Bo tree , various religious offerings and rituals were added to Sabaragamuwa dancing culture
- Commenced at the period of king Dutugamunu – contribution to the development of art of drumming
- Second century at the period of king Gajabahu – rituals and customs related to the goddess of “Pathhini” were started
- Relation to the Sri pada Saman Devalaya, Maha Saman Devalaya and other more Saman devala in Sabaragamuwa in the 16th century. During the period of king Parakramabahu, the second – Sabaragamuwa dancing style was created as a ritual for Saman Devalaya
- Beginning with the customs of Delgamuwa Dalada temple at the period of King Seethawaka Rajasingha. - performed to do the procession (Dalada perahera). After 1922, This dancing tradition performed in Kanyan dalada perahera as well which can insist that first dancing style performed in Dalada Perahera (Saman Kumarathunga ,2018)

Likewise, there are many beliefs, rituals and dancing styles added to this dancing culture. By studying the origin of this dancing tradition, we are able to understand the beliefs they had and how devoted people were. Also it helps to understand how it will be effective to current society. Evolution of this dancing tradition also helps to enrich and stabilize this dancing culture in Rathnapura.

Evolution of this dancing tradition

Traditions change with time and beliefs. In Sabaragamuwa Dancing culture according to social beliefs some styles of dances were added. “Vannams” and “Shanthikarmaya” are some of them. And some styles of dancing culture are disappearing with the time being. Below discussion is about what items were added and vanished.

It is believed by artists that Vannams started during either the Kandy or Kotte period. It is difficult to find the fundamental resources for the Sabaragamuwa Vannams. It is also recorded that there was no support given by the ancient rulers for the development of these Vannams.

A description about the Sabaragamuwa Vannams was included in an ancient book named the “Vadankusa Rathnamalaya”, written during the Kandyan period. The authors were not mentioned although a detailed description about Sabaragamuwa Vannams were included in Vadankusa. It was found evident that certain versus of these Vannams were written by educated people. (Pieris, 2005)

Different scholars have placed different arguments about the total number Sabaragamuwa Vannams.

- 18 vannams – E.P.Delgoda
- 31 Vannams – Kirielle Gnawimala Thero and Mahawalathenne Bandara
- 36 Vannams – V.P Aberathna
- 26 Vannams – Prof. Mudiyanse Thennakoom. (Rajapaksha, 2006)

Shanthikarma

Another added style was “Shanthikarma” as healing rituals. These are become a dying art in Sri Lanka. “Shanthikarma” is known as “Thovil” and there are 3 types of “Thovils” included in this tradition.

1. Yak thovil



Fig. 2.1 :Kumara Samayama

2. Deva thovil



Fig. 2.2: Pahnmadu Shanthikarmaya Source:Youtube

3. Bali thovil



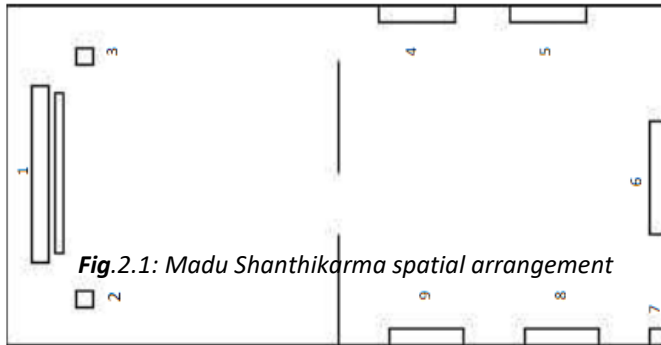
Fig. 2.3: Bali thovil Source:Youtube

In order to receive blessings from godly and powerful beliefs such as God's, demons and natural objects, "Shanthikarma" are conducted by people. The four different performances which are, song, music, dance as well as acting can be observed in this tradition. Dramatic processions or "Natyamaya Pelapali" is an item that can be seen in "shanthikarma" in Sri Lanka. This is used to display the characteristics of the performance.

The key fact for shanthikarma is Communication. Performers always communicate with the audience and create a dialog.

In oral communication methodologies they use poems, songs, tales, anecdotes, rhymes, instrumental beats to create different types of sound effects which lead to the harmony among the vocals and music. The dancers move according to the beat coming from the drum.

Madu Shanthikarmaya



1. Paththini thorana
2. Mal bulath putuwa
3. Biso kappa
4. Katharagama dewala mal asna
5. Wishnu dewala mal asna
6. Wahala/Dewol mal asna
7. Kaala pandam gaha
8. Saman dewala mal asna
9. Natha dewala mal asna



Fig. 2.2:Madu Shanthikarmaya
Source:Youtube

Major facts such as, availability of space to occupy a large gathering and space to host the event without obstruction were considered when creating spaces for Gammaduwa. The

Gammaduwa was mainly used to protect the village or the area from natural diseases. In order to resurrect a village, the spirits of the villagers must be uplifted and for that the “Madu shanthikarmaya” must be able to attract people of all age categories. As it is important for the audience to observe the event without obstruction, a large clearance of land is needed. Therefore, a land like a “Kamatha” or a temple ground is chosen for the event. (P.Wickramarachchi,2010)

Most importantly these types of performers cannot perform in every place. Considering above mentioned information, requires certain quality of performing stage, directions to face and height and width to perform.

Therefore in order to perform such dancing styles, people need to know spatial requirements and quality of ambience should be provided. To get an idea of spatial requirements, people need to know how many people are going to perform and their movements and usage of platform to create a stage. With developments in Ratnapura area, it’s hard to find such areas to perform. Therefore the need of a proper place to perform is crucial and lack of required quality of space become one of the reasons to discourage this dancing tradition in Rathnapura.

As mentioned above, some styles of dances have already faded away. Dance of Diggei is one of them.

The Dance of “Diggei”

Dance of “Diggei” was mostly performed in devalas in ancient Sri Lanka. This was mostly found in Sabaragamu Devalas and it was an art of female dancing. In devalas there are spacious places which are very wide and long. Those places are called “diggei”. The art of dancing performed in those places are known as “Diggei dance”. The significant feature of this is that virgins did this pattern of dancing in early ages to satisfy the king and for amusement this art of dancing performed in front of him these women are known as “Manikka mahage” in Sinhala. In the past 24 virgins participated in this dance.

The Dawla beater for these women are known as “Mottukkaraya”. The person who joined them in singing was known as “Malawarannehela”

Significant factor of this tradition is that the drummer of this dance and the singer were not allowed to see the performances. They were able to do their part without looking at the dance after a prior practice. The women who performed this dance did this without costumes for the upper body. The upper part of the body is bare and resembles the “Devadasi” dance performance in ancient India. With the Development of Buddhist culture this pattern has faded away.

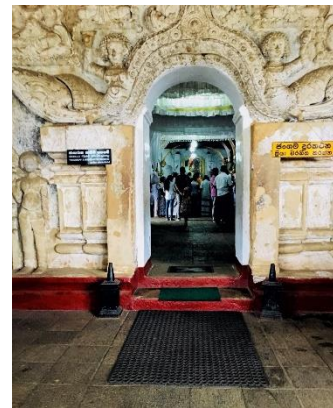


Fig.2.3: Sumana Saman Dewalaya

Considering the above mentioned information, realized with the changes of society these traditions will fade away from society and one day it will be seen in books. Therefore the need of encouraging experts to promote this dancing culture has occurred.

Formation and movements

The manner in which the Sabaragamuwa Dancers position themselves and move when these dances are performed is a distinct factor of these dance forms. The dancers never raise their hands above their heads; instead their arms are extended backwards at an angle to their bodies. The Mandiya is common used position like any other traditions in Sri Lanka (Yohan punchinilame)

To arrange a proper space to perform, one needs to understand the required spaces for an individual dancer to perform without any disruptions and how many dancers are going to perform. Not only dances but also other instruments and players perform on the stage. “Dawula is the unique instrument for this dancing tradition.



Fig.2.4 Sabaragamuwa dancing troupe

Dawla

Dawula is the drum used for these dancing traditions and only tradition uses it. According to the recorded information we insist Dawula was introduced by a Sinbad sailor who came from Arab and the drum he introduced was known as “Dwala” later it was named as “Dawla”. (Saddha Uthpala Kandage,2020)

The real melody of Dawlas can only be obtained by the Dawlas made by veteran Dawla makers. The Dawlas should be produced according to a real standard. There are two types of the Sabaragamu Dawla. This first one is playing the Dawla with bare fingers and palms. This type is mostly used in planetary rituals. In order to hear the meaning of singing the Dawla should be played very smoothly without much noise

The rhythm of music is deeply shown here. When performing speedy dancing movements as well as special dancing movements the drumstick is taken to one hand. When performing the “Adawwa” , the most powerful dancing method, this drumstick is used to get the real strength of the dance. Dowla is not used as an instrument when performing dances in the other categories in Sri Lanka. (Saman Kumarathunga-2018)

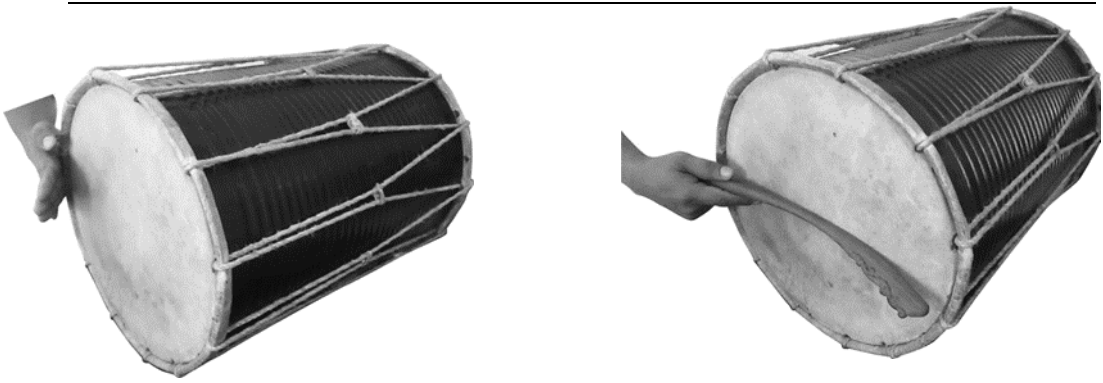


Fig.2.5: dawla
Source: Saman Kumarathunga

Dawula, only made by veteran Dawla makers, obtained the real melody of Dawula. Because it should be produced according to the standards. Those standards are known to only a few people and if there is no place to learn the quality of this drum will vanish and Dawula will become just a souvenir.

Costume and effects:

The performers of this dance tradition is male dominated unlike other dance forms. Because women with their physical impurities are believed to be incapable of being involved with such sacred rites. These performances continued from dusk until late night. Therefore, the costumes have predominantly used colors such as, white, red and yellow in order to create better visuals for the audience. In visual communication, the darkness of the background is considered effective as it highlights the colors of costumes and creates a visual harmony to the eye. Since this performance is exposed to the flames of “Pandam”, the colors of the costumes are much connected to the flames as well.

Therefore in order to give quality visuals to the audience the lighting should create something similar to fire flames and lights should not fix to make performers uncomfortable. Always lights should be fixed above therefore the glare of lights would not make them uncomfortable for performers and audience.



Fig.2.6: Sabaragamuwa traditional dancers

What caused this dance custom to go extinct?

“You cannot find any specific or specialized group interested in the Sabaragamuwa tradition, unlike the other traditions. That is why this tradition is not quite popular. But that’s not the only reason. The intricate rhythmic structure of the tradition has made itself the unsightly lass”.

There are no repetitions in the ritual literature. Performers required verses of every kind. But most of the younger generation is lazy to memorize them.(Saman Kumarathunga- 2018)

Some other factors not to attract people unlike other traditions are,

- This tradition originated from “veddas”. They are more likely to stay isolated and introverted as a nation. Therefore the traditions, ritual and everything stays within them
- In ancient times the rulers didn’t sponsor as a tradition only performed at “Saman Devalaya Perahara”
- Though Kegalle is part of the Sabaragamuwa Province, since the days of kingdoms it was under the Kandyan kingdom. Later on, they are refuse to follow this tradition but kandyan dancing tradition
- The drum used for this tradition which came from the Middle East with the arrival of a Sinbad seller which was called “dwala” did some changes by locals and introduced to sabaragamuwa tradition as a “Dawula”. The sound originated from this instrument is not very attractive and pleasant as much as other drums in Sri Lanka.
- These performers and shanthikarmaya cannot perform at any stage. It requires specific qualities to play. Therefore not being able to find a proper place also one of the fact to become a dying tradition.(Saddha Kandage -2020)

Sabaragamuwa dancing Tradition was mere rituals and this tradition had also been practiced in the presence of the royalty. If there is no one to take up the responsibility, the tradition will soon die away (Saman Kumarathunga – 2018)

The Importance of preserving this tradition

Sri Lanka is rich with cultural heritage of which, some of them have been passed down from generation to generation. It has indeed made a contribution to the creativity of humanity and cultural diversity of the country.

The form and substance of the cultural heritage has deteriorated over time. Particularly, globalization and rapid growth have worsened this situation.

Therefore, the oldest Sri Lankan dance form known as Sabaragamuwa Dancing Tradition has the possibility of facing the same threat if no one takes responsibility to preserve this cultural element. Therefore as a country, everyone must take responsibility and admire the cultural values.

3.METHODOLOGY

The current study employed qualitative techniques and resources to investigate the impacts of Bali communication on modern society in Sri Lankan local cultures. There are two methods: one is textual study of the Ola leaf manuscript, and the other is textual analysis and interpretation of actual dancing performances that lead to recognized Sabaragamuwa dancing styles.

This research was conducted at a traditional Sabaragamuwa dancing school in Rathnapura, Saman Dewala, Sabaragamuwa Province, Sri Lanka. It discovered ancient texts that explain various forms and spatial requirements for various illnesses, as well as contact with their supernatural entities in the planetary system based on local astrological traditions.

The author began by making a list of all the writings found in the manuscripts. To write down the information into a paper, it took about a month of working eight hours every day. The author divided it into sections of various lyrics and numbered them in serial order in the second stage. The author employed general linguistics connected with Sinhala, Pali, and Sanskrit to evaluate distinct syntaxes and semantics of traditional phrasing in order to determine the spatial need for the dance practice.

Second, in interpretation to the practical Sabaragamuwa dancing performances, the author has some participatory observations in following places.

4. FINDINGS

With the collected data, can analyze what type of the spatial requirements need to be fulfilled to give a good performance and how to attract tourists. If required needs provided, this dancing tradition has potential to create a tourist hub in Rathnapura.

Spatial aspects:

Key fact for successful performances is the communication with the audience. In order to communicate, the gap between performers and audience should be reduced. To do that the platform they are using should be a round shape stage rather than performing on a proscenium stage. Bertolt Brecht's "The Caucasian Chalk Circle" play is a good example to learn how to connect with the audience.

Even for the Shanthikarma, the ideal stage to perform is a round stage where you can cover only part for preparation and the rest is for performances. It helps to create a dialog with the performer and the audience.

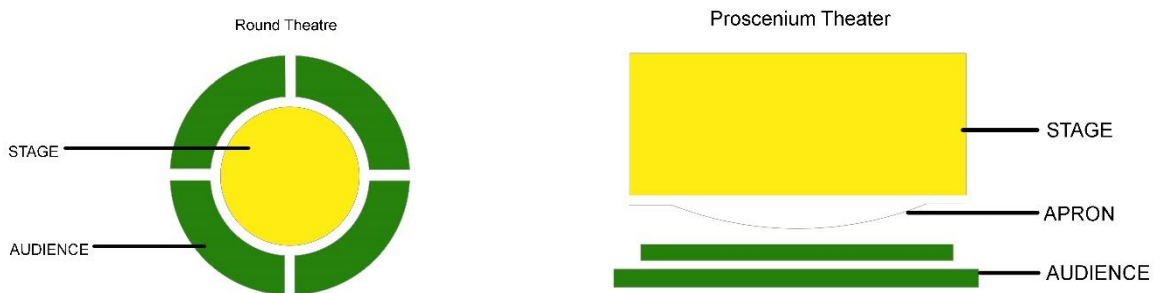


Fig. 3.1: Stage arrangements

Above figures describe which stage gives the maximum coverage for the audience. When the audience watches from different angles, they might not see every performer on the stage but in a round stage no matter where they are seated they can see performers.

Unlike other countries most of the dancing traditions in Sri Lanka, both dancers and drummers perform on the stage where the audience can see. Therefore, when we set a stage, spaces should accommodate both dances and drummers. In Sabaragamuwa Dancing Tradition the hand gestures are used from the elbow. Therefore, there should be a gap similar to the length of elbow between two dancers.

Therefore, once they start to dance they need enough space to perform. But in a proscenium stage dancer don't not have enough space to perform because the size of the width and the length

is different. But in a round stage the radius is the same for every corner therefore they can easily move from any other angles from the stage.

The most famous round-shaped stage in Sri Lanka is the Sarachchandra open theater (“Wala”) at University of Peradeniya.



Fig. 3.2 “Wala” university of Peradeniya open air theater

The “Shanthikarmas used to perform in " Kamatha” or isolated land. The ideal platform for the shanthikarmaya and thovils is an earthen place to give rhythm to walk and dance. Also it reduces the pressure when dancing and it’s easy for the dancers as well rather than dancing on a wooden or concrete stage.

The architectural designs used in the madu Shanthikarma, communicate the importance and the gratitude they are giving to the Gods. By using different types of sizes and different amounts of decorations in the places separated for Gods symbolizes the importance and the value they pay and focus on this event. For example, they create a very decorative and massive “Thorana” for the Goddess Paththini who is the main God worshiped in this event.



Fig. 3.3: Scene from Madu Shanthikarmaya

Source: <https://www.flickr.com/photos/ravisathyajith/35136113146>

Colors and lightings

Shanthikarma usually follow a colour theme of red, white and yellow and a small amount of green. Analysis shows that these colours are closely connected with the flame of the fire. It creates a glittering effect when these colours are exposed to the flames of “koppara pahan” (desiccated coconut), which enhance the whole event. This effect gives a visual feeling which neon or fluorescent lights can never create. Also, the color white is used for costumes to show purity when they worship gods. The small amount of green is usually used in decorations and sometimes used for the costumes of the dancers as well



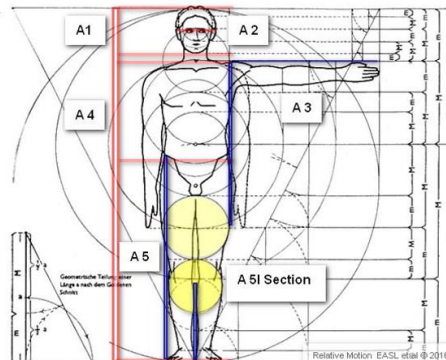
GENERAL INFORMATION

Name:

Age & Gender :

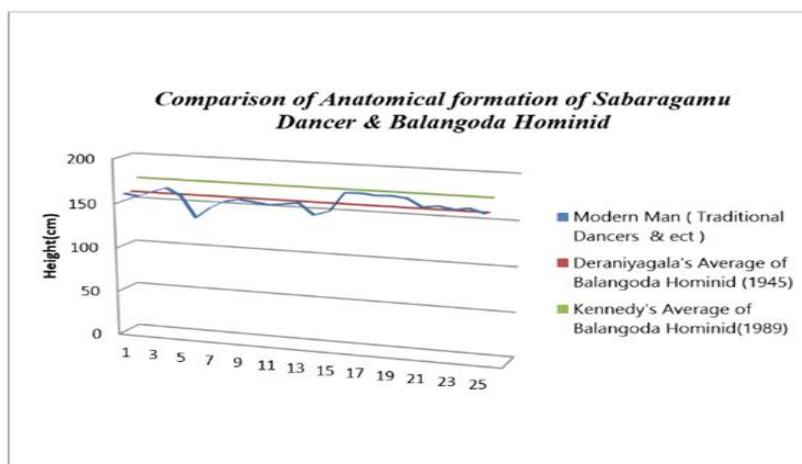
Locality:

Pedigree:



Formation and Spaces

This dancing movements are related to the Balangoda Hominid’s anatomical formation. Therefore all the movements and motions in this dancing tradition are similar to the Balangoda hominid’s movements. By studying these make it easy to understand required spaces and spatial aspects to perform.(Arvinda Ravibhanu – 2017)



Sample No	A1(cm)	A2(cm)	A3(cm)	A4(cm)	A5(cm)	ASI(cm)
01	24.5	26	65	45.5	88.5	44
02	22.5	25	64	45.5	86	43.5
03	25	25.5	64.5	45	93	46.5
04	27	30	71	43.3	97.5	50
05	25	27	67.5	44.5	91	47
06	19.5	23	64	45	79	43
07	21	24	65	42	83	45
08	23.5	26	67.5	45.5	86.5	46
09	24.5	28	66	45	90	45.7
10	23	27.5	65.5	44.5	86	46
11	23.5	27	66.7	45.5	86	46.5
12	23	27	67	45.5	87	46.5
13	23.5	26	68	45	88	47
14	21.5	24.5	65	43.3	85	48.5
15	24	28.5	65.7	44	89	48
16	26.5	29	70	48.5	94	53
17	27	30	71	48	92.5	57.5

Sample No	Height (cm)	Leg Length (cm)	Age YBP	Condition-1 (Yes/No)	Condition - 2A/B/C
01	161	88.5	63	Yes	A
02	159	86	38	Yes	A-B
03	165	93	59	Yes	A
04	170	97.5	28	NO	B
05	162	91	76	Yes	A
06	139	79	87	Yes	A
07	151	83	42	Yes	A
08	159	86.5	70	Yes	A
09	162	90	38	Yes	A
10	160	86	42	Yes	A
11	158	86	72	Yes	A
12	160	87	38	Yes	A
13	162	88	45	Yes	A
14	150	85	38	Yes	A
15	155	89	78	Yes	A
16	176	106	28	Yes	C
17	176.5	107	30	Yes	C

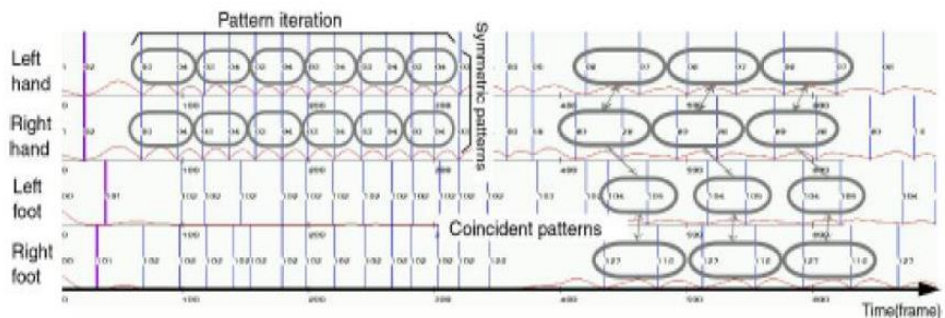
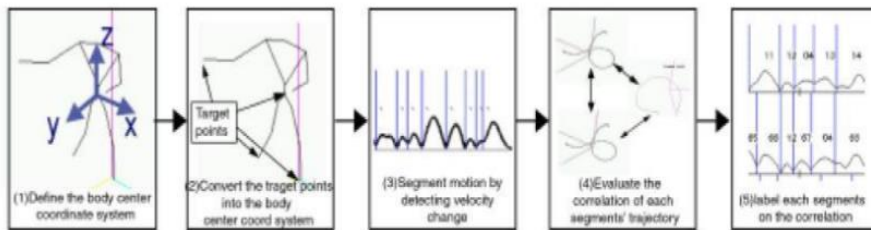


Fig. 3.7: Comparison of anatomical formation of Sabaragamuwa dancer & Balangoda Hominid
Source:Aravinda Ravibhanu

Method of defining spatial requirement to upkeep the dancing tradition:

(1) Define the body center coordinate system.

Define the body center coordinate system which sets the X-axis as the direction of the waist and Z-axis as the perpendicular direction. In order to detect the symmetry of the right and left arms/feet movements, we used the symmetry coordinate system for the right/left half of the body portions.

(2) Coordinates conversion of target points.

The target points (both hands and feet) are changed into a body center coordinate system.

(3) Preliminary segmentation.

Fig. 3.6: Relative motion of human anatomy including measurements

Fig. 4.8: The analysis result of "Sabaragamuwa Dance". The colored segment

Source:Aravinda Ravibhanu

Calculate the velocities of the target points and detect the local minimum. A Gaussian filter is applied in advance to prevent segmentation errors. 4) Evaluate the correlation between the segments. (Aravinda Ravibhanu-2017)

This dancing tradition can have a tremendous influence on the Ratnapura area if we can meet these needs and strengthen the tradition's weaknesses.

5.CONCLUSION

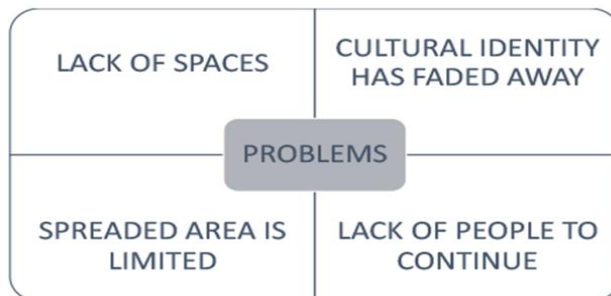
This study on the emerging tourism industry with respect to Sabarsaragamuwa dancing culture was done with the primary objective of identifying how this Sabaragamuwa Dancing culture made it as a tourist attraction.

Ratnapura is famous for its gem industry. But the gem industry attracts only people who are interested in gems. Therefore, in order to make the Rathnapura area as a tourist destination there should be other unique characters as well.

Considering found information in this study, Sabaragamuwa Dancing tradition makes a unique character to Rathnapura since it is where this dancing tradition had started and where it only exists which people are unaware of. Unfortunately, this dancing tradition doesn't get much recognition unlike other dancing traditions in Sri Lanka. By doing this study I have concluded major reasons for current situation in this dancing tradition.

In order to perform Sabaragamuwa Shanthikarma it requires certain qualities of a land. A land which can accommodate both performers and audience requires huge spaces. But unfortunately, with developments in Rathnapura it's hard to find such lands. Lack of lands is one of the major reasons to discourage this dancing traditions.

With globalization people follow trends. The Younger generation is not aware of the value of this traditions. But without traditions a country cannot survive. Traditions reflect the character of a country. Therefore, it's important to protect traditions in a country. This dancing traditions are handed from generation to generation by teachers to students. Since there is a lack of interest in younger generations towards this dancing traditions it is difficult to continue this for the future. Therefore, in order to protect this dancing traditions, the need of a place has occurred. By providing such a place, able to promote this dance by performing, a place where veterans can teach this for younger generations and it also makes job opportunities for drum makers, dancers, and etc, who didn't get a chance to convey their knowledge. Most importantly, this dancing tradition creates a unique character to Rathnapura and it will attract both locals and foreigners to visit Ratnapura.



<p>Provide required space to perform for a successful performance where both performer and audience can enjoy</p>	<p>Make a unique identity by promoting cultural significance and pride of Ratnapura</p>
<p>SOLUTION</p>	
<p>Encourage people to study about this dancing culture and its rich cultural values</p>	<p>Make the people realize about their traditional roots which can take them to level in globally and create job opportunities</p>

REFERENCES

- Dias, A. (2020). Traditional dances of Sabaragamuwa. *Sunday observer E-Paper*. (<http://www.sundayobserver.lk/2020/02/23/youth-bserver/traditional-dances-sabaragamuwa>)
- Dias, T. C. (2018). Issues 5. *Issue 5*. Published. <http://saarcculture.org/wp-content/uploads/2018/09/Issue5.pdf>
- Gunawardana, J. P. (2014). *Natum Natum (Sabaragamuwa Dancing)*. Btoptions.Lk. <http://btoptions.lk/serendib/article.php?issue=49&id=1266>
- Jain, S. (2017, January 7). *DANCE & ARCHITECTURE: Choreographing Engagement between Body & Space dissertation*. Issuu. https://issuu.com/sukrutijain/docs/dance_architecture_-_choreographi
- Kumarathunga, S. K. M. (2019, April 9). *Sabaragamu Dance Tradition in Sri Lanka*. Ac.Lk. <http://repository.lib.vpa.ac.lk/handle/123456789/1039>
- Rajapaksh, W. (2004). Vol. 46, No. 3, *Women and Music in Sri Lanka*, Vol. 46, Page number 65-78 (14 pages).
- Ravibhanu, A. (2017). *Relative Motion of Sabaragamu Dancing*. *Relative Motion of Sabaragamu Dancing*. Published.
- Vidmar, R. J. (2021, January 15). *On the use of atmospheric plasmas as electromagnetic reflectors*. <http://www.halcyon.com/pub/journals/21ps03-vidmar>