Hieroglyphics rituals performed at *Pandam Dolaha* (Twelve Torches) *Shanthikarma*

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Abstract

This research focuses on highlighting the fact that the sign marked by *Kapu Mahatha* (Main practitioner) ,who is possessed in *Pandam Dolaha Shanthikarma*, an inherent ritual of Sathkorale, is also a current practice of the ancient hieroglyphics rituals.   This research was carried out by analyzing data based on documentary evidences on ancient hieroglyphic rituals, participant observations on *Pandam Dolaha Shanthikarma*, and correlational studies. Hieroglyphic rituals mean the application of hieroglyphs, which belong or do not belong to a certain language, specifically for the purpose of a ritual. Such hieroglyphs are found even in the darkest corners of caves, to which the accesses is very difficult, and the Anthropologists are of the view that they have been written in those places for the purpose of a ritual. It is observed that such hieroglyphics are used at present for different rituals.   *Pandam Dolaha Shanthikarma,* a ritual practiced in Sathkorale, which is performed with the aim of prosperity, healing and protection, is a ritual devoted to God *Paththini*. During this ritual, twelve *Pandams* are offered to the god and it is observed that these hieroglyphs are marked at the second part of the ritual conducted to ensure protection for houses and lands and in the healing process. During this ritual, the blessed Kapumaththaya (Practitioner) enters in his possession all the rooms of the house spreading resin on a burning *pandama* and marks a certain sign by his *pandama* on the wall above the door frame, when he leaves the room. These signs are made on the walls above all doors of rooms and the main entrance to the house. Even though certain differences can be identified among these signs, in the meantime a similarity can also be found in such signs. This ritual is not performed at the houses and *Devalas*, which are dealing with inhuman forces. It is observed the practice of marking these hieroglyphs is followed with the intension of removing demonic forces and further making barriers for such forces. Since these hieroglyphs are marked by the possessed person, folks believe that it is protection

assured by God through the signs of God. Accordingly, a conclusion can be made that the hieroglyphs made in the possession at *Pandam Dolaha Shanthikarma* represent an evolution of the ancient hieroglyphic rituals followed by the ancient people lived in caves with the expectation of getting a protection from invisible forces.

Key Words- *Sathkoralaya, Pandam Dolaha, Possession, Hieroglyphics rituals*

Introduction

All the creations, which were made physically or conceptually by the human society in its historical journey, represent exclusively the real needs of such society. The human, who was always in the thirst for a comfortable life, tried constantly to find easy ways for achievement of such comforts, and accordingly it has resulted in building updated knowledge in the process and it consists of physical as well as metaphysical knowledge. The most controversial part of the human history is the metaphysical knowledge and the concepts connected to it. Even today, a large number of researches are made on the metaphysical knowledge, which covers the beliefs, rituals connected to the ancient human's religious inclinations.

Pandam Dolaha Shanthikarma, on which our research is carried out, is a *Deva Shanthikarma* or *Madu Shanthikarma* practiced centering North Western Province. This *Shanthikarma* is practiced at *Devalas* and houses with a view to ensure the protection of gods, prosperity and healing based on worshiping Goddess Paththini. During the ritual a *pooja* consists of twelve *pandams* is conducted for Goddess *Paththini* and these *pandams* are offered to the name of Goddess by the possessed *Kapumahaththya*. Then *pandams* are delivered among the participants of the ritual and they are kept on the pandal by these persons. In the meantime a specific custom is followed to assure the protection of the house. The possessed *Kapumahaththya* enters the house holding these twelve *pandams* and he comes out of the house after spreading resin on the burning *pandams* in every room and then he draw a sign above the door frame of each room by the burning *pandam*. This research focuses on the concept of drawing signs and the objective to be achieved by the *Shanthikarma*.

When the range of the sounds and gestures used by the ancient man were not sufficient to satisfy their communication requirements, they had created a stable visual communication system and the hieroglyphic communication can be observed at a certain updated phase of that communication system. In this research, attention has been paid to the

concept, which caused for the creation of hieroglyphs and other similar signs, the term 'Hieroglyphs' is applied looking beyond the limited range, in which the term hieroglyphs is placed in linguistics, and considering all the signs derived from the concept as hieroglyphs.

The communication in hieroglyphs cannot be highlighted as a tool created only for the communication of man and therefore more attention is paid in this research on the metaphysical communication concept represented in the system. It is an important juncture of the knowledge system, which is connected to the religious beliefs of the folk from the beginning of the history, and it demonstrates that a certain metaphysical communication system has also been created along with such knowledge system.

In this research, attention is paid to the signs made in Pandam *Dolaha Shanthikarma* in parallel to the hieroglyphics communication applied in ancient human society. Further, the signs made in *Pandam Dolaha Shanthikarma* by the possessed *Kapumahaththaya* can be identified as a specific event, which represents the evolution of the historical hieroglyphics ritual and its present application.

Objectives of the research

I. Identifying that an updated version of hieroglyphs is revealed in the practice of marking signs by possessed *Kapumahaththaya* in ritualistic *Pandam Dolaha Shanthikarma*.
II. Analyzing that the historical hieroglyphs means a ritual consists of metaphysical communication mode, which goes beyond a communication through a certain language.

Literature Review
Pandam Dolaha Shanthikarma

Pandam Dolaha Shanthikarma, which is inherent to Wayamba province, demonstrates varied presentations unique to each area, where it is practiced. The God worshipped in such area becomes the center of the practice and therefore certain differences can also be identified in the customs followed in the process.

Pandam Dolaha Shanthikarma, which is performed in *Demala Hathpaththu*, is dedicated to god Kambili and god Kadawara. (Dissamnayaka, 2003; 40). However this is performed in Katugampola Hathpaththu as a Shanthikarma dedicated to goddess Paththini and when it

is performed for healing purposes, *gotu* (an offering) is offered in the name of the devils and gods such as *Kadavara, Suniyam, Sohon, Kalu and Riri*. (Gunawardana, 2006;41). In other *Shanthikarmas*, basic customs such as beating of *Magul Bera* (A traditional drum), lighting oil lamps, conducting *Thewas* dancing on the beat of *Thewa pada*, carrying *Dewabharana* (jewelries of Gods) and cleaning of jewelries (*Nanumura*) are followed. (Dissanayaka, 2003;44). At the time of lighting *Pandamas*, they are brought to the place of ritual either from *Devala* or the house and virgin coconut oil, which is extracted at the same time, is used for lighting these *pandams*. The *Athura* (Patient) arrives keeping a *Dekum Vatti* (A tray of offerings) consists of *Bulath* (Betel), and *Puwak Mal* (Flowers of Areca Nut tree), and *Panduru* (Coins cleaned with turmeric water) and he hands over it to the *Kapu Mahaththya* after circling three times around *Pandam Thorana* (Pandal of Torches). Then *Kapumahaththaya* commences *yathikas* (A kind of appeals in songs) in front of the *Malpela* (A structure made of traditional items such as barks of banana tree, young leaves of coconut trees) holding twelve *pandams*. During this process *Kapumahaththya* is possessed gradually in the tune of *Kemmura pada* played by drum beaters in their drums and the songs. The next step is the fixing these *pandams* in the *Pandam thorana* (pandal). This ritual is followed at three times of the night and at the third time the custom for the protection of the house is practiced. The possessed *Kapumahaththya* enters the each room of the house holding a lighted pandam and spread resin on burning *pandam* and at last marks certain signs on the wall just above the door frame. However this is a task performed by a possessed person and therefore the same sign cannot be seen at every place. (Gunawardana, 2006;47-49)

Hieroglyphs

Two views are found on hieroglyphs at the international level; views in the aspect of communication and in the aspect of rituals. When considering the aspect of communication, it is linked with the origin of letters. The view on creation, on the other hand, on creation and evolution, represents the concepts connected to the religious beliefs of the man. The legend of Great Creation, which is rooted to the religion in the Western culture, presented the idea that the Almighty God has provided everything to the man. According to 'The Divine Origin Theory', the language was created by the God for the benefit of man. The people of Egypt in 3400 B.C. believed that the God *Thoth* gave them the language as a gift. In 2000 B.C.,

the Chinese people believed that that a God called *Shan Ti* sent them sample letters carving them on the shell of a tortoise. However the Aryan people lived in North Western India during 2000 B.C. believed that their language 'Sanskrit' was created by *Maha Brahma*. In the meantime, the people lived in Babylonia during 2000 B.C. believed that their language was a creation of God *Nabu*. According to the belief of the people in Nordic countries in 9-10 B.C. (Norway, Sweden, Iceland etc.) the language was a gift from God *Odin*. However, these ideologies, which were based on Devine Origin Theory, were later rejected by scholars but they were replaced by another concept based also on another kind of beliefs i.e. Inner Spirit Theory. The quintessence of this theory is that the man has a specific spiritual essence and it is the source of the language. However, this Inner Spirit Theory was rejected by Scholars and then another ideology has been made in place of the above. The new ideology was named as The Natural Theory. (Ranaweera, 2008, 21-25)

The scholars accepted the creation of language was a result of certain evolution. Even though language evolution theories such as Bow Bow Theory, Ding Dong Theory, Pooh Pooh Theory etc, were introduced to the fact that the languages were created in association with the daily activities of man and the sounds of nature, these theories were not recognized by linguistics. (Sumanajothi Pagngnaloka, 1999;3-4)

According to the language evolution theory, the origin of letterforms is connected with drawings sketches. Especially the scholars were unable to make a common conclusion regarding the idea communicated by the cave paintings at Alta Mira caves in Northern Spain. The main obstacle here is that a specific idea is not conveyed such paintings. Under such circumstance, the man had to find alternative media for written communication owing to this complexity in the contextual meaning. Therefore the concept of the expression of a certain idea with the help of a drawing came to practice and it was developed with the time to apply hieroglyphs in place of a word. (Ranaweera, 2008; 91-94)

The images of animals , which were drawn during the period of 35000-9000B.C. and found commonly in the places such as in Lascaux, Les Isis, Dordogone, and Niaux in France could not be seen among the cave paintings made by the man lived in caves around 7000 B.C. By that time they were used to draw images of men. Later, these sketches of men were transformed to a stylized form and they were stick figures and then came the era of drawing abstract sketches. Since these sketches were drawn to

convey a certain idea, they were named as pictograms. This process witnessed the transformation of the man from the era of sketches to the era of writing letters. (Ranaweera, 2008; 02-96)

The priests in Sumerian civilization during 9000-8000 B.C. used pictures for words for communication purposes and later it was transformed to a writing of concepts using pictures instead of words avoiding the weaknesses of the previous system. That method was introduced as Ideogram. Under this system, the ides of the image was communicated without representing the image. E.g. symbolizing the day by an image of the sun instead of depicting the sun itself. By the 2800 B.C. Sumerians had found phonogram system, which was designed in the form of making signs using the phonetics of the spoken language. Later they had communicated using signs in the shape of pegs on clay tablets by 2400 B.C. That method was identified as Cuneiform. This is a method came in to practice by way of simplifying the images. At later time, Egyptians had created their own hieroglyphic communication system with the help of cuneiform. In the meantime, the people of Harappa in Indus civilization have also used nearly 400 hieroglyphs around 3500 B.C. (Ranaweera, 2008; 103-137) .

Local characters of hieroglyphic tradition

The *Yakkhas* of ancient Ceylon had used certain characters, which were similar to the ancient letters and signs of the history of human. Even though they were not named as hieroglyphs, it was evident that they were also a kind of characters created transforming drawings to a simple form. The *Sri Pada* Character or *Suvibhadra* (Foot mark of Lord Buddha), which was used by *Yakkhas* to pay their respect was also a simplification of the mark of *Sri Pada*. Therefore it is required to pay attention also to the characters used specially by *Yakkhas* of Ceylon, which is relevant to the hieroglyphic tradition of our research.

The calligraphy of *Yakkhas* represents the concepts. Accordingly mother is represented by *Mauraki* character. In the same way characters had been used for different concepts whilst father, King, and Queen, are represented by *Pauraki, Baloja and Palali* characters respectively. For this purpose they had applied their own grammar. Further at certain occasions, they had used these characters for ritualistic purposes also. The *Dwanthra* characters or the signs carved on the first strand or *Indrabhata* of *Uththarachakra* (Necklace) worn by the women of *Yakkha* tribe can be

highlighted as an example for this practice. These characters had been carved with a view to make some power. Further *Rakun Sera* character had been applied to imply the power and authority of *Ravishayilasha vansha* (Clan) .In the same way *Kethaki Bhadraghata* had been applied for the blessing of the planets such as Sun and Moon whilst *Kavali Bhadrapada* was applied to win the attraction of the husband. (ස්වාමියා).(Wimalarathana, 2017;81-85) *(85-81;2017,විමලරතන)*

   Since these hieroglyphs are found especially in tombstone, caves, *devalas*, and statues and further these hieroglyphs are very complex and unstable, Anthropologists are of the view that they might be used in ritualistic purposes connected to the folks' religion. In addition, the ancient characters found at the sites such as *Ruwanveliseya*, stone flights at *Mihinthalawa, Purana Gallen Vihara* at Galgamuwa, Mahagalkadavala, Thekkawaththa etc., which are very similar to the characters in *Varga Purnika* and believed as the characters made by *Yakhkhas* , can be believed as having carved in ritualistic aspects. (Wimalarathna, 2016; 50-90)

   Further Manewe Wimalarathana Thero has introduced number of ancient characters, which symbolized the planets and which were added to Sinhala language from the language of *Yakhkha* clan. Even though all these researches discuss the matters such as the ritualistic meaning, communicative meaning, and the evolution of these characters, no such discussion takes place regarding the way these hieroglyphs are used in ritualistic purposes and the tasks performed with a view to attribute certain power to them at present.   Both the verbal as well as silent communication is made by hieroglyphs and Anthropologists are of the view that this is a type of communication made only among humans.

Research methodology and the limits of the research

   When the *Pandam Dolaha Shanthikarma* is studied under this research, data has been collected using participatory observation research method at the *Devalas* and houses, where this Shanthikarma was performed and further attempts were made at times, when it was needed to make further clarifications, to meet and conduct interviews with the *Aduras and Kapumahaththayas* (Practioners of this *Shanthikarma*) as well as *Athuras* (Patients) in order to have a wide picture of the objectives and customs of *Shanthikarma*. Further, the primary and secondary sources were also studied referencing manuscripts and other scholarly works, which contain relevant information.

For this research, the area called Katugampola Hathpaththuwa in Kurunegala district of North Western Province, where this *Shanthikarma* is performed, has been selected as the area of study and the main reason for such selection is that the people of above still perform this ritual as the main *Shanthikarma* for goddess *Paththini*. Though, it is possible to witness the practices of possessed practitioners whilst performing *Shanthikarmas* in different areas of Sri Lanka, this research studies particularly on the signs made by possessed practitioner focusing on *Pandam Dolaha Shanthikarma*. Further study on hieroglyphs is based on the information collected by exploring literary sources.

Analysis of data.

Throughout all of history, the thinking patterns of the people of relevant period are represented by the knowledge base built by such people. They have made various innovations as well as their thinking in response to the challenges and requirements of the era. The main factors behind the thinking of people are their necessities and the challenges, which they had to face with. When considering this point of view, the evolution of the above mentioned cave paintings up to hieroglyphs and then to alphabet is a reality in the virtual world, but no assumption can be made based on such situation that the main objective of the humans, who lived in the era from the cave paintings up to hieroglyphs, is the establishment of alphabet or written form of the language.

The man of such eras had paid his attention for satisfying strictly the daily needs of the life. Under such situation, the symbol system, which was developed from cave paintings to hieroglyphs, should represent objectively an essential factor of the human. Therefore it demands a wide examination on other areas, which are connected to the symbol system evolved from cave paintings to hieroglyphs. Attention should be made to the sites where these cave paintings, rock paintings, cuneiforms, and hieroglyphs with archaeological value are found. Mostly these cave paintings are found on high walls or the ceiling of the dark caves. (Ranawerera, 2008; 93) It is not an easy task to a painter to draw sketches in such higher places. For such work, the painter has to kindle a fire in the cave to illuminate the place. This means that drawing sketches in such places is a work, which demands a great effort and determination.

Similar painting tradition can be observed also in the tombs of Egypt. A tradition was followed in ancient Egypt, where the tombs with

mummies had been decorated with various drawings. Those drawings have been made in tombs to suit to the desires of the demised King or other drawings highlighted in books such as songs for the God Sun, which represent the life after death. At certain places drawings can be seen, which are connected to a private event occurred during the reign of the relevant King or to the kingdom of the dead. (Hewawasam, 2001; 205-206). It is obvious that communication made by drawing of paintings and characters in tombs were not for another community.

It can be identified as a ritual connected to the ancient Egyptian concept of *Osiris*. Most of the beliefs of ancient Egyptians are based on the *Osiris* concept. *Osiris* was killed by *Seth*, his own brother. The *Isis*, the wife of demised *Orisis* (1), who was thoroughly shocked by the death of her husband, found all the pieces and wrapped his body up, and brought them to the Egypt with the hope of enabling him to return to life. However *Seth* ,who had come and taken the parts of the dead body when Isis was not there, cut again them in to 40 pieces and buried at different places without giving a chance her to find it again. *Isis*, however found all the parts proving her devotion to husband and buried them with due respect. Later *Horas*, the son of *Osiris*, fought with *Seth* to take revenge for his father and the demised resurrected as a result of the rituals performed on the dead body of Osiris. (Moorthy, 1972; 25)

It is evident these events described in the story of Osiris are not limited only to the Egypt. The story of *Sinhabahu* describes the marriage between blood brother and sister. It is said in the story that *Sinhabahu* had built a kingdom called *Sinhapura* after marrying his own sister. *(Mv. Chap.06)* The reason for highlighting the marriage between brother and sister may be the idea of connecting the origin of a nation with heroism or divinity. Another story provides information regarding certain miracles made by *Paththini* proving her devotion. This part is described also in the event called *Mara Ipeddima* (Killing and bringing back to life) in *Devolmadu Shanthikarma*. (Dissanayake, 2003; 175) Further similar story is described in the *Mangara Deva Upath Kathava* (Birth of God *Mangara*) of *Sabaragamu Kirimadu Shanthikarma or Mangara Hella*. Prince *Mangara* was killed by a buffalo as a result of a hatred, which occurred in a previous birth. However, it is said in the story that Prince *Mangara* was brought back to life by a ritual called *Kiri Ithiraweema* (Spill of milk) performed by Prince *Endera*, friend of *Mangara*, using the parts of the buffalo, which killed the prince. (Maddumage, 2004; 56, 57)

The instances where the beliefs of ancient Egyptians were represented in the rituals of ancient Ceylonese could be traced in many cases. These are the common beliefs of human civilization all over the world and it is clear that they are not separate concepts for each country but common ones recognized by the world. Folk religions have been created on the belief for a metaphysical world or resurrection after death and such concepts can be identified even today in the main religious faiths. Resurrection of Jesus Christ is believed at present also by the Catholic communities all over the world. Therefore it is evident that a tradition for drawing certain signs in the tombs of the demised person has come to practice for communication based on the belief on a life after death. At such occasions various consumer items are also kept in the tombs of the dead person and Egyptians believe that as an offering made to the god of the dead, *Anubis*. However Chinese people conducted such practice for the benefit of the dead person i.e. for his consumption at his resurrection. (Moorthy, 1972; 30-91) Even though certain differences are observed in the beliefs of various cultures, application of a communication system to make a link with the world after death is commonly seen among people. Therefore it is clear that such hieroglyphs are a tool of rituals connected with folk religion and further it is no way a communication among humans but a communication maintained either with another force linked with the death or demised person.

The belief for the metaphysical protection can be identified as another objective observed in the application of hieroglyphs in the ritualistic aspect. Ancient Egyptians kept various weapons with the other consumer items in tombs. (Moorthy, 1972; 30) They kept these weapons for the protection of the demised person. However, similar activities can be identified in Sri Lanka such as taking measures for the protection of *Dhathu Garbha* (The part of *stupa* where relics are kept), which provide witness for totally different objective. (1) In the meantime attention is focused on drawings or characters in relation to our context.

When the sketches found in *Dhathu Garbha* of Mihinthala *Stupa*, these drawings cannot be shown as the sketches made for decorating the place. There is no point of drawing sketches at a place which is not open to the common folk.   Under such circumstance, the nature of these drawings should be examined to find the objective of drawing sketches in *Dhathu Garbha*. Drawings of Gods, whose bottom is covered with clouds, can be seen there in the pose of keeping lotus flowers in hand. Further these

drawings have been made only with   brown and red lines and therefore it gives the conclusion that they have been made not just for the beauty. In the meantime the images of *Rahath Bhikkus* , which give the image below their knees, are found in the upper *Garbha*. Further the drawings found in *Mahiyangana Dhathu Garbha* portray the images of Gods, *Bhikkus, Brahmas*, and *Mara Divya Puthra*, in the pose of worshiping Lord Buddha. Taking in to consideration such drawings, an assumption can be made especially to the effect that a protection for the *stupa* was expected by way of drawing powerful figures in the pose of worshipping Lord Buddha. Further evidences are available to prove that hieroglyphs were there in *Mihinthala Dhathu Garbha*. Under this circumstance it is obvious that a certain protection had been expected through a combination of characters and drawings. (Charles, 2017;10-24)

This matter is further clarified by the drawing of *Mahameru Parwatha* (The giant rock) found in *Dhathu Garbha*. The goal of making such sketches is the protection with the stability depicted by *Mahameru Parwatha. (Premathilaka, 1998; 262)* In the meantime, the respect for *Dratharashtra* and *King Yama* is symbolized by two *Yakhkha* letters found at the places such as *Mihinthalaya* and *Jethavanaya* i.e. *Shebhana akshara* and *yama akshara* and it is believed that the main expectation of this respect is protection. (Wimalarathana, 2016;68)

Facts have been revealed to the effect that those symbols have been applied with the belief that a certain power was in either in hieroglyphs or other similar characters and symbols. In this case, applying power is expected by singing the characters of *Manthra Shastra* loudly and further establishment of power is expected by way of writing characters in *Yanthra Shastra*.   In this study attention is focused only to marking characters relevant to our context. Five characters or *Panchakshara* are found in *Manthra Shastra,* by which power is attributed.   The characters " අ෴,ඉ෴,උ෴,එ෴,ඕ෴ " are marked on the *Alu Puhul* (Gourd), which is cut in *Shanthikaramas* like *Suniyam Kepima*.(1) Further characters are marked on a copper sheet when performing a *Shanthikarma* seeking protection from God. This ritual was for God Katharagama as it was performed by a Hindu priest. During this ritual the Priest marked the word 'Saravanabhava' in Tamil characters, which is a word similar to God Katharagama, on coppper sheets used for talismans. Further the word'Kali Matha' was marked in Tamil characters on *Maha Kali Yanthra*. (1) During the ritual, these sheets with the name of the God from whom protection is sought, are put in to

pots and buried, it is clear that is not an activity performed for communication among humans. The marking these characters in such rituals is protection from God or obtaining certain power from a God.

In *Yanthra Shastra*, a recognized theory can be identified for applying these characters. A term called *Ashta Karma* is mentioned *Bhutha Vidya* and these *Ashta Karma* are performed by *Yanthra and Manthra*. These *Ashta Karma* are as follows. *Vidveshana* (Driving to hate), *Uchchatana* (Chasing devils and other evil spirits), *Marana* (Killing), *Akarshana* (Attracting persons or bringing wealth), *Sthambhana* (Ending the existence), *Mohana* (Surrendering others) , *Peshanaya* (Healing), *Washikarana* (Getting the love of a certain person). This *Shastra* (Theory) specially names characters for making powers under each *Karma* (Action) . The character ”එ෴“ is named for *Vidveshana* and in the same way the characters ක“ ”ඕ෴“ ”ඖ෴“ ”ඖ෴“ජලි෴”ඨ෴“ ”ඵ෴“ ”ඟජ෴“ ”are determined respectively for *Uchchatana* (Chasing devils and other evil spirits), *Marana* (Killing), *Akarshana* (Attracting persons or bringing wealth), *Sthambhana* (Ending the existence), *Mohana* (Surrendering others) , *Peshanaya* (Healing), *Washikarana* (Getting the love of a certain person). (*Somakeerthi, 2016;21,22*)

When writing characters for the Gods in *Yanthra Shastra* , who hold powers in each matter, the tradition followed is making the character ”෴෴“ along with the first letter of the name of relevant God. Accordingly, characters are marked in the following manner.”අ෴“ is for Ananthaya, the Chief God for *Ata Disa* (Eight cardinal directions), ”වා෴“for Wasuki, In this way characters are marked for all the Gods connected to the ritual. (Somakeerthi, 2016, 69-71) This method proves that a recognized system is applied in marking character and other sketches in these rituals.

In certain *sura* (Talisman), which is worn with a view to have some protection from evil powers, contains a copper sheet with characters and line sketches. This is also not for communication among humans but it is expected to maintain metaphysical mode of communication. There is a belief that the characters or signs on the copper sheet , which is enclosed in such talisman, has certain power and further it is required to chant *Manthras* in a predetermined times whilst making other customs in order to attribute power. However at certain occasions, a possessed practitioner gives effect to the copper sheet in the talisman through his chanting under possession. If the same process is followed by both these practices, they

might have believed that the power has been given to the sheet by way of calling an invisible force.

The above concept is applied also in marking characters by a possessed practitioner in *Pandam Dolaha Shanthikarma.* The objective of marking these characters in this ritual is to give protection for the house from the bad effects of *Bhutha* and *Yaksha* (evil powers). For this purpose the *Kapumahaththaya of the Devala* (Practitioner) is possessed during *thunwana Yama* (The third part of the night) of *Pandama Dolaha Shanthikarma.* During this Shanthikarma, possessed practitioner blesses all the rooms spreading resin on a burning Pandama and when leaving the room he marks a sign on the wall just above the door frame. (1) The meaning of these marks made by the practitioner at the time of leaving every room should be to ensure protection of the area closing every access for evil spirits. It is observed that determining a limit for evil spirits is expected by marking such signs on the wall above door frame, which is the entrance. Another observation in this regard is that by way of marking these signs it is expected to attribute a metaphysical power.

Conclusion

The way that hieroglyphs concept, which represents an era of the human history and applied even in the present society even with certain differences, is revealed in the analysis of above factors. According to the Linguists, a certain contribution has been made by hieroglyphs for the creation of the alphabet of written language. However, another conclusion can also be made by the above facts that the goal of the human from ancient times in drawing symbolic characters such as hieroglyphs and cuneiform from the cave paintings is not to find a calligraphy art but to perform a ritualistic practice, which had been an inseparable part of their daily life.

Under such circumstance, three attitudes of ancient humans towards the characters or symbols such as hieroglyphs can be pointed out.

I.   The belief of ancient human that they can maintain communication with invisible forces or persons after the death using character symbols.

II. The belief that a metaphysical protection can be made and its limits can also be determined through character symbols.

III. The belief that a certain power is instilled in character symbols and further an invisible power can also be attributed by the rituals practiced under possession or chanting *Manthras*.

Therefore it is obvious that hieroglyphs as well as similar character symbols mean an inseparable part of ritualistic practice. Further another conclusion, which can be can be made here, is that *Pandam Dolaha Shanthikarma*, in which these character symbols are applied in ritualistic practice, reveals an updated ritualistic practice rooted since time immemorial in human society. In the meantime, this paves way to construct another research hypothesis as to whether these hieroglyphs, which had been marked even at the places inaccessible to humans, had been made with the help of *avasha* (Under a possessed condition)) attributing a force beyond consciousness.

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