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MUSIC AND WOMAN IN ANCIENT SRI LANKA – A HISTORICAL REVIEW

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ABSTRACT

For the existence of the world men and women have also contributed to it. The contribution made by these two parties to music which is an enjoyable situation created by the sound organization, has taken a different form from society to society based on the prevailing attitudes of each society. What emerged there is a way in which the social attitudes towards Indian women have also affected Sri Lankan women. Object of this article is to conduct investigative research on the contribution of Sri Lankan women to musical activities and the attitude background of the society. In order to find the information in this qualitative research, the information mentioned in historical books, inscriptions, paintings, sculptures, engravings, etc. sources were used, and it is expected to use the research given in this regard and ask the options of the scholars. The issues raised here are how Sri Lankan women contributed to music practice and what were the attitudes of the society towards it. In Eastern countries, male dominated societies were formed, and it was seen that women were not given equal status. In subjects such as music, although only men and women are skilled in those activities it is seen that the contribution of women has been limited. The concept of feminism arose in the world to protest the oppression of men against women by arguing that women are humiliated by virtues and to adopt an alternative for it, and it started to be used in the late 19th century. It seems that the contributions received from both parties in Sri Lanka have equally affected

the creation and enjoyment of music, and there is no division between men and women in listening to music. Both sides have shown a co-creative flair for it and are gender neutral in their enjoyment.

Key Words; music, men, women, equality, social attitudes

INTRODUCTION

Since the birth of music, women have been a theme in it, as well as how women have also contributed to these activities. Various sources show how women were involved in singing, playing, and dancing, and the question arises whether only men were involved in these activities. There are many religious, social, and political factors that affect it. The political, religious, and social relations with India, which started from the beginning, have developed in various forms after Sri Lanka's entry into many sectors. Indian music has also come to this country as one of its relations. Women have also contributed to musical activities in Sri Lankan history. Evidence showing how Sri Lankan women were associated with music is found in local and foreign historical works and in the remnants of artifacts.

DISCUSSION AND RESULTS

The man who created human culture began to rise to a higher status than other animals with the development of their thinking power and their effort to see the

thoughts of others. Bringing the multiplicity of nature, which is the essence of art, back into order can be called the music that emerges from it. Music is an art that covers a wider field. Every human being, male or female, has the ability to transform any rhythmic form that emerges into music when he expresses his innermost feelings. Rhythm is a principle common to all things in this world, and it is expressed in different ways in arts like music and dance. It can be assumed that the history of using women for aesthetic expression stretches back to the beginning of mankind because women themselves are a source of aesthetic expression. In the genesis of music, women were also given an equal place, as shown by the representation of Goddess Saraswathi as the ultimate queen of literature, arts, and music. Sitting on a pew, she holds a harp in her hand to represent the spiritual purity and innocent taste of music (Basham; 1958, 404). Women have been the subject of many things created by men since prehistoric times. Since the beginning of human civilization, we have found items such as necklaces, bracelets, etc., as well as cosmetics designed for women's beauty. These facts prove that the female body's nature has been the object of many creations, and through these situations, the rhythm of women is also seen. This beautiful woman also influenced musical thinking. Music is a feminine art. It seems that women have influenced all the arts of the world, and they have also influenced the arts like music.

The two main parts of music are playing and singing. Although gender can be evoked to some extent through the use of tone in singing, it is stated that gender is not shown in instrumental music performance (Sajan and Himonaïd, 2014). Masculinity and femininity depend on the mind of the perceiver (Bem, 1997; 290-304). Therefore, it should be noted that the study of gender in music is a legitimate

field of inquiry within the discipline of psychology, not musicology.

Kalidasa, the famous poet who wrote *Megadutha*, indicates that half of the body of Lord Shiva's statue represents femininity while the remaining half represents masculinity, in order to represent the equal rights of both sexes, which took the main place in cultural formations, and the Lord Shiva (theatrical art) was divided in two by Rudra. It is said that it is related to Uma. Lord Shiva was known as *Ardhanaari Nateshvara* (*Malavikagni Mithra Shelaka* 4), and the idea is that this represents Shiva's *Tandava* drama and Uma's *Lasya* drama. It seems that both sexes have equal responsibility and rights in this regard, as was the case during the Middle Ages. The fact that a divinity was attributed to the origin of Indian music and its existence was a direct factor in the practical use of music, and the people who used music in practice were also used to treating people in a high place in society. The name *Gandharva* was used in India to refer to all musicians who were considered the servants of Indra and the musicians of heaven. The *Gandharvas* were male, and their female counterparts were called *Apsara* (Basham, 1958:405). Based on these facts, it can be concluded that *Gandharva* was a demigod division, and then its name was used to refer to music, dance, and all the people involved.

There is no religion related music practice in Sri Lanka like in India," and there is no music used in this country for all occasions of life. Although, it is evident from many factors that there was a band culture in this country that was used only for the purpose of worship, there is little information about the use of music among the common people. Based on the religious background of different societies in the world, the ideological influences on women have been able to place them as a quota subject to various restrictions. This situation is more visible in Asian

countries, and it seems that Sri Lanka is also under its influence due to the political, religious and cultural influences that existed with India in many ways from the ancient time. There are some instances of information related to how women engaged in musical and dancing activities in ancient royal and noble houses. In this regard, Basham points out that from the middle ages to the present day, music and dance were reserved for Indian girls belonging to important families only suitable for the lower castes, and Vaishyas and women belonging to rich families in ancient India sang and danced. Art was also practiced by caste women, such as painting and garland making, but arts and crafts were also practiced (1958; 234). Thus, it appears that there were two attitudes about women's dance and music activities in the early period and the media era.

Indian culture, which created its identity with external influences, has been able to make a great impact on Sri Lanka even before the arrival of Buddhism in Sri Lanka. Examples are the fact that the living Buddha visited Lakdiva three times and the interpreters who visited places like Mahiyangana, Nagadeepa Kelaniya etc. The existence of an indicating and organized form of band art among the Yaksha tribes, which were part of the first settlers of this country (Mahavamsa, Chap. 7; 30 stanza), helps to identify the early form of musical history in this country. Basically, the characteristics of both Indian music systems are evident in the music of this country. In the history of Sri Lanka, there are many women who were involved in music. It is said that before Vijaya came to Sri Lanka, various traders engaged in trade with the Nagas and demons on the island, and music was played on those occasions as well. It is shown that these Nagas and Demons were not cannibals, but people who had a culture that was able to write and read (Amaravansha Thero, 1999; 7, 48, 57, 98,

185, 457). It depicts an incident similar to today's widespread use of the concept of femininity in advertising. '...Then dressed like beautiful women perfumed and caring flowers, they stepped to the shore to the tune of music and beckoned lovingly to enter the iron City...' (Jayarajan, n.d.;19,20).

A section of women who were not subject to the rules that restricted the freedom of the wives of slaves considered to be the oldest profession in the world, were known as Vaishyas, and for the success of their profession, not only music, dance, and singing but also performing arts such as acting, reciting, stand up poetry and composing poetry. There was also an idea that one should be skilled. Basham notes that Devadasi is a term often used for temple courtesans in later times and that it originated mostly in south India (1958; 243). These facts also show how some incorrect practices in society from the past have caused attitudes towards women to be unfavorable. As a result of the Bhakti movement that started in the Hindu era of India, the development of great progress in sculpture, painting and music was great during the Pallava Kingdom. Indians also got used to treating women like Meerabai, Tulsidas as deities who devoted themselves to dancing and singing. With the development of the concept of Devadasi, priests, singers, musicians, attendants etc. have also created livelihood professions for the activities of the temples (Shastri,1947;334, 335,338). In the 14th, 15th and 16th centuries as well, this sacred music was a prominent part of Indian music. There are many examples of how they conducted these activities in Sri Lanka. Scholars are of the opinion that the bronze sculpture of a women with a hairy body Karaikkar Ammayar, who shows a scene of chanting while playing Attalam, discovered in 1960 at No. 5 Shiva temple in Polonnaruwa ancient city precinct, represents a combination of the religious

beliefs of the South Indian Cholas and indigenous Sinhalese artists (Godakumbura, 1961; 241,249; Jayasooriya, 2016; 88). According to historical information, she was a devotee of God Shiva (Craddock, 2010; pp. 24).

Such a development in the Sri Lankan Buddhist faith was due to the influence of the Bhakti tradition of Hinduism. During the Valagamba reign (88-76 BC) and the Mahayana doctrine were established primarily for secular purposes such as idol worship, deity belief, various sacrifices, and ritual practices (Uditha thero Hiththathiye, 1981; 51). The Mahayanics who followed the Bhagawath Geetha of the Hindus believed in the Buddha (2500 Buddha Jayanthi, 1956; 144). The Bhakti religion became more accessible to the common people due to the impossibility of following the path of intelligent wisdom. This concept of Bhakti has led to the creation of Prashasti songs praising the virtues of the kings of God. The first mention of a Sri Lankan praise song (Mahavamsa, Chap.35:60-111 stanzas) is related to a blind singer from India who heard the fame of King Vasabha (A.D.67-111) and performed a sweet song praising the king's virtues (Prashasti and Hatan Kavya, 1966; 286). Shiva temples in Mathota and Gokanna in Sri Lanka have been praised in 'Shiva sthotras' called Thevaram, which are considered to belong to around the 7th century. As these two places were major shipping ports, people belonging to different religions who came from India settled there (Mahavamsa Commentary, 685). Devadasi services, which were a feature of Hindu cultural influence, were started in this country through such channels.

In the last half of the Anuradhapura period, around the 3rd century B.C The Cholas, Kerala, Karnataka, invaders, mercenaries, traders, and magicians who invaded the country came and settled in the country, bringing the Tamil language,

their customs, and Hindu religious devotion to the people of this country. King Elara (200-162 BC) also reigned in Anuradhapura for forty years (Mahavamsa, 21 stanzas 11, 14). This may have been due to the connection between the Kingdom and Buddhism in the Sri Lankan state concept, and their Hindu religious beliefs may have been maintained in the same way. From the evidence that both men and women have been playing instruments since ancient times, it is possible to speculate about the musical instruments belonging to those eras and the people who used those instruments. One of the earliest records of musical instruments in Sri Lanka appears among the inscriptions on the mirrored wall of Sigiriya, and it is mentioned that the instrument called Veena was played by a woman (Godakumbura, 1983; 10).

Information is also found in Dhathuvamsa about cases where women were used to play instruments (1941;21,45,56). When King Mahanaga, who lived in Rohana entered the palace, Natak women dressed in costumes played five piece musical instruments in their hands and presided over the Relic. Also it is said that King Kavanthissa who lived in Ruhuna was accompanied by Naga women to the restoration of the Seruvawila Chethiya and that Naga women playing the Pancha Thurya were involved in the king's activities. There is evidence of women who played many instruments in groups. In the Mulkirigala Temple there are many figures of women playing musical instruments. Among them are Indian as well as Sri Lankan musical instruments. Items like Ekachathra, mini, parava, Wijayadvani, as well as Venu Veena, wangi, Vasdaduwa, Othathu, Thanthirivili, Patasirivili, Getabera, Yhudi Bera, Panabera, Thammata, Nisana and etc. are featured. Saddharamalankara describes that there were six thousand Natikanganas in front of them who were like Goddesses to spend these (1954,10).

The epitome of elegance and beauty can be seen in the divine Apsaras playing musical instruments among the remaining ruins and antiquities, in the way in which musical instruments were traditionally associated with women in ancient Sanskrit literature, and in the fact that the shapes of musical instruments were often designed and placed with female body features. The designer's desire to be feminine has attributed a divinity and femininity to the history of many musical instruments. The shape of the instruments like Udakkiya, Sitar, Veena and other instruments are made to resemble the female body. It is special to see musical instruments reserved for women only. Considered to have been created for women after the Mugal era. Esraj is an instrument created by a woman with a history of about 300 years. Both men and women have contributed to the creation of musical instruments and singing styles.

Gandharva Veda (music) and Vedic education which included to the education system for Indian kings has become a part of the education system of the kings of this country. It is seen that King Parakramabahu I (1153-1186 A.D.), who reigned in Polonnaruwa and excelled in various arts such as poetry, song, and dance, had groups consisting of both men and women to perform singing and playing. It is shown that 'Gandamba Anganan' (female singers) enjoyed the songs, even during the war, and even when he was hunting, he was led by the Gandharvas and enjoyed playing the Veena, Vasdaduwas and songs (Mahavamsa, chapter 64, 3-5, 72; 128, 129, 299 stanzas). King Parakramabahu had choirs in the various Mandapas (stages) built at Polonnaruwa, the Hemagiri Mandapa built by him for the Shanti Karma Gee and Devasthokra included in Hinduism, Saraswati Mandapaya for musical dances (Mahavamsa, chapters 66; 134, 73;75,81-94). It is mentioned that high class young

men and women were kept in the Royal Palace and trained in music, dance, crafts, war sports, sea sports, etc. It is seen from the mention that a professional band named Sihala Gandabba was in the Royal Palace during the reign of King Parakramabahu. Vesak festivals and Dalada Puja held during the reign of King Parakramabahu, hundreds of drama women dressed in vain ornaments were performing, and on another stage there were musicians playing Veena. Flute and kind of drums (Mahavamsa, chap. 74; 217, 218, 219; Dalada Siritha, Soratha thero ed.1950:52). There are instances where time is definitely connected to a Buddhist ritual in the Polonnaruwa period. The information that a king of this country had a queen who learned music is found in the case of King Parakramabahu's Roopawathi queen. It is mentioned that she mastered musical dances and was known as 'Nachcha Geethassa Kusala" (Mahavamsa, 73 chapters, 141-142 stanzas). According to the information mentioned, she is a queen brought from India.

It was only in the 13th century that Indian music was divided into two traditions, northern and southern. There is information about the employment of female representatives to maintain royal music activities (Shastri, 1947; 233). The greatest period of Indian music begins with the reign of Akbar (1542-1605 AD). It is said that there were 36 musicians in his court, and the court music (Darbar) began at this time. Male and female representatives were also employed to maintain royal musical functions and conduct musical concerts in mansions (Shastri, 1947; 233). There is ample evidence that such conditions existed in the Sri Lankan royal councils as well. In works such as Amavatura, Buthsarana, which are considered to belong to the Polonnaruwa period, there is also information related to music and women. A number of musicians and musical

instruments are mentioned in the Devadamana story in chap. 19 of Amavatura, and goddesses describe divine music. Deities Such gods as Brahma, Saraswathi, and Shakra are worshiped in works such as Pujavaliya and Kavsilumina written in the Dambadeniya period as a result of Bharathiya relations. In the (306th verse) Kavi Silumina, it is said that the Maharaja listens to the Veena of 'sama, madara, tara, grama, Raag song'. About an Antali Raga sung by women (309th song), the Maharaja corrected and melodized the songs with two Laya. It is said that the women were impressed by the way the king melodized the song with tones when the women were singing.

After the chaos of the Polonnaruva and Dambadeni eras, King Parakramabahu II restarted the procession and conducted it in a grand manner. The Dambadeni Asne, written in the Kurunegala period (1960; 31–38), mentions King Parakramabahu of Dambadeniya, the miracle of the tooth, and the women who danced and sang in connection with it. It is said that it consisted of the 'Vandibhatta' group who often walked behind singing Thanksgiving songs for the king and drama women who sang and danced to each other (Dambadeni Asne, 1960; 38). It is said that there were 360 drama institutions for the royal service in addition to the Sringara Mandapam of King Dambadeni Parakum in the camp tradition, and women also performed here. Some believe that it happened according to Malabar tradition. Most of the people in the group danced to the sound of drums and trumpets in the carvings depicting various movements of the procession on the sides of the steps of Dalada Maligawa at Yapahuwa, built by the first king of Bhuvanekabahu. Among the carvings shown in it, there are dancing women, women playing Kaitalam, and on the western side of the base, a drummer, a singer, and a drummer, two actresses engaged in wooden games, a dancing woman, a woman holding a Veena,

various dramatic songs performed to postures, etc. are depicted (Vajira Thero Kamburugamuve, 1983; 253, 254). A painting that does not match what is said about the characteristics of women in ancient Sri Lanka, and in the painting depicting a difficult pose of throwing one leg over the head, both the dancer and the player are women. In a dance competition between Lord Shiva and Parvati, it is said that Lord Shiva performed, Parvathi also danced, and finally, when Lord Shiva raised one leg to dance, she was unable to perform the same dance as Goddess Parvati due to shame (Godakumbura, 1983; 6). It is mentioned in the sermons for the monks that dancing, singing, and meditation are sacred sciences, and it seems that some influence was also present in the lay society of this country. If so, this painting may also be a representation of the contradictory attitude of the society in this country, which was formed on a Buddhist basis, about women's participation in dance and music.

During the Kotte Era, women were involved in dance and music. Memories provide evidence that there were good attitudes in society about women being involved in these activities. Literary works during the Anuradhapura and Polonnaruva eras were mostly composed by Buddhist monks, so this kind of information may not have been included in those works. It is clear that the dramatic art seen in the Sandesha Kavya (message poem, memorandum) written since the era of Gampola, when sending messages seeking God's help, is more heavy on the Indian theater art. also mention information about women associated with music and dance. The eras of Gampola and Kotte were also eras in which devotion to God was widespread. Evidence showing information about the Deva Pooja dance held in the temples and the royal dance held in the Rajasabhava is found in these memory poems (Mayura, 1935; 132-142, Paravi, 1952; 162-177, Salalihini, 1925; 73-

76, Sawul,1969;174-182). In the Devasthothra, temple which is made up of two forms, and in the Yashogeetha in Rajasabha, it is sung along with the dance (Mayura, 132, Thisara,165, Paravi ;163,170, Thisara;169, Selalihini;76), those who danced for the Deva Pooja were paid from the village belonging to the temple, and those who danced for the royal service were paid from the treasury. In those poems, women hypnotized others through dancing and singing. Maddala and Veena are widely used by women in temple offerings, dances, and songs.

Vibhishana Devala Varnana (verse 108) in Hansa Sandeshaya reveals that there was a band of women called 'Viddath Sangeetha Muluva'.(scholars music gathering) is mentioned here that the audience enjoyed the best performance by the actors of Natya Shastra. It also implies that the women who participated in dance and music activities at that time were scholars in those subjects. As an example of the word "raga" mentioned for the first time in the history of Sri Lanka, the following poems about the knowledge of Raga of the women singing in Vibhishana temple are very important. In Hansa Sandesha, it also mentions 36 Ragas, indicating that these women are well trained in musicology and sing separately without mixing the Ragas. It is possible to think that the Nalagana ragum for the Dewala Pooja offering is entirely an imitation of the burning of the Theva (service) seen in South Indian temples. It is said that there were actors and actresses on both sides of the theater groups trained according to the Indian theater art known as Bharatha Shastra and Gandharvaveda (Thisara ,161-175, Kokila,1962;271-283) This dance is known as Bharatha Natyam and the type of dance shown in statues is also identified as Bharatha Natyam. Also, only women who were known as Devadasis were involved in that Indian dance. The generation of teachers who practice Devadasis is known as

Nattuvanar. The Devadasi dance system that existed in the Hindu temples of South India at this time was also an essential service in the temples of Sri Lanka.

It seems that with the arrival of the Western nations, a different attitude towards music and dance came into being. During the Portuguese and Dutch eras, which were the Western nations that conquered the country, they were allowed to get education through the establishment of schools, which was one of the measures of religious expansion. The teaching of religious chants has also been implemented in this school system. Subjects such as singing were given a prominent place in the school curriculum, and hymn singing was a special feature in educational institutions for girls. Women's musical education was considered a qualification for their married lives (Sirisena,1969:lxii,xliv). While singing was more popular in girls' schools. It is stated that objections were raised from the same families about boys learning music (Basnayake,2004;752).

It can be seen that during the Kandy era, music and dance were established institutions for the entertainment of the kings. According to Malabar tradition, the royal dance troupe Netum Ilangama is said to have consisted of women (Sinhala Vishvakosha, Udarata, 1971;466). The Naiyadi dance form, a type of Lasya dance performed in royal courts. There is also evidence that female dancers were brought from Madurai to the Kandyan Raja Sabha (reports of the Dutch Politburo.D.R.90). It is mentioned that Tamil dancers were present in the group who performed games such as leaping, false leg walking, etc. (Peiris Ralph 1964;285). It is also mentioned in the Sandeshakavya that dancers involving women were a tradition in the Royal court. Davy mentions that during the reign of Sri Wicrama Rajasinghe there were about thirty people for the regular service of 'Vahalaillangama' (Davy Dutu Sri

Lanka,80). It is shown that the women who showed their magic by walking on the rope were also among those who showed their skills before the start of the procession (Peiris Ralph,1964;132).

Davey reports that women were among the poets in the Kavikaramaduwa (Poet's shed) for singing (1821;120). The artisans for the Kavikaramaduwa were chosen from among the most talented, so they earned the respect of their countrymen. In the periods of various kings, the poets of the Kavikaramaduwa apart from composing royal Thank-giving poems, showed their skills by competing poems to show each other's peace in front of the king, reciting standing poems, reciting poems by extracting verses, and reciting monosyllabic bands. It is said that these songs were used in the Vanitha Ragum held at the Kavikaramaduwa and in the royal council (Sedaraman; 1970). During the Perahara festival held in the kingdom of Kandy, female singers marched singing in the Kavikara Maduwa (Eda Heladiva,235). In relation to issues such as the fact that the singers of Kavikara Maduwa have been in the special view of Dalada Perahera visitors. Singing in the Kavikara Maduwa in front of the king of female singers who wear clothes on the bottom and top off. It is mentioned in some places that women of the lower castes were wearing the upper body off (Peiris Ralph ,1964;131-139, 188,190) The nature of the Devadasi concept mixed with Buddhist rituals can be seen in the presence of Alaththi Amma, who serves at the places of worship. The women of the upper castes gathered around the Rabana on festive occasions and rejoiced by beating the Rabana (Peiris Ralph,1964:188).

There were fields like music and dance that were of a duty nature ,with some changes in social practice. During the Kandy period, the women of the upper castes gathered around the Tambourine on festive occasions and rejoiced by beating

the Tambourine. People belonging to higher castes are also involved in dances and songs like Udakki and Pantheru (Peiris Ralph,1964:188). The influence of Indian dramas also influenced Sri Lankan dramas. Women who have taken up singing, playing, or acting professionally are nominally found in modern dramas. Women did not participate in the performance of Nadagam which is considered the beginning of new drama in this country, and their contribution to dance dramas took place only after 1900 AD. Although portraying women in plays was considered a very low level activity in society at that time, gradually women have approached acting in those plays. These women are talented in both singing and acting. This was a new approach that influenced the emergence of singers, actresses, and musicians until today. By the 1930s, many women were involved in the theater industry. With the advancement of technology, these conditions in women have gradually become normal. During the period when gramophone recordings were introduced, women were the first to appear. In the early 1900s, most of the early recordings were done by professional female singers. At the beginning of the 1900s, women in India as well as in Sri Lanka grew in propriety. With the advancement of technology after the era of the gramophone, justice was represented this year as well as the progenitor.

Every woman in this country is a singer, even though there are no words about music in the world's standard. Every mother rocking her baby listened to the songs with love, and the babies rocked and fell asleep. The word folk music is used to distinguish the songs sung spontaneously in the course of their daily activities from the rest of the music that existed in ordinary folk society. Sandesha Kavya has also spoken about the elegance and sweetness of songs used among women like lullabies, Nelum kavi,

Kurakkan kavi, Mevara keliya, Olinda keliya etc. This is how women at all levels of society have been represented in the practice of music.

Most of the figures of women playing musical instruments found among the ruins in Sri Lanka seem to be women associated with a profession. Even today, women representatives who have studied classical music such as Indian music and Western music have made many sacrifices for the sake of music and have been able to gain stability in the music industry and show their abilities even abroad. Although there is more information about the female singers who represent the music industry, there is less information about the women who gained popularity for playing. Sitarist Nirmala Rodrigu, Violinist P.V. Manomanjari, Veena player Arundathi Renganathan, Nandani, etc. and for singing Amara Ranathunga, Shayamli Kusuma Perera, Janaki Gunawardhana, Sujatha Aththanayake, Chandrika Siriwardhana, Rasshmi Sangeetha etc. can be considered. Apart from this Latha Walpola, Nanda Malini, Sujatha Aththanayake, who represent the Light music industry are a lot of skilled women. Sri Lankan and Indian women are involved in composing music but are rarely involved in film music production. Sujatha Aththanayake became known as the first woman in Sri Lanka to compose music for a film named 'Hariyata Hari'-1972. These examples confirm that women are also capable of doing creative work on an equal footing with men. Chandreka Perera wore a headscarf in 1942, when it was considered inappropriate for women their heads (Ves). Later, women like Leela Thevarapperuma followed her and wore headscarves.

Eastern countries like India and Sri Lanka have had a patriarchal society since ancient times. It was under this kind of atmosphere that the social structure that existed in India created the necessary environment to hold power over Sri

Lanka. As depicted in Indian Vedic literature, women had to be under their father when they were young, their husband when they were married, and their sons when they were old (Thilakasiri, 1958; 30). During the Rig Vedic age, the women were subordinate to men but did not reach the inferior status that they later acquired in society, and the woman was always a kind of prisoner in her household. Such situations seem to have arisen for reasons such as the need to protect their daughters, marrying them off at a young age, and confining their wives to the house (Basham, 1958; 219). It was not considered necessary for women to receive an education, but the education of girls was not denied (Basham, 1958; 212). The women of the high castes who were brought up with civilization were educated on a private level (Basham, 1958; 234), and they were also deprived of Gurukula education. This situation has also affected Sri Lankan women, and they have had to live accordingly.

It seems that society's attitudes towards women have influenced the decline of musical activities and their relationships. Activities such as taking care of children, taking care of them, doing housework, and taking care of the parents were assigned to the women of the general society, and engaging in social activities was also limited to a certain extent. It is seen that this condition of society has affected the rhythm of women's lives, although not naturally. In India, there was also a custom of killing a female child immediately after birth in poor families (Basham, 1958; 116, 211). With the glory of Buddha's great kindness in India as well as in many other countries. Women began to receive social status, and slowly, women got used to being treated on an equal footing with men. This type of background does not exist in Western culture, while after the Eastern countries were under their influence, it also affected the women of these countries in some way.

CONCLUSION

It was discussed how women worked together with men in musical functions held in Sri Lanka in the past. In an art like music, it is not possible to clearly state the reason why the contribution of women is less compared to men's, but it should be asked to what extent the freedom that women have to devote to it is affected by the tasks that women face on a daily basis. In the practical use of music, a talented player or singer will not be born when the essential elements such as genius (prathibhava), etymology (vyuthpaththiya), practice (saththabyasaya) are not complete. Despite the existence of genius and origin, the opportunities given to women to spend this kind of dedication on music are rare in comparison with the tasks that women have had to perform since the Vedic era to apply important factors such as good physical health, time, efforts, and dedication to Saththabyasa. It appears that women have not yet received the necessary freedom to constantly work in the music industry by making great sacrifices, and even though women can participate in these musical activities just like men, the attitudes of society towards women are not optimistic.

The concept of feminism arose in the world to protest against the pressure of men against women arguing that men make women abnormal and to adopt alternatives for that and it began to be used in the late 19th century. Feminism can be defined as a group with equal rights and opportunities for all women and men, it respects the identities, knowledge, experience and strengths of all women, and it is an effort to achieve and empower women to achieve their full rights. With the development of Western feminist concepts from a militant approach, Eastern countries have also taken a submissive approach to its experiences in which women have been seen to maintain their

affairs along with men. It can also be indicated that the feminist approach obtained by mixing one's own ideology with a creative skill musically by having power over women with issues with a free space such as educational freedom as well as free thinking, equal rights and consumption, leads to the advancement of that field.

Gender does not appear in the gestural structures or narratives of a piece of music. Nor did the composers embed their identities in their works. Only the taste of music is evoked through the creations, and the listeners use music to create that feeling for the soul based on the musical stimuli they experience. Although different forms of gender attitudes emerge through music, they do not occur in a division, and the emergence of a universal common nature occurs. The masculinity and femininity of music are portrayed through the moods of the listener.

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