



Exploring the Socio-Cultural Significance and Community Dynamics of the *Ankeliya Pattini* Ritual Game in Sri Lanka

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Abstract

In this paper, the Ankeliya serves as a case study for examining how drumming, dancing, singing, and horn pulling form part of ritual action designed to worship the Goddess Pattini. The purpose of the study is to investigate how the Ankeliya ritual game naturally boosted the concepts of community and entertainment of the villagers. Observations and interviews were carried out to gather primary information. Ankeliya has a competition between two teams, with one team representing Goddess Pattini -Yatipila (Lower side) and the other team representing her husband Palanga – Udupila (Upper side) and they meet at the Ang-pitiya, which should contain a strong tree known as the Ang-gaha. Two opposing teams, the Udupila, and the Yatipila, compete in a tug-of-war to break the opposing team's horn. Narrative analysis was used as a data analysis method. Drumming, dancing, and singing are helpful ways for Ankeliya ritual participants to feel connected and unified. Ankeliya is a ceremony that is designed to promote fertility and it symbolizes sexual intercourse. Overall, the Ankeliya ritual is important for preserving cultural heritage, strengthening community bonds, and celebrating Sri Lanka's rich mythology and artistic traditions.

Key Words: *Ankeliya; Pattini game; Pattini ritual; Ritual Game; Sri Lanka*

1. Introduction

Pattini is a goddess, virgin, and wife. She is a wife who possesses traits like patience, love, and forgiving. She also personifies qualities like virginity and motherhood. Pattini was revered by the people as a goddess of kindness and tenderness toward small children. She also symbolizes well-being and fertility. There are several legends surrounding the birth of Goddess Pattini. According to mythology, Goddess Pattini is known as *Sath* (Seven) Pattini and *Dolos* (Twelve) Pattini since she was born seven and twelve times, respectively (Coperahewa, 2006, pp. 61–62). Pattini *Amma* or *Maniyo* (mother) is the Sinhala name for Kannaki Amman, the Hindu goddess (Hiatt, 1973; Obeyesekere, 1984). Pattini, who in Sanskrit means "faithful and chaste wife," is revered as Kannaki/Kannakai Amman, the fearless heroine of the South Indian epic Cilappadikaram (also spelled Silapathikaram / The Tale of an Anklet) (Amarasekera, 2014; Dasanayake, 2002; De Alwis, 2021). Kannaki Amman's origins are deeply rooted in Chola Nadu (now Tamil Nadu, India), and she was first enshrined in Chera Nadu (now Kerala in India), before being elevated to a deity position (De Alwis, 2018). These Hindu deities gained Buddhist respect as a result of Hindu influence in Sri Lanka (SL). She is a popular deity among Buddhists and Hindus in Sri Lanka, and she has been worshiped in every province of SL. It is believed that under King Gajabahu I's (c. 114 – 136 CE) rule, the Patthini faith arrived in Sri Lanka (Amarasekera, 2014; Coperahewa, 2006; Gunasekara, 1953; Mahawansaya, 2019). Pattini is worshipped in many different ways across Sri Lanka (SL), including food, flowers, and incense offerings, as well as music and dance performances. Her festivals are celebrated in a variety of ways around the country, but they all include processions, offerings, and ceremonies to honor her power and blessings. She is regarded as one of Sri Lanka's gods of four warrants (*Satara varam deviyo*).

Sri Lanka has a rich cultural heritage, and several ritual games are played as part of the country's religious and cultural festivals. These games, which are an important part of Sri Lankan traditions, are frequently played in order to obtain blessings from the gods and goddesses. Ritual games are games with cultural, religious, or spiritual significance that are frequently performed as part of a ritual or ceremony. These games may have different rules or aims than traditional games, and they may be played for a variety of reasons, such as bringing good luck or honoring a specific god or spirit. Several ritual games (or *keliya*) are held in honor of Goddess Pattini. The *Ankeliya* (horn-pulling game), the *Li keliya* (stick game), *Pol keliya* (coconut game), *Dodan keliya* (the orange (striking) game), and the *Mal keliya* (the flower game) are among them (Bastin, 2001; Parker, 1909). *Ankeliya* (horn-pulling game) or *Ang Aedeema* is a ritual that is performed to honor the goddess Pattini. Tugging rituals and games were practiced by the cultural communities of East Asia and South Asia to ensure large harvests and wealth at the debut of a new agricultural cycle. The many tugging rituals and games that are played by the teams of people are also shaped by the nature of the religion. Most versions have two teams, each pulling one end of a rope and attempting to draw it away from the other (UNESCO, 2023). Tugging Rituals and Games from Cambodia, the Republic of Korea, Vietnam, and the Philippines have been inscribed on UNESCO's Representative List of Intangible Cultural Heritage (ICH) of Humanity (IntoCambodia, 2023).

These games have always evolved in tandem with the agricultural way of life. Villagers who have prioritized paddy farming in the past participated in various festivals and folk games to spend time harvesting their crops meaningfully. It naturally bolstered the concepts of community and entertainment. *Ankeliya* is a folk game performed by people to obtain the blessing of Goddess Pattini for fertility, prosperity, and disease protection. The purpose of this study was to investigate how the *Ankeliya* ritual game naturally boosted the concepts of community and entertainment of the villagers. The *Ankeliya* is used as a case study in this paper to examine how drumming, dancing, singing, and horn pulling are used as part of ritual action to worship the Goddess Pattini.

1.1 Myths and cultural beliefs associated with the *Ankeliya* ritual game

Gunasoma (2009, 17-21) and Yalman (1965, 444-445) provide a myth about the start of the *Ankeliya* game.

“According to legend, this ritual originated with a Kovalan (Palanga) son of King Maya belonging to the *Soli Vansaya* and Kannaki (Pattini). Pattini and her husband Palanga were walking through a park one day when Pattini noticed a *Sapu* flower (*Sapumal*) near the lake and decided to pick it. She asked to pick a flower that was high up on a tree. Palanga attempted to climb the tree and pluck it but failed. Pattini and Palanga then took a hooked pole and attempted to pluck it. When two hooks became entangled during their game and Palanga's hook snapped, Pattini won the game and danced with her victory. Thus Pattini's side became Yati pila (below side) and Palanga's became Udu pila (top side). The goddess Pattini is said to have been pleased and amused by this re-enactment. It had become a ritual in the city of *Madurai*. The citizens of *Madurai* in South India did this to please Goddess Pattini and the horn game was brought to Sri Lanka by King Gajabahu (113 - 135 A.D) with the *solli* people”.

Neville (1954, 307) describes the origin of horn-pulling (*Ankeli Upatha*) as follows.

“One day Pattini and Palanga took their pleasure in an orchard, she suggested that they should search for a *Sapu* flower. They found one and with the help of a golden ladder which Viskam Deva fetched, Palanga climbed the tree but could not reach it. Viskam Deva then fetched a sandal crook and pulling the branch down, he cut it off with a golden acreca-cutter. As he and Pattini each pulled at their crooks, they got them caught in each other, and one pulled against the other. Then they fetched a thousand women and men and the women pulled with Pattini, the men with Palanga, but Palanga's crook broke. The women were the Yata pila or lower side and when they won the tug of war they danced and exulted, the pulling then became a constant habit”.

The following verse (Kavi) describes the origin of horn-pulling (Neville, 1954, 307)

අහනුද පන්තිනි යටිපිල	සිටින්නේ
පිරිමිද පාලග උඩුපිල	සිටින්නේ
දෙපිලට සිට කෙකි දෙකද	අදින්නේ
පාලග කුමරුගේ කෙක්ක	බිදින්නේ

Phonetic Sinhala Translation

Aganuda pattini yatipila	sitinnæ
Pirimida palanga udupila	sitinnæ
Depilata sita keki dekada	adinnae
Palanga kumaruge kekka	bidennæ

The author also heard the same stories from interviewees. This ritual is linked to an event in Pattini's life (Yalman, 1965). Although it is performed throughout the country, the most popular location is Panama or the Panampattu on the east coast, Eastern Province of Sri Lanka, where it is held every August in veneration of the Pattini Goddess.

2. Materials and Methods

The method used in this study was a qualitative case study. The primary source materials for this article were gathered on March, 2023 at the Kadadorapitiya and Madakumbura villages in Pundaluoya, Kotmale Divisional Secretariat, Nuwara Eliya district in Central Province Sri Lanka. The author also studied the *Ankeliya* recorded archives at the Sri Lanka National Archives' Folk Music Conservation Centre and Archive Centre, Department of Ethnomusicology, University of the Visual & Performing Arts (UVPA). *Palagolla Dewalaya*, Passara, Badulla District in Uva Province Sri Lanka hosted this Folk Music Centre recorded *Ankeliya*. Department of Ethnomusicology archived *Ankeliya* has been recorded in Panama, Ampara. The author also studied *Ankeliya* ritual recordings in Kandy Mulgama Village, which are available on YouTube <https://www.youtube.com/watch?v=AwfLAuYWL0U> and the *Kendagolla Sath Pattini Dewalaya*, Badulla in Uva Province available on YouTube <https://www.youtube.com/watch?v=e7I17RRdulw%20>. As a means of gathering information, observations, interviews, audio and video recordings were carried out. *Udupila* (upper side) and *Yatipila* (lower side) members who participated in the *Ankeliya* game at Madakumbura village and the organizers were interviewed to collect data. As indicated by Creswell (2009) observation is the most common way of social occasion's unassuming first-hand data by noticing individuals and spots in an exploration field. The process of observation involves deliberately choosing, paying attention to, reading about, touching, and recording the traits and behaviors of objects, phenomena, and living things. The researchers, adopting this method, attempt to understand behavior and societies by getting to know the persons involved and their values, rituals, symbols, beliefs, and emotions (Kawulich, 2005). Ary et al. (2010, 438) stated that the interview "is one of the most widely used and basic methods for obtaining qualitative data. Interviews are used to gather data from people about opinions, beliefs, and feelings about situations in their own words". Narrative analysis was used as a data analysis method (Creswell, 2014).

3. Results and Discussion

3.1 Elements and nature of the ritual game Ankeliya

This *Ankeliya* ritual is performed on the premises of the Madakumbura paddy field (An open area) with the help of its neighbouring villages Dunukedeniya, Udagama, and Vijayabahu Kanda in Kotmale Divisional Secretariat, Nuwara Eliya district in Central Province Sri Lanka on 18th March 2023. According to the participants it was last played in 2003. The oldest historical mention of the *Ankeliya* ritual in Sri Lanka comes from Knox's (1681) documentation. The *Ankeliya* ritual is a cultural practice predominantly carried out by the male community in certain villages. Despite its role as a tribute to Goddess Pattini, participation in this ritual is exclusively reserved for men. This unique dynamic raises intriguing questions about the intersection of gender roles, cultural traditions, and religious symbolism within the context of *Ankeliya*. It is stated that the villagers adhere to a vegetarian diet exclusively consisting of rice and vegetables during the *Ankeliya* ritual period, refraining from the consumption of meat and fish (Amarasekera, 2014). *Ankeliya* has a competition between two teams, with one team representing Goddess Pattini -*Yatipila* (Lower side) and the other team representing her husband Palanga - *Udupila* (Upper side) and they meet at the *Ang-pitiya* (tugging field), which should contain a strong tree known as the *Ang-gaha/Ang-kada* (horn tree)/*henakanda* (thunderbolt tree) (Obeyesekere 1984). Participants stated that depending on their ancestral lineage, villagers are either Udupila or Yatipila members of the team.



Figure 01. Ang-gaha in the Ang-pitiya (Photography by the author).



Figure 02. Pit (Ang Wala) with Ang-gaha. Around it the coil of jungle creepers known as peras is attached. (Photography by the author).

In this ritual held at Madakumbura village, a large tree trunk (*Kekuna* tree) with 28 feet high was used as an *Ang-gaha* (personal communication, March 18, 2023).

Figure 1 and Figure 2 shows that the pulling rope is tied to the top of the *Ang-gaha* with the *Arecanut flower*.

According to the participants, this game was held for seven days or multiple of seven in the past, but now it is often limited to one day. *Ang vadamavima* is a ceremonial parade that takes place at the start of the ritual in Madakumbura village. In this ceremonial parade, necessary equipment (*Ang-abarana*) for the game will be brought and all this equipment stored on a two side altar (*Ang-massa*) in a ritual-performing open area.



Figure 03. Udupila Altar (*Ang-massa*) (Photography by the author).



Figure 04. Ankeliya horn (Photography by the author).

Participants stated that the horns related to these games are made from the roots of hardy trees like *Andara*, *Siyabala*, *Karada*, *Atteria*, and *Pihibiya*. According to Amarasekera (2014, p. 45), antlers from Sambars were also used as horns in *Ankeliya*. In the *Ankeliya*, two opposing teams, the Udupila, and the Yatipila, compete in a tug-of-war to break the opposing team's horn. Two ropes are tied to the *Ang-kanuwa* and the two horns are hooked together.

Both teams tug on the ropes, propelling the *Ang-gaha* forward and putting strain on the two interlocked horns until one snap. The winner will be the one whose horn does not break. Knox (1681, 96) describes the manner of the Game as follows.

" They have two crooked sticks like Elbows, one hooked into the other, and so with contrivances, they pull with Ropes, until the one break the other; some riding with one stick, and some with the other; but never is Money laid on either side. Upon the breaking of the stick, that Party

that hath won doth not a little rejoice. Which rejoicing is expressed by Dancing and Singing, and uttering such sordid beastly Expressions, together with Postures of their Bodies, as I omit to write them, as being their shame in acting, and would be mine in rehearsing. For he is at that time most renowned that behaves himself most shamelessly and beast-like”.

Participants noted differences across different regions' *Ankeleya* practices. Notable regional differences in rituals and cultural practices highlight the dynamic nature of cultural traditions, which frequently take on distinctive qualities in various locations, adding to the richness and diversity that are inherent in cultural legacy.



Figure 05. Team tug on the rope (Photography by the author).



Figure 06. Team members tugging rope (Photography by the author).



Figure 07. Drumming and Dancing in Ritual Place. (Photography by the author).

3.2 How drumming, dancing, singing, and horn pulling are used as part of ritual action

Ritual activity includes drumming, dancing, and singing. These activities are frequently viewed as a method for people to connect with the divine or the spiritual

realm, as well as to foster a sense of solidarity and community. The victorious team gathers in the center of the pitch and sings paeans of happiness. Their joy is shown via dancing and singing. Furthermore, these *Ankeliya*-related songs instill courage and vitality. They alternate between singing auspicious *seth* poetry and Goddess Pattini poems. It has been observed that singing is a significant component of this ritual game. Singing is seen to have therapeutic or transformational powers in many cultures, allowing people to connect with the divine or with one another (M. Rajapaksha, personal communication, April 05, 2023). Singing may also be used to communicate feelings, commemorate significant events, or mark the passage of time. Chanting, singing, and other types of vocalization are commonly employed to build togetherness and to call upon certain spirits or deities. Specific melodies or harmonies are used to create a specific mood or environment.

It was observed in the field that the main drum utilized in this ceremony is the *Daula*, which is a main drum instrument used in the Sabaragamuwa dance style in Sri Lanka and it gets several drummer's services. Participants stated that drum beats give them a sense of rhythm and vitality. According to Bandara, Professor of Percussion Instruments, drumming is also regarded to have spiritual or symbolic value in many cultures, reflecting the heartbeat of the earth or the rhythm of life (personal communication, April 05, 2023). Drumming is frequently utilized in ritual contexts to produce a rhythmic beat that may be used to generate meditative states in participants. This altered state of consciousness is frequently regarded as a means of connecting with the divine or gaining greater levels of spiritual understanding. Dancing is another traditional ritual practice that is frequently utilized to foster connection and togetherness among participants. Dance motions may be utilized to convey devotion, tell a story, or evoke a certain energy or feeling. Drumming is closely associated with dance and is used to provide a rhythmic foundation for dancers to move to. According to Yatipila's team leader, the following verses were screamed by tug rope participants.

හෝ හෙළ වලියට හෝ දෙවෙනි වලිය
 හෝ ඇදලා ගන්න හෝ කඩලා ගන්න
 හෝ පීරලා ගන්න හෝ දෙකෙන් එකක්
 හෝ කඩලා ගන්න හෝ උඩුපිලටත්
 හෝ යටිපිලටත් දෙකෙන් එකක් කඩලා ගන්න කඩලා ගන්න
 හෝ හේළ හේළයි යා හේළ හේළයි යා
 හෝ හෙළ වලියට හෝ එක වලියට
 හෝ ඇදලා ගන්න හෝ කඩලා ගන්න
 දෙකෙන් එකක් කඩලා ගන්න

Phonetic Sinhala Translation

Ho hela waliyata Ho deweni waliya
 Ho adela ganna Ho kadala gann
 Ho pirala ganna Ho deken ekak
 Ho kadala ganna Ho udu pilatath
 Ho yati pilatath deken ekak kadala ganna kadala ganna
 Ho hela helei ya hela helei ya
 Ho hela waliyata Ho eka waliyata
 Ho adela ganna Ho kadala gann
 Deken ekak kadala ganna

Gunasoma (2009) stated various verses such as *aluth deviyan natana kavi*, *Ang wedamawime kavi*, *Varada arawime kavi*, *Epa harina kavi*, related to *Ankeliya* in Panama. During the *Ankeliya*, the following poetic stanza about Goddess Pattini is also presented.

නොයවා වැඩියයි මල් ආසනය	○
සෙල්ලන් සිරිකත පිහිටයි අපහ	○
පේකර අං නිබ්බා ඔබේ නාමේ	○
මල් පත්තිනි වැඩියයි අං කෙළිය	○

Phonetic Sinhala Translation
 Noyewa wediyai mal aasanayata
 Sellan sirikatha pihitai apahata
 Pekara ang tibba obe nameta
 Mal Pattini wediyai Ankeliyata

The Udu pila (top side) team leader sings the following verses. These verses pertain to the narrative of Pattini and Palanga collecting the *Sapu* flower (Sapumal).

නැගෙනහිරට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
බස්නාහිරට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
දකුණු දිගට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
උතුරු දෙසට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
ඊශාන දෙසට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
ගිනිකොන දෙසට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
වයඹ දිගට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
නිරිත දෙසට ගිය අත්තේ නැත සපුමල්	ඒ	අත්තේ
අහස බලා ගිය අත්තේ පල ගති මල්	ඒ	අත්තේ

Phonetic Sinhala Translation

Negenahirata giya atte netha sapumal	ae attae
Basnahirata giya atte netha sapumal	ae attae
Dakunu desata giya ate netha sapumal	ae attae
Uthuru desata giya ate netha sapumal	ae attae
Ishana desata giya ate netha sapumal	ae attae
Wayamba desata giya ate netha sapumal	ae attae
Niritha desata giya ate netha sapumal	ae attae
Ahasa bala giya ate palagathi mal	ae attae

Overall, drumming, dancing, and singing are helpful ways for *Ankeliya* ritual participants to feel connected and unified. These activities can help to create a spiritual environment, transformative experience and bring people together in a common sense of purpose and devotion. In many cultures, singing is also closely linked to drumming and dancing, and all three are often combined in ceremonies (K. Bandara, personal communication, April 05, 2023). Collective participation in festivals and rituals fosters a sense of unity, cooperation, and social cohesion among members of the community. It serves as a venue for a variety of artistic and cultural expressions, such as music, dance, and storytelling. Performances and recitations

based on the Pattini and Palanga stories add vibrancy and creativity to the rituals, contributing to the region's overall cultural richness. Overall, the Ankeliya ritual is important for preserving cultural heritage, strengthening community bonds, and celebrating Sri Lanka's rich mythology and artistic traditions.

3.3 Interpretation of the myths and elements of Ankeliya

According to Yalman's interpretation (1965:443), villagers sometimes refer to keliya (games) as "female-male intercourse" (rata keliya - night play, copulation). *Ankeliya* is a ceremony that is designed to promote fertility and it symbolizes sexual intercourse (Hiatt 1973; Obeyesekere 1984). According to Obeyesekere's (1984) interpretation, the *sapu* flower symbolized virginity, and seeing it from under the pond symbolized a womb. Furthermore, he stated climbing tree trunks in myth is expressed as an "attempt at intercourse". According to Basin (2001), Obesekera's (1984) analysis of the Ankeliya game highlights the centrality of shame behaviors in Sinhalese culture by exposing hidden homosexuality and underlying worries about male castration in Sinhalese society. According to Obesekera's (1984) study, the *Ankeliya* game functions as a cultural artifact that highlights complex socio-psychological facets of Sinhalese masculinity. From this angle, the game becomes a symbolic medium for the investigation and articulation of masculinity-related issues, as well as a means of subverting and reinforcing societal norms around gender and sexuality.

4. Conclusion and Recommendations

Myths about the *Ankeliya*, have been cited in the literature and were also discovered during the current field visit interviews. Drumming, dancing, singing, and horn pulling form part of ritual action designed to worship the Goddess Pattini. Pattini, according to participants, is a protector goddess of Sri Lanka and Buddhism. It is important to note that all men are on an equal footing in this ritual, regardless of social class, creed, or any other distinctions. Playing such activities gave delight and fun after the end of the harvest. The games also appear to have resulted in human fertility. The *Ankeliya* game allows villages to come together, work together, and experience a sense of belonging and unity that is difficult to create in other circumstances. A lot of villagers take part in this game in different ways. In order to find horns and other things, they too go into the forest in groups. This promotes a sense of community and cooperation by uniting people and motivating them to work together toward a common objective. The impact of ritual games on community cohesion, identity, and social bonds is profound, shaping the very fabric of communal life. As participants engage in these games, a shared sense of purpose and tradition emerges, fostering a heightened feeling of belonging among community members. The ritual games serve as a powerful medium for the expression and preservation of cultural identity, embedding within them the values, beliefs, and customs that define the community. Through the collective participation in these games, individuals forge connections with one another, transcending social boundaries and reinforcing a sense of unity. The shared experiences, collaborative efforts, and moments of celebration inherent in ritual games contribute significantly to the establishment and strengthening of social bonds within the community. These games become not only

a source of entertainment but also a symbolic representation of the interconnectedness and solidarity that underpins the community's social fabric, transcending generations and fostering a continuity of relationships that contribute to the overall well-being of the community.

Rituals frequently include shared activities like singing, dancing, or storytelling. These experiences can foster a feeling of connectedness and shared identity among community members, assisting in the development of better connections and a greater sense of community. Ritual games and events are frequently intended to be friendly and inclusive to all members of a community, regardless of their origin or beliefs. This inclusiveness can serve to break down barriers and build understanding and acceptance among members of the community. According to the literature *Ankeliya* ritual game is strongly steeped in tradition and has a lengthy history. Community members may connect with their common history and cultural heritage by participating in these rituals, which can build a sense of pride and belonging. *Ankeliya* is a Goddess Pattini adoration game that includes techniques of communication like music, dancing, and other forms of expression. This conversation can help to remove barriers and promote understanding among community members. This *Ankeliya* ritual game, like others, is intended to reaffirm key values and beliefs within society. Community members may reaffirm their shared values and beliefs by engaging in these rituals, which can assist in establishing a stronger feeling of community and a common sense of purpose. According to the study, it was found that shared experience, inclusivity, tradition and history, communication, values, and beliefs are the ways that rituals can naturally boost the concepts of community and entertainment of the villagers. Ritual practices may be significant not only because of their current or potential cultural worth but also because it evoke a specific emotion in us or make us feel as if we belong to something - a nation, a tradition, or a way of life. *Ankeliya* traditional game has been an important element of people's cultural identity and legacy. However, like other cultural forms, these events are endangered by urbanization, technological improvements, modernization, globalization the marginalization of indigenous belief systems, and the age gap between elders and the young. Therefore, measures are required to safeguard and promote these cultural activities as culture and humans are deeply interconnected. Culture shapes human behaviour and thinking, while humans actively participate in the creation and evolution of culture. In an effort to buck the trends toward cultural uniformity, UNESCO formally adopted the Convention for the Safeguarding of the Intangible Cultural Heritage of Humanity in 2003. The process of making disparate cultural aspects more uniform or standardized is known as "cultural homogenization," and it frequently results in the erasure of distinctive regional customs and behaviors. The goal of UNESCO's project is to guard against the challenges posed by this homogenizing trend while maintaining the distinctiveness of diverse cultural manifestations (UNESCO, 2003).

To ensure the preservation and enhancement of the socio-cultural aspects inherent in ritual games, several recommendations can be put forth. Firstly, it is imperative to establish mechanisms for documentation and archiving, capturing the rituals, traditions, and oral histories associated with these games. This archival effort can serve as a valuable resource for future generations, facilitating a deeper understanding of the cultural significance embedded in the games. Community-

based initiatives, such as workshops or educational programs, could be developed to pass on the knowledge and skills related to the ritual games to younger members of the community. Collaborative projects between communities and academic institutions can also provide a platform for comprehensive research and documentation. Additionally, fostering inclusivity and adapting rituals to contemporary contexts can ensure the continued relevance and engagement of community members in the ritual games. In terms of future research, exploring the interplay between technological advancements and traditional ritual games, investigating the impact of globalization on these practices, and studying the role of ritual games in promoting intergenerational transmission of cultural values present promising avenues for further inquiry. These recommendations and research directions aim to contribute to the sustained vitality and cultural richness of ritual games within communities.

Acknowledgments: I would like to thank, Prof Rohan Nethsinghe, for the time, support, and advice he gave me during the writing of this article. My gratitude also extends to the Senior Lecturer Nishoka Sandaruwan (Head of the Department of Ethnomusicology, University of the Visual & Performing Arts) and Lecturer L. M. Ariyaratna. My heartfelt thanks also go to Ankeliya organizers Nissanka Premawardena, and Chaminda Pushpa Kumara Dewagedara, this article would surely not have been possible to write without their support.

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