Inevitability of Inter-textual Characteristics of Artistic Cinema: *a brief survey*

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Abstract

The concept of inter-textuality first gained attention in literary studies and was late absorbed into other artistic streams. The main purpose of the present study is to envisage the inter-paly that any creative work: texts, terms, thought patterns, echoes and reverberation taken from works written before it acculturation of a piece of art in any society. The more skilled the composer is, the more enlightened he is by the works and traditions of his predecessors that reveals his extraordinary creative skills. Music, dance, painting, literature, architecture and film all constantly interact with each other's works and with each other's arts. Through this process the historical, artistic, social and ideological features of the works are mixed and the concepts that have acquired historical values are broken and new concepts are born. To understand this concept which has been interpreted by researchers in many bilingual languages in east and west before, it is necessary to analyze how it has been applied in various art genres and the impact it has had on those works. Through those analyses, the aim is to investigate how this concept has been used creatively in the subject of film music.

Definitions of inter-textuality

The concept of intertextuality was mentioned in a book by the French philosopher Julia Kristeva (b.1941) in 1966, and the concepts of dialogue and lines in the "Word Dialogue and Novel" introduced by a Russian thinker Mikhail M. Bakhtin (1895-1975) are based on it. He suggests that the characters of a novel represent multiple elements such as social status, understanding of the world an ideology. "According to Bakhtin the central tradition of the novel is constituted by texts which are not unitary in their discourse ('monological') but multiple, polyphonic ('dialogic')" (Rimmon-Kenan 2002: 119). This means that the statement made by a character have more than one meaning. The meaning that emerges from Bakhtin's statement can be described by the word heteroglossia. It is a combination of the two words hetero and glossa,

which is related to the language. Hetero stands for other and glossa stands for language. Bakhtin thinks that this implies the disparity in the language. "at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio- ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These 'languages' of heteroglossia intersect each other in a variety of ways, forming new typifying 'languages'" (Mckeon 2000: 347). Bakhtin further describes the diversity here in 1981 as follows. "social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day" (Bakhtin 1981: 262-263). As Bakhtin's view was that the novelis bult with different styles and different dialogues and creates different feeling in the reader, Kristeva has been focused on building the concept of intertextuality. Kristeva introduces it as follows. "an intersection of textual surfaces rather than a point (a fixed meaning), a dialogue among several writings; that of the writer, the addressee (or the character), and the contemporary or earlier cultural context" (Kristeva 1980: 65). Thus, any text is a collection different thing. The reader willalso give it many different meanings. ' "horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important factor: each word (text) is an intersection of word(texts) where at least one other word (text) can be read. In Bakhtin's work, these two axes, which he calls dialogue and ambivalence, are not clearly distinguished. Yet, what appears as a lack of rigour is in fact an insight first introduced into literary theory by Bakhtin: Any text is constructedas a mosaic of quotation; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double" (Kristeva 1980:66).

Intertextuality thus means placing dissimilar and similar text in close proximity with different representations and allowing them to intermingle. In this way the historical, artistic, social, political and ideological characteristics of those texts are mixed with each other and the historically important concepts are broken and new concepts are born. This transcends the existing limitations of understanding something and removes the specific roots that have influenced understanding something. It influences the perception of the text and also influences the way a text

should be read. This suggests a way of interlacing reading with each other rather than reading the texts individually. This happened on four occasions. "First, the focus of reading practices moved away from the supposed "originality" of a text and towards considerations regarding the nature of literature. Second, the act of reading conceded the irrelevance of biography (one author influencing another) and placed what the author is doing at the center of study. Third, the authority of the authority was displaced upon the reader, who is the vehicle of all acts of (inter)textuality. Last, context and ideology take precedence over a singular, univocal conception of textuality" (Taylor & Winquist 2001: 190).

The key feature of the postmodernist concept is the disregard for the nature of the original. This is because postmodernism is fed by other concepts. Also, postmodernist designs are not only nourished by other concept, but also appear for those nourished occasions. Allan's opinion on this is, it happens in two ways. That is, it questions the existing representational methods of culture and suggest that this method should be used further. Postmodernism relies on and depends on other literary periods (Graham 2000: 188-189). Allan points out that extrinsic text are not interpreted in isolation, there are interpreted in combination. And because these texts are variable and open- ended, the reader is free to draw his own preconceived nations, and there is no limit to the resulting definitions. And intertextuality can be discussed in two ways called parody and pastiche in relation to postmodernism. This can be introduced as follows, "a mocking imitation of the style of a literary work or works" (Baldick 1990: 185). "Pastiche refers to the propensity of many postmodern works to imitate the style of another historical period" (Taylor & Winquist 2001: 275). Mixing of equal or dissimilar parts in creating the model happens in pastiche. This is where the taste of works of art that the designer has previously studied or enjoyed is included in the design (Claes 2011: 160). This is also seen as usurpation of creative and intertextual wrights. Critics accuse that postmodernist designers absorb the essence of old creations and lack of there originality in creations (ibid). American philosopher Fredrick Jemison (b. 1934) doesn't accept it as a positive concept. "Borrowing from Jean Bau-drillard's idea of the simulacrum — the copy that does not have an original — Jameson sees the return of older cultural styles not as the return of history but as, at most, the return of the desire for a history, after history proper has been remade in the empty image of late capitalism"(Taylor & Winquist 2001: 275). The belief that this would destroy the values of the past, and the fear of affecting the values of literary works of ancient cultural value have directly influenced

the critics' opinion of these encapsulations. But according to Paul Claes (b.1943) this represents the past while questioning it. He further asserts that if the works is truly the original work, the reader has nothing to gain from it and that any work gains meaning and significance from the nourishment of previous experiences (Claes 2011:126).

Intertextuality can be expressed in two cases, Deliberate intertextuality and Latent intertextuality. Deliberate intertextuality refers to the deliberate incorporation of features of other work by the author of a work. Latent intertextuality describes cases where the another intentionally doesn't use features of other works in his work (Mallikarachchi 2021). Since the author's mind cannot be read, it becomes difficult to identify whether the intertextual moments expressed in his works are deliberate or otherwise latent? That is two readers may have similarities and if the another doesn't reveal about it, it is difficult to understand whether it is intentional or accidental.

Recognizable instances of intertextuality in Stage Drama

Popular instances in intertextuality in creative literary works can be seen anywhere in Sri Lanka. This can also be interpreted from the popular drama Maname directed by Ediriweera Sarachchandra (1914-1996). Sarachchandra has received considerable influence and inspiration from the folk drama tradition while composing Maname drama. Also, traditional Nadagam melody have been used for the music of Maname. Sarachchandra comments on it as follows. "I have not tried to reproduce the old Nadagam style intact. But I used only its essence and certain elements" (Pieris 2015). However, at the glance it can be observed that there is a clear difference between Maname and old frock drama. What has happened there is the assimilation of certain things from the Nadagam tradition to build a dramatic form. "Maname was an outstanding combination of theatrical craft, poetic sophistication and dramatic concentration, in which the folk theatrical tradition was [successfully] adapted to the modern stage" (Dharmadasa 1992: 129). And the occasion coincides with Andre Obey's inspiration for medival miracle play and W. B. Yeats's inspiration for Japanese Noh Drama. William Shakespeare also drew heavily on Ovid, Plutarch and other classical sources for his works. T. S. Eliot in his 1920, essay Philip Massinger mentions "Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different". On

closer inspection Maname can be identified with the characteristics of the ancient Dambadiva drama style, Chinese Peaking Opera drama style and Japanese Noh drama style. Moreover, it appears that the above theatrical characteristics of old dances such as Kolam, Sokari, Kavi nādagam, Thovil pavil, Gammadu, Pāmmadu, Pūnamadu, Kankari, Wadiga atuna, Amba vidamana, Ram amarilla, Ūrudane, Vaddan givissima, Gabadā kollaya performed in the countryside have some theatrical elements, Althoughin a certain developed and unorganized state (Gamlath 1996: 33-35).

Maname play was based on *Culla Dhanuggaha Jataka* from the Jataka book. Before the creation of Maname drama, this story existed as Kavi, Nadagam and Kolam drama (Gunathilaka 1964: 175- 195) see (Gamlath 1996: 38-39). the idea that this Jathakaya can be associated with a Sindu Nadagam came to Sarachchandra after watching the film Rashomon (1950) directed by Akira Kurosawa. The film Rashomon is based on the short story "Rashōmon" published in 1915 by the author Ryūnosuke Akutagawa. This story is similar in essence to Culla Dhanuggaha Jatakaya. According to these facts, it appears that Maname drama is significantly inspired by other texts. Here's Sarachchandra's take on inspiration. When composing Maname, "I tried to follow the style of language found in traditional Nadagams. Sarachchandra says that he was assisted by Charles Guru, who was a great intellectual in folklore, in writing the script of Maname play and producingthe play, and when he explained about the melody he wanted, Charles Gurunnanse sang some traditional old songs, from which he was able to final the rhythm that suited him". (Sarachchandra2016: 165-166).

Princess Maname, one of the main characters of the play Maname, first comes on stage and singsthe princess song which begins like this.
> ***"Lapa noma wan sanda sé somi gunenā"***
>
> *(Sarachchandra* 1997: 20).
> Translation: Spreading mildness like a spotless moon.

This is shown in the "*Salalihini Sandeshaya, Dhutha warnana*" written by Thotagamuwe Sri Rahula Thero as fallows.
> ***"Lapa noma wan sanda wan somi guna gihini"***
>
> (Gamlath 2004: 10).
> Translation: Having mild qualities like a spotless moon.

This can be identified as intertextuality rather than inspiration or imitation (Gamage 2020). Although this is written from the writer's point of view, his point of view is also important in the reader's enjoyment of it.

To the extent that the reader has mustered his heritage and bibliographic literature, he is able to fulfill his role as a brilliant reader. This part can be depicted in the play Maname as another example.

> *"Pipi thmbarana- Nada bamarana Piya rawdena*
> *Liya kindurana"*

(Sarachchandra 1997: 24)

Translation:
Blooming lotus flowers, the buzzing wasps, Mermaids who speak sweet words.

While writing this, Sarachchandra's mind much have been memorized by the praise of the forest in the *Kavyasekaraya*. On the other hand, the poetry from *Kavya Kavyasekaraya* will surely echo in his mind like this if the reader who read the text of the play or the audience watching the dramaor Kavyasekaraya properly consulted (Dissanayake 2004: 60).

> *"Liyagee dhanu mandhu*   *ra na*
> *Liya kindhu*   *ra na*
> *Gumu gumu nadha bama*   *ra na*
> *Pipi thamba*   *ra na*
> *Piyaraw lana siyu*   *ra na*
> *Matha miyu*   *ra na"* (ඥාණවිමල, 1960 පි.19).

Translation:
Catchy songs with beautiful tunes, there are mermaids, bees buzzed, There are many flowers in bloom, a forest with Paguru trees, there are red Ashoka flowers and ponds, they are also beautiful elephants that go to cow-elephants.

Also, a popular play, Sinhabhahu drama can be shown as an example written and directed by Sarachchandra in Sri Lanka. Here is a group of verse that sings the main character lion of this play.

> *"Than Thanwala ma lagi san nan muwan ralā*
> *Ganmin budhinnata rasa bojunā*
> *Van neth andhun badhu dhuu puth ruwan dhakā*
> *Man santhosin valandhami samagin"*

(Sarachchandra 1962: 18).

Translation:
Many herds of deer were in different places, take delicious food to eat, like eyes coated with sandalwood, seeing gems like daughter and son, eating

with them happily.

The rhythms contained in the following poem in "Salalihini Sandeshaya" written by Sri Raahula Thero must have been in Sarachchandra's mind while composing *Sinhabahu.*

"sa n na n sihin gendhi sewanalu vali	*thelenā*
Tha n tha n wala ma sathapee siyumali	*bavinā*
Ra n wa n karal gena ena girawun	*athinā*
Ya n ma n thosin maga thorathuru niyama	*danā"*

(Gamlath 1992: 13).

Translation:
On the Sandy plain in the shade of various Heengenda trees, it is lying in different places because it is delicate. From the parrots that bring the rice pods, go happily knowing the information on the road.

Recognizable instances of intertextuality in Cinema

Quentin Tarantino's (b. 1963 "Kill Bill" film in 2003 demonstrates intertextuality with a number of examples. Even through Kill Bill is an American film, it is mostly recognizable by the characteristics of Japanese cinema. In addition, movie genres such as Mystery, Action, Thriller, Crime, Adventure, Spaghetti Westerns, Animation can be identified. Quentin Tarantino's audience will recognize features in 80 film from Alfred Hitchcock's "Marnie (1964)" to the Japanese film "Goke, Body Snatcher from Hell (1968)". There are three movies that are the main influences for the movie Kill Bill. Therefore, both movies "Lady Snowblood (1973)" and "Female Convict Scorpion: Jailhouse 41 (1972)" are Japanese movies and "Thriller: A Cruel Picture (1973)" is a Sweden movie. In particular, the Japanese film "lady Snowblood" is a clear example of the first volume of Kill Bill. ""Citizan Kane (1941)","Sanjuro (1962)","The Good, the Bad, and the Ugly (1966)","Once Upon a Time in the West (1968)","The Mercenary (1968)","Twisted Nerve (1968)","Goke, Body Snatcher from Hell (1968)","First of Fury (1972)","Thriller: A Cruel Picture (1974)","Gone in 60 Seconds (1974)","Deep Red (1975)","Game of Death (1978)","Circle of Iron (1978)","Death Rides a Horse (1967)","City of the Living Dead (1980)","Blade Runner (1982)","Pulp Fiction (1994)","Jackie Brown (1997)","Samurai Fiction (1998)","Battle Royale (2000)","Ichi the Killer (2001)" also parts of many other movies can be recognized in the movie Kill Bill (Agampodi 2021: 122). Tarantino isn't the first to reuse parts of iconic movies that are fading from memory. For example, the filmmaker of

the movie "The Matrix (1999)" used the features of Asian action cinema but hide it under Hollywood nomenclature. But Tarantino doesn't hide his quotes, or he lists it and reveals it. The result of this is that parts of many movies that were not in the mainstream have gone mainstream. And many movies that were leaving the memory of the audience are coming back to the audience.

The postmodern concept of intertextuality can also be identified in the film "A Letter of Fire (2005)" by Ashoka Handagama (b.1962). The scene where the judge, who plays the lead role in the film and her son bathe in bathtub is reminiscent of the Jonathan Glazer's (b.1965) "Birth (2004)". Therefore, this can be recognized as a blending of two text (ibid). In both films, the mother and child were naked in a bathtub. These characteristics can also be recognized in the case where the child stabs his mother, who is the judge, to death in the movie "A Letter of Fire".

> Child: Sorry mom. This is an accident.
>
> (Handagama 2005).

These words of the child remind the movie André Jurieux's death in the final scene of Jean Renoir (1894-1979) "The Rules of the Game (1939)" Marquis Robert mentions that it happened by mistake or accident (Jayarathne 2018: 15-19).

Based on the novel "The Piano Teacher" written by Elfriede Jelinek (b.1946) in 1883 and directed by Michael Haneke (b.1942) In "The Piano Teacher" movie, it can be recognized that there is an intertextual relationship between some moments in the movie "The Piano Teacher" and some moments in the movie "A Letter of Fire". Both scenes where the judge is raped by the museum guard in "A Letter of Fire" and in "The Piano Teacher" Erika is raped by Walter depict similar situations. Like the judge, Erika is asking for it to stop. Both appealed. Slaps. and are being abused in both films, the two women experience a sense of unfulfilled fulfilment in their lives in this compulsion in this abuse. This is how both women express their happiness in the end although abusive.

> Magistrate: I feel like something that has been tightened in life has been released.
>
> (Handagama 2005).

Erika: we'll play all the games you want.

> (Haneke 2001).

Dae-su Oh, the protagonist of the movie "Old Boy (2003)"

directed by Park Chan-wook (b. 1963), returns after serving 15 years in prison and has sex with his daughter, not knowing that she is his daughter. The daughter is also unaware of it and events and situations in the film encourage them to have such a romantic relationship. It is a retelling of the Sophocles story of Oedipus, who joins Jocasta. At the end Oedipus blinds himself to hide from the truth that it was his fault and not to his daughters, the living proof of it while the narrator of "Old Boy" cuts his tongue to refuse to communicate the truth. Beg not to reveal that unpleasant truth. A similar content is found in the movie "A Letter of Fire". The relationship between father and daughter happens without knowing about their kinship. Some dialogues in the film reveal that they have enjoyed those sexual relations a lot. But since the day the truth is revealed, the father spends his life in a lonely world without feelings. He also follows a silent practice in many critical situations encountered in life.

Recognizable instances of intertextuality in film music

Music for films was first used in the film "The Jazz Singer (1927)". Along with the film becoming technically very advanced, the music used for it has also reached an advanced level. By re-mixing old musical scores with films, it is possible to rekindle the cultural and historical feelings in the audience and allow the audience to enjoy the characters and events of the film in a new way. The opportunity to enjoy in a new way is also provided. One of the issues that arise here is the issue of plagiarism, quotation and giving respect. Another problem is that the exciting enjoyment of old songs is changed by mixing them with new events and characters. However, the result is that the events presented in the image are further intensified and a new meaning is generated by attaching a different musical text to the image of a film. The music interacts with the intrinsic meaning of the sequence, as distinct from a surface-level meaning; it is addressed to what is implicit within the drama, not to what is explicit (such as the visual action), that is, to what you cannot see but need to think about (Burt 1994: 7).

This is common in Quentin Tarantino's movies. Tarantino often uses music as a strong contrast to the image. This is not an invention of Tarantino, but a technique that filmmakers have used for a long time. But Tarantino's uniqueness lies in his use of musical texts from different genres and eras to give the audience a deeper understanding of the events and characters of his films. The purpose of this is to provide enjoyment beyond the surface reality of the scene by creating a difference in the scene and music. For example, the song "Stuck in the middle with you" sung by

"Stealers Wheel" released in 1973 is used to intensify the moods of the film "Reservoir Dogs (1992)" Mr. Blonde's use of this in a knife-wielding police office scene changed the audience's understanding of the gangster character of a virtuoso criminal. The lyrics as well as the rhythm have influenced the formation of new enjoyment. And the use of the song "Don't Let Me Be Misunderstood" that that "Santa Esmeralda" in 1964 featured for the fight scene between O–Ran Ishi and The Bride in Tarantino's movie "Kill Bill" is waiting for a long time and the excitement and acting of the dual fight and intensify. And there is a flashback scene in "Kill Bill" movie that shows O–Ran Ishi's past. The scene where she kills her father Infront of the little O–Ran, the music used is typical of spaghetti western. The uniqueness of this is, it evokes the interrelationship in the memory of the viewers about the genres and origins of the music and re-enjoys it with the event of the film.

In classic cowboy movies, flashbacks and innocent children returning to town as adults intent on avenging injustices are common. The interplay of western music re-connects the emotions in the pre-memory of the audience with the movie "Kill Bill". His film "Inglorious Bastards (2009)" is another work where the mixing of different music pieces with the image is common. The use of David Bowei's (1947-2016) song "Cat People (Putting Out Fire)" for the opening scene in the fifth chapter of the film "Revenge of the Giant Face" intensifies the moment both literally and rhythmically.

> See these eyes, so green
> I can stare for a thousand years
> Colder than the moon
> It's been so long
>
> And I've been putting out fire With gasoline
> See these eyes, so red
>
> Red like jungle burning bright Those who feel me near
> Pull the blinds and change their minds It's been so long

(David 1982).

In the film, Shosanna goes on a long and arduous journey to take revenge on the killers who destroyed her family. After waiting for a long time and preparing to go to the destination, a black veil is applied to her face as a foreshadowing of the events that may happen in the future. Mixing the world war with 80's song speed of the montage edit prepares

the audience for triumphant ending. And for his film "Django Unchained (2012)", James Brown's (1933-2006) song "The Payback" in 1973, mixed with 2-Pac's "Unchained" song was able to highlight the idea of liberation in the minds of the audience. The lyrical content of both songs enhanced the protagonist's attitude and motivation. The content and lighting of Rick Ross's (b.1976) "100 Black Coffins" song, which Django uses to knock down an opponent with a horse, creates a great personality in the audience's mind about the character of Django.

> A hundred black graves so I can lay they ass in
> I need a hundred black preachers, with a black
> sermon to tellFrom a hundred black Bibles, while we
> send them all to hell
>
> I need a hundred black coffins, black coffins, black coffins (oh,
> Lord!) I need a hundred black coffins,
> black coffins, black
> coffins (oh, Lord!)

<div align="right">(Ross 2012).</div>

In Sri Lankan film music, mixing various musical texts, poems, free verse with films is commonlyrecognizable. "Sudo Sudu (1965)" directed by Robin Tampo (1930-2000) features the poem "Sudo Sudu" written by Sagara Palansooriya (1908-1961). It was early Kalalalle Ananda Sagara Thero who wrote poems later posing as Sagara Palansuriya or Keyas. This "Sudo Sudu" narrative poemwas a sinhala imitation of Alfred Tennyson's (1809-1892) narrative poem "Enoch Arden (1864)" (Gunathilaka & Ariyaratne 2019). The following poem from "Sudo Sudu" poem is the opening poem of the film.

> *Goda mada dekama saru sāraya pala barayā*
> *Katu rodha gammané tharamak pitisarayā*
> *É gama mandin galanā ganga manaharayā*
> *Kadamandiya pihitiyé gama Kelawaraya*

<div align="right">(Palansūriya 1984:1).</div>

Translation:
A village called Katuroadha is located in a rural environment where farming is fertile and the fruits are heavy. A mesmerizing river flows through the middle of the village and there is market at the end of the

village.

This first poem from the Tampo poem is used as an establishing shot at the beginning of the film. The large paddy field cultivated by the Helmalu method, the river flowing over the rocks, the vast water courses, the straw huts between the Jungle covered hills and bazaar with small huts with mud walls are depicted in the film with this poetry as pictures. Just as Palansuriya uses this poem at the beginning of the poetry, Tampo uses this poem in his film. To the reader who starts reading the poem and to the audience who starts watching the movie, the environment, social characteristics, economic background and climate in which these events take place are shown. This is one of the purposes of the establishing shot. An "establishing shot" prefaces a scene in a movie with a wide shot of the scene's location. It is meant to help viewers process a shift to a new location. Establishing shots can depict the actors in the space in which they will be acting, the exterior of a building, or the larger geographic context of the scene. (Brighter & Rader 2019). For Tampo movie, "Sudo Sudu poetry class has been used to convey the taste and feeling created by the poetry class to the audience from the movie with the same frames. But the reader who has previously associated with the poetry will automatically reconnect with the movie while watching the movie. In some cases, the enjoyable experience gained by associating with texts such as poems, novels, and short stories is not available from some movies even though they are based on those texts. As an example, for this is the movie "Gamperaliya (1963)" directed by Lester James Peries (1919- 2018). "In the novel Gamperaliya, Mahagedara is called decaying great house. Its pillars are too big for a man to embrace with arms. The doors and windows are so large that they are made of Jackfruit trunks. The rafters on the roof are too big. The walls are strong" (Wikramasinghe 1970: 109). The purpose of this part of the novel was to point out that just as the palace and its surrounds decay overtime, the people who live there fade socially. But Peries in Gamperaliya creates a satire in the audience in the portrayal of that part through the film. The reason is that the viewer watches the movie keeping the memories of the novel Gamperaliya in mind. "In other words, doesn't create the film with an idea and vision that shows the decay of Mahagedara, the family members trapped in its environment and the poverty of the middle-class people of the village" (ibid).

This characteristic can also be clearly identified in Vasantha Obeysekera's (1937-2017) "Kedapathaka Chaya (1989)" film. One of the main features of Obeysekera's cinema is the use of dialogues about past

events or future events in the film story for the frames shown in the film. In the film, the uses of the funeral drum with images at the time of Nandawathi and Piyathilaka's wedding and the mixing of images in a funeral home increase the audience's curiosity about the film. Also, the use of the song "Ran Dunuke Mala se" sang by Milton Mallawaarachchi (1944-1998) in the frames of the wedding is also unique. It is a song that is not used in an auspicious wedding. The presentation of the previously enjoyed song along with the film's wedding scenes adds to the intrigue of the film. The story of the film also contains a pre-signal about the upcomingevents.

The film "Siribo Ayya (1980)" directed by Sunil Ariyarathna (b.1949) is based on the story "Siribo Aiya" by Piyadasa Palansooriya. Another example for this is the use of "Yashodharawatha" poems according to historical stories, these verses were sung.

Kale thibena koi dewath rasa   wewā
Male banbaru lesa piriwara athi wewā
Awwe thibena ras mala adu   wewā
Gawwen gawwa diwa maliga   sadewā

(Siripala 2016: 51).

Translation:

"May all the forest fruits turn sweet for you. May men surround you as do bees a flower. May the sun dim his scorching rays for you. May gods create shelters for you as you walk.

(Obeyesekere 2009: 52).

In this set of verses queen Yasodharā does not lament about her own grief. She controls her sorrowand calls forth blessings on her husband. She asks how one who grew up amid the sheltered comforts of a royal palace can live in a forest. What can he eat? Can he sleep in comfort? Will hesuffer from the heat of the sun? These verses reveal the genuine love of a village woman for her husband and child and a concern for their needs without a thought for herself. The reader's feelings are drawn to her for this reason (Gamlath & Wickramasighe 1995: 65-67). This is the 100th poem of the "Yashodharawatha" interspersed with images of Siribo brother, who is being loved by Weladanhamine in the film siribo ayya, wishing him good luck and giving him the opportunity to marry a woman of his choice. This shows Weladanhamine's sence of love and sacrifice, in sacrificing his love for Siribo brother and wishing him a success in life.

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