Sri Lanka Journal of Advanced Research Studies in Humanities and Social Sciences

Foreword

It is with great pleasure and honour that we present Vol. 13. No. II of the Sri Lanka Journal of Advanced Research Studies in Humanities and Social Sciences (SLJARS), especially focussing on the research and novel contributions towards the sustenance and wellbeing of the society penetrated through the studies of Humanities and Social Sciences. It is worth note that studies of social sciences and humanities are diverting their scope towards sciences such as behavioural sciences, natural sciences where the needs, demands and the necessities of the societies are diagnosed, and remedies are recommended in a scientific manner. Despite there are unlimited access to technology and technology driven tools, to equip for more efficient and product-oriented economies, the human thinking, and the brain power are still unchallenged. Thereby, the studies of human behaviour, human societies, cultures and their geographic identities have become more important focal points in addressing the present-day needs and remedies.

The National Centre for Advanced Studies in Humanities and Social Sciences (NCAS) being the only Research Institute in Sri Lanka governed by the Universities Act No. 16 of 1978, is happy to thrive and embark such novel studies under its broader objectives to enhance the capacities through its holistic understanding to cater for the academia and the community simultaneously, and to embark its mission for further studies, research and contributions. We are happy to announce that the Sri Lanka Journal of Advanced Studies in Humanities and Social Sciences is a peer reviewed and follows double blind review process, which is published in two (02) issues per year. The journal has been recognized by the 'Sri Lanka Journals Online' since 2007,

It is important to note that each article of the journal represents a significant contribution to our understanding of the human condition, showcasing rigorous research, having unique and innovative methodologies with critical analyses. While some are so significant on exploring historical pathways, and cultural phenomena, some are pillars of examining contemporary social issues and policy impacts. However, the depth and the breadth of topics covered here showcase the richness and diversity inherent in the humanities and social sciences.

I extend my deepest gratitude to the authors, reviewers, and editorial team whose dedication and hard work have made this edition possible. Their commitment to scholarly excellence ensures that this journal continues to be a vital platform for intellectual exchange and discovery. I am confident that the insights and findings presented in these pages will inspire and inform future research, contributing to the ongoing dialogue that shapes our understanding of the world.

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NCAS Research Journal is a bi-annual research journal of the NCAS, Colombo, Sri Lanka. It seeks to provide a platform to the academics, practitioners, policy makers and other stakeholders of various dimensions of to present their research findings and to debate on issues of mutual and common interests for the benefit of the local and global community

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Contents

Digital Tools in Language Learning: Their Effectiveness, Impact and Challenges

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Abstract

This research explored the effectiveness of digital tools on English language learning and the challenges experienced in their implementation. The research problem centred on understanding the impact of digital tools on English language learning outcomes and pinpointing obstacles to successful integration. The proliferation of technology in education has introduced various digital tools promising to enhance English language learning. However, it was crucial to assess their efficacy and identify barriers. The results positively impacted English language learning, with increased motivation and engagement reporting. Participants showed improved proficiency and communication skills. Challenges included technical issues, digital literacy gaps, and distractions, underscoring the need for adequate teacher training and support. The findings positively impacted language learning, as evidenced by heightened motivation and engagement among participants. Noticeable improvements were observed in proficiency and communication skills. Technical glitches, disparities in digital literacy, and distractions were identified, emphasizing the necessity for comprehensive teacher training and support. Recommendations include continuous research and student-friendly English language learning applications. Promoting digital literacy among educators and learners is essential in maximizing the benefits of emerging technologies. Addressing these challenges and leveraging digital tools would better prepare language educators for a multilingual and interconnected world.

Keywords: *Digital, English, impact, teaching, tools*

Introduction

Amidst the rapidly changing digital landscape, the significance of technology in education, especially in English language learning, has grown. Adapting digital tools in education has revolutionized teaching and learning across various disciplines in recent years. Digital tools have received

significant attention in English language education because they enhance learning outcomes and engage students in immersive learning experiences. However, despite the growing interest in digital tools, a need to understand their impact and address the challenges associated with their integration into language learning environments remains. Existing literature highlights the benefits of digital tools in facilitating personalized learning experiences and promoting collaboration among students, which provides access to a wide range of language learning resources. However, research also identifies challenges such as technological barriers, digital divide issues, and maintaining student motivation.

Background

Integrating digital tools in language learning (in any language learning) has evolved significantly. In the 1980s, computers were introduced into language classrooms with essential software for vocabulary drills and grammar exercises. The 1990s saw the emergence of multimedia CD-ROMs offering interactive content and audio-visual materials. The early 2000s witnessed the advent of online language learning platforms and websites, providing a wide range of resources accessible from anywhere with an internet connection. Mobile applications became popular in the late 2000s, offering convenient language learning on smartphones and tablets. Advancements in artificial intelligence led to the development of intelligent tutoring systems and language learning applications using machine learning algorithms for personalized learning experiences. Throughout this history, the focus has shifted from traditional classroom instruction to flexible, interactive, and customized learning experiences aided by digital technology.

Rationale

Studying digital tools in language learning is essential as the pervasive influence of technology in education is noted. Understanding their effectiveness allows educators to optimize teaching methodologies, catering to diverse learning styles. Assessing their impact elucidates the evolving landscape of language acquisition, shaping curricula to meet modern demands. Exploring challenges equips educators with strategies to overcome barriers, ensuring equitable access and effective integration of digital tools. Ultimately, this research empowers educators to harness technology's potential, enhancing language learning outcomes for students

in an increasingly digital world. Thus, there is a pressing need for empirical research to examine the impact and challenges of digital tools in language learning, providing insights to inform effective pedagogical strategies and optimize the use of digital tools in language education programs.

Research Problem

The research problem examined the effectiveness of digital tools on language learning outcomes and identified the challenges associated with their integration into English language education. By exploring the positive impacts and challenges of digital tools in language education, this research seeks to provide actionable insights for educators, policymakers, and stakeholders to optimize the use of digital tools in English language learning environments, thereby enhancing the effectiveness and inclusivity of English language education programs.

Research Questions

1. How do digital tools impact English language learning outcomes among undergraduate students?
2. What pedagogical practices are associated with effectively integrating digital tools into English language education?
3. What are the primary barriers to integrating digital tools into English language learning environments?

Research Objectives

1. To assess the effectiveness of digital tools on English language learning outcomes among undergraduate students.
2. To explore pedagogical practices associated with effectively integrating digital tools into English language education.
3. To identify the primary challenges in integrating digital tools into English language learning environments.

Significance

The research study holds immense significance from four perspectives. Theoretical importance lies in exploring how digital tools can enhance educational practices, facilitate engagement, and facilitate personalized learning. From *a policy standpoint*, understanding the impact of digital integration can inform educational strategies and funding allocation.

Pedagogically, insights into practical digital tool usage can enrich teaching methods, benefiting educators and learners. Most importantly, *the transformative perspective* highlights the potential to revolutionize education by democratizing access, promoting inclusivity, and preparing learners for a technology-driven world. Embracing this transformative approach empowers educators to adapt and optimize digital tools to maximize their positive impact on education.

Theoretical Perspectives

The theoretical framework for the research study draws upon multiple perspectives, including pedagogical, learning, and sociocultural theories, to examine the role and effectiveness of digital tools in language education. From a *pedagogical viewpoint*, the framework is informed by constructivist theories emphasizing active engagement and learner-centred approaches.

Digital tools, such as interactive exercises and multimedia resources, provide opportunities for students to construct their knowledge through exploration and experimentation, aligning with the principles of constructivist pedagogy. Regarding learning theories, the framework incorporates elements of social constructivism, which highlight the importance of social interaction and collaborative learning in knowledge construction. Digital platforms facilitate collaborative learning environments where students can engage in real-time interactions with peers and instructors, promoting communication skills and peer-to-peer support.

From *a sociocultural perspective*, the framework is influenced by Vygotsky's (1896–1934) *sociocultural theory*, which highlights sociocultural factors that shape learners' cognitive development. Digital tools offer immersive cultural experiences, allowing learners to explore linguistic and cultural contexts and promoting greater cultural understanding and appreciation. Additionally, the framework considers the affordances and constraints of digital tools within the socio-technical context, drawing on concepts from the sociology of technology. This perspective acknowledges the influence of technological affordances, such as accessibility and interactivity, and sociocultural factors, such as digital divide issues and cultural norms, on integrating digital tools in English language learning environments. By combining these theoretical perspectives, the framework provides a perspective through which to examine the impact and

effectiveness of challenges of digital tools, informing pedagogical practices and addressing sociocultural considerations for optimizing the use of digital tools in English language learning programs.

Methodology

A convenient, yet purposive sampling technique was applied and enrolled 33 participants from a compulsory module in English after explaining the reason for collecting the data and the participant rights—the participation in the research study was voluntary. The selection was based on language proficiency levels, prior exposure to digital tools, and motivation for learning English.

Quantitative and qualitative data were gathered through pre-and post-surveys, classroom observations, and focus group discussions. Quantitative data were subjected to descriptive statistics analysis to evaluate participants' views regarding digital tools. An in-depth thematic analysis of qualitative data was conducted to identify recurring patterns and themes in participants' experiences with digital tools in language learning.

By integrating quantitative and qualitative methods, this study provides a comprehensive understanding of the multifaceted impact of digital tools on English language learning among undergraduate students. While quantitative analysis allowed for measuring tangible outcomes such as improved vocabulary retention and oral proficiency, qualitative analysis offered invaluable insights into the experiential aspects of English language learning facilitated by digital tools. These qualitative findings showed the nuances of learners' interactions with digital tools, including their perceptions, challenges encountered, and strategies employed.

Moreover, by combining quantitative and qualitative approaches, this study seeks to bridge the gap between objective measurements and subjective experiences, offering a more holistic perspective on using digital tools in English language education. This comprehensive understanding is essential for educators, policymakers, and stakeholders in devising effective strategies to leverage digital tools for enhancing language learning outcomes and experiences. It explains how digital tools can be integrated into language education to meet undergraduate students' needs and preferences, creating a more engaging and effective learning environment.

Review of Literature

Researchers and educators have noticed a notable surge in interest regarding integrating digital tools in teaching and learning, especially within English language education. This review aims to consolidate the current body of literature concerning this topic, specifically examining how digital tools influence language learning outcomes, shape pedagogical approaches, and enhance student engagement. This review seeks to understand digital tools' role in modern language education practices by synthesizing various scholarly perspectives and empirical findings.

Mobile language learning applications in improving vocabulary retention and oral proficiency among undergraduate language learners have increased (Stockwell & Wang, 2023). Additionally, interactive language learning platforms have been found to create communicative competence and cultural understanding in students (Tao & Gao, 2022).

Integrating digital tools into language classrooms has positively affected student motivation and engagement. Learner enthusiasm and active participation through gamified language learning platforms and virtual reality simulations improve (Moorhouse & Yan, 2023). Furthermore, online collaborative tools have been proven to cultivate a sense of community and facilitate peer interactions, leading to enhanced language learning experiences.

However, integrating digital tools in language learning is not without challenges. Technical barriers and resource constraints may hinder effective implementation (Stockwell & Wang, 2023). Moreover, concerns about overreliance on digital tools and potential distractions were raised, calling for a balanced approach to using these technologies (Metruk, 2022).

Teacher training and professional development are significant in empowering educators with digital literacy and pedagogical strategies needed in the post-COVID contexts (Muhammad, Sheeraz, & Sacco, 2022). Effective integration of digital tools requires thoughtful instructional design to align technology use with specific English language learning objectives (Moorhouse & Yan, 2023).

Literature suggests that digital tools offer immense potential in language education, presenting opportunities for improved language learning outcomes and increased student engagement. However, careful consideration must address technical and pedagogical challenges, ensuring digital tools are seamlessly integrated into English language classrooms.

Results and Discussion: Quantitative Analysis

Through statistical analysis, the key variables were explored to gain insights into student behaviour and identify areas for improvement in the learning experience. The study of student engagement across four batches reveals trends. While the meantime spent per student varies slightly across batches (Batch 1: 35 minutes, Batch 2: 40 minutes, Batch 3: 38 minutes, Batch 4: 36 minutes), there does not seem to be a significant difference in student engagement.

A moderate positive correlation was noted between team sizes and student participation, with a Pearson correlation coefficient of 0.65 (p-value < 0.05), indicating that larger groups may lead to increased student engagement.

The consistent number of students seeking learner support across batches (Batch 1: 23 students, Batch 2: 24 students, Batch 3: 23 students, Batch 4: 22 students) suggests a steady demand for assistance. However, my chi-square test indicates no significant difference in the proportion of students seeking support across batches (Chi-square value: 2.32, p-value > 0.05), highlighting the need for consistent and accessible support resources.

Similarly, the frequency of technical issues remains relatively stable across batches, with no significant differences observed (Batch 1: 10 students, Batch 2: 11 students, Batch 3: 10 students, Batch 4: 12 students; Chi-square value: 1.41, p-value > 0.05). This finding suggests that the platform's technical infrastructure is reasonably stable, but efforts should still be made to address technical difficulties promptly.

A chi-square test reveals a significant association between time zone issues and student engagement (Chi-square value: 4.86, p-value < 0.05). Students in different time zones face challenges, indicating the need for asynchronous learning options or recorded sessions to accommodate diverse schedules effectively.

While students encounter technical ability issues consistently across batches (Batch 1: 22 students, Batch 2: 23 students, Batch 3: 24 students, Batch 4: 23 students), there is no significant correlation between these issues and other student engagement metrics (Pearson correlation coefficient: -0.15, p-value > 0.05). This finding emphasizes providing clear student guides and technical support to enhance the learning experience.

The frequency of Zoom-related issues remains consistent across batches (Batch 1: 14 students, Batch 2: 16 students, Batch 3: 15 students,

Batch 4: 14 students), with no significant differences observed (Chi-square value: 0.48, p-value > 0.05). This insight suggests that while Zoom is a commonly used tool on the platform, specific technical hurdles related to its integration need further investigation and resolution.

The analysis indicates no significant association between student sex and engagement metrics (Chi-square value: 1.72, p-value > 0.05). This value suggests that student engagement on the platform is not influenced by gender, emphasizing the platform's inclusivity. Regression analysis identifies group size, time zone issues, and learner support as significant factors impacting student participation (p < 0.05). This value highlights the importance of optimizing team sizes, addressing time zone challenges, and ensuring robust learner support resources to enhance the learning experience.

Statistical analysis provides valuable insights into student engagement on the digital learning platform, guiding efforts to create a more engaging and effective learning environment for all students. By addressing key areas identified through analysis, the platform can continuously evolve and adapt to meet the diverse needs of learners, ultimately promoting a successful educational experience.
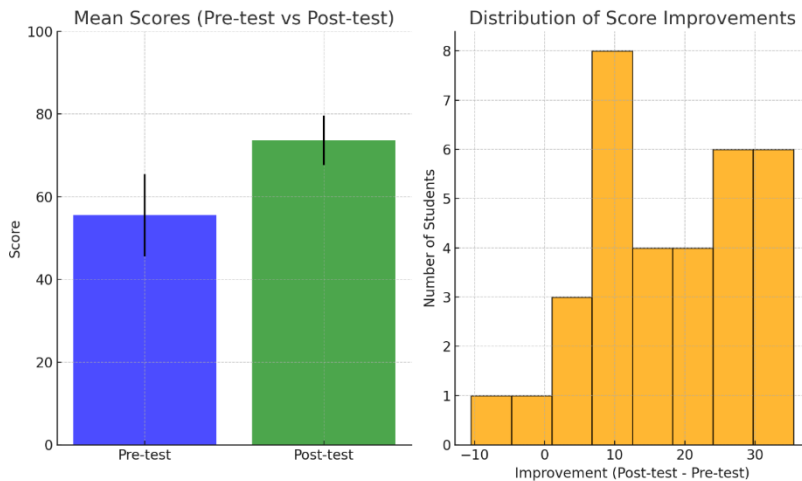

Table 1: Mean Scores and Distribution of Improvements

The study examined the improvement in reading skills of 33 undergraduate students enrolled in a degree program. The pre-test scores had a mean of 55.54 (SD = 9.96) and ranged from 40 to 75, while post-test scores increased to a mean of 73.63 (SD = 5.99) with a range

from 60 to 85. This increase demonstrates a significant improvement, with the average score rising by18.09 points (SD = 11.76), representing a 32.57% improvement on average.

The distribution of score improvements showed a minimum gain of 8 points and a maximum of 25 points, reflecting a consistent benefit across most participants. The calculated effect size (Cohen's d = 2.20) indicates a substantial impact of the program on enhancing reading skills. Furthermore, the reduced standard deviation in post-test scores (5.99) suggests a narrowing of performance gaps among students, indicating a levelling effect of the intervention. These results highlight the intervention's effectiveness in creating measurable advancements in reading proficiency among participants.

Qualitative Analysis

The qualitative data provided more profound insights into participants' experiences with digital tools in language learning. The themes from the analysis include increased communication skills and a supportive language-learning community. Participants appreciated the authentic language practice provided by interactive language learning platforms, leading to a better understanding of cultural nuances and cross-cultural communication (Çelik & Aytın, 2014).

However, the analysis also identified challenges associated with integrating digital tools. Technical barriers and limited access to resources were cited as impediments to effective implementation (Deribigbe, Hamdi, Alzouebi, & Frick, 2022). Moreover, concerns about potential distractions and overreliance on technology, for example, were raised (Moorhouse & Yan, 2023). These findings highlight the need to address these challenges and appropriately support educators in successfully integrating digital tools in language classrooms.

Discussion

The findings highlight the potential of digital tools to influence English language learning outcomes and student engagement positively. The quantitative analysis revealed noteworthy enhancements in reading proficiency among the participants. On the other hand, the qualitative data uncovered insightful perspectives regarding the experiential dimensions of language learning facilitated by digital tools. These qualitative findings

reported learners' experiences, providing rich insights into the nature of English language learning in the digital age. These findings relate to literature on the subject, confirming the effectiveness of digital tools in enhancing language education.

However, the study also shows challenges that educators and institutions must navigate to increase the full potential of digital tools in language learning. It is necessary to address the technical barriers and resource constraints, and educators should be provided with appropriate training and support to design effective instructional strategies that balance technology use.

Implications

Digital platforms facilitate collaborative learning opportunities, enabling learners to interact with peers and instructors in real-time, promoting communication skills and peer-to-peer support. Digital tools offer opportunities for continuous assessment through quizzes, interactive exercises, and progress tracking, providing timely feedback to learners and instructors for ongoing improvement. Interactive digital tools can offer immersive cultural experiences, allowing learners to explore diverse linguistic and cultural contexts and promoting greater cultural understanding and appreciation.

Integrating digital tools can improve access to English language learning resources, particularly for learners in remote or underserved areas, promoting inclusivity in education. Digital tools facilitate multimodal learning experiences by incorporating various media such as videos, audio recordings, interactive exercises, and simulations, catering to different learning preferences and promoting deeper comprehension.

Educators may use digital tools to adapt teaching methodologies and cater to different learning styles, enhancing engagement and effectiveness in language learning. Digital tools enable personalized learning experiences, allowing learners to progress at their own pace and focusing on areas of interest and difficulty, enhancing motivation and outcomes. Educators can use digital tools for their professional development, accessing online courses, resources, and communities of practice to stay updated on the best practices and innovations in English language teaching.

Integrating digital tools in language learning cultivates technical literacy skills among learners, preparing them for the digital demands of the

modern workforce and enhancing their digital citizenship. Understanding the challenges associated with digital tools in language learning—such as technological barriers and digital divide issues- and maintaining learner motivation can inform strategies to mitigate these challenges and optimize the use of digital tools in education.

Limitations

This study acknowledges several limitations that may have influenced the findings and their generalizability. First, the results obtained from reading skill assessments may not fully represent the impact of digital tools on other language skills, such as speaking, listening, or writing. Focusing solely on reading limits the broader applicability of the findings to holistic language learning.

Second, the type of participants in the study, who were predominantly students from a university specializing in human resources management, may not reflect the diversity of language learners in other disciplines. Their academic and professional focus may have influenced their engagement with digital tools and the outcomes achieved. Addressing these limitations in future research by including a broader range of language skills and participant demographics will enhance the validity and generalizability of the findings.

Future Research

Future research could longitudinally assess the impact of digital tools on English language learning, comparing the effectiveness of various tools, including AI driven platforms. Studies could focus on specific learner populations, exploring how digital tools can be tailored to their needs. Cross-cultural studies could investigate the influence of cultural differences on the use of digital tools. The effectiveness of teacher training programs in enhancing digital literacy skills could be evaluated. The digital divide's impact on English language learning access, particularly in marginalized communities, could be investigated. The effectiveness of blended learning and gamification techniques on language learning outcomes and ethical considerations for using digital tools could be examined.

Conclusion

In conclusion, the study provided valuable insights into the influence of digital tools on English language learning outcomes and the challenges encountered in their implementation. Through a mixed-methods approach, digital tools' quantitative impact and qualitative experiences were researched using digital tools in English language education.

The findings highlight the positive impact of digital tools on language learning, including heightened motivation, improved proficiency, and enhanced communication skills among learners. These results underscore the potential of digital tools to revolutionize English language education and create more engaging and personalized learning experiences.

However, this study also identified several challenges associated with integrating digital tools, such as technical issues, digital literacy gaps, and potential distractions. Addressing these challenges is crucial to increasing the benefits of digital tools in language learning and ensuring equitable access to language education for all learners.

In light of these findings, continuous research and development of student-friendly digital tools and targeted teacher training and support are recommended to effectively integrate these tools into language instruction. Additionally, promoting digital literacy skills among educators and learners is essential to harnessing the full potential of technology in English language learning. Overall, this research investigation contributes to the growing literature on digital tools in English language education and underscores the importance of addressing challenges to optimize their impact. Language educators can better prepare learners for success in a multilingual and interconnected world by addressing challenges.

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Media and Mental Health: Examining the impact of Information Overload during COVID-19 and Creating awareness on fake-information through the 'CheckTheFake campaign of ARMT

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Abstract:

The COVID-19 pandemic brought an unprecedented surge in the consumption of both traditional and social media as individuals sought information on the evolving crisis. This research examines the impact of information overload on the mental health in India, more particularly among the students, a population vulnerable to the psychological effects of the pandemic. Drawing from surveys, interviews, and existing literature, the study highlights how excessive exposure to pandemic-related content triggered anxiety, stress, and feelings of helplessness among the communities. The 24X7 media cycle, combined with sensationalisation of the news reporting and the unregulated spread of misinformation, disinformation and malinformation on social media platforms, exacerbated mental health challenges.

The findings from a triangular method of quantitive data of 562 respondents, discourse analysis of a month-long campaign on fake information and qualitative data gathered through FGDs reveal that while media served as a vital source of information and connection, its overwhelming nature contributed to cognitive fatigue, reduced academic performance, and impaired emotional well-being. Social media platforms amplified 'doomscrolling', a habit that intensified negative emotions, while traditional media's repetitive focus on alarming statistics heightened anxiety, depression and nervousness. Additionally, the study explores forwarding the fake contents strategied by different sources, such as digital detoxes and reliance on curated content, to mitigate the adverse effects.

The research concludes by recommending the promotion of digital literacy, responsible media consumption habits, and the development of media guidelines to foster balanced and accountable reporting during health crises. These measures aim to empower communities and mitigate the mental health impact of future information surges.

Keywords: Media, Mental Health, Anxiety, Depression, Information Overload, Fake News, Misinformation, Disinformation, Malinformation, ARMT, CheckTheFake Campaign

Introduction:

The relationship between media and mental health has garnered increasing attention among the communication scientists, particularly during global crises like the COVID-19 pandemic. Media, in its various forms of conventional traditional and new digitised forms, play a dual role in shaping mental health outcomes, acting as both a support mechanism and a potential stressor. Social digital media platforms have emerged as vital tools for mental health awareness and support. Studies show that social media outlets accelerate dissemination of mental health information, connects individuals with support networks, and promotes awareness of coping mechanisms (Naslund et al., 2020). During the pandemic, social media platforms saw increased discussions about mental health, offering spaces for individuals to share experiences and find resources (Pahayahay& Khalili-Mahani, 2020). Digital mobile tools like health applications also provided access to therapy and mindfulness practices, enabling mental health management even during lockdowns (Holmes et al., 2020).

But at the same time, these digital platforms, more particularly the messaging apps became popular for sharing fake and misleading information. Social media has emerged as a key vehicle for spreading superstitions during the unfolding pandemic crisis. Countless messages from unidentified sources were circulated daily, generating widespread panic among the public. Many individuals, including those new to digital literacy, often share such messages with the genuine intention of protecting their loved ones, rather than causing harm. However, the root of the issue lies in the manipulation of this trust. Misinformation, superstitions and false beliefs were not solely the product of obscure corners of the internet; they were often perpetuated by seemingly credible individuals as well. Another segment of 'homo digitalis' actively fuels this trend for financial gain, while some malicious actors, or 'prosumers', derive pleasure from propagating misinformation. Regrettably, many inexperienced social media users and newly digital-literate individuals unknowingly amplified the reach of such content, spreading it to a vast audience (Dutta, 2020- scientific temper).

Overexposure to media and overload of information, particularly news and unregulated content, have been linked to heightened anxiety, stress, and depression (Garfin et al., 2020). The phenomenon of 'doomscrolling', or excessive consumption of negative news, became widespread during the pandemic, exacerbating feelings of afraid, helplessness and fear (Bendau et al., 2021). Similarly, misinformation, disinformation and malinformation on social

media platforms have been associated with confusion and mistrust, further aggravating mental health challenges (Cinelli et al., 2020; Dutta, 2020).

It's important to understand the fine line between media as a helpful resource and a source of distress, which depends on content regulation and individual consumption patterns. Research suggests that tailored intrusions, such as fact-checking mechanisms and mental health literacy campaigns, media literacy campaigns can mitigate the negative effects of media overload (Southwick et al., 2020). Additionally, fostering digital literacy helps users separate credible sources and adopt healthier media consumption habits.

Communication scholars and social scientists advocate for the role of media organisations in promoting mental health-friendly content. This includes avoiding sensationalisation of the information, prioritising evidence-based reporting, and offering resources for mental health support within news stories (Schiavo, 2020). Media can amplify awareness campaigns and reduce stigma, as seen with initiatives, not only confined to the World Mental Health Day and suicide prevention campaigns (Torres et al., 2021).

From the media's role during COVID-19 pandemic it's visible that relationship between media and mental health is multifaceted, offering both opportunities and challenges. While it serves as a critical tool for awareness and support, its unregulated and over emphasising contents can harm mental well-being. Future efforts should emphasise balanced content, digital literacy, and collaborative initiatives between mental health professionals and media organisations to harness media's potential for a well-informed society.

Methodology

This study employs a triangulated methodological approach, integrating quantitative, qualitative, and discourse analysis methods to comprehensively explore the relationship between media and mental health during the COVID-19 pandemic. The quantitative data is derived from a survey of 562 respondents during 2020-21, which provided insights into the frequency, nature, and emotional outcomes of media consumption during the pandemic period. These respondents were sampled across diverse demographic groups in India to ensure representativeness, focusing particularly on the student community in the northeastern part of the country.

To complement the survey data, qualitative insights were gathered through eight Focus Group Discussions (FGDs) conducted with students, housewives, unemployed youth, and senior citizens. These discussions offered nuanced perspectives on how different social groups experienced and coped with the psychological strain caused by excessive media exposure. The FGDs

explored themes such as emotional responses to misinformation, disinformation and malinformation, fake and misleading contents, and the role of digital and traditional media in shaping pandemic-related information and perceptions.

Additionally, the study included a discourse analysis of a month-long campaign titled #CheckTheFake conducted by Dr Anamika Ray Memorial Trust in April 2020 addressing the spread of fake information named as 'infodemic' about COVID-19 on social media. This analysis examined the narratives, tone, and strategies used in combating misinformation and their reception among audiences. The triangulated approach not only enhanced the reliability of findings but also provided a multidimensional understanding of how media influences mental health, particularly in vulnerable populations like students.

The Impact of Media on Mental Health

Media, including traditional outlets like newspaper, television, radio and social media platforms, profoundly influences public health behaviours and perceptions. While these media outlets can enhance health education and awareness, they also contribute to misinformation, manipulated information, stress, and anxiety, particularly during health crises like COVID-19. This dual-edged nature of media necessitates careful scrutiny of its impacts on health.

There is no doubt about the fact that media plays a pivotal role in disseminating health-related information, enabling widespread education and creating awareness. Campaigns leveraging media platforms have successfully addressed issues such as addiction cessation, vaccination awareness, and mental health stigma (Wakefield et al., 2010). Social media platforms further amplify these efforts by creating interactive and community-based environments. For example, public health authorities have used platforms like content sharing and messaging apps to share real-time updates and preventive measures during pandemics (Ahmed et al., 2020).Studies have shown that health-related content on social media positively impacts health behaviours by encouraging preventive practices, such as exercise and healthy eating (Laranjo et al., 2015). Furthermore, platforms like video, visual and textual sharing platforms have provided access to patient experiences and expert opinions, empowering individuals to make informed decisions about their health.

Despite these benefits on health awareness, traditional media and social media can exacerbate health issues through misinformation, disinformation and malinformation, overexposure to distressing content, and addictive usage patterns. Firstly, the multiplying of false or misleading health information on social media undermines public health efforts of the government. During the

COVID-19 pandemic, misinformation regarding vaccines and treatments spread rapidly, leading to vaccine hesitancy and risky behaviours (Cinelli et al., 2020). Studies indicate that individuals exposed to misinformation are more likely to distrust scientific guidelines and adopt harmful practices (Roozenbeek et al., 2020). Secondly, media exposure during health crises often results in increased stress and anxiety. Constant exposure to negative news, termed 'doomscrolling', has been associated with feelings of helplessness and heightened psychological distress (Garfin et al., 2020). Excessive social media use also correlates with symptoms of stress, depression and anxiety, particularly among young adults and students (Huang, 2017). Thirdly, overload of information and overuse of social media contributes to sedentary lifestyles, poor sleep quality, and digital addiction. These behaviours are linked to chronic health conditions such as obesity and cardiovascular diseases (Keles et al., 2020).

Findings from Quantitative Data

The pandemic COVID-19 led to unprecedented global lockdowns beginning in 2020 to 2021. With limited physical communications, confinement and quarantine in homes, mental health emerged as a critical concern. This analysis focuses on two key areas: health service-seeking behaviours and influence of media on mental health. The findings, derived from surveys of 562 respondents from the North-East India, highlight how people engaged with media and health services during this challenging time.

Demographic Profile

As the demographic profile of the 562 respondents enumerates that the majority of the respondents, i.e. 62.5%, reside in urban areas, indicating a strong representation from individuals with higher access to digital infrastructure and media platforms. This urban dominance suggests that the findings may heavily reflect the digital behaviours, better internet connectivity and experiences of urban populations, who are typically more exposed to information overload and online media influences. On the other hand, semi-urban (19.4%) and rural (18.7%) respondents provide valuable perspectives from regions with comparatively limited digital and internet penetration, offering insights into the digital-divide in media usage and its effects on mental health across different areas. Female respondents constitute a significant majority at 65.1%, suggesting either a higher inclination of women to participate in studies related to mental health, particularly female students and the house wives or a greater perceived impact of the pandemic on women. Male respondents, at 34.5%, add diversity to the data, ensuring a balanced view of the issues at hand. The representation of transgender individuals, although small at 1.6%, highlights an inclusive

approach to the study, recognising the unique challenges faced by this group, particularly regarding access to mental health resources and media literacy.

The age distribution showcases a well-balanced mix of participants, with young adults (aged 18–25) forming the largest segment at 40.8% of the total respondents, who are students of higher education institutions. This reflects the prominence of students and early-career professionals, who are highly active on social media and thus more susceptible to its psychological impacts. Adults aged 25–50, who make up 52.9% of the sample, represent working professionals and middle-aged individuals. This group likely provides insights into how information overload affects productivity and family dynamics. Older adults (50 years and above) constitute 6.6% of respondents, a smaller yet essential group, providing perspectives on how traditional and social media influence mental health among less digitally-savvy populations. The research captures a wide spectrum of life stages, with single respondents making up the majority at 56.2%. This highlights the significant representation of individuals who may be students or young professionals, grappling with academic or job-related pressures during the pandemic. Married participants account for 39.9%, indicating perspectives from family-oriented individuals, mostly housewives managing not just their own well-being but also that of their households. Other categories, including widowed (1.2%), divorced (1.1%), and separated individuals (0.4%), represent smaller but meaningful groups that add depth to the study by bringing in experiences from those dealing with unique personal circumstances during the pandemic.

The demographic data emphasises the predominance of young, urban, and female respondents, reflecting the likely greater exposure and engagement of these groups with digital media. However, the inclusion of rural, semi-urban, and older populations ensures a well-rounded understanding of media's impact on diverse groups. By capturing the perspectives of single individuals and students alongside married and working-age respondents, the study provides a comprehensive view of how information overload influences mental health across varying life stages and demographic contexts.

Health support during COVID-19

The lockdown transformed the way individuals sought mental health support and consultancies, primarily shifting to online platforms. Despite the availability of virtual platforms, only 55.2% of respondents attended mental health awareness webinars and online events, with the majority participating occasionally (39%) or less frequently. The data indicates that access barriers, lack of awareness, or minimal concern might have deterred wider participation.

A significant majority, 84.9%, engaged with mental health content on

social media platforms, either occasionally (53.4%) or frequently (24.9%). This suggests that social media became a primary source for information on mental health during lockdowns, likely due to its accessibility and convenience. A notable 94.3% of respondents did not consult mental health professionals during the pandemic. This underlines the stigma or other constraints preventing individuals from seeking expert help. Regular physical activity emerged as a coping mechanism, with 84.2% engaging in exercises or yoga to varying extents among mostly with the elderly people. This reflects a positive shift toward health consciousness during the lockdown. Similarly, 89.7% of respondents reported efforts to adopt healthier diets, indicating a broader shift toward holistic health practices in response to the challenges of COVID-19 pandemic.

Media and Mental Health

As seen in the survey responses, the influence of media on mental health during the pandemic was profound. Overloaded of information and sensationalising media coverage led to widespread psychological effects. Around 70% of respondents reported feeling depressed, anxious, or afraid due to excessive content presented in horrifying way. Nervousness, stress, and frustration were also common, with high ratings (4 or 5 out of 5) from about 40% of participants. This underscores the adverse impact of unfiltered, excessive information during crises. Overload of information and negative media coverages significantly affected respondents' concentration levels, with 44% reporting substantial impacts. However, sleep disturbances were relatively less reported, with 38.8% rating no significant effect (1 out of 5).

The data reveals that 19.2% of respondents 'always' felt depressed or anxious due to overloaded media coverage, while 23% rated their experience as 4 out of 5, indicating significant distress. Together, this accounts for nearly half of the participants (42.2%) experiencing notable mental health impacts. Another 29.2% rated their anxiety and depression at a moderate level (3), while a smaller percentage, 13.7%, reported never experiencing these symptoms. This indicates that media overload was a considerable source of emotional strain for many. Fear due to media overload was reported at higher levels, with 15.7% feeling with maximum ranking afraid and 25.1% rating their experience at 4 out of 5. Together, 40.8% felt significant fear. A notable proportion (26.3%) reported moderate fear, highlighting how repetitive exposure to alarming media content amplified negative emotions. Only 15.8% of respondents reported not feeling afraid, suggesting that fear was a pervasive response among the majority.

Feelings of nervousness were slightly more moderate. While 14.4% of respondents reported 5 out of 5 feeling nervous and 20.6% rated their

experience at 4, the largest portion, 27.2%, expressed moderate nervousness at level 3. This cumulative 62.2% experiencing nervousness (levels 3-5) underlines the psychological tension caused by media overload. 19% of participants claimed they never felt nervous, highlighting resilience among some respondents. Stress levels showed a similar trend, with 16.7% of respondents reporting 'always' feeling stressed and 23.3% rating their stress at 4 out of 5. A significant portion (25.3%) indicated occasional stress levels, bringing the total proportion experiencing stress to 65.3%. Only 18% stated they never felt stressed, suggesting that stress was a common outcome of excessive exposure to COVID-related media content. Frustration emerged as one of the more pronounced impacts, with 24.2% of respondents all the time feeling frustrated and 25.3% rating their frustration at 4. This indicates that nearly half of the respondents (49.5%) experienced high levels of frustration. Another 23% reported moderate frustration, making this one of the most significant emotional impacts, with very few respondents (14.4%) stating they never felt frustrated. Concentration issues were reported by 16.7% of respondents at the highest level and 23.8% at high with another 21.9% experiencing moderate effects. Combined, 62.4% acknowledged impaired concentration to varying extents due to media overload. However, 20.6% of participants reported no impact, suggesting that concentration difficulties were slightly less pervasive than emotional responses.

The data highlights that media overload during COVID-19 significantly affected respondents' mental health, particularly through feelings of frustration, stress, and anxiety. Emotional impacts such as fear and nervousness were also prevalent, while sleep disturbances were comparatively less common. The findings emphasise the need for interventions to manage media consumption and its psychological impacts, especially during crises.

Awareness on Mental Health

Digital platforms like Zoom, Google Meet, and Microsoft Teams became key channels for awareness programmes and discussions on health. Despite these innovations, the survey suggests that webinars did not resonate widely, likely due to competing interests or limited outreach. Conversely, informal media like social media platforms and the messaging apps played a pivotal role in disseminating mental health-related contents, reflecting a preference for asynchronous, user-controlled information consumption. The avoidance of professional mental health support during lockdown underscores a gap in mental health advocacy. The reliance on self-help through exercises and dietary changes highlights an inherent preference for accessible and self-managed

solutions over formal interventions. The pandemic spurred a noticeable shift in health behaviours. Regular exercise and dietary changes became prominent, indicating an increased focus on physical health as a coping mechanism. The emphasis on nutritious diets aligns with broader trends of wellness-driven consumer behaviour during the lockdown. Excessive media coverage emerged as a double-edged sword. While its increased awareness and access to mental health content, the unregulated nature of online media often exacerbated stress, anxiety, and other mental health issues. This paradox highlights the need for curated, balanced content during public health crises.

Discourse Analysis of the ARMT Campaign #CheckTheFake

The unfortunate lynching and the killing of two innocent people in Dokmoka, Karbi Anglong in Assam, India on the day of 8th June, 2018 in Assam by villagers who were allegedly motivated by rumours and superstitions triggered large scale protest in the country. Even media houses and social media took the issue forward bringing out accusations and inciting hatred among the communities. Considering the outcry that was raised over this issue, some research questions were deigned to arrive at a conclusion. The source of the spurge in the dissemination of fake news was linked to that of a viral WhatsApp message about child lifters who were moving around in unknown places. These rumours had already kept the people psyched up and worried and they had lynched the two unsuspecting youths in the wake of such rumours.

This was just an incident of regional miscommunication, while India is WhatsApp's biggest market with an estimated 400 million users. The country announced last month that it was launching coronavirus information hub with the staggering numbers of viral fake news on Coronavirus that have been doing the rounds in almost all the states of India, leaving the healthcare as well as the administration helpless. According to reports by

In the first address by the Prime Minster Narendra Modi, he asked the Indians to show their appreciation for frontline medical workers by clapping and banging plates on Sunday evening. But on social media and WhatsApp a message went viral, which read that by "Clapping conch blowing by (1.3 billion) people at the same time will create so much vibrations that the virus will lose all potency".

The rumours spread to such a magnitude that the Press Information Bureau's fact checking team had to counter it by another message that it was a false message. But following that again another message went viral which claimed that NASA satellite videos showed that the coronavirus was retreating in India.

Even Bolllywood star Amitabh Bachan tweeted in favour of it. Facing outrage from medical practitioners, he later deleted the tweet. World Health Organizations Director, Tedros Adhanom Ghebreyesus stated how the world was not just battling a pandemic but also an infodemic (straitimes.com).

On March 19, Mr Ashwini Kumar Choubey, Minister of State for Health spoke on how the exposure of sun and rise in temperatures would kill the virus. Even WhatsApp messages on the cure of Coronavirus are on a rise suggesting indigenous methods like consumption of basil, tea and other remedies.

Considering the onslaught of fake news, the researchers had undertaken an action research, whereby they took up fake news that was trending each day for 30 days and debunked it using cartoons which is considered to be an easy to understand mode of communication catering to all sections of the society. Two characters called Corona and Infodemic were created. These two characters would be the medium through which the debunking of fake news would take place.

Introduction of two characters

In order to make the cartoons more relatable, there were two characters who were introduced as Pandemic and Infodemic. The cartoons have been displayed via a conversation between the two and the subsequent development of the plots. Each of the plot was developed every day after doing research on fake news which were doing the rounds in different forums. An analysis of the cartoons published in one of the prominent daily of Assam, The Assam Tribune has been done below.

The first cartoon was on both Pandemic and Infodemic wishing each other on the April Fool's day. Here Infodemic retorts by saying that with the onslaught of fake news, every day is a fool's day This was published exactly on the first of April to mark the relevance of the day.

The second cartoon featuring both the Pandemic and Infodemic reflected upon Pandemic claiming that he had taken over the health sector globally whereas, Infodemic claimed that he had taken charge of the rationality of the people. This was done under the backdrop of the rumours that referred to the extension of the lockdown enforced during the pandemic which had a serious impact on the economy of the nation.

In the third cartoon the two characters discussed how the virus did not differentiate between any religion. This was primarily directed towards the unhealthy diversion of the pandemic into a communal discourse. The fourth cartoon was on the increasing frequency of fakes news which was circulated in

all mediums. Both claimed to have contributed in the number of the infected as well as the ones who were victims of fake news.

The next cartoon showed how some characters were beating their utensils to ward of corona. This cartoon took a jibe at how people were blinded by superstitions that the disease could be warded of simply through sound. Its subsequent cartoon was on debunking letters from WHO, France, Italy which was doing the rounds on social media, spreading misinformation on the spread and cure of the pandemic.

Another cartoon featured the Pandemic asking the Infodemic on his potential, referring to WHO's lockdown protocol which was a fabricated story doing the rounds on social media. This was a timely intervention through cartoons. The next cartoon was on dispelling the myth, that the streets of Russia were filled with lions, that were let loose, this was reported by the Infodemic saying that the streets were actually filled with 'covidiots'.

The following cartoon was on the speed at which the virus spreads versus the speed at which misinformation spreads. While the pandemic states that it's spread to 15 lakhs in 4 four months, the infodemic states that fake news travels faster. The succeeding cartoon was on debunking that the excess use of alcohol, meat and others can ward of the virus. This featured a character binging on drinks and meat.

One cartoon was a discussion between the pandemic and the infodemic whereby, the pandemic claimed that the people helped him by not maintain social distancing while Infodemic claimed that people helped him by forwarding it on social media. Another timely intervention by the cartoon was a discussion on how a hundred cases were filed in India following the spread of misinformation. Here the Infodemic says that he is offering a free trip to jail to anyone spreading fake news.

The next cartoon took a jibe at a fake news which was on consumption of cow urine for curbing corona virus. This was done in tune with the local tradition of Bihu whereby Cows were offered local vegetables and this contrasted with another whereby people were requested not to give in to fake news pertaining to drinking of cow urine.

During Bihu a cartoon featured the state festival of Assam. Here the Pandemic asks infodemic to gather people for spreading the virus. The next cartoon addresses a disturbing term called the Jihad corona. Here one person asks pandemic what it meant. Infodemic replies that it is just a ploy to give corona, a communal colour and this simple meant more violence and more deaths, which he rejoices.

The next focuses on a conversation between Pandemic and the Infodemic. The pandemic says that he attacks the immune system while infodemic says that he attacks the common sense. There was a misinformation doing the rounds that there were Hindu wards and separate Muslim wards. This was intervened by the infodemic that he discriminates between no religion and gives same status to both.

The next cartoon featured on the absence of social distancing. This featured two billion riding a scooter. This was rejoiced by the pandemic says if people follow social distance there will be less death, whereas infodemic says that if people started rechecking, there would be more deaths. There was a fake news on shortage of salt leading to massive hoarding and inflated price. The infodemic rejoiced saying that there was actually no shortage of salt and no shortage of fake news.

Another rumour that was doing the round around that time was that the Pandemic only attacked the old. However, the next cartoon tried to dispel that doubt by creating young characters who were carefree and the unsuspecting Pandemic attacking them, saying that this helped him spread more awareness. There was a misinformation that newspapers were carriers of fake news. The cartoon showed that the Infodemic was happy with the fake news since, newspaper dispels doubt, and this helped him kill the newspaper circulation. The next cartoon was on a fake news on 30 percent less pension on people above 80. The infodemic could be seen talking about about this as a moral victory of attacking the elderly together.

A lot of people were engaged with their phones, involved in online games that is a wastage of, the next cartoon tried to create the belief that it was an opportune time for the pandemic to attack the people in their sedentary lifestyle. On National Panchayati Raj Day, the conversation between Pandemic and Infodemic has been dealt whereby the Panchayat asks who spread the infodemic and all the people blamed each other.

This followed the rumour leading to the increasing demand of hydroxyl-chloroquine which was falsely believed to be a cure for the virus. This was graphically represented by two people crossing over two hills balanced over a thing and loosely balanced, hydroxyl-chloroquine. The next cartoon addressed the issue of Intellectual property act. The Infodemic dons a lawyer's coat and says, he can sue people for spreading fake news as their own as there was no IPR on fake news

The next cartoon showed animals like bat, pangolin and pigs using placards asking people to stop blaming for fake news. Pandemic said that, humans are good at spreading fake news which makes his work easier. In one of the cartoons

there was also a reference to the Press Council of India which stated that violence was not an answer even to bad journalism.

In another metaphorical cartoon, an empire dressed as WHO stated that he can't handle fake news and health hazard together. The bowler here is shown to be infodemic. The last one was where people were attacking the COVID warriors like doctors and health workers, not letting them stay in their homes, believing them to be carriers of the virus. Here the pandemic was seen lamenting that there were worst diseases than Corona referring to people's selfish mentality.

Summary:

In all the cartoons, the underlying theme was fake news and the conversation between the two characters created room for thoughts to be built while handling the onslaught of misinformation that was all encompassing.

Qualitative Analysis of FGDs on the impact of the ARMT Campaign 'CheckTheFake

In order to study the element of influence of the cartoon on people, two Focus Groups Discussion were conducted, whereby two groups of 20 people were asked to respond on the impact these cartoons had on them. The two set of people consisted of youngsters ranging between the age group of 18-28 years. The response of the group was classified under the following broad categories:

Relevance: Most of them responded that the themes were highly relevant. One respondent claimed that the cartoons bought it very current topics and it was easy to relate to them

Engaging: Many stated unanimously that owing to the fun element it was engaging and they would look forward to the next conversation between the two characters.

Entertaining: The graphics were highly entertaining for a sizable number of them, who were at that time exhausted with the stories relating to dire and pandemic related themes. "The cartoons gave a comic relief to us, during the time when the numbers of cases were overwhelming us with fear."

Informative: Many of them claimed that the cartoons have been informative and at the same time created room for discussion using a dry humour.

Could have circulated in more mediums: The primary suggestion was that apart from the ARMT's Website and social media handles, The Assam Tribune and the NorthEast Now, the cartoons could have used a broader forum and more diverse languages.

Conclusion

Although during public health emergencies like COVID-19, media served as both a lifeline and a challenge. While it helped in disseminating critical information, unregulated content could lead to information overload, increasing stress levels and confusion. Research emphasises the need for credible, curated media content to balance public awareness and mental well-being (Southwick et al., 2020). For this, mitigating negative impact should get priority in researches. To harness media's potential while mitigating its harms, several strategies can be proposed; firstly, by promoting media literacy and digital literacy programmes help individuals critically evaluate health information and recognise credible sources, reducing the impact of fake and misinformation (Chou et al., 2020). Creative and innovative campaigns like #CheckTheFake of Dr Anamika Ray Memorial Trust can be extremely useful in creating awareness. Secondly, with collaborative efforts between public health organisations and media companies can curb the spread of false information by employing fact-checking tools and promoting authoritative regulatory content (Cinelli et al., 2020). Finally, media outlets must prioritise balanced reporting to avoid sensationalism, which often triggers panic and misinformation during health crises (Schiavo, 2020).

The data presented in this research illustrated a complex interplay between media, mental health, and adaptive behaviours during the pandemic. While digital platforms provided critical resources and coping mechanisms, informsation overload presented significant challenges. Future strategies should focus on promoting expert consultations, optimising digital health resources, and mitigating the adverse effects of unregulated media content.As we enumerated through this research, a large portion of the population did not attend mental health webinars during the lockdown, with 44.8% never participating. Social media became a more accessible platform, with 84.9% engaging with mental health-related content.Despite rising mental health challenges, 94.3% of respondents did not consult mental health professionals, indicating a persistent stigma or lack of access to professional help.The lockdown encouraged healthier lifestyle changes:84.2% engaged in exercises or yoga to varying extents and 89.7% made efforts to eat nutritious food.Overwhelming media coverage of COVID-19 had adverse effects like increased feelings of depression, anxiety, fear, nervousness, and stress among respondents.Significant concentration issues reported by 44%, although sleep disruptions were less pronounced.

Social media and other digital platforms became critical for mental health information and awareness during isolation. However, webinars and

formal programmes had limited reach compared to informal media content. While media provided vital resources for health awareness, unregulated and excessive coverage contributed to psychological distress, highlighting the need for balanced and responsible content dissemination during crises. These findings underscore the importance of integrating accessible mental health resources with curated, reliable media content to mitigate the psychological impact during global crises.

Traditional media and social media hold significant potential for advancing public health, yet their unregulated use can lead to substantial health risks. By fostering media literacy, digital literacy, regulating content on health, and promoting evidence-based reporting, the benefits of these platforms can be maximised while minimising their adverse effects. As health challenges become increasingly global, the responsible use of media and balanced consumption of information will play a pivotal role in safeguarding public health.

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Use of Sri Lankan Traditional Stylized Mythical Creatures in the Film and Video Game Industries
(Practical project-based approach)

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Abstract

This study focuses on how traditional Sri Lankan mythical creatures can be incorporated in films and video games on a global scale. With this research, the richness of the artistic culture of Sri Lanka is together with modern concept art practices through a practical, project-based approach paving a new direction in cultural storytelling to world audiences. The project examines the Gajasinhe and modernises Sri Lankan art and therefore plots in contemporary narratives. This analysis explains how memory sketching and design visualization techniques already known in traditional practices, may be supplemented by modern possibilities of mood-boards and silhouette search in order to achieve a stunning visual impact of the characters. This research bridges the gap by merging the centuries-old artisan Sri Lankan art style with the vernacular requirements of the film and gaming industry and emphasizes the importance of such characters. Through this, such characters can be used to strengthen world visual culture but at the same time preserve the artistic heritage of Sri Lanka and add new angles to the world entertainment industry. This work argues that Sri Lanka possesses myths that can be very useful in the modern media industries through the creation of relevant and impactful stories.

Keywords: Mythical creatures, Cultural symbolism, Concept art techniques, Practical study, Film and game

Introduction

The relationship between culture, art and mythology is an intriguing starting point for the modern media industries like films and video games. In this sense, the stylized mythical creature in Sri Lanka showcasing traditions bears a national character that resembles craftsmanship, mythology, and philosophy. These include creatures such as the Gajasinghe which is a lion and elephant hybrid symbolized protection which can be used for the film and video game industries widely.

This research addresses the question of how specific mythical creatures from Sri Lanka could be transformed and incorporated into the production process structure through the backdrop of the project of an entertainment genre. The research examines the context of these creatures and how they were created, their artistry, methods and philosophy, and their potential impact today, especially within the realms of concept art. So the purpose is to find a way to transfer these skills into storytelling, to show how such designs can be used in the making of visually appealing stories. The traditional art of Sri Lanka is disciplined, is mastered with grace and has a form. Historical artis were taught to start off with simple shapes that gradually evolved to complex compositions. These together helped the craftsmen produce numerous seamless works of art which are all awe-inspiring.

In the motion picture and games sector, the creation of characters transforms into an energetic and multifaceted step as concept art of characters is specialized in the design of film creatures. However, it is important to mention that this approach cooperates perfectly with the one that was developed empirically in Sri Lanka. From first non-recognizable thumbnails through to sculpts and painted cut-scenes, artists utilize an iterative process that requires the ability to imagine different characters in a believable context but bringing a lot of unrelated elements together is how these characters turn out.

This research utilizes these approaches in the re-creation and modification of the Gajasinghe. It reconstructs the design processes of Sri Lankan artisans using project based practical approaches while examining the prospects of these designs in the global storytelling framework. The objective of the project is to bring together the traditional Sri Lankan art and modern concept art with focus on the cultural, aesthetic, and the story of these mythical creatures. In conclusion, the study emphasizes the richness and the artistic heritage of Sri Lankans which can add value to the field of visual narrations in the film and video games industries.

Research Methodology

The goal of this study is to investigate the incorporation of the Sri Lankan conventional mythological Gajasinghe animal into the film and video game industries within a practical, project-oriented contextualization. This methodology has three basic components, those are: research phase, design phase and application phase.

During the identified research phase of the study, traditional art of Sri Lanka is broken down into themes such as the techniques utilized in the symbolization of these creatures and the overall aesthetic value that was

attached to the creatures in the ancient Sri Lankan culture. This includes, among others, the analysis of ancient scripts, the temple's picture and reliefs and other sources which make it possible to determine the significance of such designs in the culture and philosophy.

The design phase applies insights gained from the research to conceptualize Gajasinghe. This step mirrors the iterative processes of modern concept art, including mood board creation, sketching, and refining designs. Emphasis is placed on maintaining the authenticity of traditional methods while ensuring the creature's design aligns with the visual and narrative requirements of contemporary storytelling.

Within the application phase developed designs are applied to some hypothetical situations from the film and computer games industries. This includes the preparation of original art depicting the character in the manner of a finished game, including the intricate detailing of anatomy, textures, and lighting effects to show how the creature can be used in visual narrative.

This methodology is effective in demonstrating the possibility of using Sri Lankan mythical creatures in global industries by loveding together traditional art forms and modern technology.

Sri Lankan stylized mythical creatures drawing

Every culture is composed of different aspects that build the society, philosophy, religion, and craftsmanship. Art is the product of such complex influences and Sri Lankan traditional art is a classic example of this notion. One of these was the representation of fantasy animals, which has become one of the hallmarks of ancient Sri Lankan artists' work. Such beings can usually be twisted into real animals with some details surpassed by creativity and are often associated with key cultural, mythic, and religious concepts.

This particular thesis examines local specificities of traditional Sri Lankan mythical animal design and attempts to recreate some of the lost historical processes through a practical project-based approach. Further, the objectives of the study include reconstructing the methods used to create such a legendary bird as the Gajasinhe, a two-headed bird presenting strength, protection and balance. Finished pieces tribute to the antique methods and characteristic features of the lifestyle while bringing forward the system of composition, imagination, and disguise in the significance of Srilankan art.

Sri Lankan artisans of the past are known to have a neat and orderly way of doing things when creating art. From a young age, the students were trained to copy preset forms and patterns, starting basically with a dot and working their way up to a highly intricate Figure of a deity. Development was focused on

the use of sensory perception, composition, and memory, facilitated by tools, materials, and techniques developed specifically for the region. Such customs brought about a style that was founded on principles of conservatism and self-expression thus guaranteeing upholding and development of the form of art.

Philosophical and Aesthetic Perspectives in Sri Lankan mythical animals

In Sri Lanka, traditional drawing instruction placed a strong emphasis on following rules and being proficient with preset shapes. The Western emphasis on personal interpretation and modification of natural forms was different from this method. The craftsman's focus was on achieving balance, symmetry, and clarity in design, with little tolerance for deviation.

The act of sketching was seen as an intuitive process. Craftsmen visualized their designs on the drawing surface before executing them, resulting in precise and unambiguous works. In addition to maintaining historic techniques, the focus on memory and repetition fostered a profound comprehension of the art form. In Sri Lanka's organized traditional drawing training program produced talented artists who could both preserve and innovate within the limitations of their trade. The educational system placed a strong emphasis on discipline, memorization, and the smooth transfer of ancient methods into real-world applications, from learning simple shapes to producing intricate legendary patterns.

Traditional technique and process of Gajasinghe (Practical-based Studies)

In this study we going to applying traditional techniques and processes to sri lankan Gajasinghe design and analysis how they get the influence and ideas to create this mythical bird

In common, Gajasinghe's represented head of an elephant and lions body, the Gajasinhe required artists to pay attention to Felidae (Big cats) animals. Initial sketches focused on the core structure, followed by secondary detailing-like skin textures and tail enhancements. Patterns mimicked natural Felidae (Big cats) anatomy, modified to align with cultural aesthetics.

Fig. 01: Gajasimha Embekke Devalaya, Wooden carvings on the columns, King Vikramabahu III, Gampola Era (AD 1357–1374), Sri Lanka

Gajasinghe, also known as Gajasimha in Indian culture, represents an elephant head with a lion body. In addition, we can categorize this animal as a hybrid mythical creature. This hybrid mythical creature is very commonly represented on many occasions, like flags, jewellery, architectural elements, murals, and weapons in Sri Lankan history. When it comes to studying,
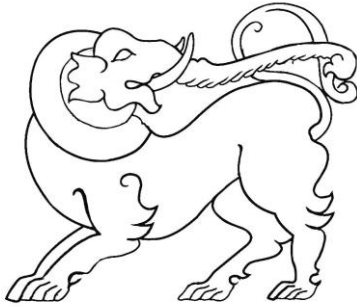
Fig. 02:
Base structure of Gajasinghe

Fig. 03:
Silhouette of Gajasinghe

Step one is to focus on the basic structure of this Gajasinghe **(Fig.02).** Mark down the overall shape and placement of the anatomy elements (heads, face, trunk, chest, tail, and legs). In common, the Sri Lankan representation of the Gajasinghe is a side view full body and heads facing back sides to enhance a more engaging look and feel to the animal. Because of that, classical artists use silhouettes that are more readable and clearer of the elephant head and lion's body **(Fig. 03).**
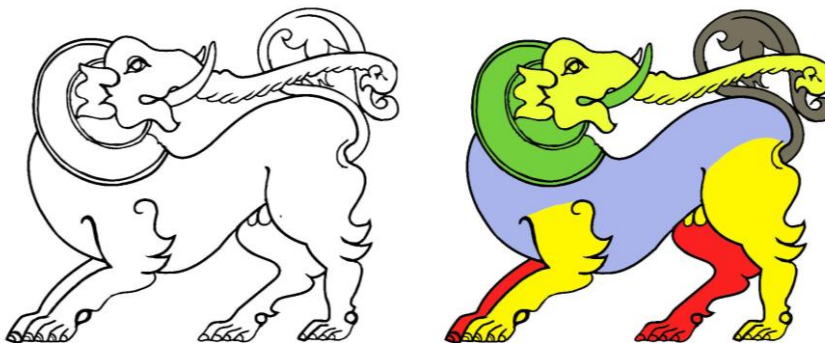
Fig. 04
Secondary details and dividing the forms Base structure of Gajasinhe Gajasinghe

Step two, adding secondary details and dividing the forms **(Fig.04).** Separating elements head and neck, neck and body, legs and tail, detailed eyes, eye shape, and form elements in the legs pow.
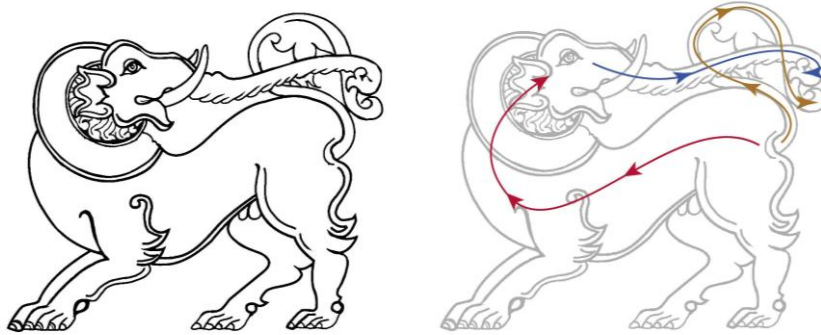
Fig.05
Enhancing and developing the main idea of Gajasinghe

Step three is enhancing and developing the main idea of creature design using patterns and shapes (Fig.05). To mimic organic animal elements like elephant heads, lion fingers with claws, and functionality of the trunk.

Step four is the final stage, fine-tuning the design and giving more esthetic to the creature design. Adding decorative and geometrical shapes to enhance the look, for example, lion's hair and a flower like an elephant eye and a decorative tail with stunning movement **(Fig.06).**

Fig.06.
Final design of Gajasinghe

In this study, I found out that when the classical artists create this Gajasinghe design, they influence real-life references for outer body anatomy structure and small details like nee fear and four finfers with claws of the lion and elephant trunk (Fig. 07).

Fig.07

Comparing anatomy elements to real-life elephant and lion body parts, *Gajasinghe*

In this study, we can realize that, when Sri Lankan historical artists craft these mythical animals, they are mainly influenced by real-life animals that can be seen in nature. Especially, deep detailed study and understanding of those animals, anatomy structure, facial elements, features, skin textures, patterns, habitats, and behavior types. They convert those characteristic elements into a dynamic stylish design form to craft these unique mythical creatures.

Process of using concept art in film and game industry

In the entertainment industry, concept art is an essential stage that provides a visual blueprint for movies, video games, and animation. In order to explore people, settings, and moods, artists first draft sketches and designs, which aid in establishing the visual style. Working along with directors and producers, this iterative approach aims to improve concepts and match them with the project's goal. Concept art ensures a unified look by serving as a reference for other departments, including 3D modeling and animation, once accepted. In the end, it improves narrative by illustrating concepts graphically, which makes it a crucial instrument for realizing imaginative notions.

To create any type of concept art there are two main components: ideas and concepts. An idea is a generated mental image, belief, or opinion by using words, pictures, or incidents. A concept, derived from ideas, is a formatted notion, which is more often visualized or verbalized. A concept covers the main idea and the supporting details, therefore serving constructive purposes. And the key role of concept art is indispensable in defining the visual look, tone, and feel of movies and video games. It is a guide that will lead the director, producer,

game developer, and other creatives in fleshing out abstract ideas into tangible visuals well before the production has started. When it comes to movie applications, It designs concept art on futuristic cities, alien landscapes, or costumes in science fiction films that inform and align visual effects, set, and costume designers with the director's vision for consistency and visual appeal. When it comes to video games applications, The concept design forms the identity of a game through character, environmental, weapon, and vehicle designs. It inspires tone and aesthetic that help flesh out immersive worlds. In fantasy games, for example, this would inspire the creativity of the 3D modelers and animators to bring mythical creatures and magical settings to life.

Concept art is the bridge from the abstract idea to the finished visual, as creative teams work through designs in rapid iteration before production commences. Concept art extends right onto marketing to fuel excitement through promotional materials created from early artwork. That helps to collaborate and communicate with other production team members. Concept art is a basis for visual storytelling in the entertainment industry, ensuring creativity, uniformity, and the ability to effectively communicate across all levels of production.

Creature concept art in entertainment industry

Creature concept art is one of the dynamic branches within the realms of concept art that deal in the creation of visually striking and imaginatively rendered characters for books, films, games, and other creative mediums. Its creation is detailed, not limited to being an art of competency, but rather an in-depth process of character formation.

It systematically proceeds from initial ideas to the polished final image, ensuring the created creature fits into the story while also being captivating and believable.This is the initial stage of the process, in which the foundation for the other creative phases is laid. This stage is dominated by creativity and research as the artist explores what could be. This phase often starts with a project brief or the story in which the creature will exist. Research plays a critical role, with natural forms, mythology, and real animals inspiring the designs. Consider how the odd shapes of oceanic creatures or the fearsome aspects of mythological beasts bring even imaginary creations into a sense of realism. Moodboards compile all the ideas, references, and design possibilities visually, which refines the conceptual direction.

When these ideas have been established, artists sketch in order to explore shapes, silhouettes, and profiles. Quick, simple sketches allow a person to experiment with composition without too much detail. The aim is an original

yet recognizable outline-a foundation for good creature design. Memorable silhouettes drive good character design. Once artists identify some promising thumbnails, they develop these further to include anatomical accuracy, stance, and other details that define the silhouette.

Once a likely candidate has been selected, it enters the polishing phase: detailed anatomy, textures, and unique features are added or finalized. Iteration is key at this stage, where an artist plays with all different design elements while remaining true to the conception. Refine shapes, add in tiny details, and explore exciting new areas of the creature's design. This may involve creating several variations in order to make sure the final designed product is cohesive yet innovative. Then, artists create color, texture, and lighting for the creature to bring it to life. By trying out different color schemes and surface textures, the artists make sure that the design looks real and will fit in with its environment. Here, lighting and shadow are highly important, giving depth to the character, enhancing its reality, and making it tangible within the story world.

The finished product is a final presentation of the completely formed monster in action postures, front and side views, and perspective. For further narrative and to place the creature in the story's universe, this might also entail presenting it against a plain background or in its natural environment. Imagination, technical skill, and storytelling are all combined to create visually appealing creature concept art Figures. Every step of the process, from the original idea to the last detail, guarantees that each creature is aesthetically pleasing, consistent with the narrative, and prepared to improve its ultimate medium whether it be games, movies, or books.

When creating creature concept art, the process is typically focused on 8 key steps. Here's a general workflow of the creature design processes in film and games:

1. **Research and Inspiration:** Research images; take ideas from various sources such as nature, mythologies, other works of art, or particular themes.

2. **Concept Development:** Create a moodboard for developments for the appearance, textures, external features, and internal organs of the creature. Place it in a context, its habitat, its activities, its role in your story.

3. **Thumbnail Sketches:** To understand new design ideas quickly and to test new design directions, discover multifaceted sketches of the same idea in thumbnail format and silhouettes of the designs.

4. **Detailed Sketching:** Select the most acceptable thumbnail images and design these sketches more thoroughly. Invent the basic characteristics of the animal and add more detail to the anatomy, features (e.g., claws, horns, wings), and texture ideas (e.g., scales, fur, armor).

5. **Selecting one of Design:** Select the most project related acceptable detailed sketch and enhance key elements and features.

6. **Color Exploration:** Look for color measures that could complement the design and setting of the generated creature. Consider the emotion and the mood you wish to project.

7. **Detailing and Enhancement:** Complete your designs with additional detail, textures or patterns to create realism or stylism. Light and shadowing should be emphasized to create a sense of site scope to the creature.

8. **Final Concept Design**: Produce a high-quality, fully rendered concept piece that showcases the creature in detail. Include important textures, materials, and lighting conditions.

Throughout this process, we have to keep in mind the narrative or purpose behind our creature concept, as this will guide many of our design decisions.

Application of Gajasinghe Figure to film and game concept art technique and process (Practical-based Studies)

Fig..08
Gajasimgha, Embekke Devalaya, Wooden carvings on the columns, King Vikramabahu III, Gampola Era (AD 1357–1374), Sri Lanka

Research and Inspiration

These are the research photos and references I utilize for the Gajasinhe design, which is a wooden carving discovered in Embekke Devalaya and Sri Lankan traditional designs of the Gajasinhe drawing **(Fig.09)**.
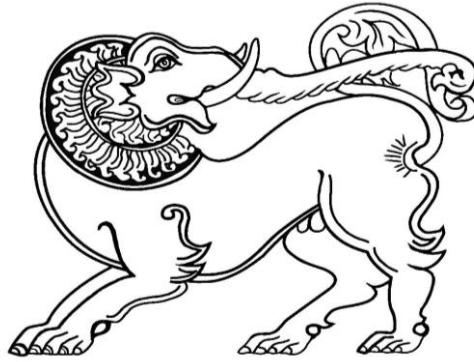
Fig.09
Final design of Gajasinghe

Concept Development

To develop the appearance of Gajasinhe design, I observe the elephant head and full anatomy of a lion. Moreover, morphology of mammals. And use those animal's gestures, poses, shapes, and external features to enhance this creature's look and feel. Also studied these animals' habitats, activities, and behaviors **(Fig.10)**

Fig.10
Animal reference images for *Gajasinghe*

Thumbnail Sketches

In this thumbnailing process, I mainly concentrated on preserving the ideal appearance of an elephant's head and lion's body; also, I attempted to retain the general contour of the animal (Fig.01) and the primary inspiration designs (Fig. 06). Also based on the moodboard that references **(Fig.11-I & ii).**
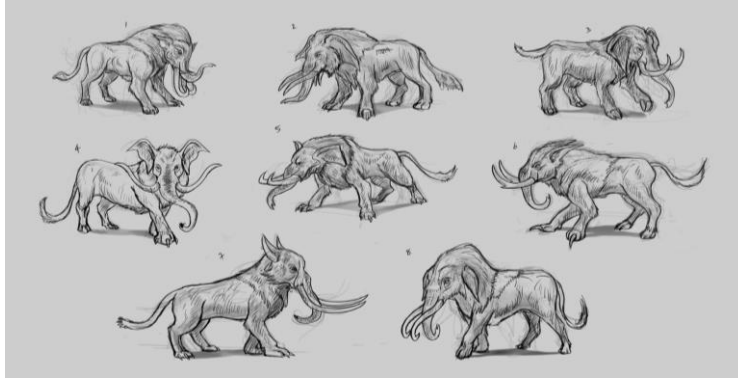
Fig. 11-i
Thumbnail panel of Gajasinghe
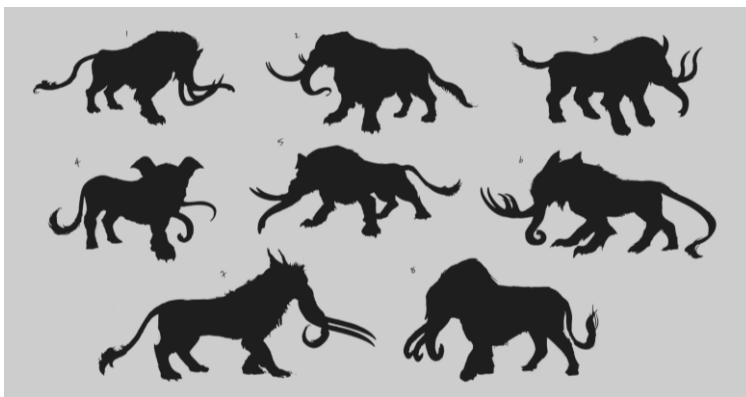
Fig.11-ii
Silhouettes panel of Gajasinhe

Detailed Sketching

During this step, I detail all thumbnail photos while keeping the design's silhouettes. Additionally, fundamental qualities are being added. Adding more complexity to anatomy and characteristics (such as the trunk, tail, and legs), as well as a few texture possibilities for fur **(Fig.12)**

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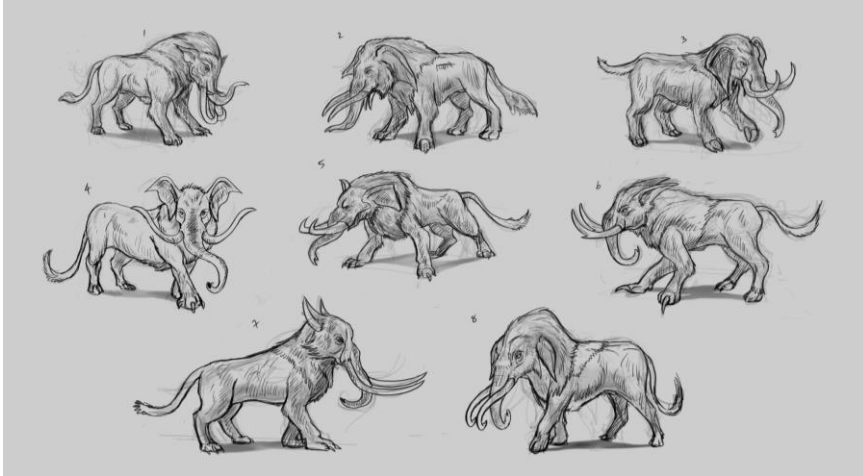
Fig.12
Detailed sketching panel of Gajasinghe

Selecting one of the design

Furthermore, to take the project further, I chose the 5th version *Gajasinghe* design **(Fig.13)** from the detailed sketching panel **(Fig.12)** because it is the most accurate design compared to original reference images.

Fig.13
5th version of detailed sketch for Gajasinhe design

When upgrading essential aspects and characteristics, the first step is to refine the detail drawing. The second step is to fine-tune the design's linework. In step 3, we add shading and shadows to create depth, and in step 4, we apply highlights to the design to improve the character's 3D appearance and realism **(Fig.14).**
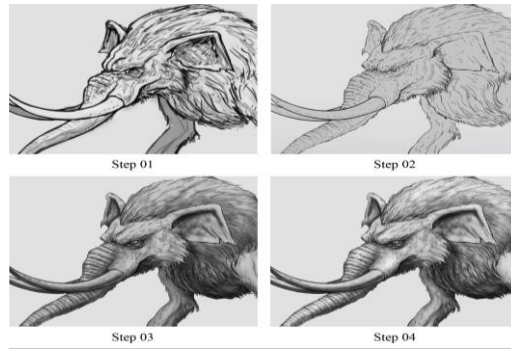
Fig.14
Enhancing and detailing process of Gajasinhe design

Colour Exploration

Once we've completed the initial detailing process (Figure 14), we can move on to colour exploration. During this step, I research and observe additional wild cats' (leopards, panthers, tigers) skin and fur textures, colours, and pattern designs, and then apply those visual components to our design. Figure 15 shows several possibilities for colour exploration design.
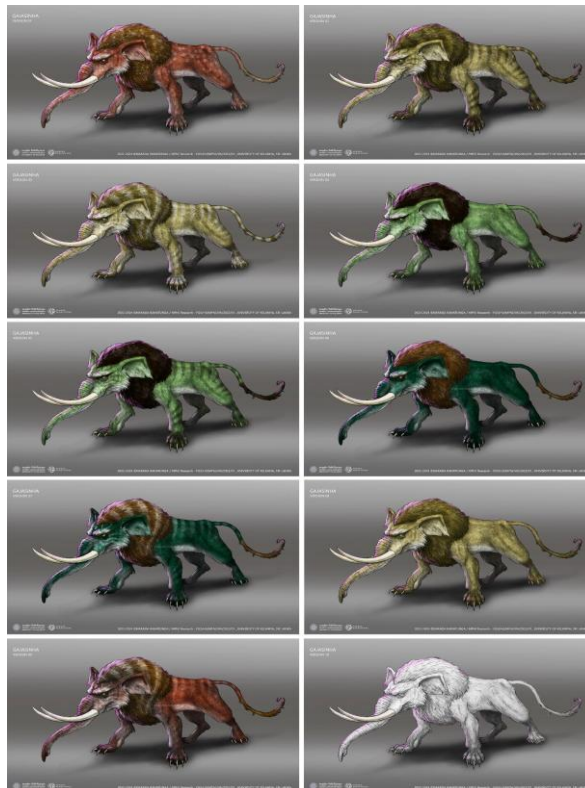
Fig. 15
Gajasinhe colour explorations

Detailing and Enhancement

The next stage is to finish the design by adding more face elements to give the animal a more lifelike appearance **(Fig. 16)**.
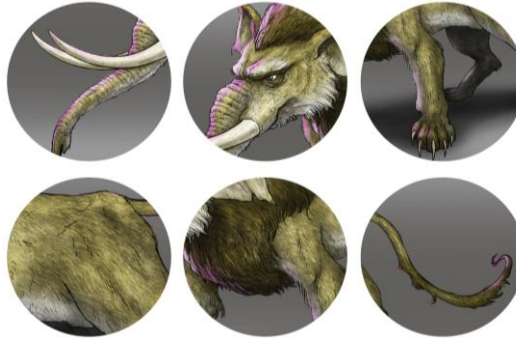
Fig. 16
Final stage of Gjasinha design detailing and enhancement

Final Concept Design

Finally, the fully rendered concept design that illustrates the Sri Lankan version of the Gajasinhe mythological creature in high-quality form that can be used for the film and game industry **(Fig.17).**

Fig.17
Final concept design of Gagasinha

Similarly, the Gajasinhe concept creature designs that we generated are ready to receive comments from directors, art directors, and VFX supervisors in the film and gaming industries. This design can move on to the next step, such as creating callout sheet action sequences, which can subsequently be passed into a film or game production pipeline.

Conclusion

This paper highlights the grave importance of Sri Lankan traditional mythical characters in modern film and video games. The research targeting the Gajasinhe supports this idea as it showed how embodied in paint art traditions and practiced for centuries can be brought up to date to contemporary stories without losing their meanings. This process not only celebrates Sri Lanka's rich artistic heritage but also positions it as a vital resource for the global entertainment industry. The findings highlight how traditional Sri Lankan mythical creatures, such as Berunda Pakshiya, Makara, Athkanda Lihiniya, Sarapendiya, Kindura, Sinha Rupa, and Nara Sinha Rupa, can be systematically adapted for films and games. These amazing and unique creatures can be modernized for today's world through memory sketch think, natural observation, drawing, and other traditional means of designing and fused with modern techniques such as mood board and silhouette exploration. This research establishes the connection between traditional Sri Lankan art and contemporary character design, providing a solution to the problem of how to make characters aesthetic and authentic at the same time. Historical analysis highlights that it was the Sri Lankan artists who imbued nature and culture in their works and created hallmark representations. Real animals were the focus of their observation: its anatomy, skin, structure, and habitats, which were then stylized into myths. For instance, the design of the Gajasinghe has characteristics of peacock and parrots suggesting a comprehensive consideration of its anatomy, feather structure and also its whole shape. This practice is similar to how emerging creature design has natural reliable visuals and incorporates imagination to make the characters interesting.

Furthermore, islanders paid special attention to philosophical aspects of their creations that implied symmetry, balance, and purity of purpose. This is what made the works appropriate for an era beyond their own.Unlike Western individualistic approaches to art, Sri Lankan traditions embraced collective norms while allowing for subtle personalization, ensuring both continuity and uniqueness. This duality resonates with modern entertainment industries, where character designs must balance originality with universality. By revisiting and adapting the techniques of Sri Lankan artisans, the study demonstrates how these mythical creatures can be used to strengthen global visual culture while preserving Sri Lanka's artistic heritage. On the other hand, these designs enable the construction of strong narratives that are representative of the culture of Sri Lanka and open up a new path for narration in the global context.

In conclusion, this study stresses and explains how Sri Lankan mythology is still alive and the creative work surrounding it. It depicts the approach which would help in incorporating these cultural valuables to the international entertainment industry adding depth to the visual narration and protecting the heritage of Sri Lanka.

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Alternative Strategy Use and the Impact of MT on Vocabulary Acquisition: Case of Sri Lankan ESL Learners

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Abstract

The influence of the mother tongue (MT) on second language (L2) acquisition has opened a wide array of scholarly discussions in Applied Linguistics. In this scenario, the influence of MT on L2 vocabulary is imperative. Thus, the major objective of this research was to find the alternative vocabulary strategies used by Sri Lankan ESL learners in L2 (English) vocabulary acquisition and to analyze the impact of MT (Sinhala) in using these strategies. It further aims to provide recommendations for ESL educators on tailoring vocabulary instruction based on students' linguistic backgrounds. Qualitative methods of data collection: sentence translations, interviews, and impromptu speeches, were utilized to gather primary data. The sample comprised 30 undergraduates from a state university in Sri Lanka. The study found that students employ alternative vocabulary strategies of synonyms, substitutions, hyponyms, homonyms, calques, circumlocution, omissions, borrowings, and gestures in written and spoken tests. Further, participants mentioned that they use English vocabulary in line with Sinhala terms, with less emphasis on contextual meaning and precise terminology. The impact of MT on L2 vocabulary acquisition has not been profoundly studied in the field of Applied Linguistics. Thus, this research will shed light on future ESL research fostering new research ideas.

Keywords: mother tongue, second language, ESL learners, language acquisition, alternative strategies

Introduction

Learning English has become a significant endeavor in Sri Lanka for various reasons. Despite the education system's support, a considerable majority of Sri Lankan youth struggle to enhance their English language proficiency. A primary factor contributing to this issue is a prevalent fear and aversion towards the language (Weerakoon, 2022). Nevertheless, Sri Lankan undergraduates increasingly recognize the importance of mastering English and

actively seek to improve their skills using a variety of strategies. They employ diverse methods to effectively navigate different situations in their daily lives.

The acquisition and use of English as a second language (L2) are influenced by the mother tongue (MT) (Delbio et al, 2018), impacting learners phonetically, syntactically, morphologically, and, to a lesser extent, semantically. The most significant challenge faced by ESL learners is often a lack of vocabulary (Rajab et al, 2015); conversely, grammar is less of a challenge, as they tend to construct sentences based on their MT. To address this vocabulary gap, learners utilize various strategies, and the influence of MT over their vocabulary choice is of paramount importance.

This study aims to document the strategies employed by ESL learners to substitute unfamiliar vocabulary and to explore the influence of MT in using these strategies.

Research problem:

- How do ESL learners overcome the L2 vocabulary gap in writing and speaking?
- How does the MT influence the use of alternative strategies by Sri Lankan ESL learners?

Research questions:

- What are the L2 vocabulary teaching methods in Sri Lanka?
- How does the MT influences on L2 acquisition?
- What are the challenges faced by Sri Lankan ESL learners in L2 vocabulary acquisition?

Background

The establishment of English as a medium of education in Sri Lanka can be traced back to the colonial era, where its primary purpose was to produce individuals capable of serving as intermediaries between the colonial authorities and the local Sri Lankan population. The European administration and occupation facilitated the promotion of Western education, consequently marginalizing vernacular education by deeming it inadequate. This educational framework has been referred to as the "three-tiered education system" (Sirisena, 1969; Rupasinghe, 1982), which served language as a powerful discriminatory factor.

Private schools	Children from wealthy landowners	English medium
Anglo-Vernacular schools	Children of traders, merchants, and small landowners	English and local languages
Vernacular schools	Children from peasants and socially unprivileged families in rural areas	Vernaculars

Table 1: Three Tired Education System (Jayasuriya, 1977)

In 1990s, the education reforms in which language played a pivotal role parted English and administrative power. In 1939, the enactment of Education Ordinance No. 31 granted authority to the Ministry of Education to develop and implement educational policies. In 1943 a policy document was produced addressing the issue of language in education, recommending that the student's mother tongue should serve as the medium of instruction in schools. With the implementation of the Free Education Policy in 1945, indigenous languages gradually gained prominence within the education system. Consequently, only a limited number of private schools offering English medium instruction were allowed to operate with no government funding (Jayasuriya, 1977).

The achievement of independence in 1948 shifted greater emphasis towards the use of vernacular languages. Thus, in the mid-1990s many anti-English movements occurred. Consequently, the teaching of English as a second language in schools was adversely affected, leading to a gradual decline in the number of qualified English teachers over time. However, as part of various educational reforms, a key initiative has been taken to "restore" English into the education system, as 'English is the *de facto* first language' that the job market demands (Kandiah 2003).

English emerged as a crucial necessity within the job market with the introduction of the 'Open Economy.' Consequently, numerous measures were implemented to enhance and advance English teacher education. Thus, many institutions such as Colleges of Education and District English Language Improvement Centres (DELICS), established in the 1980s to improve English language teaching in the country. The youth insurrection of the 1980s resulted in a substantial deterioration of the education system in Sri Lanka. In response to this crisis, the National Education Commission (NEC) was established in 1991 to initiate reforms within the educational framework. Consequently, English was reintroduced in primary and secondary education intending to enhance oral skills through vocabulary acquisition. The initiatives taken in new

education reforms implemented the following steps to develop English language teaching in Sri Lanka.

- ➢ English was introduced as a core subject for G. C. E. Ordinary Level Examination
- ➢ Included General English to the subject list of G. C. E. Advanced Level developing a strong foundation for English language skills required for employment.
- ➢ In 2000 Junior secondary (Grade 6-9) pupils were permitted to learn few subject; Science, Mathematics, Environmental Studies, etc. in English medium
- ➢ The permission was further extended to G. C. E. Advanced Level studies and examination.
- ➢ In 2003 English was included as a compulsory core-subject to the first year course content of the university

In contemporary Sri Lanka, English has emerged as the dominant language. Within this context, English education typically encompasses learning the language either as the medium of instruction or as a subject of study (Gunasekera, 2005). Elocution classes and English medium education have become prevalent features of the educational system. Education Reforms of 1997 made General English a compulsory subject in government schools from grade 1 (Gunasekera, 2005). Furthermore, numerous English language teaching institutions such as the British Council, various spoken English classes, and residential English programs were established across the country for the local youth to improve their English.

Teaching English in higher education has evolved to reflect new trends in the field. All universities now have an English Language Teaching Unit (ELTU) and departments (DELT). These units offer instruction based on innovative curricula, including English for Specific Purposes (ESP), English for Professional Purposes (EPP), and English for Academic Purposes (EAP). Moreover, the fields of Teaching English as a Second Language (TESL), Teaching English as a Foreign Language (TEFL), and Teaching English for Speakers of Other Languages (TESOL) represent the latest trends in teacher training within Sri Lanka.

Literature Review

The influence of MT on L2 acquisition has gained major attention in applied linguistics. It is of utmost importance to understand how MT affects ESL learners' vocabulary acquisition, especially in this ever dynamic business world where emphasis falls on English Proficiency. The following literature reviews existing research on MT influence, vocabulary acquisition, and alternative

strategies employed by learners, particularly within the context of Sri Lankan ESL learners.

Vocabulary Acquisition in Second Language Learning

According to (Schmitt, 2000), vocabulary acquisition is a crucial component of L2 learning, often seen as a main aspect of overall language proficiency. Learners must not only know word meanings but also how to use them appropriately in context Nation (2001).

In a research by Zhang (2016) it was illustrated that learners' linguistic background is significantly influenced by the vocabulary knowledge. It is evident that ESL learners who possess strong MT vocabulary may face challenges when they encounter English words that lack direct translations or when contextual usage deviates from their MT norms. This is particularly relevant for Sri Lankan learners, who often rely on direct translation methods that may lead to misunderstandings or misuse of vocabulary. This is further stressed by Halik and Jayasundara (2021) when 56% of the participants (GCE A/L) pointed out their low proficiency in vocabulary affects their speaking proficiency.

The Role of the Mother Tongue in Language Acquisition

Research focusing on MT influence in vocabulary acquisition has yielded varied results. Odlin (1989), in his article discusses extensively about the influence of cross-linguistic features on language learning, highlights that language transfer can be positive (facilitating learning) or negative (resulting in errors), depending on the similarities and differences between the MT and the L2. For example, in a study by Gass and Selinker (2008) they identify that learners in their attempt to comprehend vocabulary often look up to their MT, which sometimes leads to direct translations that may not accurately reflect the meaning in context. At the same time, studies have indicated that MT can significantly impact learners' pronunciation, grammar, and vocabulary use (Sridhar, 1994).

In the context of Sri Lanka, where Sinhala and Tamil are predominant MTs, the interaction between these languages and English presents unique challenges. Perera (2015) conducted a qualitative study involving Sinhala-speaking learners where it was discovered that Sinhala speakers often struggle with English vocabulary due to differences in linguistic structure and semantics. This study conducted through interviews and written tasks, revealing that learners often defaulted to MT equivalents, hindering their grasp of contextual

usage in English. Thus, this emphasises the necessity for educators to recognize the influence of MT on vocabulary learning.

In another study by Sanmuganathan (2018) explored the errors of 100 second year undergraduates in Tamil medium from the Faculty of Arts, University of Jaffna using a General English Proficiency Test which was designed by the researcher on various grammatical and lexical categories. Through the research it was highlighted that that the most frequent errors from were on the "morphosyntactic and lexical level with inadequate lexical and morphosyntactic knowledge Sanmuganathan (2018)". The research also concluded that the complexity of structures between Tamil and English may effect the errors.

Similarly, a recent empirical study by Kumarasinghe (2020) investigated vocabulary acquisition among ESL learners in Sri Lanka. Using a mixed-methods approach, the study found that participants exhibited a reliance on their MT when acquiring new vocabulary. The data indicated that learners tended to rely on synonyms or paraphrasing when they did not know an English word, corroborating findings from Kecskes and Papp (2000), who noted that effective vocabulary strategies included circumlocution and the use of gestures.

Influence of Alternative Strategies on Vocabulary Acquisition

ESL learners often implement alternative vocabulary strategies to navigate gaps in their knowledge due to MT interference, a topic explored by Schmitt (2000). His research emphasizes the vitality of teaching learners' effective vocabulary strategies, such context clues, inferring meaning, and employing circumlocution. Apart from the mentioned other strategies include circumlocution, gestures, and the use of synonyms. Research by Bialystok (1990) indicates that successful language learners often use these strategies to enable communication when faced with vocabulary deficits.

In a study of Sri Lankan ESL learners, Perera and Liyanage (2019) found that students frequently used circumlocution and gestures when they could not recall specific vocabulary. This aligns with the findings of Kecskes and Papp (2000), who highlight that these alternative strategies enable learners to maintain fluency and engage in effective communication, despite vocabulary limitations.

Other empirical studies in Sri Lanka have demonstrated that ESL learners commonly use strategies like generalization and approximation when faced with unfamiliar vocabulary. In a study by Bandara (2019) focused on first-year undergraduates and revealed that circumlocution and generalization are employed by many students in both oral and written tasks. Kumarasinghe (2020) further emphasizes on this by documenting the particular strategies

used by Sri Lankan learners, such as using synonyms, gestures, and even code-switching between Sinhala and English. Both surveys and observation were used to capture how students faced communication challenges during classroom interactions, thus providing empirical evidence of strategies used in real-time contexts. Interestingly, according to research by Kalinga (2023) in the process of finding the meaning of a new word, most of the students often use either monolingual or bilingual dictionaries as a strategy. This is further emphasized by the fact that the participants who were first-year IT undergraduates, preferred using dictionary apps as a vocabulary strategy using online.

Methodology

The study employed qualitative methods of data collection and analysis. Accordingly, sentence translations, impromptu speeches, and interviews were utilized to gather primary data. The sample comprised thirty undergraduates, chosen under random sampling, from a state university in Sri Lanka.

The participants in this study were presented with a set of ten general sentences written in Sinhala, which they were required to translate into English. This task was conducted without providing supplementary materials, such as dictionaries, translation tools, or external assistance, to identify the alternative strategies employed by learners when they encountered gaps in their L2 vocabulary knowledge. This process ensured that the data collected was both reflective of the participants' true proficiency levels and informative about the strategies they adopt in real-world language acquisition scenarios. The following ten sentences were given for translation.

- වැස්ස නිසා ඊයේ පැය කිහිපයක විදුලිය බිඳ වැටීමක් සිදු විය
- 2022 වසරේ දී විදුලි කප්පාදු බෙහෙවින් සිදු විය
- සහල් පරිභෝජනය අඩු වී ඇත
- නිසි ලෙස අපද්‍රව්‍ය බැහැර කරමු
- මිනිසෙකු වතුරේ ගිලෙනවා මම දුටුවෙමි
- මේ කාලේ හැමෝටම ප්‍රශ්න තියනවා
- ආණ්ඩුව මහජනතාවගේ දුක්ගැනවිලිවලට ඇහුම්කන් දෙන්නෙ නෑ
- උසස් අධ්‍යාපනය හැදෑරීමේ අරමුණ නම් හොඳ රැකියා අවස්ථා ලබාගැනීමයි
- ශ්‍රී ලංකාව තුළ විවිධ ආගම් පැතිරුනේ විවිධ ජාතීන්ගේ ආගමනය නිසාවෙනි
- කොරෝනා වසංගතය දිවයින පුරා පැතිරුණි

Impromptu speeches were utilized as a method to examine how participants use alternative strategies to compensate for unknown vocabulary during spontaneous speaking tasks. This approach was chosen to create a

naturalistic speaking environment that mirrors real-life communication challenges, thereby allowing for a more authentic assessment of the participants' ability to handle gaps in their vocabulary knowledge. Each participant was instructed to draw a topic randomly from a set of pre-determined options, ensuring a diverse range of subjects. They were then given a preparation period of two minutes to organize their thoughts before delivering the speech. During this time, no additional materials, such as notes, dictionaries, or digital devices, were permitted, ensuring that the speeches were truly reflective of the participants' immediate lexical retrieval and compensatory skills. This process aimed to capture the spontaneous strategies employed by the participants when encountering unknown vocabulary, thereby providing valuable insights into their language adaptation mechanisms in an ESL context. Structured interviews were conducted with all the participants. Interview questions consisted of five open-ended questions that facilitate open discussions, thereby playing a pivotal role in gathering detailed information. The interview questions explored the strategies they use when using English in written and spoken discourses, the challenges they face in such situations, and their usual language practice. Face-to-face individual interviews were conducted. This enables attention to be paid to non-verbal behaviour, establishes a rapport over an extended period, and offers a greater degree of flexibility (Fox et al. 2000, p. 6).

Results and Discussion

The principal purpose of this research was to find the influence of MT in L2 vocabulary acquisition, and alternative strategies used in using L2 vocabulary by Sri Lankan ESL learners. This section is aimed at presenting and analyzing the research data.

a.   Alternative Strategies Employed in the Use of L2 Vocabulary

According to the primary data collected through translations and impromptu speeches, the participants used the following alternative strategies.

- Synonyms/Similar Words
- Substitutions
- Hyponyms
- Calques
- Circumlocution
- Omissions
- Borrowings
- Gestures

a.1 Synonyms/Similar Words

Using synonyms or similar words is the most common strategy used by respondents. Merriam-Webster (2024) defines synonyms as 'one of two or more words or expressions of the same language that have the same or nearly the same meaning in some or all senses.' Synonyms, in this study, are defined as words that relatively have the same contextual meaning yet are not the definite equivalent of the source words. Table 1 indicates significant examples of utilization of similar words.

Source word	Equivalent	Alternatives
විදුලිය බිඳ වැටීමක්	power failure	power cut
පරිභෝජනය	consumption	use, eat
නිසි ලෙස	properly	correctly, rightly
අපද්‍රව්‍ය	waste	garbage, dust, trash, rubbish, litter
බැහැර කරමු	dispose	throw/throw out, taking out, destroy, dumping
මහජනතාව	public	people, everyone, human
දුක්ගැනවිලි	grievances	problems, sadness, difficulties, sorrows, common matters
හැදෑරීම	learn	doing, educate
අරමුණ	purpose	aim, goal, intention, objective, target
විවිධ	various	lot of, several
ජාතීන්ගේ	nationalities	ethnic groups, people, cultures
ආගමනය	advent	immigrate, enter, come, arrival
වසංගතය	pandemic	virus
දිවයින	island	Sri Lanka, Lanka, country

Table 2 : Synonyms and Similar Words

The word 'power cut' is significant in this phenomenon. This term was generalized by the students to describe all three contexts of 'power cut (úÿ,s lmdÿj)', 'power interruption (úÿ,s wekysàu)', and 'power failure (úÿ,sh ì|jeàu)'. The term 'waste' was rarely used by respondents as they are more familiar with the word 'garbage'. Alternatives such as aim, goal, intention, objective, and target were used instead of 'purpose' for 'wruqK'. These synonyms are

applicable in the context of 'the **purpose** of pursuing higher education is to get good job opportunities'. However, these synonyms convey specific meanings that belong to different contexts.

'Aim' is a general direction (desired outcome) that one tries to achieve (Merriam-Webster, 2024). It is often broad and not necessarily specific (e.g. My aim is to improve my skills) whereas 'Goal' is a specific result or achievement toward which effort is directed (Cambridge Dictionary, 2024). 'Goal' more concrete and measurable than an aim (e.g. My goal is to run a marathon). 'Intention' means 'something that you want and plan to do' (Cambridge Dictionary, 2024), often reflecting one's motives or desires. It emphasizes personal resolve (e.g. My intention is to start exercising regularly). 'Objective' is 'something that 'one hopes or intends to accomplish' (Merriam-Webster, 2024). Thus, it is a concrete step towards a goal (e.g. The objective of this project is to increase sales by 10%). 'Target' is something that is accomplished (Marriam-Webster, 2024) and has a specific point or milestone that one aims to reach, often quantifiable and time-bound (e.g. The sales team has a target of 1,000 units per month). Comparably, 'purpose' is the fundamental reason or motivation for doing something, focusing on the broader meaning or reason behind an action. Accordingly, there is a 'why' behind the action; 'why you do something…' (Cambridge Dictionary, 2024).

Hence, learners often use similar words as a strategy to approximate meaning when they lack precise vocabulary. This occurs because they might not know the exact term or might not fully grasp subtle differences between words with similar meanings. For example, instead of using 'grievances', they might say 'problems'; instead of 'advent' they say 'come' or 'migrate', as these are more familiar and general terms. Learners choose such simple, general words as they are not confident about using more complex vocabulary. While this strategy helps them communicate effectively, it can sometimes lead to less accurate or less nuanced expressions.

a.2   Substitutions

Substitutions depict how words from different context are used to replace unfamiliar words. The following set of vocabulary provides significant examples in this regard.

බැහැර කරනවා	- dispose > manage, keep, recycle
ඇහුම්කන් දෙනවා	- listen > concerning, pay attention, don't care, don't attention
අපදුව‍ෘය	- waste > wastages
ගිලෙනවා	- drown > fall down

රැකියා අවස්ථා — Job opportunities > job fields

Substitutions, in several situations, hinder the key meaning of the source word. For example, 'waste' was replaced by the English word 'wastage' which is not a similar word. The two words belong to two different contexts, thereby conveying different meanings. It is evident that the respondent referenced the term 'wastepaper basket' as the basis for substitution, without recognizing the contextual distinction from 'wastage.' 'drowning' was replaced by 'fall down' which does not rigidly imply the meaning. The respondent has translated the sentence as given below.

මිනිසෙකු වතුරේ ගිලෙනවා මම දුටුවෙමි - man falls down in water

The meaning of the above translation is not vague, yet lexically, the substitution is not accurate and proper. Consequently, the meaning is changed. For another example, job'/'career opportunities' was substituted with 'job fields.'

On the contrary, the first two instances; dispose > manage, keep, recycle' and 'listening > concerning, pay attention, don't care, don't attention' express the idea that is expected to be conveyed. Nevertheless, these words are not rigid equivalents of Sinhala source words.

In addition, substitutions are resulted by the influence of Sinhala homonyms. For example, the Sinhala homonym 'ගිලෙනවා' implies two different contextual meanings when it is used in 'a ship **sinks** in the water' and 'a man **drowns** in the water.' Many respondents have used the term 'sink' instead of 'drown' in මිනිසෙකු වතුරේ **ගිලෙනවා** මම දුටුවෙමි. Similarly, 'listen' has been replaced with 'hear' and 'ask', which have different contextual meanings when appearing in 'I **hear** a voice - මට කටහඬක් **ඇහෙනවා** and 'they **ask** questions - ඔවුහු ප්‍රශ්න **අසති**. In Sinhala both the terms are represented by the homonym 'අසනවා.' The following example further describes this phenomenon.

ප්‍රශ්න (problems) > questions

මේ කාලේ හැමෝටම **ප්‍රශ්න** තියනවා   > everybody has **problems** these days
ගුරුවරිය ශිෂ්‍යයින්ගෙන් **ප්‍රශ්න** අසයි   > teacher asks **question**s from students

b. Hyponyms

A notable strategy employed by the students was the use of hyponyms to represent superordinates. In such cases, the learners substituted the broader, more general category (superordinate) with two or three specific examples (hyponyms) that belong to that category. Table 2 depicts how this phenomenon was used by respondents, mainly in speaking.

Student's sentence	Hyponyms used	Represented superordinate	Ideal sentence
We have to clean apple, grapes, and pears well	apple, grapes, pears	Fruits	Fruits must be cleaned properly
Uncles, aunties, grandfather, grand mothers came to our home	uncles, aunties, grandfather, grand mothers	Neighbours	Neighbours visited us
We have to protect ponds, rivers like things	ponds, rivers	water resources	We must protect water resources
We have to protect fish, octopus, sea horses and other like things	fish, octopus, sea horses	aquatic species/aquatic organisms	We must protect aquatic species

Table 3: Representation of superordinate with hyponyms

c. Calques

A calque is defined as "a linguistic expression borrowed from another language by literal, word-for-word or root-for-root translation" (Haspelmath, 2009). Students employ this strategy when they encounter gaps in their English vocabulary. This strategy involves translating phrases or expressions directly from their MT into English, resulting in terms that may not be commonly used by native speakers but convey the intended meaning.

When employing this strategy, instances arose in which certain words conveying distinct contextual meanings were utilized instead of their equivalent terms. This happens due to their lack of awareness of the contextual meanings of Sinhala homonyms and relevant equivalents. For example, 'power failure' is translated as 'current supply crash'.

වැස්ස නිසා ඊයේ පැය කිහිපයක **විදුලිය බිඳ වැටීමක්** සිදු විය

විදුලිය   බිඳ වැටීමක්

↓   ↓

current supply   crash
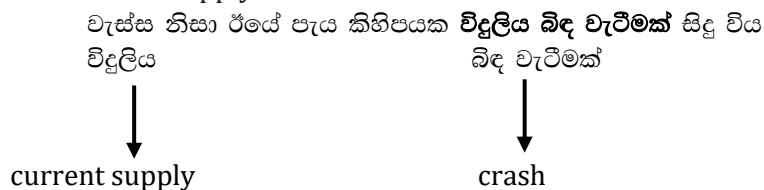
The word 'crash' is applicable when 'බිඳ වැටීම' appears in a context like 'the glass crashed into pieces.' Similarly, 'failure' is replaced with 'fall down,' 'fell

down,' and 'break' that convey different contextual meanings for the Sinhala homonym. The students have given more emphasis on 'වැටීම්' > fall down, therefore the word 'down' was widely used in their translations. One pivotal phenomenon in this instance is translating the word 'විදුලිය' as 'current' by many respondents, which is influenced by their linguistic background.

විදුලිය බිඳ වැටීමක් - power failure > electricity fell down, current break, power supply fail down, current supply crashed

On the other hand, calques such as 'water plants' and 'water species' were used without having any contextual differences, thereby conveying the precise idea that is expected to be conveyed.

ජලජ ශාක	- aquatic plants > water plants
ජලජ ජීවීන්	- aquatic species > water species, water animals
උසස් අධ්‍යාපනය	- Higher education > advanced education
විදුලි කප්පාදු	- power cut > electronic disruption, current cut down

This approach allows learners to communicate their thoughts when they lack specific vocabulary, but it can lead to misunderstandings or awkward phrasing.

d. Circumlocution

Circumlocution is referred to as 'the use of an unnecessarily large number of words to express an idea' (Merriam Webster, 2024). When the students were not aware of the equivalent, synonym, or a similar word, they described the source word. For instance, 'going under the water' was used to indicate the source word 'drown' (I saw the man going under the water). Similarly, 'spread' was indicated by 'go into' (කොරෝනා වසංගතය දිවයින පුරා පැතිරුණි > corona virus go into all Sri Lanka).

In many of these examples, Sinhala does not have a single word, but phrases. Therefore, the source words were represented by translating the Sinhala expression into English. For example, 'peel' is expressed as 'පොතු අරිනවා' in Sinhala. Thus, expressions such as 'remove the cover' (*I remove the cover of apple and banana*) and 'clean the apple' were used to replace the source word. In certain instances, students used adjectives along with similar words to indicate source words; දුක්ගැනවිලි – grievances > **sad** problems, **bad** problems, attempting to explain දුක්ගැනවිලි are severe issues/problems. Given below are several other significant examples of circumlocution.

මිනී පෙට්ටිය	- coffin	> body put into box

විදුලිය බිඳ වැටීම	- power failure > disconnect the line, electricity not be able, down the electricity, electricity problem
විදුලි කප්පාදු	- power cut > disconnect the line, power supply fail down, power was disconnected, current supply crashed, down the electricity, electricity problem
විවිධ ජාතීන්	- different nationalities > abroad nations, other country people
වැව	- tank > water area
ජලජ ජීවීන්	– aquatic species/organisms/fauna > animal live in water
ජලජ ශාක	– aquatic plats > plants in water

Thus, circumlocution serves as an essential communicative strategy particularly when they encounter gaps in their lexical knowledge.

e. Omissions

Omissions, in this research, are referred to as deletion of vocabulary. This strategy involves omitting certain words or phrases that the learner believes are unnecessary for conveying their intended message. Students primarily employed this strategy in translations. Apparently, they use this strategy when they face challenges in vocabulary complexity. Omissions did not rigidly hinder the meaning of source text unless there were grammar mistakes. Table 2 depicts how omission is used as a strategy in vocabulary usage.

Source text	Ideal translation	Responses	Word omitted
උසස් අධ්‍යාපනය හැදෑරීමේ අරමුණ නම් හොඳ රැකියා අවස්ථා ලබාගැනීමයි	The purpose of pursuing higher education is to get good job opportunities	Purpose of higher education is to get good job opportunities	හැදෑරීම - learn/pursue
ශ්‍රී ලංකාව තුළ විවිධ ආගම් පැතිරුනේ විවිධ ජාතීන්ගේ ආගමනය නිසාවෙනි	Different religions spread in Sri Lanka due to the advent of various nationalities	Different ethnic groups spread different religions in Sri Lanka	ආගමනය - advent
		Many religions were spread in Sri Lanka by various ethnicities	
කොරෝනා වසංගතය දිවයින පුරා පැතිරුණි	The Corona pandemic spread	Covid 19 spread throughout the country	වසංගතය - pandemic

	throughout the island		

Table 4: Omissions

It was noticeable that students used a minimum number of words when delivering their speeches as well. In speaking, to simplify their speech and reduce mental effort, they may omit nouns they consider less critical to the overall message, leading to sentences that lack specificity. Thus, when learners struggle to recall the appropriate noun, they might opt to delete it altogether instead of risking incorrect usage. As a result, they can focus on the core message they want to communicate. This strategy facilitates communication and reduces anxiety; learners may experience a high cognitive load when trying to form sentences in English.

f. Borrowings

Borrowings are words taken from one language and used in another (Cambridge Dictionary, 2024). The use of borrowings to fill lexical gaps is a common phenomenon among speakers. Borrowings are generally used when culturally specific words (CSW) do not have equivalents in the target language. In addition, these words are used in speaking due to the lack of vocabulary.

E.g. සහල්   - rice > Sahal
නෙලුම්   - lotus > Nelum

Sinhala equivalents are available for the above source words. However, as the respondents were not familiar with them, relevant Sinhala terms were used as borrowings.

g. Gestures

Gestures were used during impromptu speeches to fill lexical gaps in speaking. This phenomenon was rarely used by students whose English language competency is considerably low. In such situations, they did not use vocabulary. Gestures were primarily used to indicate verbs such as swimming, kicking, stirring, and knocking, which are not often used in their regular conversations. The following examples aptly depict how the gestures were used as a strategy.

There is the water. I go the (swimming gesture). I like it.
Door no open. So I like to going in. So I (knocking gesture).
We (kicking gesture) the ball and another group catch the ball.

In almost all these instances, the students' ultimate purpose is to fill the lexical gaps when using English, whereas some of the students were highly confident that their lexical alternatives are accurate. These strategies, as afore mentioned, result in different levels of meaning changes, however, the teachers understand what the student intends to express. Students are not aware of the semantic value of words; they solely expect to use English in written and spoken discourses with no vocabulary gaps.

Impact of MT on L2 Vocabulary Acquisition

The influence of a learner's MT on the use of L2 is an inevitable aspect of ESL learning. This phenomenon manifests in various alternative strategies employed by students, revealing the intricate relationship between MT and L2 vocabulary usage.

One significant strategy observed is circumlocution which is particularly common when the Sinhala term is a compound (eg. Peel > පොතු අරිනවා). In this case, students tend to use the Sinhala term as a referent and translate it into English. Similarly, to indicate 'power cut' the students often resort to colloquial Sinhala expressions such as ලයිට් කපනවා, කරන්ට් කපනවා are used to create their English equivalents; 'they cut current', 'they cut light'. These translations reflect the learners' attempts to maintain familiarity with their MT.

The influence of MT on L2 vocabulary extends significantly through the use of calques, where ESL learners translate phrases directly from their native language. Learners often employ this strategy, leading them to pick words that are more commonly used or directly translated in their language. For example, 'උසස් අධ්‍යාපනය' is directly translated as 'advanced studies' instead of the more accurate 'higher studies' or 'higher education'. Similarly, 'ජලජ ශාක' and 'ජලජ ජීවීන්' were respectively translated as 'water plants' and 'water animals/species'. Such direct translations frequently result in the use of more general words instead of their specific counterparts, which can dilute the precision of communication and hinder effective expression in English.

Moreover, the influence of MT is prominently observed through the use of synonyms. Many ESL learners recognize cognates which can facilitate vocabulary acquisition. As aforementioned, the Sinhala homonym has an impact on the use of synonyms in English. For example, 'sink' was used in place of 'drown' despite the latter carrying a different contextual meaning. In Sinhala, both words are indicated by 'ගිලෙනවා'. As a result, not being aware of this difference, learners often misunderstand that 'sink' accurately conveys the meaning when 'drown' would be more appropriate. This example underscores

the challenges learners face in navigating the complexities of English vocabulary, as they rely on their MT for contextual guidance.

The learners' use of vocabulary is significantly influenced by their tendency to think in their MT and translate those thoughts into L2. Interview respondents revealed that they generally think in Sinhala while speaking and writing in English, as this facilitates them to develop ideas more fluently. Generating thoughts in L2, as noted by one respondent, presents a challenge due to limited vocabulary competence. Consequently, they often use English vocabulary in line with Sinhala terms, with less emphasis on contextual meaning and precise terminology.

Respondents further mentioned that their most significant challenge when using English lies in vocabulary limitations and the tendency to forget many words during speech. As a result, they heavily rely on their MT as a coping strategy, creating alternatives that may not fully capture the intended meaning in English. However, this leads to a cycle of avoidance rather than an active effort to enhance their vocabulary knowledge.

Conclusion

Many ESL learners have a limited vocabulary and may not know more precise or nuanced words. As a result, they default to general terms which they are more familiar with. This reflects their stage of language acquisition, where building a more nuanced vocabulary is an ongoing process. In addition, they often depend on their MT, adopt MT colloquial expressions, and think in MT in L2 vocabulary acquisition, to make their use of English less challenging.

Suggestions and Recommendations

In Sri Lanka, the educational system often emphasizes rote memorization over contextual usage of vocabulary, which can exacerbate these challenges. Consequently, learners may find themselves ill-prepared to navigate real-world communication situations, where contextual understanding is vital. The interplay between MT, vocabulary acquisition, and the use of alternative strategies suggests that ESL instruction must be tailored to accommodate learners' linguistic backgrounds. Educators should aim to build on learners' MT strengths while systematically addressing areas of difficulty. This may involve using comparative strategies that highlight the differences and similarities between English and the learners' MT, thereby fostering a deeper understanding of vocabulary usage.

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ශ්‍රී ලංකාවේ සම්ප්‍රදායික පහතරට නර්තන කලාව සහ සංචාරක කර්මාන්තය

රංගනාත් සුදර්ශන ද සිල්වා, ලලිත කලා අධ්‍යයන අංශය, කැලණිය විශ්වවිද්‍යාලය
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ශ්‍රී ලංකාවේ වර්තමාන සංචාරක කර්මාන්තය ප්‍රවර්ධනය උදෙසා පහතරට නර්තන කලාව නිෂ්පාදිතයක් ලෙස උපයෝගී කර ගැනීම පිළිබඳ අධ්‍යයනය කිරීම මෙම පර්යේෂණයෙහි අරමුණ වේ. ශ්‍රී ලංකාවේ සම්ප්‍රදායික නර්තන කලා අතුරින් දේශීය අනන්‍යතාව මානව පිළිබිඹු කෙරෙන නර්තන සම්ප්‍රදායක් ලෙස පහතරට නර්තන සම්ප්‍රදාය හඳුනා ගත හැක. විශේෂයෙන්ම, පහතරට නර්තන සම්ප්‍රදායේ දී භාවිත රංග වින්‍යාස, රංග වස්ත්‍රාභරණ මෙන්ම වෙස් මුහුණ ද දේශීය සංස්කෘතිය හා ශිල්ප ක්‍රමවල අනන්‍ය ලක්ෂණ පිළිබිඹු කිරීමට සමත්වීම කැපීපෙනේ. එබැවින් සංචාරක නිෂ්පාදිතයක් වශයෙන් එම නර්තන කලාව උපයෝගී කරගැනීම සඳහා අවශ්‍ය පසුබිම සකසා ගන්නේ කෙසේද යන්න පිළිබඳ අවධානය යොමු කිරීම වර්තමාන සංචාරක කර්මාන්තය සහ දේශීය නිෂ්පාදන ප්‍රවර්ධනය පිළිබඳ වැදගත් සන්දිස්ථානයක් විය හැකි බව පැහැදිලි ය. මෙම අධ්‍යයනයේ ක්‍රමවේදය ලෙස සම්ප්‍රදායික පහතරට නර්තන සම්ප්‍රදායේ අනන්‍ය ලක්ෂණ හඳුනා ගැනීම සඳහා සාහිත්‍යමය මූලාශ්‍ර අධ්‍යනයක් ද එහි ව්‍යවහාරික සහ ප්‍රායෝගික ප්‍රවණතා පිළිබඳ අවබෝධයක් ලබා ගැනීම සඳහා ප්‍රශ්නාවලි, සම්මුඛ සාකච්ඡා ක්ෂේත්‍ර ගවේෂණ යන ක්‍රම උපයෝගී කරගැනිණි. එමගින් සංචාරකයන් ශ්‍රී ලංකාවේ පහතරට නර්තන කලාවට දක්වන ප්‍රතිචාර හා ඒ පිළිබඳ ඔවුන්ගේ දැනුවත්භාවය පිළිබඳ ඔවුන්ගේ දත්ත රැස් කරගන්නා ලදි. එම දත්ත විශ්ලේෂණය මගින් සංචාරක ක්ෂේත්‍රය සහ නර්තන ක්ෂේත්‍රය අතර අන්‍යෝන්‍ය වශයෙන් අඩුපාඩු රසක් පවතින බව තහවුරු කරගත හැකි අතර මූලික වශයෙන්ම සංචාරක කර්මාන්තයෙහි නියැලෙන්නන් තම කර්මාන්තය ප්‍රවර්ධනය උදෙසා සමස්තයක් ලෙස දේශීය කලාවන්ගේ ලබා ගත හැකි දායකත්වය පිළිබඳ අවධානය යොමු වියයුතු බව තහවුරුවිය. ඒ අනුව දේශීය කලාවෙහි අනන්‍ය ලක්ෂණ පිළිබිඹු වන පහතරට නර්තන සහ ඒ හා බැඳී අවශේෂ කලාංග ප්‍රමුඛ සාධක ලෙස උපයෝගී කරගත හැකි බව නිගමනය කල හැකි විය.

ප්‍රමුඛ පද: පහතරට නර්තන සම්ප්‍රදාය, වෙස් මුහුණ, සංචාරක කර්මාන්තය, රංග වස්ත්‍ර

පර්යේෂණ පසුබිම

ලෝකයේ සීඝ්‍රයෙන් දියුණුවන කර්මාන්තයක් වශයෙන් සංචාරක කර්මාන්තය හඳුන්වාදිය හැක. සංචාරක කර්මාන්තය ආරම්භ වූ මුල් අවධියේ පටන් සංචාරකයා වඩාත් ආකර්ෂණය වන සංචාරක නිෂ්පාදිතයක් වශයෙන් සංස්කෘතික සංචරණය ප්‍රධාන වේ. මේ සඳහා විවිධ රටවල පවතින නස්පර්ශිත හා ස්පර්ශිත සංස්කෘතික අංගයන් භාවිතයට ගනී. සංස්කෘතික සංචරණය සඳහා වැඩි නැඹුරුවක්

ඇති රටවල් නැස්පර්ශිත සංස්කෘතික අංගයක් වශයෙන් නර්තනය යොදා ගැනීම ද සිදුවේ. මේ නිසාම සංස්කෘතික අනන්‍යතාවය නිරූපණයටත් විනෝදාස්වාදය සැපයීමේ මාධ්‍යයක් වශයෙන් සංචාරකයන් තුළ මේ සඳහා විශේෂ ආකර්ෂණයක් පවතී. චීනය, ජපානය, ඉන්දියාව, බාලි වැනි රටවල් මේ බව හොඳින් වටහාගෙන තම රටවල්හි සංචාරක කර්මාන්තයට නර්තන කලාවන් මැනවින් යොදා ගැනීම් සිදු කරයි. ශ්‍රී ලංකාව ද සංචාරක කර්මාන්තය පවත්වාගෙන යාමේ දී සංස්කෘතික සංචරණය සඳහා අතීතයේ පටන් නැඹුරුවක් පැවැති රටකි. සංස්කෘතික සංචරණය සඳහා නර්තනය යොදා ගැනීම ද ශ්‍රී ලංකාව තුළ සිදුවේ. උඩරට, පහතරට, සබරගමු වශයෙන් නර්තන කලාව ත්‍රිත්වයක් ලක්දිව තුළ පැවතිය ද ඉන් උඩරට නර්තන කලාව පමණක් වඩාත් භාවිතයට ගැනීමක් දැක ගත හැක. නර්තනය සංචාරක කටයුතු ප්‍රවර්ධනය සඳහා සංකේතයක් ලෙස මෙන් ම යම් රටකට ආකර්ෂණය වන සංචාරකයන් සඳහා නිෂ්පාදිතයක් ලෙස සංස්කෘතිය හුවා දැක්වීමටත් විනෝදාස්වාදය සැපයීමටත් ප්‍රධාන වශයෙන් යොදාගනී. එහෙත් ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ මේ සෑම අවස්ථාවක් සඳහාම උඩරට නර්තන කලාවට වඩා වැඩි ඉඩක් වෙන් වී ඇත. උඩරට නර්තන කලාවට වඩා වැඩි විචිත්‍රත්වයකින් හා විවිධත්වයකින් යුත් ආකර්ෂණය කර ගැනීම සඳහා තවමත් පහතරට නර්තනයට මේ සඳහා අවස්ථාව හිමි වී නැත. සබරගමු නර්තනය තුළ විශාල විවිධත්වයක් විචිත්‍රත්වයක් අන්තර්ගත නොවන හෙයින් එය සාමාන්‍ය මට්ටමින් භාවිතයට ගැනීම එතරම් ගැටලුවක් නොවේ. පහතරට නර්තනය හරහා සංචාරකයන් ආකර්ෂණය කර ගැනීම සඳහා තවමත් පහතරට නර්තනය ප්‍රවර්ධනය වී නොතිබීමත් එය පවතින තත්ත්වයට වඩා සංචාරක කර්මාන්තය තුළ ප්‍රචලිත කිරීමටත් අවශ්‍ය පසුබිම සොයා බැලීම සඳහා මෙම පර්යේෂණයේ දී සිදුකරනු ලබයි.

මෙම අධ්‍යයනය සිදු කිරීමේ දී හඳුනාගත හැකි සීමා රැසකි. පහතරට නැටුම් කලාවේ උපත පැවත එන පහතරට ප්‍රදේශ තුළින් පමණක් නැටුම් සංදර්ශන පවත්වන හෝටල් කිහිපයක් තෝරා ගැනීමට සිදුවිය. එමෙන්ම ප්‍රාථමික දත්ත සපයා ගැනීමට ප්‍රශ්නාවලිය ඉදිරිපත් කිරීමට හා සම්මුඛ සාකච්ඡා ලබා ගැනීමට එම හෝටල් ආශ්‍රිතව සිටින සංචාරකයන් පමණක් තෝරා ගැනීමට සිදුවිය. එයිනුත් නර්තනය පිළිබඳ කැමැත්ත හා පහතරට නැටුම් පිළිබඳ ආකල්පය දැන ගැනීමට අදාළ හෝටල්වල නර්තන සංදර්ශන නැරඹූ සංචාරකයන් පමණක් තෝරා ගැනීමට සිදුවිය. එමෙන්ම නර්තනය වනාහි සංස්කෘතික සංචරණයේ එක් කොටසක් වන නිසාත් විනෝද විනෝදාස්වාදය සැපයීම සඳහා යොදා ගැනෙන මාධ්‍යයක් නිසාත් නර්තනය සඳහා ශ්‍රී ලංකාවට පැමිණෙන සංචාරකයන් පිළිබඳ පැහැදිලි සංඛ්‍යාත්මක දත්ත වාර්තා රජයේ හෝ පෞද්ගලික අංශයේ කිසිදු ආයතනයකින් ලබා ගත නොහැකි විය. ඒ නිසා ගුණාත්මක දත්ත මත පමණක් පදනම් වීමට සිදුවිය. එමෙන්ම මෙම පර්යේෂණය කිරීම තුළින් මූලික අරමුණු කිහිපයක් මුදුන් පමුණුවා ගැනීමට බලාපොරොත්තු විය. එනම්,

1. පහතරට නර්තන කලාව ශ්‍රී ලංකාවේ සංචාරක නිෂ්පාදිතයක් ලෙස ලබා දීමේ වැදගත්කම හඳුනා ගැනීම.
2. සංචාරක කර්මාන්තය තුළ නර්තනය යොදා ගෙන ඇති ආකාරය හඳුනා ගැනීම.

3. ශ්‍රී ලංකාවට පැමිණෙන සංචාරකයන් ශ්‍රී ලංකාවේ නර්තන කලාවන් පිළිබඳ හා විශේෂයෙන් පහතරට නර්තන කලාව සංචාරක කර්මාන්තයට යොදා ගැනීම පිළිබඳ දරණ මතය හඳුනාගැනීම.

4. සාම්ප්‍රදායික පහතරට කලාව ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තයට යොදා ගැනීමේ දී ඇතිවිය හැකි ගැටලු හා ඒවාට විසඳුම් හඳුනා හඳුනාගැනීම.

සමස්ත පර්යේෂණය සිදු කිරීම සඳහා යොදාගත් ක්‍රමවේදයක් ලෙස ප්‍රාථමික දත්ත සපයා ගැනීමට සම්මුඛ සාකච්ඡා නිරීක්ෂණ සහ ප්‍රශ්නාවලි යන ක්‍රමවේදයන් උපයෝගී කරගැනිණි. එහිදී දේශීය නර්තන ශිල්පීන් ලබා ගැනීමට අවශ්‍ය කරුණු සම්මුඛ සාකච්ඡා මාර්ගයෙන් ද නර්තනය පිළිබඳව වර්තමාන තත්ත්වය හා වෙනස්වීම් හා හඳුනා ගැනීමට නම් නර්තනය සංදර්ශන නැරඹීම්දී විදේශීය සංචාරක ප්‍රජාව ගේ අදහස් ලබාගැනීම සඳහා ප්‍රශ්නාවලිය ද භාවිතයට ගැනිණි. එමෙන්ම ද්විතීක මූලාශ්‍ර වශයෙන් තොරතුරු ලබාගැනීමට පොත් සඟරා, වාර්තා, දේශන හා අන්තර්ජාලය යොදා ගැනීම. පර්යේෂණ සිදු කිරීමේ වැදගත්කම වශයෙන් හඳුනාගත හැක්කේ ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ නව ප්‍රවර්ධන කටයුතු සිදු කිරීමේදී නව ආකර්ෂණයක් ලෙස පහතරට නර්තනය යොදා ගැනීමට හැකියාව ලැබෙනු ඇත.

එමෙන් ම මෙම පර්යේෂණයේ අධ්‍යයන පෙළගැස්මට අනුව පහතරට නැටුම් යනු කුමක්ද? සංචාරක කර්මාන්තය හා නර්තනය යන්න පිළිබඳ සොයා බැලීමේ දී සංචාරක කර්මාන්තය යනු කුමක්ද? ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය කුමන ආකාරයේ ද? යන්න හඳුන්වා ලෝකයේ සංචාරක කර්මාන්ත තුළ නර්තනය කුමන ආකාරයෙන් පවතී ද? හා ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ නර්තනය කුමන ආකාරයෙන් පවතී ද? යන්න සොයා බැලීම සිදු වී ඇත. සංචාරක ආකර්ෂණයක් ලෙස ශ්‍රී ලංකාවේ නර්තනය යොදා ගැනීම ද සංචාරක කර්මාන්තය තුළ පහතරට නර්තන කලාව පවතින ආකාරය පිළිබඳ සාකච්ඡා කෙරේ. අනතුරුව ප්‍රශ්ණාවලිය මගින් හා අනිකුත් ක්‍රමවේද ඔස්සේ ලබාගත් දත්ත ප්‍රතිශතයක් ලෙස ගෙන විශ්ලේෂණයයට භාජනය කර ඇත. එමගින් ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ පහතරට නර්තනය යොදා ගැනීමේදී ඇති ගැටලු හා ශක්‍යතා පෙන්වා දී ඇත. පහතරට නර්තන කලාව සංචාරක කර්මාන්තය හා ප්‍රවර්ධන අවසානයේදී තුළ දී දත්ත සියල්ල විශ්ලේෂණය මගින් ලබාගත් ප්‍රතිඵලය අනුව එළැඹුන නිගමනය හා පහතරට නර්තනය ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ ව්‍යාප්ත කිරීමට අවශ්‍ය යෝජනා කීපයක් ඉදිරිපත් කර ඇත. මේ ආකාරයට සමස්ත පර්යේෂණය ඉතා සංක්ෂිප්තව හඳුන්වා දිය හැක.

සාකච්ඡාව
පහතරට නැටුම් කලාවේ පසුබිම

ශ්‍රී ලංකාවේ සාම්ප්‍රදායික උඩරට, පහතරට, සබරගමු නර්තන කලාවන් අතරින් රටේ භූමි ප්‍රමාණයෙන් වැඩිපුරම ප්‍රතිශතයක් පුරා විසිරී පවතින්නේ පහතරට නැටුම් වේ. නිමල් ප්‍රේමතිලක මහතාගේ "අපේ දේශීය නැටුම් කලාව" නම් ග්‍රන්ථයට අනුව *හලාවත, ගම්පහ', කොළඹ, කළුතර, පොකුණුවිට, ගාල්ල, වැලිගම, මාතර, තංගල්ල,* යන ප්‍රදේශය පුරාම පහතරට නැටුම් ව්‍යාප්තිය දැක ගත හැකි බව පෙන්වා

දී ඇත. (ප්‍රේමතිලක,1992:32) සරල ගැමි සමාජය තුළින් ගොඩනැඟී ඇති මෙහි නර්තන, ගායන, වාදන, අංගයන් ගණනය කළ නොහැකි තරම් අන්තර්ගතව ඇත. නෘත, නෘත්‍ය හා නාට්‍යමය ලක්ෂණයන්ගෙන් මෙන්ම සතර අභිනය මෙම නර්තනය සුපෝෂණය වී ඇත. මේ බව මහාචාර්ය වෝල්ටර් මාරසිංහයන් විසින් කෝට්ටේගොඩ ශූරීන්ගේ "ප්‍රායෝගික පහතරට නර්තනය" නම් ග්‍රන්ථයේ සඳහන් කර ඇත්තේ මෙසේය. දේශීය නර්තන සම්ප්‍රදායන් අතුරින් පහතරට නර්තනය ප්‍රකාශන ශක්තියෙන් හා නාට්‍යමය ගුණයෙන් අභිබවා සිටී. (කෝට්ටේගොඩ,1996:ඩසස*ග පූජාර්ථය මූලික අරමුණ කොට ගෙන සෙතක් ශාන්තියක් අපේක්ෂාවෙන් පවත්වනු ලැබූ ශාන්තිකර්ම ආශ්‍රයෙන් ගොඩනැඟුණු මෙම පහතරට නර්තනය වර්තමානය වනවිට විනෝදාස්වාදය හා මුල්‍ය අරමුණ පාදක කොට ගෙන ඉදිරිපත් කරනු ලබයි. පහතරට නර්තනයේ වන්දනාවට පාත්‍රවන ප්‍රධාන චරිතය වන්නේ පත්තිනි දේවියයි. මේ සඳහා භාවිත කරන ප්‍රධාන වාද්‍ය භාණ්ඩය වන්නේ යක් බෙරයයි. ප්‍රධාන ශාන්තිකර්මය වශයෙන් දෙවොල්මඩු ශාන්තිකර්මය හඳුන්වනු ලැබේ. මෙහි එන සෑම නර්තන අංගයක් ම එකිනෙකට ඉදිරාම වෙනස් වන අතර නර්තන ශිල්පියාගේ රංග වස්ත්‍රාභරණ වාදනය කවිය ගායනා සියල්ලම විවිධත්වයකින් යුක්ත වේ. එම නිසා ප්‍රේක්ෂකයන් හට ඒකාකාරීත්වයකින් තොර නර්තන විනyසයක් දැක බලා ගැනීමට හැකි වේ.

පහතරට නර්තනය හුදෙක් මුහුදුබඩ ප්‍රදේශ වන්නට ව්‍යාප්ත වී තිබූ හෙයින් වරින් වර ඇති වූ විදේශ ආක්‍රමණයන් හා සංක්‍රමණ වල බලපෑමට අනුව විවිධ අංග වෙනස් වීම් වලට භාජනය වී ඇත.

කෝලම් රූකඩ නාඩගම් මේ තුළ විශේෂත්වයක් එක් කරනු ලබයි. අනෙකුත් සම්ප්‍රදායන්හි දැකිය නොහැකි සුවිශේෂත්වයක් වෙස් මුහුණ පැලඳ සිදු කරන නර්තනය නිසා මීට එක් කරයි. පැරණි පරම්පරාවන්ගෙන් පැවත එන පහත නර්තන ශිල්පීන් හා ප්‍රාදේශීය විෂමතා මත් පහතරට නැටුම් අන්තර්ගතය මාතර, බෙන්තර, රයිගම වශයෙන් ශෛලීන් ත්‍රිත්වයක් හඳුනාගත හැකිය. (කෝට්ටේගොඩ,1996(vii).

සංචාරක කර්මාන්තය හා නර්තනය
ලෝක සංචාරක කර්මාන්තය තුළ නර්තනය

අතීතයේ සිට කර්මාන්තයක් ලෙස සංචරණයේ වර්ධනය සිදුවීම්මේ දී කලින් කලට නිර්මාණය වුණු සංචාරක නිෂ්පාදිත භාණ්ඩ රැසකි. ඉන් ප්‍රධාන නිෂ්පාදිතයක් ලෙස සංස්කෘතික සංචරණය හැඳින්විය හැක. යම් රටක හෝ ගමනාන්තය පවතින සමාජ, ආර්ථික, දේශපාලනික, ඓතිහාසික පරිසරයේ පදනම් කොට ගෙන එයින් ඔප් නැංවෙන අනන්‍යතාවයන් සංචාරකයන් වෙනුවෙන් සංවිධානාත්මක ඉදිරිපත් කිරීම මෙහිදී සිදු වේ. (නාරංගොඩ,2014,ස,ස,08/25) සංස්කෘතිය ආකර්ෂණීය නිෂ්පාදනයක් ලෙස ඉදිරිපත් කිරීමේ දී එය නස්පර්ශිත (ශඛෙබටසඉකෑ)හා ස්පර්ශිත (ඕබටසඉකෑ) වශයෙන් අපට කොටස් දෙකක් හඳුනාගත හැක. සංස්කෘතිය ලෙස අතීතයේ සිට පරම්පරාගතව පවත්වාගෙන එන ලිඛිත හෝ භෞතික වශයෙන් දැකගත නොහැකි මුබ පරම්පරාගතව පැමිණෙන යානයක් සේ හැඳින්වේ. නර්තනය ද මෙලෙස මුබ පරම්පරාගතව පැමිණි යානයක් බැවින්

නස්පර්ශිත උරුමය ලෙස සංචාරක කර්මාන්තය තුළද පුධාන අංගයක් ලෙස යොදාගෙන තිබේ (රංගනාත,2014,ස,ස,08/22).

මේ නිසා නර්තන කලාවන් ගෙන් පරිපූර්ණ බොහෝ රටවල් සංචාරක කර්මාන්තය හා ඒකාබද්ධ වෙමින් උරුමයක් ලෙස නර්තනය අලෙවි කරනු ලබයි. ආසියානු කලාපයේ රටවල් වලින් වැඩිමනක් නර්තන කලාවන් ඇති රට වශයෙන් ඉන්දියාව හැඳින්විය හැකිය. මන්ද යත් එහි පවතින සෑම පුාන්තයකම අනන්‍යතාව පිළිබිඹු වන සේ නිර්මාණය වූ එක් නර්තන කලාවක් හෝ අනිවාර්යයෙන් ම දැක ගත හැකි වීමයි. අනෙක් කරුන නම් ඉන්දීය සමාජය තුල ඉපදෙන සෑම දරුවෙකුම කුඩා කල සිට නර්තනයේ මූලික අධ්‍යාපනය සඳහා යොමු වේ. මේ නිසා ඉන්දියානුවෙකුටම නර්තන හැකියාව නිතැතින්ම පිහිටා තිබේ. එහෙයින් ඉන්දියාව නර්තන කලාවන් ගෙන් පෝෂණය වූ රටක් ලෙස හඳුනාගත හැකිය. මේ සඳහා නිදසුනක් ලෙස ඉන්දියාව තුළ වේශ නිරූපණය අතින් ඉතාම ඉහළ තලයකට "කථකලී" නර්තන කලාව දක්ෂිණ භාරතයේ පුධාන ශාස්තීය නර්තනය ලෙස සැලකෙන දේවාසියන් විසින් නර්තනයේ යෙදෙන "හරත" නර්තන කලාවද භාව පුකාශය හා අභිනය අතින් උසස් කේරලයේ "මෝහිණී ආට්ටම්"නර්තන කලාව දකුණු ඉන්දියාවේ දුපත් ජනතාව අතර පුචලිත "ඔට්ටන් නර්තන කලාව" ද උතුරු ඉන්දීය ශාස්තීය නර්තන කලාවට ආලෝකකරණයන් වූ "කථක් නර්තන කලාව" හා උත්තර භාරතීය ශාස්තීය නැටුම් විශේෂයක් වශයෙන් "මණිපුරී නර්තන කලාව" ද පුධාන නර්තන කලාවන් කිහිපයක් ලෙස පෙන්වාදිය හැක.(දිසානායක,1994:102-115) මේ නිසා ඉන්දියාව තම රටේ සංචාරක කර්මාන්තය පවත්වාගෙන යාමේදී රටේ අනන්‍යතාවය විදහා දක්වන්නක් ලෙස නර්තනය බොහෝ අවස්ථාවල යොදා ගෙන ඇත.රට වෙත පැමිණෙන ඕනෑම සංචාරකයෙකුට ඔවුන්ගේ සංචාරය තුළදී කිසිවෙකු නර්තනය පහස විඳිමට අවස්ථාව ලබා දෙන අතර සංචාරකයන් ආකර්ශනය කර ගැනීම සඳහා බොහෝ පුවර්ධන කාරයන් වලට නර්තනය යොදාගනු ලබයි. නිදසුන් ලෙස 2013 24 දින නිකුත් කරනු ලැබූ සංචාරක පුවර්ධන වීඩියෝ පටයේ ඉන්දීය හරත නර්තනය යොදා ගෙන ඇත. 2011 පෙබරවාරි 17 නිකුත් කළ වීඩියෝ පටයේ *කථකලී නැටුම්, පන්ජාබ් නැටුම්, කෝලට්ටම් නැටුම්, කලපරියාට්ටම් ආදි* සාම්පුදායික ශාස්තීය නර්තන අංග හා ජන නැටුම් රැසක් අන්තර්ගත කර ඇත. (අඅගහදඑමඹඉඏජ්දප 2014) සංචාරක කර්මාන්තයේ උන්නතිය වෙනුවෙන් ඉන්දියාව තම නර්තනය යොදා ගත්තද එය කිසිදු වෙනස් කිරීමකට ලක් කිරීමක් දැකගත හැකි නොවේ. වේශ නිරූපණය සඳහා පැය 4-5 පමණ වේලා ගත වන කථකලී නර්තනය පවා ඔවුන් කිසිදු අඩුපාඩුවකින් තොරව සංචාරකයා වෙත ඉදිරිපත් කිරීම සිදුකරයි. මණිපුරි,කථකලී,හරත ආදි සෑම නර්තනයක ඉතා විශාල රංග වස්තුාභරණ පුමාණයක් පැවතියත් සෑම විටම ඔවුන් දෙවියන්ට ගරු කරන්නාක් මෙන් නර්තනය අනන්‍යතාවය රකිමින් ඒවා නිසි ලෙස පැළඳීම සිදු කරයි. එම නිසා සංචාරකයන් විශ්වාසයකින් යුතුව නර්තනය රසවිඳීමට පුරුද්ව ඇත. ශාස්තීය ලෙස ඉතිහාසයේ සිටම පැවත එන නර්තනයන් වෙත අදාළ වූ සංගීතයක් අද ඔවුනට විසින් ඒවා ආරක්ෂා කරගනිමින් ඉදිරියට යාමට ඔවුන් පෙලඹී ඇත.

සමාජ ජීවිතයෙත් ආගමික ජීවිතයේත් කලාවෙත් වෙනසක් දැකිය නොහැකි එකිනෙකට සම්බන්ධ වී ඇති බලි නැටුම් සංචාරක ක්ෂේතුයෙහි ආකර්ශනීය අංගයක්

ලෙස සැලකිය හැකි වේ. බාලි ගොවියා රියදුරා, ඇදුම් මසන්නා, අති දක්ෂ සංගීතඥයෙක් හෝ විකාර වෘත්තියක නියැලී අයෙකු වුවද නැට්ටුවෙකු ද විය හැකි ය. සත්‍ය වශයෙන්ම බාලිවල නැටුම ජනතාවගේ කලා අංගයකි විස්මයට පත් කරවන වර්ගයේ නැටුම් බාලි නැටුම් අතර වේ. බාලි නැටුම් ප්‍රධාන වශයෙන් සටන් මූලික කොට ගනිමින් හා අභිචාර රටාව පදනම් කර ගනිමින් නිර්මාණය වී ඇත. බාලිහි සංචාරකයින් පිනවීමට සංචාරකයන් ආකර්ශනය කර ගැනීමටත් යොදා ගන්නා නර්තන අංග අතර බාලිවල ඉතාමත් තරුණ ගැහැණු ළමයින් තිදෙනකු රඟදක්වන මනහර නැටුමක් වන "ලෙගොන්ග්" කලාවද විදේශික සංචාරකයන් බාලි දිවයින වදුරු නැටුම් යනුවෙන් හඳුන්වනු ලබන කෙට්ජැක් (Ketjak) නැටුම ද මිත්‍යා පුරාවෘත්තයනට අනුව සිංහයෙකුගේ භාවලීලා හුවාදක්වන "බාරොන්ග් නර්තනයද", "ගබෝර් නැටුම" ද ප්‍රධාන වේ. නිදසුන් ලෙස 2011. 10. 23 දින නිකුත් කරන ලද සංචාරක ප්‍රවර්ධන විඩීයෝ පටය ඔවුන් තම ලොකු නර්තනය භාරය ආදිය තත්ත්ව අනුසාරයෙන්ම අන්තර්ගත කොට තිබේ. 2010. 03. 19 සංචාරක මණ්ඩලය නිකුත් කරන ලද ප්‍රවර්ධන විඩීයෝවේ ද සංචාරකයන් වෙත ඉදිරිපත් කරන ලද අත් පත්‍රිකාවලද සෑම විටම නර්තන අංගයන්ගේ රූප රාමු චිත්‍රණය කර ඇත. (www.youtube.com 2014)

එමෙන්ම පැමිණෙන ඕනෑම සංචාරකයෙකු හට බාලි නර්තනයේ මිහිරියාව විඳ ගැනීම සඳහා ඔඉමා සඳහක ඡීක්ජ නර්තන ශාලාව ඉදි කරවා එහි නිරතුරු නර්තන ප්‍රබන්ධ පැමිණෙන්නන් හට ඉදිරිපත් කරයි. (රංගනාත,2014,ස,ස,08/22) මේ ආකාරයට සංචාරක කර්මාන්තය සමග නර්තනයේ ඒකාබද්ධ වී සිටියද කිසිවිටෙකත් ඔහු නැටුමට හානියක් ගෙනදෙන අයුරින් කටයුතු කිරීමක් දැකගත හැකි නොවේ. ඒකාකාරී බව වැඩි, එක දිගට නැරඹීමට නොහැකි වුවද ඔවුන් කිසිදු නව්‍යකරණයකින් තොරව පෞරාණික හා ශාස්ත්‍රීය බව දකිමින් සංචාරකයන් වෙත ඉදිරිපත් කරයි. සංචාරකයාගේ අප්‍රසාදයට ලක්වන හේතුවක් වුවත් සත්‍යතාවය අගය කරන පිරිස තව තවත් ඒ කෙරෙහි බැඳීමක් ඇති වේ.

ලෝක සංචාරක කර්මාන්තය තුළ නර්තනය සඳහා ප්‍රධාන තැනක් දෙමින් කටයුතු කරන අප්‍රිකානු රටවල් බොහෝ සෙයින් තම ගෝත්‍රික නර්තනයන් වෙත අවධානය යොමුකර ඇත. නයිජීරියාව, බටහිර අප්‍රිකානු රටවල වැඩිනමනක් ප්‍රචලිත Yabara නර්තනය කලාව ද අවමංගල් උත්සවවලදී වැඩිමනක් භාවිතා කරන Agbekor නර්තනය ද මසායි ගෝත්‍රිකයින්ගේ සාම්ප්‍රදායික යුධමය අවස්ථා තේමා කොට ගනිමින් නිර්මාණය කර ඇති Adumu නර්තනය ද අප්‍රිකාවේ බෙර නර්තනය නමින් ප්‍රචලිත වූ අප්‍රිකානු දේශීය ජනතාවගේ ජන නැටුම් විශේෂයක් වන Kpanlogo නර්තන කලාවන් ද සුළු ගෝත්‍රිකයන්ගේ මංගල අවස්ථාවල දී යොදා ගන්නා Indlamu නර්තනයන් ද ඒ අතර ප්‍රධාන වේ. ඔවුන් මේ නර්තන කලාවන් වර්තමානය වන විට මදක් නවීකරණයට භාජනය කොට ඇත.(www.buzzle.com 2014) මන්ද යත් අතීතයේ වන ගෝත්‍රික ජනතාව යොදා ගත්තේ වනය තුළින් ලබාගත් මෙවලමිය. සතුන්ගේ හම්වලින් සෑදූ ඇඳුම්ද සත්ත්ව අස්ථි වලින් තනාගත් භාණ්ඩ ද වෙනුවට කෘතිම දෑ වෙත අවධානය යොමු කොට ඇත. නිදසුන් ලෙස සත්ත්ව හම් භාවිතයෙන් ඇඳුම් පැළඳුම් නිර්මාණය කරගත් ඔවුහු වර්තමානයේ දී

රෙදි වලින් නිමවුනු ඇඳුම් භාවිතා කරති. එමෙන්ම පෙර නර්තනයටද අතීතයේ
යොදා ගත්තේ සත්ත්ව සම් භාවිතයෙන් ඔවුන් විසින් සදාගත් සාම්පුදායික බෙර
වර්ගයකි. එහෙත් වර්තමානයේ වෙළෙඳ පොළෙන් ලබාගන්නා කෘතිම යහමු සහිතව
බෙර භාවිතයට ඔවුන් පෙලඹී ඇත. එහෙත් ඔවුන් සංචාරක කර්මාන්තයට තම
ගෝතික නැටුම් යොදා ගැනීමේදී එය ගැටලුවක් කොටගෙන නැත. ඒ පිළිබඳ වැඩි
අවධානයකින් තොරව තම රටේ පවතින අනෙක් සංචාරක ආකර්ෂණයන් ද සමඟ
නර්තනය ද ඒකාබද්ධ කොට සංචාරකයාට ඉහළ අත්දැකීමක් ලබාදෙමින් සිටිති.
2014.05.22 නිකුත් කළ සංචාරක පුවර්ධන වීඩියෝ පටවල අ‍ෆිකානු ගෝතික නැටුම්
සෑම එකක්ම අන්තර් ගත කොට ඇති අතර එහිදී නර්තනයට නවීකරණයන් එක්
කොට නැතත් ඇඳුම් පැළඳුම් සහ භාවිතා කරන මෙවලම්හි වෙනසක් දක ගත හැක.
(www.youtube.com 2014)

මීට අමතරව තවත් බොහෝ රටවල් තමන්ට ආවේණික වූ නර්තන කලාවන්
සංචාරක කර්මාන්තයේ විවිධ අවශ්‍යතා උදෙසා යොදා ගනි. ජපානයේ "කබුකි"
නර්තනය එම රටේ *Yokohoma* නම් සංචාරක මණ්ඩලය විසින් නිකුත් කරන ලද
මාර්ගෝපදේශන පොතෙහි ඉතා විචිතු ලෙස අන්තර් ගත කොට ඇත. නේපාලයේ
සාම්පුදායික වෙස් මුහුණු හා රූකඩ නර්තනය *Shopping in Nepol* නම් එරට
සංචාරක මණ්ඩලය විසින් නිකුත් කරන ලද සංචාරක මාර්ග මාර්ගෝපදේශන
පොතේ දක්වා ඇත. ගන්ග්ඩොන් හි *Festival tour* නම් එරට සංචාරක මණ්ඩලය
විසින් නිකුත් කළ අත් පොතේ සෑම තේමාවක් සඳහාම නර්තන අංග ඉදිරිපත් කර
ආකර්ෂණීය බව උද්දීපනය කර ඇත. භූතානයේ ආවේණික "කොටි නැටුම" ශ්‍රී
ලංකාවේ "උඩරට නැටුම්" ඒ අතරින් පුධාන තැනක් ගනි. හවායිහි *Insight Guide*
නම් 1992 ඒ.පී.ඒ පුකාශකයන් විසින් නිකුත් කළ සංචාරක අත්පොතෙහි පුධාන
වශයෙන් ඔවුන්ගේ මුහුදු ආශිතව සිදුකරන "හවැයි" නර්තනයේ ඉතිහාසයේ පටන්ම
රූප රාමු ද සහිතව කරුණු ඉදිරිපත් කර ඇත. මේ ආකාරයට රටවල් තම නර්තන
සම්පුදායන් පිළිබඳ සංචාරකයන් දැනුවත් කිරීමටත් සංචාරකයන් තම රට වෙත
ආකර්ෂනය කර ගැනීමටත් නර්තනය යොදා ගන්නවා පමණක් නොව රට තුළ දී
සතුටු කිරීමටත් නර්තනය යොදා ගනි. නිදසුනක් ලෙස ඉන්දියාවේ සංචාරය
කරන්නෙකු අනිවාර්යයෙන්ම ඉන්දීය නර්තනයක පහස ලැබීම සිදු වේ. මන්ද යත්
එම රට තුළ සෑම කටයුත්තකටම පුධාන වන නිසාවෙනි . එමෙන්ම ජපානයට
සංචාරය කරන්නෙකුට කබුකි, නෝ ආදී කලාවේ රසය ලබාදීමට ඔවුන් අමතක
නොකරති (තාරංගොඩ,2014,ස,ස,08/25).

සංචාරක කර්මාන්තය තුළ නර්තනය යොදා ගන්නා තවත් ආකාරයක් නම්
නර්තන උත්සව, නර්තන පුසංග, නර්තන තරඟාවලි, නර්තනය පිළිබඳ ජාත්‍යන්තර
සම්මන්තුණ පැවැත්වීමයි. මේ හරහා එම අවස්ථාවලට සහභාගි වීමට පිරිස් තම
රටවල් වෙත ආකර්ෂණය කර ගැනීමටත්, ජාත්‍යන්තර මට්ටමෙන් නර්තන විවිධ
අවස්ථා දැක බලාගැනීමට සංචාරකයන් ගෙන්වාගැනීම සිදු වේ. මේ වකුාකාරයෙන්
නර්තනය හරහා සංචාරකයන් ආකර්ශනය කර ගැනීමේ කියා කියාවලියක් වේ. මේ
අවස්ථාවන් වලට නිදසුනක් වශයෙන් Cheonen World Festival, ඉන්දියාවේ
Delhi Dance Festival, ජපානයේ Tokyo Dance Festival, ඇමරිකාවේ Chicago

Annual Dance festival, I.D.O European Championships, ඉන්දුනීසියාවේ Art Festival පෙන්වා දිය හැකිය. (රංගනාත,2014,i,i,08/22)

නර්තනයේ සංස්කෘතික සංචරණය සඳහා ප්‍රධාන වුවද වර්තමානයේ අනෙකුත් සංචාරක නිෂ්පාදිත කාණ්ඩ තුළ ද අන්තර්ගත කොට ගෙන ඇති බව දැකගත හැක. එනම් විදෙස් සංචරණය තිරසාර ලෙස පවත්වාගෙන යාමේදී අදාල ගමනාන්තවල සිටින ප්‍රජාව ඊට සහභාගී කර ගැනීමය. එහිදී යම් සංචාරක ආකර්ෂණයක් සංචාරකයන් වෙත පිළිගැන්වීමේ දී එහි පවතින කලාවන් හා සංස්කෘතික අනන්‍යතාවයන් අදාල ප්‍රදේශයේ වෙසෙන ජනතාව හරහා සංචාරකයන් වෙත ලබා දීම සිදු වේ. මේ තුළ නර්තන කලාවන් සංචාරකයන් වෙත ඉදිරිපත් කිරීම බොහෝ විට සිදුවේ. නිදසුන් ලෙස බාලි හි ග්‍රාමීය සංචරණය සිදු කරන පිරිස් වෙත එහි සම්ප්‍රදායික *"වක්කා නර්තනය"* රස විඳීමට අවිඳීමට අවස්ථාව ලබා දේ. ඒ හරහා නර්තනය ශිල්පීන්ටත් සංචාරක නර්තනයේදී සුරක්ෂිත භාවය ද රැකී ඇත (www.indonesia travel.com:2010).

වර්තමාන ප්‍රවණතාවයක් ලෙස ලිංගික සංචරණය සඳහා ද නර්තනය යොදා ගෙන ඇති බව හඳුනාගත හැක. ලිංගික කටයුතු සඳහා පිරිසක් ආකර්ෂණය කර ගැනීමේ නව ක්‍රමවේදයක් ලෙස ආලිංගන නර්තන ආකාරයෙන් නැටුම භාවිතා කරයි. ලිංගික සංචරණය සඳහා වඩාත් ප්‍රකට රටක් වන තායිලන්තයේ පත්තායා වෙරළාශ්‍රිතව බොහෝ සෙයින් කාන්තාවන්ගේ නග්න රූප නිරූපනය වන නර්තනය දැකගත හැක. හවායිහි හොනලූලු ආශ්‍රිතව ද මේ ක්‍රියාවලිය සිදුවේ. ඕස්ට්‍රේලියාවේ රියෝ ප්‍රසංගය හරහාද කාන්තාවන්ගේ නග්න සිරුර නර්තනය උපයෝගී කර ගනිමින් චලන මාර්ගයෙන් ලිංගිකත්වය මතුකර දක්වයි. මෙලෙසින් නර්තනය ලිංගික සංචරණය සඳහා යොදා ගන්නා මෙවලමක් ලෙස ද හඳුනාගත හැක (තාරංගොඩ,2014,ස,ස,08/25).

මෙලෙස සංචාරක කර්මාන්තය තුළ නර්තනය ආකර්ෂණයක් ලෙස පවතින ආකාරය දෙස අවධානය යොමු කිරීමේ දී එය ප්‍රධාන වශයෙන් කොටස් දෙකකින් පවතින බව හඳුනා ගත හැක.

1. සංචාරක කටයුතු ප්‍රවර්ධනය සඳහා සංකේතයක් ලෙසින්,
2. සංචාරක නිෂ්පාදිත අංගයක් ලෙසින් වේ.

මෙයින් පසක් වන්නේ සංචාරක ව්‍යාපාරය හා නර්තනය අනොන්‍ය වශයෙන් බැඳී කටයුතු කරන අතර සෑම විටම ව්‍යාපාරයේ උන්නතිය උදෙසා නර්තනය ආකර්ශනයක් ලෙස මහත් කාර්යභාරයක් ඉටුකරන බවයි.

ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ නර්තනය

ශ්‍රී ලංකාව තුළ ද අන් කිසිදු රටක දැකගත නොහැකි අන්දමින් නර්තන සම්ප්‍රදායන් ගොන්නක් දැකගත හැකිය. ඒ අතර ශාස්ත්‍රීය නර්තනය ලෙස උඩරට, පහතරට, සබරගමු නර්තන ද සරල ගැමි නර්තන ද විශේෂත්වයක් ගනී. එමෙන්ම උඩරට වෙස් නර්තනය, පහතරට වෙස් මුහුණු නර්තනයන් නිසාවෙන් ලෝකය පුරා බොහෝ සංචාරකයන් ලංකාව කෙරෙහි යම් අවබෝධයකින් සිටිනු දැකගත හැක. (තාරංගොඩ,2014,ස,ස,08/25) විශේෂයෙන් ශ්‍රී ලංකාවේ යැයි ඇසු පමණින් ලොව ම කෙනෙකු මවා ගනු ලබන්නේ ලබන චිත්‍රයේ මහනුවර ඇසළ පෙරහැර ප්‍රධානත්වයක්

ගනී. උඩරට නර්තන කලාවේ මහා මංගල්‍යය ඇසළ පෙරහැර නැරඹීමට දෙස් විදෙස් බොහෝ සංචාරකයන් ලංකාවට පැමිණේ. ඇසළ පෙරහැර හැරුණකොට කොළඹ ගංගාරාම පෙරහැර, මහියංගන පෙරහැර, කැලණි පෙරහැර, සමන් දේවාල පෙරහැර, තිස්සමහාරාම පෙරහැර, ආදිය සංචාරකයන්ගේ ආකර්ෂණය හිමි නර්තන මංගල්‍යයන් ලෙස ශ්‍රී ලංකා සංචාරක ක්ෂේත්‍රය තුළ හඳුනා ගෙන ඇත.

ශ්‍රී ලාංකීය සංචාරක කර්මාන්තය තුළ ද නර්තනය යොදා ගැනීමේ දී ඉහත සඳහන් කළ ආකාරයටම ක්‍රම දෙකක් වේ. එනම් සංචාරක නිෂ්පාදිතයක් ලෙස හා ප්‍රවර්ධනය සිදු කිරීමේ මාධ්‍යයක් ලෙස වේ. නර්තනය වනාහි සංචාරකයෙකුට ඉතා හොඳ අත්දැකීමක් ලබා දිය හැකි ආකාරයකි. ඒ අනුව මේ වනවිට සංචාරකයින් වෙනුවෙන් ක්‍රියාත්මක කරන Eight wonders in eight days යන සංකල්පය යටතේ පුදුම අටෙන් එක් පුදුමයක් ලෙස Essens තේමාව තුළ ප්‍රධාන අංගයක් ලෙස නර්තනය යොදා ගෙන ඇත. එමගින් සංචාරකයන්ට ලංකාවේ විවිධ නර්තනයන් සමඟ සමීප අත්දැකීම් ලබා දී ඇත. (www.sltda.lk:2014)

එලෙසම සංචාරකයන් උදෙසා ම සංචාරක නිෂ්පාදිතයක් ලෙස සංස්කෘතික නර්තන ප්‍රසංගද ශ්‍රී ලංකාව තුළ මේ වනවිට පැවැත්වේ. ඒවා නුවර නගරය ආශ්‍රිත කොටගෙන දැකගත හැක. හෝටල් ආශ්‍රය කොටගෙන පවත්වන නර්තන ප්‍රසංග මෙන්ම දිනපතා සංස්කෘතික නර්තන ප්‍රසංග සංචාරකයන් උදෙසා පවත්වන ස්ථාන ද බොහොමයක් ලෙස නුවර ලේක් ක්ලබ් හිදී පවත්වන සංස්කෘතික ප්‍රසංග තරුණ බෞද්ධ ශාලාවේ මල්ලවඅාරච්චි සංස්කෘතික ප්‍රසංගය, නුවර මධ්‍යම සංස්කෘතික ශාලාවේ හා රතු කුරුස ශාලාවේ පවත්වනු සම්ප්‍රදායික උඩරට හා පහතරට නර්තන ප්‍රසංග හඳුන්වා දිය හැක. මේ සෑම ස්ථානයකම සංචාරකයන් වෙනුවෙන් ශාස්ත්‍රීය මෙන්ම ගැමි ජන නැටුම ද අන්තර්ගත කර ඇත. (සෙනෙවිරත්න, 2014,ස.සා,09/05)

මීට අමතරව බොහෝ සංචාරක හෝටල් විවිධ අවස්ථාවන් උදෙසා නර්තනය යොදා ගැනීම ද සිදුවේ. සංචාරකයන් හෝටලය වෙතට පැමිණීමේ දී ඔවුන් පිළිගැනීමේ පටන් ඔවුනට අවශ්‍ය සෑම විටම නැටුම යොදා ගැනීම සිදුකරයි. එමෙන්ම සතිපතා සංචාරකයන් වෙනුවෙන් නර්තන ප්‍රසංග ඉදිරිපත් කිරීමත් නර්තනය තේමා කොටගත් රාත්‍රීන් සංචාරකයන් වෙනුවෙන් ලබා දීමත් හෝටල් හිමියන් විසින් වර්තමානයේ සිදුකෙරෙන සුලබ කාර්යයකි. විශේෂයෙන් නව අවුරුදු උදාවත්, දෙසැම්බර් 31 දිනයත් පදනම් කොට ගනිමින් සංචාරකයන් සමඟ අදාළ උත්සව නර්තනය ද මුසු කරගනිමින් සැමරීම සිදු කරයි. එමෙන්ම වර්තමානයේ සංචාරක කර්මාන්තය තුළ පවතින විශේෂතම සිදුවීමක් වන්නේ සංචාරකයන් ශ්‍රී ලංකාවට පැමිණ ඔවුන්ගේ විවාහ මංගල්‍යයන් සැමරීමයි. එහිදී උත්සව සංවිධානය කරන්නන් ඔවුන්ගේ උත්සව අවස්ථාවන් වර්ණවත් කිරීමටත් පුදුම කරවීමටත් නර්තනයේ විශේෂ අංග එක් කර ගනිති (නාරංගොඩ,2014,ස,ස,08/25).

නිෂ්පාදිතයක් ලෙස පමණක් නොව සංචාරක කර්මාන්තය ප්‍රවර්ධන මාධ්‍යයක් ලෙස ද නර්තනය යොදා ගැනීමට ශ්‍රී ලංකා සංචාරක ප්‍රවර්ධන කාර්යාංශය කටයුතු කර ඇත. ශ්‍රී ලංකාව තුළ පමණක් නොව අන්තර්ජාතික මට්ටමින් සංචාරක ප්‍රවර්ධන කටයුතු සිදු කිරීමේ දී ප්‍රධාන තැනක් නර්තන වෙත ලැබී ඇත. 2013 ජූලි මස Mega Tourisum Road Show සමගාමීව පැවති Mega Tourisum Caravan

හිදි සාම්ප්‍රදායික නර්තනය යොදා ගෙන ඇත. මේ ආකාරයට ම ශ්‍රී ලංකාව තුළ සංචාරන ප්‍රවර්ධන සිදුකරන සංස්කෘතික ප්‍රසංග, වැඩමුළු, සාකච්ඡා, ප්‍රදර්ශනවලදී අනිවාර්ය අංගයක් ලෙස නර්තනය දැකගත හැක. (weerathunga,2013:03)

නිදසුනක් ලෙස යුක්‍රේනයේ පැවති සංචාරක ප්‍රවර්ධන වැඩසටහනක දී ශ්‍රී ලංකාව සාම්ප්‍රදායික නර්තනාංග හයක් ඉදිරිපත් කර ඇත.(www.News.lk:2013) ඉන්දියාවේ දිල්ලි හා මුම්බායි හිදී Get Sri Lankan සංකල්පය යටතේ පැවැත්වුණු ප්‍රවර්ධන වැඩ වැඩසටහනේදී ශ්‍රී ලාංකීය සාම්ප්‍රදායික නර්තනය ප්‍රධාන චරිතයක් මෙහෙයවන ලදී. (www.Media.Government.lk:2014) එමෙන්ම 2013 චීනයේ බීජිං නුවර පැවති ශ්‍රී ලංකා සංචාරක ප්‍රවර්ධන වැඩසටහනේදී ලාංකීය සාම්ප්‍රදායික නර්තන කණ්ඩායමක් ද සහභාගී වී ඇත.

තවද ශ්‍රී ලාංකීය නර්තන අංග ඉදිරිපත් කරන පින්තූර හා රූප රාමු විශාල ප්‍රමාණයක් වෙබ් අඩවි, අත්පත්‍රිකා, පෝස්ටර්, විද්‍යුත් සඟරා, බස් රථ හා ටැක්සි රථවල ප්‍රදර්ශනය කර ඇත. ටැක්සි රථවල ප්‍රවාරනය එක්සත් රාජධානිය මුල්කොටගෙනත්, බස්රථවල ප්‍රවාරනය චීනයේ මුල්කොටගෙනත්, වැඩි වශයෙන් දැක්ගත හැකි අතර ඉන් බහුතරයක් නර්තනය හා සම්බන්ධ රූපරාමු වලින් යුක්ත වේ.(www.skyarper city.com:2014)

ශ්‍රී ලංකාවේ කුමන ආකාරයේ නර්තන කලාවන් සංචාරක කර්මාන්තය හා මුසු කළ ද ඒ සෑම විටම පැරණි ශාස්ත්‍රීය ක්‍රම ශිල්ප හා සම්ප්‍රදායික බව රැකෙන අයුරින් නොවන බව නිරූපනය වේ. ලෝකයේ බොහෝ රටවල් තම අනන්‍යතාව රැකෙන ලෙස නර්තනය ලෝකය වෙත ඉදිරිපත් කිරීමේදී එහි සාම්ප්‍රදායික බව සහ සත්‍යතාව යන කාරණවලට කිසිදු හානියක් නොක‍ිරීමට වග බලාගිනිති. එහෙත් ශ්‍රී ලාංකේය නර්තනය බෙහෙවින් නව්‍යකරණයට ලක්කර ඇති බව පෙනේ. නිදසුක් ලෙස උඩරට වෙස් නැටුම් ඉදිරිපත් කිරීමේදී සෑම විටම පිනුම්, කැරකිලි, වේගවත් ලයකට නැටීම ආදිය ඉදිරිපත් නොවේ. එහෙත් සංචාරකයන්ගේ ආකර්ෂණය තව තවත් ලබාගැනීම සදහා ඔවුන් එම ද නර්තන අංගය පුරාම ඉදිරිපත් කිරීමට පෙළඹී ඇත. තවද ශාන්තිකර්මය තුල අන්තර්ගත නර්තන අංග ඉතාමත් සංකීර්ණ හා පැය දෙකක් පමණ කාල වේලාවක් එකම අංගය නටනු ලබයි. උදාහරණ ලෙස ආවැන්දුම, බුලත් පදය, තෙල්මේ, දෙවොල්, යක් ඇන්නුම පෙන්වාදිය හැක. එහෙත් මෙම අංග සංචාරකයා ඉදිරියේ ඉතාමත් සංක්ෂිප්ත කොට එහි අන්තර්ගතය පිළිබඳ සැලකීමකින් තොරව ආකර්ෂණීය අංග එක් කොට ඉදිරිපත් කරනු ලබයි. කවි ගායනා පවා නිවැරදි තාල රටාවන්ගෙන් නොව වර්තමානයේ ජනප්‍රිය සිංදුවල තාල රටාවන්ට සමානව ගායනා කරමින් නර්තනයේ යෙදෙනු දැකගත හැකිය. නර්තනය පමණක් නොව නර්තනයට භාවිතා කරන වස්ත්‍රාහරණ, වෙස් මුහුණු ආදිය ද වෙනස් කිරීම්වලට ලක් කිරීමත් වර්තමානයේ සිදු වේ.(නාරංගොඩ,2014,ස,ස,08/25)

එමෙන්ම ලාංකේය සමාජය තුළින් සංචාරකයා වෙත නර්තනයෙහි බොහෝ දේ ලබා දීමේදී නව ප්‍රවණතාවක් ලෙස අනික් රටවල නර්තනාංග ද ඊට මුසු කිරීම දැකගත හැක. උදාහරණ ලෙස දකුණු ලක වෙරළ බඩ හෝටල් සියල්ලකම පාහේ දෙස් විදෙස් සංචාරකයන් වෙනුවෙන් පවත්වන නර්තන ප්‍රසංග වලදී ඉන්දීය නර්තනයන්, චීන නර්තනයන්, ඉදිරිපත් කිරීමට පෙළඹී ඇත. මෙය විදේශීය

සංචාරකයකුට ශ්‍රී ලාංකීය නර්තන කලාව කුමක් ද යන්න නිවැරදිව තේරුම් ගැනීමට අපපහසුවක් වන අතර එකම රටකදී විවිධ නර්තන කලාවන් රැසක් දැක බලා ගැනීමේ අවස්ථාවක් ද වනු ඇත. (මීගහවත්ත,2014,ස,ස,09/12)

මේ සෑම දෙයක්ම සංසන්දනාත්මකව බලන කල් ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ නර්තන කලාව යොදා ගෙන ඇති ආකාරය පිළිබඳ අදහස් උහතෝකෝටිකයකි. මන්දයත් එය වරෙක සංචාරකයාගේ අවශ්‍යතාවයක් මත වර්තමානයට උචිත ලෙස සිදුවන වෙනස්වීමක් වන බැවින් සංචාරක ආකර්ශනය වැඩි වීමක් සිදුවිය හැක. එහෙත් ශ්‍රී ලාංකීය නර්තන කලාවේ යථනුභූතිභාවයට සිදු වන හානිය නිසාවෙන් දේශීය හෝ විදේශීය සංචාරකයා සංචාරක කර්මාන්තය තුළින් ලබාදෙන මේ නර්තනයේ අත්දැකීම ලබා ගැනීමට නැඹුරු වේ ද යන්න සැක සහිතය.

ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ පහතරට නර්තනය

ශ්‍රී ලංකාවේ දකුණු පළාත ප්‍රමුබ පහතරට ප්‍රදේශය මූල් කරගනිමින් මෙම පහතරට නර්තන කලාව සම්භවය වී ඇත. හෘද ස්පන්දනයට ආමන්ත්‍රණය කරන්නා වූ හා රට සමාන සමාන රිද්මයකින් වැයෙතැයි ව්‍යාවහාරයේ පවතින පහතරට බෙරයේ නාදයට අනුව ඉදිරිපත් කෙරෙන පහතරට නර්තනයේ විචිත්‍රත්වය හා විවිධත්වය නිසාම දේශීය විදේශීය සංචාරකයන්ගේ ආකර්ෂණයට පාත්‍ර වී ඇත. මේ නිසාම සංචාරක කර්මාන්තය තුළ ආකර්ෂණීය බව වැඩිදියුණු කිරීම සඳහා වැඩි වශයෙන් පහතරට නර්තන අංග ලෙස යොදා ගැනීමට පුරුදුව ඇත (රංගනාත,2014,ස,ස,08/22). එමෙන්ම සංචාරක කර්මාන්තය තුළ දී සංචාරකයාගේ රසවින්දනය උදෙසා බොහෝ අවස්ථාවලදී පහතරට නර්තනය ප්‍රදර්ශන මෙවලමක් ලෙස රැගෙන යාම සිදු කරනු ලබයි. මෙහිදී සංචාරක කර්මාන්තය උදෙසාම නර්තනය නොපැවැත්වුවද ඒවා වක්‍රාකාරයෙන් සංචාරක කර්මාන්තය නගා සිටුවීමට දායක වේ. නිදසුනක් ලෙස ශ්‍රී ලංකාවේ පෙරහැර පද්ධතිය හා ශාන්තිකර්ම පද්ධතිය පෙන්වාදිය හැක. ගංගාරාම පෙරහැර, කැළණිය රජ මහ විහාර පෙරහැර, කතරගම දේවාල පෙරහැර ආදියේ දී විශේෂයෙන් පහතරට නැටුම සඳහා ප්‍රමුබ ස්ථානයක් හිමි වේ. පහතරට ශාන්තිකර්ම වන දෙවොල් මඩු, ගම් මඩු, දහඅට සන්නි, රිද්දි යාගය ආදිය පහතරට ප්‍රදේශවල පහතරට නැටුම ප්‍රමුබ කර ගනිමින් පූජාර්ය පෙරදැරි කොටගෙන නිරතුරුවම සෙත්පතා පැවැත්වේ. මේ නිසා සංචාරකයාගේ අවශ්‍යතාව පරිදි පහතරට නැටුම් යථානුභූති භාවයෙන් යුතුව දැක ගැනීමටද හැකියාව පවතී. මෙහිදී පැන නගින එකම ගැටලුව නම් පැවැත්වීමේ ස්ථිර දිනයක් නොමැති වීමත් දිනපතා නොපැවැත්වීමත් එක් කාලසීමාවකට පමණක් සීමා වීමත් ය.

එමෙන් ම සංචාරකයාගේ රසවින්දනය උදෙසා කර්මාන්තයේ උන්නතිය වෙනුවෙන් පවත්වන නර්තන ප්‍රසංගද බොහෝය. අලුත්ගම රීඩින් හෝටලය, බෙන්තොට අවාති හෝටලය, බෙන්තොට බීච් හෝටලය, ක්ලබ් බෙන්තොට හෝටලය, මෙලෙස සංචාරකයන් පිනවීම සඳහා පහතරට නර්තනය යොදා ගන්නා දකුණු ලක හෝටල් කිහිපයකි. (මීගහවත්ත,2014,ස,සා,09/12) මොවුන් සංචාරකයා ආකර්ශනය කර ගැනීමටත් රඳවා තබා ගැනීමටත් ඉතා හොඳ උපක්‍රමයක් ලෙස නර්තනය හදුනාගෙන ඇත. ඒ අතරිනුත් සංචාරකයාට සැම විටම නව අත්දැකීමක්

ලබා දීම සඳහා පහතරට නැටුම් අංග යොදා ගැනීමට ව්‍යාපාරිකයන් සූක්ෂම වී ඇත. සම්ප්‍රදායෙන් උකහා ගෙන ඇති නර්තන අංග දෙස අවධානය යොමු කිරීමේ දී ප්‍රධාන ආකර්ෂණීය අංග ලෙස තෙල්මේ, දෙවොල්, සළුපාලිය, ගිනි සිසිල, වඩිගපටුන, නාග රාක්ෂ, ගුරුළු රාක්ෂ, පන්දම් පාලිය, ආදිය යොදාගෙන ඇත. මේවායේ විශේෂත්වය නම් එක් එක් නර්තනයට භාවිතා කරන රංග වස්ත්‍ර, ගායනය, නර්තනය, වාදනය, සියල්ල එකිනෙකට වෙනස් වීම හා අලංකාරවත් වීමයි. නිදසුනක් ලෙස තෙල්මේ නැටුමේදී ගායනය රහිතව ඉතාමත් අලංකාර *පබළු ඇඳුම් කට්ටලයෙන්* සැරසෙන නැට්ටුවා පහතරට ජවය ප්‍රකාශ කරන පැනිලි, කැරකිලි, පිනුම්, මාලක්කම, බඹර වලලු ආදී රංග ශිල්ප උපයෝගී කරගනිමින් තම නිපුණතාව පෙන්නුම් කරයි. එහෙත් සළුපාලිය ඉදිරිපත් කරන නැට්ටුවා ඉතා සුළු නර්තන උපයෝගී කරගනිමින් වේදිකාවට හාස්‍ය මුසු දෙබස් හා කවි ගායනා ඉදිරිපත් කරමින් නාට්‍යමය ජවනිකාවක් සහිතව නිරූපණ ඉදිරිපත් කරයි. වෙස්මුණක් සහිතව යක්ෂයකුගේ ඇඳුමට සමාන ඇඳුම් කට්ටලයකින් සමන්විත වූ වෙනස්ම ආකාරයේ රස වින්දනයක් ගෙන දේ. මෙලෙස පහතරට නැටුම් විශ්මයජනක බව පෙන්වාදිය හැක. ඒ අනුව සංචාරක ආකර්ෂණයට පහතරට නැටුම් පාත්‍රවී ඇත.

මේ ආකාරයට පහතරට නැටුම් ආකර්ෂණයක් ලෙස සංචාරක කර්මාන්තය තුළ ක්‍රියාත්මක වීමේ දී සිදුවී ඇති සාධනීය හා නිෂේධනීය ගුණාංග බොහෝ වේ. පහතරට නැටුම් සාම්ප්‍රදායිකව පැවත එන ආකාරයෙන්ම සංචාරක කර්මාන්තයට මේවන විට යොදාගෙන තිබීම දැකිය නො හැක. සාමාන්‍යයෙන්ම සෑම නැටුමකටම මෙන්ම පහතරට නැටුමේද නර්තනයේ රංග විනයාසයට විශාල නව්‍යකරණයක් සිදුවී ඇත. සෑම අංගයක්ම වේගවත් ලයකට නැටීම සිදුවෙමින් පවති. බොහෝ විට රුහුණු බෙරයේ තාලයට නොව පටිගත කළ සංගීතයට හෝ ජනප්‍රිය සින්දු භාවිතා කරන නර්තනය විකෘති කර ඇති ආකාරය දැකගත හැක. නමුත් සංචාරකයන් අතුරින් බොහෝ දෙනෙකුට අවශ්‍ය වන්නේ ද එයයි. ඉතා අඩු ලයකට නැටීම මොවුන්ගේ ප්‍රීතියට හේතු නොවේ. වේගවත් ලයකට පිනුම් ගසමින් සිදුකරන ජවය සහිත අංගවලට සංචාරකයින්ගේ අත්පොලසන් නාදය වැඩිවේ. මේ නිසාම නර්තන කලාව ද සංචාරක කර්මාන්තය ගමන් කරන දිශාවට අනුරූප වී ඇත. නමුත් ශ්‍රී ලංකාවේ නර්තන කලාවන් අගයන් එහි අගය වටහාගත් අනන්‍යතාවය යථානුභූතිභාවය යන කරුණු වලට මුල්තැන දුන් පිරිස පැමිණියහොත් ඔවුන් ශ්‍රී ලාංකීය නැටුම් කලාව ගැන කණගාටුවට පත් විය හැක. පහතරට නැටුමේ රංග වස්ත්‍රාභරණ පිළිබඳව සංචාරකයා ඉමහත් කැමැත්තක් දක්වයි. මන්දයත් එහි ඇති විචිත්‍රත්වය හා නෂ්පර්ශිත ගුණය නිසාවෙනි. උදාහරණයක් ලෙස තෙල්මේ ඇඳුම් කට්ටලයට යොදාගෙන ඇති රේබා හැඳතල රංගන ශිල්පීන්ට හැර සිදු කළ නොහැක. පබළු උපයෝගී කරගනිමින් කරන මෙම කාර්යයට මාස තුනක පමණ කාලයක් වැය වේ.

එක් ඇඳුමක් සඳහා යොදා ගන්නා වෙස් මුහුණුද නිර්මාණයේදී විශාල කාර්ය පටිපාටියක් පවති. නැටුම නැටීම පමණක් නොව මුළු නිර්මාණයේ දී පවතින නෂ්පර්ශිත උරුමය එහි නර්තනමය වටිනාකම වැඩිවීමට හේතුවකි. කෙසේ වෙතත් රංග වස්ත්‍රාභරණ වල සුළු වෙනස් කම් සිදුවී ඇතත් එය නර්තනයේ අනන්‍යතාවට හානියක් වී නැත. නව නිර්මාණ වශයෙන් බිහිවන වෙස්මුහුණු නිසා නවතම නර්තන

අංග ද බිහිවෙමින් පවතී. නිදසුනක් ලෙස මොණර රාක්ෂ නර්තනය හඳුන්වාදිය හැකී. විවිධ අවස්ථාවලදී පහත රට නැටුම් ඉන්දියානු නර්තනයේ හැඩහුරුකම් ගැනීමට යාම දුර්වලතාවයකි. මන්ද යත් යොදාගන්නා රංගවස්ත්‍රාභරණ දේව චරිත වලට සමාන වේ. නිදසුන් ලෙස පත්තිනි, ගිරිදේවි වැනි චරිත වල දී ඉන්දියානු ආරක් දිස්වේ. ඊට යොදාගන්නා වාදනයේදී නව්‍යකරණයක් ලෙස රැහුණු බෙරයට අමතරව ඉන්දියානු වාද්‍ය භාණ්ඩ වන මෘදංගය වැනි දෑ වර්තමානයේ දී යොදා ගැනේ. එය අලංකාර වුවත් සංචාරකයන් එය ඉන්දියානු නැටුමක් ලෙස වරදවා වටහා ගැනීම හේතුවක් වී ඇත. එමෙන්ම බොහෝ නර්තන කණ්ඩායම් නර්තනය පිළිබඳව ප්‍රගුණ කිරීමකින් තොරව මුදල් ඉපයීමේ පරමාර්ථයෙන් ක්ෂේත්‍රයට පිවිසි ඇත. ඔවුන් නිවැරදි අංගහාර ඔස්සේ නර්තන ඉදිරිපත් නොකරයි. ඒ නිසාම ශිල්පීය ගුණයෙන් යුතු ක්ෂේත්‍රයට පිවිසීමට ඇති ඉඩකඩ ඇහිරීම සිදුවේ. නිසි පුහුණුවක් නොමැති පිරිස් නර්තනයේ යෙදීම නිසා සංචාරකයන් ද ශ්‍රී ලංකාවේ නර්තන කලාව පිළිබඳ ඇති පැහැදීම අඩුවේ. නැවත නැවත ශ්‍රී ලංකාවට පැමිණීම හෝ කට වචනය හා තම හිත මිතුරන්ට ලබාදෙන පණිවිඩය හෝ මග හැරී යනු ඇත. කෙසේ නමුදු නර්තනයේ යහපත් පැතිකඩ ඔස්සේ සිදු වන නව්‍යකරණ නිසා සංචාරක ක්ෂේත්‍රයේ අනාගතයත් පහතරට නර්තනයේ අනාගතයක් යන දෙකම තහවුරු වීම සිදුවේ. එහෙත් සනාතභාවය යන්න සොයා ඇදෙන සංචාරකයන්ට එය අවාසිදායක තත්වයක් වේ. සංචාරක කර්මාන්තය පවත්වාගෙන යාමේ දී නව්‍යකරණය ද අත්‍යවශ්‍ය කරුණක් වේ.

මේ ආකාරයට පහතරට නැටුම සංචාරක කර්මාන්තයේ ආකර්ෂණය වැඩිදියුණු කරගැනීම සඳහා යොදැගනු ලබන අංගයක් ලෙස ධනාත්මක ලෙසින් බලපාන අතරම ලෝකයට ශ්‍රී ලංකාවේ අනන්‍යතාව රැගෙන යන සංකේතයක්ද වෙමින් පවතී. සංචාරක කටයුතු ප්‍රවර්ධන වැඩසටහන් සෑම එකකම පාහේ පහතරට නැටුම් අංග ප්‍රදර්ශනය වීම ඊට නිදසුන් සපයයි. ඉන්දියානු සිනමා උළෙල 2012 ලංකාවේ පැවැත්වූ ෂෂ් හිදි පහතරට නර්තන අංග හා සුපිරි ඉන්දීය නළු නිලියන් සමග තෙල්මේ නර්තන ශිල්පීන් ජායාරූපයට පෙනීසිටීම (මුදාදෙණිය,2012:12). 2014 පැවති පොදුරාජ්‍ය මණ්ඩල සමුළුවේ සමාරම්භක උළෙල සඳහා පහතරට නාගරාක්ෂ, තෙල්මෙ නටුම් අංග යොදා ගැනීම එහි තරුණ සමුළුවටත්, අවසාන සංස්කෘතික ප්‍රසංගයටත් පහතරට නර්තන අංග යොදා ගැනීම් ඉහත කරුණු සපථ කරන බව තවදුරටත් පෙන්වා දිය හැකිය. මෙලෙසින් ආකර්ෂණයක් ලෙස පහතරට නැටුම් ක්‍රියාකාරීත්වය මනාව පෙන්වා දිය හැකි අතරම පවතින යම් යම් අඩුලුහුඩුකම් මගහරවා ගැනීම තුළින් ජපානයේ නෝ, කබුකි, ඉන්දියාවේ භාරත, කථකලී, මණිපුරි, වැනි ලෝක ප්‍රසිද්ධ නර්තන කලාවක් බවට පත් වීමට ශ්‍රී ලාංකීය පහතරට නර්තන කලාවට හැකියාව පවතී.

හඳුනාගත් නව පරාස

ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය ප්‍රවර්ධනය උදෙසා පහතරට නර්තන සම්ප්‍රදාය යොදා ගැනීම සම්බන්ධයෙන් සොයා බැලීමේ දී සිදුකළ සම්මුඛ පරීක්ෂණ හරහා සංචාරකයාට පහතරට නැටුම් දැක ගැනීමට නිසියාකාර ස්ථාන නොවීමත් මනා පුහුණුවකින් හා ප්‍රවීණතාවයකින් යුතු ශිල්පීන් ක්ෂේත්‍රයේ නියුතු නොවීමත්

සම්ප්‍රදායේ සක්‍යතාව රැකගැනීම පිළිබඳවත් හඳුනාගත හැකි විය . නිශ්චිත නීති රාමුවක් යටතේ ප්‍රවීණතාවයකින් යුතු ශිල්පීන් ඒකාබද්ධ කර ගනිමින් නැටුමේ යථා ස්වරූපය ඉස්මතු කරමින් නර්තන ප්‍රසංග ඉදිරිපත් කිරීම හරහා සංචාරකයා නර්තනයටත් ලාංකීය සංචරණයටත් යොදාගත හැකි බව ක්ෂේත්‍රය දියුණු බොහෝ දෙනෙකුගේ මතයයි.

ක්ෂේත්‍ර ගවේෂණ හරහා වර්තමානයේ සුළුවෙන් හෝ පහතරට නර්තනය යොදා ගන්නා නර්තන ප්‍රසංග නැරඹීමේ දී හඳුනාගත හැකි වූයේ නර්තනය මුළුමනින්ම නවීකරණයට ලක්වී ඇති බවයි. එමෙන්ම පහතරට නර්තනය තුළ පවතින විවිධත්වය එනම් වෙස්මුහුණු භාවිතය, ගිනි සිසිල ,පන්දම් පාලිය වැනි නර්තන අංග අලංකාර වස්ත්‍රාහරණවලින් සමාරෝපනය වන තෙල්මේ, පත්තිනි, වාහල වැනි නර්තන අංග ගැනීමට හැකියාව පැවතිය ද යම් යම් සංගීත බණ්ඩ වලට නව නිර්මාණ ඉදිරිපත් කිරීම තුළින් සංචාරකයාට ශ්‍රී ලංකාවේ අනන්‍යතාවය පිළිබඳ වැටහීමක් හෝ ආකර්ෂණය වීමක් සිදුනොවේ. ත්‍රාසයජනක හා විස්මය ජනක අංග කෙතරම් තිබියදීත් ඉතා අලසකමින් ගලා යන විවිධ රටවල නර්තන ශෛලීන් අනුකරණය හරහා සංචාරකයා නැවත නැවතත් ශ්‍රී ලංකාව පිළිබඳ ලෝකයට ගෙන යාමක් සිදු නොකරයි.

ප්‍රශ්නාවලිය සඳහා පිළිතුරු ලබාදුන් සංචාරකයින් අතර ඉන්දියානුවෝ 27% ක ප්‍රතිශතයක් වූ අතර පෝලන්තය 20%, රුසියාව 2%, එංගලන්තය 10%, ජර්මනිය 10%, යුක්රේනය 6%, චීනය 6%, නෙදර්ලන්තය 6%, ඇමරිකාව 4%, ක බෙල්ජියම 2%, ඩුබායි 2% ක් වශයෙන් රටවල් එකොළහක සංචාරකයින් මේ සඳහා සහභාගී විය (1 වගුව)
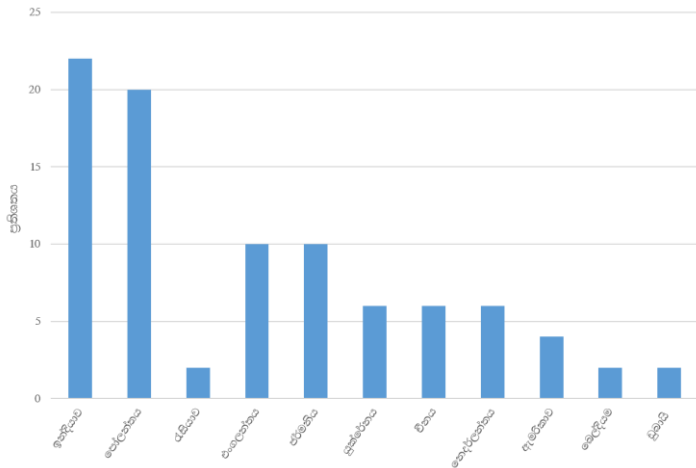
1 වගුව දත්ත සැපයීම සඳහා සහභාගී වූ විදේශ සංචාරකයන් (ප්‍රතිශතයක් වශයෙන්)

ශ්‍රී ලංකාව තුළ සංචාරය අතර මග ශ්‍රී ලාංකීය නැටුම් කලාවන් නැරඹීමට කැමති පිරිස් විසීමේ දී 90% කැමැත්තක් දක්වන අතර 10% අකමැත්ත ප්‍රකාශ කරයි. මේ අනුව බොහෝ දෙනා ශ්‍රී ලංකාවේ නැටුම් වල පවතින විවිධත්වයට කැමැති බව ප්‍රත්‍යක්ෂ විය (1 රූපය). වර්තමානයේ නර්තනය සංචාරක ක්ෂේත්‍රයට යොදාගෙන තිබෙන ප්‍රමාණයට වඩා වැඩි ප්‍රතිශතයකින් මීන් ඉදිරියට යොදාගත හැකි බවද

ගම්‍යමාන වෙයි. මනසට හා ගතට විවේකයක් පතා වෙරළ තීරය කරා ඇදෙන සංචාරකයන් පවා නැටුමට ලැදියාවක් දක්වන බව හා ඔවුන්ට බාධාවක් නොවන බවත් මනසට සුවයක් ලෙසත් සැලකීම වාසිදායක තත්ත්වයකි. මේ නිසා ඕනෑම අවස්ථාවක සංචාරකයන් වෙත ලබාදීමට සුදුසු නිෂ්පාදිතයක් ලෙසද නර්තනය හදුනාගත හැක. ත්‍රාසජනක සංචාරණය ට කැමති පිරිස්, විනෝදාස්වාදය උදෙසා පැමිණෙන සංචාරකයින් ද ආදී වශයෙන් කිසිදු වෙනසකින් තොරව නර්තනය ඕනෑම කාණ්ඩයකට ගැළපෙන ලෙස යොදා ගත හැකි බව මින් ප්‍රත්‍යක්ෂ වේ. මන්ද යත් පහතරට නර්තනය තුළ විනෝදාස්වාදයද, ත්‍රාසයද සංස්කෘතික අනන්‍යතාවය ද එකසේ ගැබ්වී තිබේ. තම සංචාරය තුළදී ලාංකීය නැටුම් නැරඹීම 90% ක්ම කැමැත්ත දක්වා තිබීම ඊට නිදසුනක් ලෙස ගම්‍ය කරගත හැක.

ශ්‍රී ලංකාවට පැමිණීමට පෙර සිටම ශ්‍රී ලාංකීය නැටුම් නැරඹීමට සැලැසුම් කල පිරිස් අතරින් 90% වේ. සැලැසුම් නොකරපු පිරිස 10%කි. මෙය ඉතා හොඳ ප්‍රවණතාවයකි මන්දයත් ශ්‍රී ලංකාවට පැමිණීමට පෙර සිටම ලාංකීය නැටුම් නැරඹීමට සැලසුම්සහගත වම වැඩි ප්‍රතිශතයක් කටයුතු කිරීම යහපත් ලකුණකි. එමෙන්ම කිසියම් ගමනාන්තයකට පැමිණීමට පෙර සංචාරකයන් අදාළ රට පිළිබඳ හා අනෙකුත් කරුණු පිළිබඳ මනා දැනුවත් භාවයක් ලබා ගන්නා බවද ඉන් තහවුරු වේ.
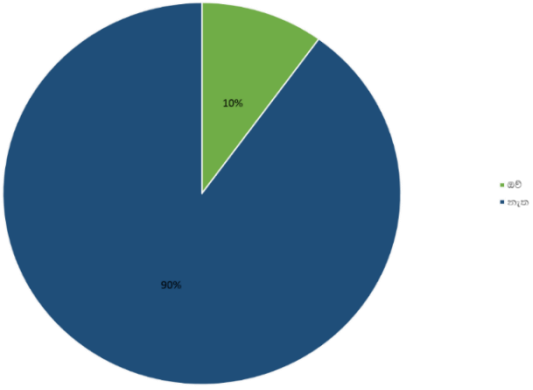
1 රූපයඃ දේශීය නර්තන නැරඹීම සඳහා විදේශීය සංචාරකයන්ගේ නැඹුරුව

එමෙන්ම ශ්‍රී ලංකාවට පැමිණි ඔවුන් නැරඹීමට බලාපොරොත්තු වූ නැටුම් අංග මොනවාද යන්න විමසීමේදී වැඩි ප්‍රතිශතයක් එනම් පහතරට වෙස්මුහුණු නැටුම්වලට 32% ද ගිනි සිසිල සඳහා 32% ද වශයෙන් සමාන කැමැත්ත ප්‍රකාශකර ඇත. උඩරට වෙස් නැටුම් 20% ද තෙල්මෙ නැටුම් 12% ක්ද ගැම් නැටුම් වලට 2% වඩිගපටුන 2% ද වශයෙන් ප්‍රතිචාර දක්වා ඇත (2 රූපය). මේ අනුව උඩරට වෙස් නැටුම කෙතරම් ප්‍රසිද්ධ වුවත් පහතරට නැටුමේ ඇති විවිධත්වය, විචිත්‍රත්වය හා ත්‍රාසජනක බව නිසාත් වැඩි දෙනාගේ දැක ගැනීමේ බලාපොරොත්තුව ඇති නර්තනය සඳහා ඇති ප්‍රවර්ධනය මදකම ප්‍රධාන ගැටලු බව පෙනේ . මින් ගම්‍ය වන

තවත් කරුණක් නම් වර්තමාන සංචාරක ප්‍රජාව ත්‍රාස සංචරණය නොකළත් සංස්කෘතික සංචරණය හරහා වුවද ත්‍රාසජනක දේ නැරඹීමට කැමැත්තක් ඇති බවය. එනම් පහතරට වෙස්මුහුණු හා ගිනි සිසිල නර්තන අංග හරහා ඒ අවශ්‍යතා ඉෂ්ට කර ගන්නා බවය.
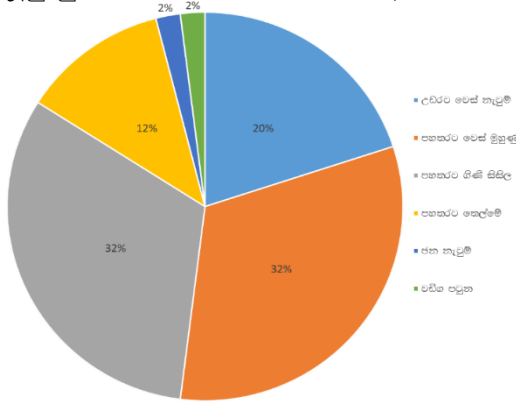

2 රූපයඃ පහතරට නර්තනය කෙරෙහි විදේශීය සංචාරකයන්ගේ නැඹුරුව

සංචාරක කර්මාන්තය තුළට නර්තනය යොදා ගැනීමත් එය සංචාරකයින් ආකර්ෂණය කර ගැනීමේ සුදුසු මාධ්‍යයක් ද යන්න විමසීමේදී 100% ක ප්‍රතිශතයක් ම දරන අදහස් වූයේ සුදුසු බවයි ඒ අනුව ලෝකය පුරාම නර්තනය සංචාරක කර්මාන්තය හා බද්ධ කර ඇත්තේ මේ නිසා බව පසක් වෙයි. ඕනෑම සංචාරකයෙක් යම් රටක නැටුම් කලාවන් රසවිඳ අදාළ රට පිළිබඳ පුළුල් අවබෝධයක් ලබාගැනීමටත්, අමතක නොවන අත්දැකීමක් ලබා ගැනීමටත් කැමැත්තක් දක්වයි. මෙයට උපක්‍රමයක් ලෙස විවිධ රටවල නර්තන ප්‍රසංග, තරඟාවලි හා සම්මන්ත්‍රණ පවත්වා නර්තනයට කැමැති සංචාරකයින් තම රටවලට ආකර්ෂණය කර ගැනීම සිදු කරයි. පහතරට නැටුම ද සංචාරක කර්මාන්තය තුළට අන්තර්ගත කළ යුත්තේ මේ නිසාම වේ. විවිධ රටවල ඇදී යන සංචාරක ප්‍රජාව හා ඒ හරහා නව අත්දැකීමක් උදෙසා ශ්‍රී ලංකාවට ආකර්ෂණය කරගැනීමට හැකි වේ.

වන්දන වික්‍රමසිංහ මහතාගේ ද අදහස් වන්නේ නර්තනය සංචාරක ආකර්ෂණයක් ලෙස ප්‍රවර්ධනයය කර ශ්‍රී ලංකාවට තවදුරටත් සංචාරකයින් ආකර්ෂණය කර ගැනීමත් ශ්‍රී ලාංකීය නැටුම් සලකුණට ලෝකය තුළ අනන්‍යතාවක් ලබා දීමට එමෙන්ම පහතරට නර්තනය වනාහි ඒ සඳහා යොදාගත ගත හැකි ප්‍රධාන කලාව බව අවධාරණය කිරීමයි. ඒ අනුව ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය නුදුරේදීම නර්තනය නිසා විශිෂ්ට සංචාරක ගමනාන්තයක් විය හැකි බව අනුමාන කල හැක.

ශ්‍රී ලංකාවේ නර්තන සම්ප්‍රදායන් ගැන ඔවුන් දරන අදහස අනුව වැඩි ප්‍රතිශතයක් එනම් 80% ඉතා හොඳ බවට පිළිතුරු ලබා දී ඇත. 14% හොඳ 6% නරක බවට පිළිතුරු ලබා දී ඇත (3 රූපය). කෙසේ වෙතත් වඩා හොඳ ප්‍රතිචාරයක් ලැබී ඇති නිසා තවදුරටත් සැලකිලිමත් වීම තුළින් ශ්‍රී ලංකාවේ නර්තනය සමස්ත

වශයෙන් යහපත් බවට පත්කරගත හැක. එමෙන්ම නරක බවට අදහස් දැක්වූ බොහෝ දෙනා ඉන්දියානුවන් වේ. එරටේ පවතින භරත, කථක්, කථකලී, මණිපුරි වැනි නර්තන කලාවන් සාපේක්ෂව ශ්‍රී ලංකාවට වඩා ලෝක ප්‍රසිද්ධ විද්ග්ධ නර්තන කලාවන් වේ. ඒ නිසා ශ්‍රී ලාංකීය නර්තන යම් විශේෂත්වයක් නොපෙනීම සාමාන්‍ය කරුණකි. ඉන්දියාව වැනි රටකින් පැමිණෙන සංචාරකයන් ප්‍රමාණයත් ඔවුන්ගෙන් ලැබෙන ආදායමත් සංසන්දනය කළ විට අනෙක් රටවල සංචාරකයන් ශ්‍රී ලංකාවේ නර්තනයට ආකර්ෂණය කර ගැනීම ඉතා වැදගත් වේ. මන්දයත් ආසියාතික රටක් වන ඉන්දියාවට වඩා යුරෝපානු රටවල් හරහා ලැබෙන ආදායම වැඩිය. ඉන්දියාව වැනි රටක සුළුතරයක් එවැනි අදහස් ප්‍රකාශ කිරීම එතරම් බලපෑමක් එල්ලවන පිළිතුරක් ලෙස සිතීමට නොහැක. ප්‍රවර්ධනය කිරීමේ දී ඉන්දියාව වැනි සුවිශේෂී නැටුම් කලාවන් පවතින රටවලට පහතරට නර්තනය ප්‍රවර්ධනය සීමා කර අනෙක් රටවලට ප්‍රවර්ධන කටයුතු කිරීම හරහා හොඳ ප්‍රතිඵල ලබාගත හැකි බව මින් හඳුනාගත හැක.
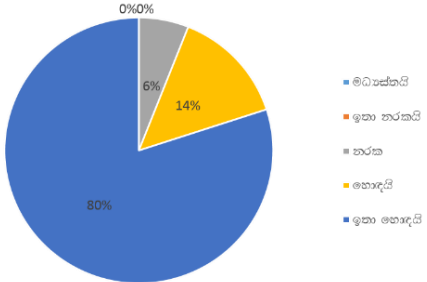
3 රූපය: සංචාරක ව්‍යාපාරයෙහි ආකර්ශනීය බව වැඩිදියුණු කිරීම සඳහා නර්තනය යොදාගැනීමේ ඇති ඵලදායිතාව

ශ්‍රී ලංකාවේ සංචාරක කර්මාන්තය තුළ පහතරට නර්තන කලාව පවතින ආකාරය සොයා බැලීමටත් එහි ප්‍රවර්ධනය සඳහාත් අවශ්‍ය පසුබිම් හදා ගැනීමට ප්‍රශ්නාවලි, සම්මුබ සාකච්ඡා හා නිරීක්ෂණ මගින් ලබාගත් දත්ත විශ්ලේෂණය කිරීමෙන් ප්‍රධාන වශයෙන් කරුණු කිහිපයක් හඳුනාගත හැකිවිය. එනම් ශ්‍රී ලංකාවට පැමිණෙන සංචාරකයන් බොහෝමයක් දෙනා ලංකාවේ නැටුම් කලාවන් පිළිබඳ අවබෝධයකින් යුතුව පැමිණෙන අතර ලංකාවේ නැටුම් කලාවන් අතර වැඩිමනක්ම පහතරට නැටුම් කලාවේ වෙස්මුණු පැළඳ සිදුකරන නර්තනයන්ට ගින්දර භාවිත කර සිදු කරන පන්දම් පාලිය, ගිනි සිසිල නර්තනාංගයන්ටත් විචිත්‍රත්වයෙන් යුත් ඇඳුම් පැළඳුම් හා පැන්නුම් කැරකිලි වැනි සංකීර්ණ අංගහාර ඇතුලත් තෙල්මේ, දෙවොල් වැනි නර්තන අංගවලට කැමැත්ත දක්වන බවයි. එමෙන්ම ඔවුන් පහතරට නර්තනය ලංකාවේ දී ඉගැනීමට වුවද කැමැත්තක් දක්වයි. පහතරට නැටුම් හෝ වෙනත් නැටුම් කලාවක් නව්‍යකරණයට බඳුන් වන වනවාට සංචාරක ප්‍රජාවගේ කැමැත්තක් ද නැත.

කෙසේ වෙතත් ශ්‍රී ලංකාවේ නර්තන කලාවන් පිළිබඳ දැනුමක් නොමැති සහ තැකීමක් නොකරන පිරිස් සිටිනුයේ ඉතාමත් අඩු ප්‍රතිශතයකි. ලංකාවේ නර්තන කලාවන් හොඳ තත්ත්වයක නොමැති බව ප්‍රකාශ කරන්නේද ලංකාවට ආකර්ෂණය වීම හරහා එතරම් වාසි නොලැබෙන රටවල් කිහිපයක පිරිස්ය.

සමස්ත විශ්ලේෂණය තුළින් පහතරට නර්තනය ලංකාවේ සංචාරක කර්මාන්තය තුල ප්‍රවර්ධනය කිරීම තුල හඳුනාගත හැකි ගැටලු කිහිපයකි. එනම් පහතරට නර්තනය ප්‍රවර්ධනය කිරීමට පියවර ගෙන නොතිබීම, නව්‍යකරණය තුළ පහතරට නර්තන කලාවේ අනන්‍යතාවයට හානි සිදුවීම, සංචාරකයන් වෙනුවෙන් පහතරට නර්තන ප්‍රසංග පැවැත්වීමට වෙනම ස්ථානයක් නොවීම මෙම පහතරට නර්තනය ඉගෙනීමට කැමති සංචාරකයන් වෙනුවෙන් ස්ථාන නොවීම, සංචාරක කර්මාන්තය පිළිබඳ දැනුවත්භාවයක් නොමැති කම නිසා දක්ෂ ශිල්පීන් ක්ෂේත්‍රයට නොපැමිණීම, පහතරට නර්තනය සංචාරක කර්මාන්තය තුළ දී ආරක්ෂා කර ගැනීමට නීතිමය රාමුවක් නොමැති වීම ආදියයි. කෙතරම් දුර්වලත්වයන් වර්තමානයේ මේ තුළ දක ගත හැකි වුවත් නිසි ලෙස ප්‍රවර්ධනය හා යොදා ගැනීම සිදුකරන්තේ නම් පහතරට නර්තන කලාව සංචාරක කර්මාන්තය සඳහා යොදා ගත හැකි ශක්‍යතා ද පවති. ඒවා නම් පහතරට නැටුම අනිත් නර්තන කලාවට වඩා පවතින විවිධත්වය දකුණු පළාත පහතරට නර්තන කලාවේ නිජ්බිම බැවින් දක්ෂ පාරම්පරික ශිල්පීන් බොහොමයක් එහි සිටීම. සංචාරකයන් පහතරට නැටුම් නැරඹීමට ඉතාමත් කැමති වීම හා ඉගෙනීමට කැමති වීම එමෙන්ම වසරේ ඕනෑම කාලයක ඕනෑම අවස්ථාවක පහතරට නැටුම් ලංකාව තුළදී සංචාරකයන් වෙනුවෙන් ලබාදීමට හැකියාවක් පැවතීමයි.

නිගමනය

ඉහත සෑම කරුණක්ම අධ්‍යයනය කිරීම මගින් පහතරට නර්තන කලාව යනු ලංකාවේ සංචාරක කර්මාන්තය සඳහා යොදා ගත හැකි වටිනා මෙවලමක් බව හඳුනාගත හැකිය. සංචාරක කර්මාන්තයේත් පහතරට නර්තනයේත් අනන්‍යතාව හා යහපැවැත්ම තිර වන අයුරින් ප්‍රවර්ධන කටයුතු කිරීම හරහා වර්තමානයේ ලංකාවට ආකර්ෂණය වන සංචාරකයන්ට වඩා වැඩි ප්‍රමාණයක් ගෙන්වා ගත හැකි වෙයි. ඒ සඳහා සහය කර ගත හැකි යෝජනා ලෙස පහතරට නර්තන ශිල්පීන් දැනුවත් කිරීම, ප්‍රවර්ධනය සඳහා පහතරට නැටුම් යොදා ගැනීම, සංචාරකයන්ගේ කාල සටහන තුළට නර්තන නැරඹීමට වෙලාවක් වෙන් කිරීම, නව සංකල්ප යටතේ ප්‍රවර්ධනය, පහතරට නර්තන ප්‍රසංග පැවැත්වීමට ස්ථාන වෙන් කිරීම, නීතිමය රාමුවක් ඇති කිරීම, පර්යේෂකයන්ට නව විෂය පථයක් ලෙස පහතරට නැටුම්හි මනෝ විද්‍යාත්මක පදනම හඳුන්වා දීම ආදිය පෙන්වාදිය හැක. කෙසේ වෙතත් වර්තමානයේ සංචාරක කර්මාන්තය තුළ ප්‍රවර්ධනය කිරීමේදී වැඩි අවස්ථාවක් ලබාදිය යුතු නර්තන කලාව කුමක්ද යන්න හරිහැටි තේරුම් ගෙන නොමැත. එමෙන්ම උඩරට හා විදේශීය නර්තන කලාව නොවන දේ ඇත. පහතරට නර්ථන කලාව මගින් කර්මාන්තයට ලබා ගත හැකි දෑ පිළිබඳ අවබෝධයක් වගකිව යුතු පාර්ශවයන්ට නොමැත. පවතින තත්ත්වයට වඩා සංචාරක කර්මාන්තය තුළ ප්‍රචාරණ කටයුතු සඳහා නිෂ්පාදිතයක් ලෙසත් පහතරට නර්තනය යොදා ගැනීමට අවශ්‍ය පහසුකම් පුළුල් කිරීම හරහා

සංචාරකයන්ගේ ඉහළ ප්‍රතිචාරයක් ශ්‍රී ලංකාවට ලබාගත හැකි බව අවසන් වශයෙන් නිගමනය කළ හැක.

ආශ්‍රිත ග්‍රන්ථ නාමාවලිය

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The Role of Prosthetic Makeup for Creating Realistic Creature Effects in Fantasy Movie

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Abstract

Prosthetic makeup is a cornerstone of visual storytelling in fantasy movies, where creating fantastical and realistic creature effects is essential to immersing audiences in imaginative worlds. This research delves into the role of prosthetic makeup in achieving lifelike creature effects in fantasy films, focusing on the techniques, challenges, and innovations that contribute to the genre's distinctive visual appeal. The study explores the application of prosthetic makeup in acclaimed fantasy films such as *Pan's Labyrinth* and The Shape of Water. Through comprehensive case studies, the research highlights the processes involved in designing and executing complex creature effects. Key elements include the use of materials such as silicone, latex, and foam, along with advanced techniques in sculpting, molding, and painting that enhance realism and detail. The research also examines the collaborative efforts between prosthetic makeup artists, costume designers, and directors. Effective integration of prosthetic makeup with other production elements, including CGI and animatronics, is crucial for creating seamless and believable creatures. The study emphasizes how prosthetic makeup contributes to the physical and emotional expressiveness of fantasy characters, thereby enriching the narrative and enhancing audience engagement. Challenges associated with prosthetic makeup in fantasy films are addressed, including issues related to durability, comfort, and maintenance during complex and extended filming schedules. Solutions such as innovative application methods, advanced materials, and strategic maintenance practices are explored to demonstrate how they address these challenges and support the successful portrayal of fantastical creatures. In conclusion, this research underscores the vital role of prosthetic makeup in creating realistic and captivating creature effects in fantasy movies. It illustrates how meticulous design and application of prosthetics are integral to crafting immersive and visually compelling cinematic experiences, thereby advancing the art of fantasy filmmaking.

Keywords – Prosthetic Makeup, Creature Effects, Fantasy Movie.

Introduction

Prosthetic makeup has played a pivotal role in the evolution of cinematic storytelling, particularly in the realm of fantasy films. This specialized art form enables the transformation of human actors into otherworldly creatures, enhancing the visual and emotional dimensions of a narrative. Unlike CGI, which creates characters digitally, prosthetic makeup relies on physical materials such as latex, silicone, and foam to build lifelike appearances directly onto the actor's body. This approach fosters a tangible sense of realism, bridging the gap between the fantastical and the believable. For decades, filmmakers have employed prosthetic makeup to breathe life into mythical beings, monsters, and surreal characters, thus elevating the immersive quality of fantasy cinema. By enabling viewers to connect with the intricacies of the creature designs, prosthetic makeup serves as a vital storytelling tool, shaping the audience's emotional engagement and suspension of disbelief.The ability of prosthetic makeup to amplify audience immersion is particularly evident in the works of Guillermo del Toro, a director renowned for his meticulous attention to detail and his dedication to practical effects. Del Toro's films, such as *Pan's Labyrinth* (2006) and *The Shape of Water* (2017), epitomize the transformative power of prosthetic makeup in fantasy cinema. Both films are celebrated for their visually arresting creature designs, which combine the artistry of makeup with profound storytelling. Through these characters, del Toro explores themes of love, loss, and resilience, demonstrating how prosthetic makeup can transcend its technical origins to become a conduit for emotional resonance.In *Pan's Labyrinth*, the use of prosthetic makeup is most strikingly embodied in the character of the Faun and the Pale Man, each of whom represents a distinct aspect of the film's dark and whimsical tone. The Faun, with his intricate, moss-covered horns and earthy texture, evokes an ancient, mythical presence that aligns seamlessly with the film's fairy-tale aesthetic. The Pale Man, on the other hand, is a grotesque and menacing figure whose design elicits both horror and fascination. These creatures are not merely decorative elements; they are integral to the narrative, embodying the protagonist's inner struggles and the overarching themes of the film. The physicality of their designs, brought to life through prosthetic makeup, allows actors to deliver nuanced performances that enhance the characters' depth and authenticity.

Similarly, *The Shape of Water* showcases the transformative potential of prosthetic makeup in the creation of its central amphibious creature, a being that is both alien and profoundly human. Designed by award-winning makeup artist Mike Hill, the amphibious man is a testament to the collaborative efforts of filmmakers and makeup artists to create a character that is visually stunning

and emotionally impactful. The creature's detailed scales, expressive eyes, and fluid movements are achieved through a combination of prosthetic makeup and performance, resulting in a character that feels alive and deeply relatable. This tangible presence enables audiences to form a genuine emotional connection with the creature, which is crucial to the film's central love story.The impact of prosthetic makeup extends beyond aesthetics, influencing the overall effectiveness of storytelling in fantasy films. By providing actors with a physical transformation, prosthetic makeup enables them to inhabit their characters fully, lending authenticity to their performances. This is particularly significant in fantasy films, where the believability of otherworldly characters often hinges on the actor's ability to convey emotions and interact convincingly with the environment. Practical effects, such as prosthetic makeup, also have a unique advantage over CGI in that they create a shared experience on set, fostering a collaborative atmosphere that enhances the creative process.

Moreover, the tactile quality of prosthetic makeup contributes to the immersive experience of fantasy films, allowing viewers to engage with the story on a sensory level. The textures, colors, and details of the prosthetic designs create a visual richness that draws audiences into the film's world. This immersion is further amplified when the practical effects are seamlessly integrated with the film's cinematography, lighting, and sound design, as exemplified in del Toro's works.This study delves into the intricate relationship between prosthetic makeup and audience engagement, focusing on the pivotal role of practical effects in the success of *Pan's Labyrinth* and *The Shape of Water*. By examining the design, execution, and narrative impact of the creatures in these films, the analysis highlights the artistry and storytelling potential of prosthetic makeup. It also considers how this traditional craft continues to hold its own in an era dominated by digital effects, underscoring its enduring relevance in contemporary filmmaking.In conclusion, prosthetic makeup is far more than a technical achievement; it is an art form that has shaped the landscape of fantasy cinema, enriching its ability to tell compelling stories and evoke profound emotions. Through the lens of Guillermo del Toro's films, this study aims to illuminate the transformative power of prosthetic makeup in creating characters that resonate with audiences, bridging the gap between imagination and reality.

Literature Review
Prosthetic Makeup in Cinema

Prosthetic makeup has been a cornerstone of cinematic storytelling, particularly in genres that demand the creation of fantastical or otherworldly

characters. Prosthetic makeup involves sculpting, molding, and applying materials like latex, silicone, or foam directly onto an actor's body to create realistic and detailed transformations (González, 2018). This practice allows filmmakers to bridge the gap between the imagined and the real, enhancing the audience's suspension of disbelief. Smith (2015) asserts that the physicality of prosthetic makeup offers a tactile and visceral quality to characters, enabling actors to perform with a sense of realism that is often absent in computer-generated imagery (CGI). The use of prosthetic makeup is particularly significant in fantasy cinema, where the believability of mythical creatures and surreal characters is essential to maintaining narrative cohesion and audience immersion.

The Evolution of Prosthetic Makeup

The evolution of prosthetic makeup reflects advancements in materials and techniques, as well as the shifting demands of the film industry. Early cinema relied on rudimentary materials such as greasepaint and putty to achieve transformative effects. Films like *Frankenstein* (1931) and *The Wolf Man* (1941) showcased the potential of prosthetics to create iconic monster characters. By the latter half of the 20th century, films like *The Exorcist* (1973) and *An American Werewolf in London* (1981) pushed the boundaries of prosthetic artistry, demonstrating its capability for hyper-realistic and emotionally resonant character designs (Robinson, 2020).

In contemporary filmmaking, directors like Guillermo del Toro have embraced prosthetic makeup as a means to merge traditional artistry with modern cinematic techniques. According to Hill (2017), del Toro's commitment to practical effects stems from his belief in the "tactile realism" that prosthetic makeup brings to his films, an approach that contrasts with the increasingly digital nature of modern cinema.

Creature Characters in Fantasy Cinema

Fantasy cinema is defined by its ability to transport audiences to worlds filled with mythical beings and surreal landscapes. Central to this genre are creature characters, which often serve as symbolic representations of themes or as pivotal elements of the story. These creatures are brought to life through a combination of prosthetic makeup, animatronics, and performance.One of the most significant contributions of prosthetic makeup to creature character design is its ability to imbue these beings with personality and emotion. As noted by Caldwell (2019), the physical presence of a creature created through

prosthetic makeup allows actors to interact with them more naturally, fostering authentic performances.

This is exemplified in films like *The Lord of the Rings* trilogy (2001-2003), where characters like Gollum and the Orcs benefited from a blend of prosthetic techniques and CGI enhancements.In Guillermo del Toro's films, creature characters often serve as metaphors for human emotions and societal issues. The Faun and the Pale Man in *Pan's Labyrinth* (2006) represent dual aspects of guidance and danger, while the amphibious creature in *The Shape of Water* (2017) symbolizes love, acceptance, and otherness (Fisher, 2018). These designs rely heavily on prosthetic makeup to convey intricate details, such as the texture of skin or the complexity of facial expressions, which contribute to the audience's emotional connection with these characters.

Prosthetic Makeup and Fantasy Cinema's Visual Language

Fantasy cinema thrives on its ability to create immersive worlds, and prosthetic makeup plays a crucial role in achieving this. As a practical effect, it provides a tangible realism that enhances the visual language of the genre. For instance, the use of prosthetic makeup in *The Chronicles of Narnia* series (2005-2010) brought to life characters like Mr. Tumnus and the White Witch, grounding their fantastical appearances in a physical reality that resonated with viewers (Taylor, 2016).Moreover, prosthetic makeup complements the other visual elements of fantasy cinema, such as cinematography and production design. In del Toro's films, the creatures' designs are meticulously integrated with the film's color palette and lighting to create a cohesive aesthetic. This synergy between practical effects and cinematic techniques enhances the storytelling, as noted by Barker (2021), who emphasizes the importance of aligning creature design with the narrative's emotional tone.

Challenges and Advantages of Prosthetic Makeup

While prosthetic makeup offers numerous benefits, it also presents challenges for both filmmakers and actors. The application process can be time-consuming and physically demanding, often requiring hours of preparation before filming can begin. Actors must adapt to performing under layers of prosthetics, which can limit mobility and facial expressiveness (Jones, 2020). Despite these challenges, the advantages of prosthetic makeup often outweigh its drawbacks.

One significant advantage is its ability to create a shared experience on set. Unlike CGI characters, which are often added in post-production, prosthetic creatures are present during filming, allowing actors to engage with them

directly. This interaction enhances the authenticity of performances and fosters a collaborative atmosphere on set (Hill, 2017). Additionally, prosthetic makeup provides filmmakers with greater control over the final appearance of a character, as the design is realized physically rather than digitally.

The Role of Prosthetic Makeup in Audience Engagement

Prosthetic makeup contributes to audience engagement by creating characters that feel real and relatable. The tactile quality of prosthetic designs allows viewers to perceive the physicality of a creature, making it easier to suspend disbelief and become immersed in the story. As noted by Caldwell (2019), the success of prosthetic makeup lies in its ability to merge artistry with functionality, enabling creatures to exist seamlessly within the film's world.

This effect is particularly evident in *Pan's Labyrinth* and *The Shape of Water*, where the creatures' designs are integral to the audience's emotional investment in the narrative. The Faun's ancient, organic appearance conveys a sense of wisdom and mystery, while the amphibious creature's expressive features evoke empathy and tenderness. These characters, brought to life through prosthetic makeup, serve as the emotional anchors of their respective films, demonstrating the medium's power to enhance storytelling.

Methods and Methodology

This study employs a qualitative methodology, utilizing a combination of case studies and visual analysis to investigate the role of prosthetic makeup in fantasy cinema. The films selected for analysis, *Pan's Labyrinth* (2006) and *The Shape of Water* (2017), were chosen due to their critical acclaim and their innovative use of prosthetic effects. These films serve as exemplary cases for exploring the interplay between practical effects, narrative, and audience engagement.

Data Collection

The data collection process was structured around two main approaches:

Visual Analysis

Visual analysis focused on examining behind-the-scenes footage, documentaries, and supplementary materials associated with the selected films. This process is aimed to:
- Identify the materials, tools, and techniques used to create the prosthetic designs.

- Understand the processes involved in achieving realistic textures, movements, and character expressions.
- Analyze how the integration of practical effects with CGI contributed to the overall aesthetic and narrative.

For example, behind-the-scenes documentaries like *The Making of Pan's Labyrinth* (2006) provided insights into the sculpting and application of prosthetics for characters such as the Pale Man and the Faun. Similarly, interviews with prosthetic designers for *The Shape of Water*, including Mike Hill, revealed the collaborative effort involved in crafting the Amphibian Man.

Audience Reception Studies

Audience reception studies were conducted through a review of critical reception, audience reviews, and fan discussions from platforms such as Rotten Tomatoes, IMDb, and academic journals. Key areas of focus included:

- Emotional responses to creature characters.
- Perceptions of the realism and believability of the prosthetic designs.
- Comparisons between practical effects and CGI in creating an immersive viewing experience.

These responses helped contextualize how prosthetic effects influence audience engagement and emotional resonance.

Analytical Framework

The study utilized an interpretive approach, analyzing the visual and audience reception data within the broader context of cinematic storytelling. Key themes identified during the analysis were used to structure the discussion, linking the technical aspects of prosthetic makeup to their narrative and emotional impacts.

Results and Discussion

The analysis of *Pan's Labyrinth* and *The Shape of Water* revealed several critical insights into the role of prosthetic makeup in fantasy cinema:

1. Enhanced Realism and Emotional Connection

Prosthetic makeup significantly contributed to the realism and emotional depth of creature effects in both films.

Pan's Labyrinth

The intricate design of the Pale Man, with textured, sagging skin and hollow eye sockets, elicited a profound sense of dread. The Faun's mossy,

bark-like textures conveyed a sense of antiquity and mysticism, reinforcing the fairy-tale atmosphere. According to del Toro (2006), the use of prosthetics allowed these creatures to physically "exist" on set, making them tangible presences that actors and audiences could engage with.Critical reception and interviews with viewers highlighted the visceral impact of these designs. The creatures' lifelike appearances, combined with their symbolic roles within the narrative, created an emotional resonance that deepened audience immersion. As one viewer noted in a survey: "The Pale Man's design was haunting because it felt disturbingly real, as if he could step out of the screen."

The Shape of Water

The Amphibian Man's prosthetics, designed by Mike Hill, featured detailed scales, gills, and a bioluminescent sheen that made the character visually captivating. Doug Jones's performance was enhanced by the physicality of the prosthetics, enabling him to embody the character's movements and emotions convincingly. The realistic design allowed audiences to empathize with the Amphibian Man, fostering a sense of intimacy and connection that was central to the film's romantic narrative.

2. Actor Performance and Interaction

Prosthetic makeup provided a foundation for immersive and authentic performances by actors.

Doug Jones in The Shape of Water

Jones's portrayal of the Amphibian Man exemplifies how prosthetics can enhance an actor's ability to inhabit a character. Interviews with Jones revealed that the prosthetics gave him a physical "anchor" to explore the character's nuances. The layered designs enabled subtle facial movements, allowing for a wide range of emotional expressions. This facilitated deeper interactions with co-star Sally Hawkins, whose character's love story with the Amphibian Man depended on their chemistry and emotional authenticity.

Pan's Labyrinth

The Faun's prosthetics, worn by Doug Jones, required the actor to adopt a specific posture and gait to bring the character to life. The design's weight and structure influenced Jones's physical performance, enhancing the Faun's ethereal yet grounded presence. Such integration

of prosthetic design and performance contributed to the believability of the character within the film's fantastical world.

3. Balancing Practical Effects with CGI

Both films demonstrated the effectiveness of blending prosthetic makeup with CGI to achieve seamless and dynamic creature effects.

Hybrid Techniques

In *Pan's Labyrinth*, prosthetic makeup provided the foundation for the Pale Man and the Faun, while CGI was used sparingly to enhance elements such as eye movements or subtle environmental interactions. This approach preserved the tactile quality of the creatures while allowing for additional flexibility in their portrayal.

In *The Shape of Water*, CGI was employed to augment the Amphibian Man's bioluminescence and underwater movements. However, the core of the character's design remained practical, ensuring that the physical presence of the creature was maintained. According to Hill (2017), this hybrid method strikes a balance between practicality and innovation, leveraging the strengths of both techniques to enhance storytelling.

Audience Engagement

The study found that audiences valued the tangible quality of prosthetic effects, which contributed to their emotional investment in the films.

Immersion and Authenticity

Survey responses and reviews indicated that viewers experienced a stronger sense of immersion when prosthetic effects were used. Many cited the authenticity of the creatures as a key factor in their emotional engagement. One reviewer described the Amphibian Man as "a living, breathing character whose every detail felt meticulously crafted."

Emotional Resonance

The physical presence of prosthetic creatures enabled audiences to connect with them on a deeper emotional level. For instance, the Amphibian Man's design and performance evoked empathy and wonder, while the Pale Man's grotesque appearance instilled fear and fascination. These emotional responses underscore the power of prosthetic makeup

in shaping audience perceptions and enhancing the cinematic experience.

Conclusion

This study underscores the critical role of prosthetic makeup in creating realistic creature effects in fantasy films. Through detailed visual analysis and insights from industry professionals, it is evident that prosthetics significantly enhance the storytelling experience by fostering emotional connections, facilitating actor performances, and providing a more immersive viewing experience.Prosthetic makeup is not merely a technical tool but a profound artistic medium that bridges the gap between reality and imagination. Its tactile nature allows actors to physically engage with their characters, enabling them to deliver more nuanced and believable performances. Unlike CGI, which can sometimes feel detached and artificial, prosthetic makeup grounds the fantastical in the tangible, resonating deeply with audiences. This tangible artistry invites viewers to suspend disbelief, making the narrative world more accessible and emotionally impactful.

The findings suggest that while CGI has its place in modern filmmaking, the unique qualities of prosthetic makeup continue to resonate with audiences, enhancing the authenticity and emotional impact of fantasy narratives. CGI excels in creating large-scale environments, dynamic action sequences, and fantastical elements that would be impractical or impossible to achieve with practical effects alone. However, the blend of practical effects and CGI often yields the most compelling results. This hybrid approach allows filmmakers to capitalize on the strengths of both mediums, ensuring that neither overwhelms the other. Prosthetic makeup, when combined with digital enhancements, can elevate a film's visual language, maintaining a balance between realism and fantasy."Pan's Labyrinth" and "The Shape of Water" serve as exemplary cases of how prosthetic makeup can profoundly transform storytelling. In "Pan's Labyrinth," the faun's intricate design, achieved through prosthetics, conveys a sense of ancient wisdom and otherworldly charm. The physical presence of the prosthetics enabled actor Doug Jones to deliver a performance that felt organic and deeply integrated into the film's dark, fantastical world. Similarly, in "The Shape of Water," the amphibian man's detailed prosthetics allowed for a seamless blend of humanity and otherness, critical to the film's central love story. These examples highlight how practical effects provide a sense of immediacy and authenticity that enhances the emotional resonance of the narrative.Prosthetic makeup's contribution extends beyond the individual performances to the broader cinematic experience. It fosters a collaborative

environment among makeup artists, actors, and directors, allowing for a more cohesive and creative process. Directors can visualize the final look during filming, reducing the reliance on post-production adjustments and enabling real-time experimentation. This collaborative synergy often results in more innovative and memorable creature designs that leave lasting impressions on audiences.As technology advances, the integration of practical effects with digital tools is likely to become more seamless. Emerging technologies, such as 3D printing and advanced silicone materials, are already pushing the boundaries of what prosthetic makeup can achieve. These innovations allow for greater precision, durability, and adaptability, making prosthetics an even more viable option in complex productions.

Additionally, the use of motion capture and CGI can complement prosthetic designs, ensuring fluid movement and expressions without compromising the physicality of the makeup.The legacy of practical effects in cinema remains vital, suggesting a promising future for the art of prosthetic makeup. Films like "The Lord of the Rings" trilogy and "The Dark Crystal: Age of Resistance" demonstrate that audiences continue to value the tangible artistry of prosthetics. This enduring appreciation underscores the importance of preserving and advancing practical effects techniques, ensuring they remain a cornerstone of cinematic storytelling. In conclusion, the use of prosthetic makeup in "Pan's Labyrinth" and "The Shape of Water" exemplifies its power to transform storytelling in fantasy cinema. As technology evolves, the continued exploration of practical effects alongside digital advancements will undoubtedly shape the next generation of cinematic experiences, reaffirming the importance of tangible artistry in the realm of film. By embracing a hybrid approach, filmmakers can honor the legacy of prosthetic makeup while exploring new creative possibilities, ensuring that the art form remains a vital and dynamic component of the cinematic landscape for years to come.

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The Impact of Generative AI on Library Services and Digital Content Management in Sri Lanka: Exploring Opportunities and Challenges

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Abstract

The integration of generative AI in libraries, particularly in Sri Lanka, presents an opportunity to address existing challenges in library services and digital content management. Generative AI encompasses a variety of machine learning and natural language processing techniques that enable systems to generate content, automate tasks, and improve user experiences. In Sri Lanka, libraries often struggle with outdated systems, limited resources, and the need for modernization. This research examines how generative AI can alleviate these issues by enhancing the efficiency of library operations and making content more accessible. It explores the potential benefits, such as automating cataloging, generating personalized recommendations, and improving multilingual accessibility. The paper also discusses the barriers to AI adoption in Sri Lankan libraries, including technological limitations, financial constraints, and resistance to change. Ethical considerations, such as privacy concerns and the risk of AI biases, are also examined. Through a review of global case studies, the research highlights how AI has been successfully integrated into libraries in different contexts and provides actionable recommendations for Sri Lanka. The paper concludes by emphasizing the need for a strategic approach that balances technological advancement with the ethical use of AI in library settings.

Keywords: Generative AI, Library services, Library automation, Digital transformation, AI adoption challenges

Introduction

Libraries are essential institutions for education, research, and the preservation of cultural heritage. In Sri Lanka, libraries, particularly public and academic libraries, play a crucial role in ensuring access to information for a broad spectrum of users. However, despite their importance, many libraries face significant challenges. These include outdated technological infrastructures, limited access to digital resources, and underfunding (Fernando, 2019). As information needs evolve and digital content becomes more prevalent, libraries

are required to adapt to meet the changing expectations of their users. This adaptation often involves integrating advanced technologies that can streamline operations and enhance user engagement.

One such technology is generative AI, which leverages sophisticated machine learning algorithms to produce content, automate tasks, and improve service delivery. Generative AI models, such as those based on natural language processing (NLP), can assist in cataloging, summarizing texts, translating content, and providing personalized recommendations (Devlin et al., 2018). In the context of libraries, these capabilities present a unique opportunity to overcome the limitations imposed by manual systems and improve the overall user experience.

The adoption of AI in Sri Lankan libraries has the potential to address many of these challenges by enhancing the efficiency of library operations, expanding digital access to resources, and providing users with personalized, AI driven experiences. However, integrating AI into library services in Sri Lanka is not without its obstacles. There are significant barriers to consider, including technological limitations, financial constraints, and resistance to change from staff and users. Furthermore, ethical concerns related to data privacy, algorithmic biases, and the potential displacement of library jobs must be carefully addressed.

This research paper explores the impact of generative AI on library services in Sri Lanka. It assesses the opportunities that AI can bring to libraries, the challenges that must be overcome, and the ethical issues that need to be considered. By drawing on case studies from around the world, the paper provides insights into how AI has been successfully implemented in libraries and offers practical recommendations for Sri Lanka to effectively integrate AI into its library systems. The goal is to outline a roadmap for AI adoption in Sri Lankan libraries, ensuring that the technology enhances services while maintaining ethical standards and user trust.

Generative AI and Its Capabilities

Generative AI encompasses a wide range of technologies capable of generating content, analyzing data, and providing insights. In the context of libraries, generative AI can be utilized to streamline administrative tasks, enhance user engagement, and improve content accessibility. Several important functions of generative AI are especially impactful for enhancing library services, as they provide innovative solutions to traditional challenges faced by libraries. These capabilities not only streamline operational tasks such as cataloging and indexing but also enable a more personalized and engaging user

experience. By harnessing the power of AI driven content creation, automated translation, and intelligent recommendation systems, libraries can become more efficient, accessible, and responsive to the diverse needs of their users. In addition, generative AI can facilitate real-time user support and data-driven decision-making, ensuring that library services evolve in line with technological advancements and user expectations.

Generative AI models like GPT-3 can produce high-quality written content based on a given prompt. This capability allows libraries to automate the creation of summaries, research reports, and educational materials. For instance, AI can automatically generate summaries of academic papers, articles, or books, enabling users to access relevant information quickly without having to read through entire texts (Radford et al., 2019).

Libraries often struggle with efficiently categorizing large volumes of new materials. AI driven systems can classify and categorize books, journals, and other resources automatically by analyzing their content. This would reduce the workload on library staff and enhance the speed and accuracy of cataloging (Manning et al., 2008).

AI can also be used to translate documents into various languages, making library resources more accessible to a broader audience. Language translation models, powered by AI, offer improved contextual understanding, enabling more accurate translations compared to traditional methods (Bojar et al., 2016).

AI-based recommendation systems can suggest relevant resources to users based on their search history, reading preferences, and the data available in the library's digital catalog. These personalized recommendations can improve user engagement and help patrons discover relevant content more easily (Hernandez et al., 2019).

Generative AI's capabilities offer libraries the opportunity to streamline operations, enhance user experiences, and increase accessibility to information, all of which are crucial in an increasingly digital and information-driven world.

The Current State of Libraries in Sri Lanka

Sri Lankan libraries, particularly public libraries and university libraries, face numerous challenges when it comes to adopting modern technologies. These challenges have hindered the progress of libraries in transforming into fully digital institutions capable of leveraging the full potential of artificial intelligence (AI). While AI offers a wide range of benefits, including improved operational efficiency, better user experiences, and more accessible resources, its adoption is still limited in Sri Lanka due to various barriers.

The Sri Lankan government has taken significant steps to bridge the digital divide by establishing e-library computer centers in community centers and places of worship across the country. These e-libraries aim to increase digital literacy and provide access to digital resources in rural areas, where internet connectivity and digital infrastructure have traditionally been limited. By creating accessible points for communities to engage with digital technologies, including AI-based tools and online resources, these initiatives foster greater digital inclusion. The deployment of e-libraries is not only a means to enhance information access but also to stimulate the local economy by empowering individuals with the skills and resources needed to thrive in an increasingly digital world (Borgen Project, 2015).

Another major challenge is the financial limitations faced by Sri Lankan libraries. Most libraries in the country rely heavily on government funding, which is often insufficient to cover the costs of modernizing library systems. While the government allocates some funds for library development, these resources are frequently stretched thin, leaving little room for investment in advanced technologies like AI. The high costs associated with implementing AI driven solutions, such as the purchase of software, hardware, and the training of library staff are seen as significant barriers to adoption. These expenses are often beyond the financial capacity of many libraries, especially those in underserved areas, where budgets are already constrained (Sirimanne, 2018).

Additionally, despite the rapid global growth of digital content, many libraries in Sri Lanka still face challenges in accessing online databases, e-books, and digital journals. The lack of access to a wide range of digital resources limits the ability of libraries to offer a comprehensive digital library experience to users. Without a sufficient digital infrastructure, libraries find it difficult to adopt AI systems that require large datasets to function effectively. AI models, especially those used in content generation and management, require substantial amounts of high-quality, structured data. Without access to extensive digital resources, Sri Lankan libraries are unable to fully take advantage of the benefits that AI technologies could offer, such as automated content indexing, personalized recommendations, and efficient data management (Fernando, 2019).

These challenges highlight the complex landscape in which Sri Lankan libraries must operate to modernize their systems and adopt AI technologies. While the potential for AI integration is vast, overcoming these barriers will require significant investments in infrastructure, financial resources, and training. Addressing the gaps in technology and ensuring equitable access to

digital resources across all regions of Sri Lanka will be crucial for enabling libraries to harness the power of AI effectively.

Opportunities for AI Integration in Sri Lankan Libraries

Integrating generative AI into Sri Lankan libraries presents a powerful solution to many of the challenges they face, unlocking numerous opportunities for enhancing services and boosting operational efficiency. By embracing AI, libraries can experience significant improvements across several key areas. One of the most significant advantages of integrating AI in libraries is its capacity to automate the cataloging and archiving of materials. Traditionally, libraries have relied heavily on manual processes to catalog and classify books, journals, and other resources. This labor-intensive process often requires substantial time and human effort. However, with AI, libraries can automate these tasks by using machine learning models to categorize new materials, generate relevant metadata, and index documents based on their content. AI systems can analyze the text or metadata of each resource and assign it to appropriate categories, greatly reducing the reliance on manual cataloging and the possibility of human error. By automating these functions, libraries can significantly reduce time and resource expenditures, enabling staff to focus on higher-level tasks such as user support and engagement. Furthermore, this automation enhances the accuracy and efficiency of the cataloging process, ensuring that library resources are consistently indexed and easy to find (Cheng et al., 2017).

AI-powered recommendation systems also provide a major enhancement to the user experience by offering personalized content suggestions based on individual user behavior, reading history, and preferences. In traditional library systems, discovering new resources often requires users to manually browse catalogs or seek recommendations from library staff. With AI, libraries can use sophisticated algorithms to analyze users' interactions with the library's resources and recommend books, articles, or other content that aligns with their specific interests. These systems learn over time, improving their recommendations as they gather more data about the users' preferences. Personalized recommendations not only enhance user satisfaction but also encourage deeper engagement with the library's offerings, helping users discover valuable resources they might not have found otherwise. In this way, AI transforms the library experience into something more efficient, intuitive, and user-centric (Hernandez et al., 2019).

In addition to improving user experiences, AI can play a critical role in managing and preserving digital content, particularly important historical documents and cultural heritage materials. Sri Lanka, with its rich history and

diverse cultural heritage, is home to many ancient manuscripts, books, and artifacts that require careful preservation. AI technologies, particularly in the fields of digitization and natural language processing, can assist in scanning, indexing, and organizing these valuable materials. AI-powered systems can digitize physical resources at scale, ensuring that fragile documents and historical records are preserved for future generations while simultaneously making them more widely accessible to the public. By leveraging AI, libraries can not only protect Sri Lanka's cultural heritage but also provide greater access to these materials, both locally and globally (Baker & Papadopoulou, 2019).

Moreover, AI can support libraries in analyzing usage patterns, user feedback, and other relevant data to provide valuable insights that can help library administrators make more informed decisions about resource allocation, program development, and service optimization. AI systems can continuously monitor and analyze user interactions with library services, identifying trends in resource usage, common user queries, and areas where improvements are needed. This data-driven approach allows libraries to allocate resources more effectively, tailor services to the needs of the community, and identify emerging trends in library usage. By harnessing AI's analytic capabilities, libraries can ensure that their offerings remain relevant and adaptable to changing user needs (O'Reilly et al., 2020).

In Sri Lanka, where there is a vast wealth of cultural and historical content, AI can assist libraries in digitizing and organizing these valuable resources. Many Sri Lankan libraries are home to important texts, manuscripts, and records that are crucial to the nation's history. AI can help convert physical resources into digital formats, making them easily accessible to a global audience. This digital transformation not only increases access to these materials but also ensures their preservation. AI-based systems can automate the extraction of relevant data, index documents, and create digital archives that can be accessed by researchers, scholars, and the public. Through the digitization process, libraries in Sri Lanka can preserve their heritage while simultaneously making it available to future generations of users both locally and internationally (Smith et al., 2018).

These opportunities highlight the transformative potential of AI in Sri Lankan libraries. By leveraging AI technologies, libraries can improve operational efficiency, enhance user experiences, and increase accessibility to valuable resources. In an increasingly digital world, AI has the capacity to make libraries more efficient, accessible, and relevant to the needs of their users. As AI continues to evolve, its integration into library systems will enable them to

remain at the forefront of digital innovation, ensuring that they continue to serve as essential hubs of knowledge, culture, and learning.

Challenges and Barriers to AI Adoption in Sri Lankan Libraries

While the integration of generative AI offers significant opportunities, several challenges must be addressed before AI can be successfully implemented in Sri Lankan libraries. Many libraries in Sri Lanka lack the necessary infrastructure to support AI systems. Without high-speed internet, modern computers, and AI-compatible software, the adoption of AI tools is not feasible. Libraries need to upgrade their technological infrastructure to accommodate the demands of AI (Gamage, 2021).

The cost of AI adoption is a significant barrier for libraries in Sri Lanka. Implementing AI driven systems, purchasing necessary hardware, and providing staff training can be prohibitively expensive, particularly for libraries with limited budgets (Gunawardena & Ranasinghe, 2020).

Library staff may be resistant to adopting AI due to a lack of understanding or fear of job displacement. While AI can automate several tasks, it is essential to emphasize how AI can complement the work of library professionals rather than replace them (Hewitt & Landers, 2020).

AI systems in libraries often require access to personal data, such as user reading preferences, search history, and demographic information. Libraries must ensure that user data is protected and that AI systems adhere to data privacy laws and regulations (Parker et al., 2020).

Addressing these barriers requires a concerted effort from both the government and private sector stakeholders to invest in infrastructure, provide funding, and promote awareness about the benefits of AI in libraries.

Ethical Considerations in AI Adoption for Libraries

The adoption of AI in libraries raises several ethical considerations that must be carefully addressed to ensure the responsible use of technology. AI algorithms are often trained on large datasets, and if these datasets are biased, the algorithms may perpetuate these biases. For example, an AI system trained on biased data may produce inaccurate or discriminatory results. It is essential to ensure that AI models are trained on diverse and representative data to avoid such biases (Sweeney, 2013).

AI systems that collect and analyze user data must adhere to strict privacy and security standards. Libraries must ensure that they handle user data responsibly. AI tools that process personal data need to comply with privacy regulations to protect the rights of library users (Culnan & Bies, 2003). The

automation of tasks such as cataloging and reference services may lead to job displacement for library staff. However, it is important to recognize that AI should be used to augment human capabilities, not replace them. Library staff should be trained to work alongside AI systems, leveraging the technology to enhance their roles (Brynjolfsson & McAfee, 2014).

Libraries must develop ethical guidelines and frameworks for AI adoption, ensuring that AI technologies are used responsibly and in ways that align with the values of the library community.

Case Studies and International Perspectives

The integration of AI in libraries has been successfully demonstrated in several countries, offering valuable lessons for Sri Lanka. In the United States, the New York Public Library (NYPL) has embraced AI technologies to improve user engagement and operational efficiency. NYPL introduced an AI-powered chatbot, which assists users in navigating the library's vast digital collection. The chatbot uses natural language processing to understand and respond to user queries, providing personalized recommendations based on users' search histories and preferences. This AI system has significantly improved user satisfaction by making it easier for patrons to discover relevant resources without needing to manually browse the catalog (Smith et al., 2018).

Another successful case comes from the British Library, which has leveraged AI for digitizing and cataloging historical documents. By using machine learning algorithms, the library has been able to scan and analyze large volumes of handwritten manuscripts and old books, creating digital versions that are accessible to a global audience. This initiative not only preserves the library's valuable collections but also enhances public access to cultural and historical materials. The British Library's AI driven digitization program has set a benchmark for libraries worldwide, demonstrating how AI can play a pivotal role in the preservation of cultural heritage (Baker & Papadopoulou, 2019).

In China, the National Library has implemented an AI-based system to classify and index its vast collection of digital books and journals. This system uses deep learning models to analyze the content of each publication, allowing for more accurate and efficient cataloging. The library also utilizes AI to recommend resources to users based on their reading patterns, similar to how commercial platforms like Amazon suggest products. This AI-powered recommendation engine has improved user experience by providing more personalized suggestions, helping patrons discover resources they might not have found through traditional search methods (Bojar et al., 2016).

In India, the National Digital Library of India (NDLI) is another example of AI driven library services. NDLI uses AI to catalog and organize its vast collection of digital resources, making them easily searchable by users. The system also incorporates natural language processing to provide more intuitive search functions, allowing users to query the library's database in their native languages. This feature makes the library more accessible to people from different linguistic backgrounds and fosters inclusive digital learning (Hernandez et al., 2019).

These international examples demonstrate the diverse ways in which AI can be implemented in libraries to enhance services, improve operational efficiency, and expand access to resources. For Sri Lanka, these case studies provide a roadmap for the potential applications of AI in local libraries. While Sri Lanka may face challenges related to infrastructure and financial resources, these global examples show that AI integration is not only feasible but can also significantly improve library services.

Conclusion

The integration of generative AI in libraries represents a transformative shift in how libraries operate and serve their communities. For Sri Lankan libraries, AI offers significant opportunities to address longstanding challenges such as limited resources, outdated cataloging systems, and restricted access to digital content. AI driven solutions, such as automated cataloging, content summarization, personalized recommendations, and multilingual support, can greatly enhance the efficiency and effectiveness of library services. By embracing AI, libraries in Sri Lanka can ensure that they remain relevant in the digital age, providing users with seamless, efficient, and personalized access to information.

However, the successful implementation of AI in Sri Lankan libraries requires careful consideration of several factors. Technological limitations, including the need for modern infrastructure and reliable internet connectivity, posture is a significant challenge. Financial constraints may also hinder the widespread adoption of AI tools, particularly in public libraries that lack sufficient funding. Additionally, the cultural resistance to change, particularly among library staff, must be addressed through training and awareness programs.

Ethical considerations are also paramount. Data privacy concerns, algorithmic biases, and the potential displacement of library jobs must be carefully managed to ensure that AI technologies are used responsibly and

ethically. Libraries must develop clear guidelines for the ethical use of AI, ensuring transparency, accountability, and user privacy.

Drawing inspiration from global case studies, Sri Lankan libraries can take a strategic approach to AI adoption. By collaborating with government bodies, tech companies, and academic institutions, libraries can overcome financial and infrastructural barriers. Training library staff and educating users about the benefits of AI will be crucial in ensuring successful implementation.

In conclusion, generative AI has the potential to significantly improve library services in Sri Lanka. By addressing the challenges and ethical considerations, Sri Lankan libraries can harness the power of AI to create more efficient, user-friendly, and inclusive library systems. The future of Sri Lankan libraries lies in their ability to adapt to technological advancements while maintaining their core mission of providing equitable access to information and knowledge.

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