**Bali Rituals and Therapeutic Communication in the Traditional Rural Society in Sri Lanka**

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Bali is a form of classical ritual that makes a sound performance of a variety of psychological and physical treatments for many psychiatric and cultural diseases. Bali is defined as a form of oblation for gods and deities. Bali is determined by the ephemeral cycle of one’s life, so that the procedures and practices of specific Bali performances are planned to communicate with the planetary system, which is based on his/her astrology. Hence, Bali is made to perform with the use of traditional dance, music and local cultural substances. There are nearly eighty four thousand forms of Bali performances derived out from the constellation. History of Bali goes back to the early kingdom of Kotte which started in early fifteen century. However, it is considered that the origin of Bali resembles with the Indian Hindu religious cults, so that the Sri Lankan Bali tradition has been transformed by the local cultural and Buddhist religious milieu. This study explores the content and effects of Bali ritual. As the qualitative research, it assumes that Bali constitutes a broad spectrum of human needs and wants despite its communication to the supernatural elements of planetary system. Sederaman (1965) has explored Bali to the extent of its entire performance with respective lyrics and dancing procedures, as the pioneering study. However, present study looks at the diversity of the objectives and effects of a performance of Bali in the set-up of real Kandyan rural village in Sri Lanka. Finally, based on the research, it yields following conclusions. Bali in the rural Kandyan village, is designed to be conducted continuously up to fourteen days. It is traditionally performed by the classical exorcist gurus of Bali, who have been trained by the practice of word of mouth by their generation by generation. They are used to reciting, singing and dancing all the forms of communication from their memory and recalling at the very time of performance without any script or written text. Many Bali doctors are used to conducting entire research procedures using traditional methods.

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performance with number of classical lyrics and poems with mellifluous musical melodies, attractive rhythms of dance and theatrical performances, which are not yet scientifically classified. Further, Bali is determined by the use of significant characteristics of one’s astrology, so that the disease or pathetic situation is the fact that decides the specific Bali form. There are nearly eighty-four thousand Bali which are for numerous physical and psychological illnesses including variety of mental disorders and sexually transmitted diseases. Moreover, as this study found a very rare Ola leaf manuscript, that describes the entire eighty four thousand Bali, which is called Balipatuna in Sinhala (Contents of Bali) from a traditional Bali custodian in Laheba Bali Tradition at Kotabe in Mathale District in Sri Lanka. On the other, knowledge and practices of the traditional local medical sciences of parturition (Child birth) health in the pregnancy and the science of child birth (delivery) is also treated by the faculties of Bali schools. And Also, Bali figures are designed, based on the narration of the Bali lyrics, which explains a group of stars forming a recognizable pattern that is traditionally named after its apparent form and it is identified with a mythological figure. However, this has been the source for very colorful temple arts and craftsmanship at the Buddhist temples built up during the era of Kandyan kingdom (1469-1815).

Keywords: Bali ritual, therapeutic communication, psychological and physical diseases, parturition health, sexual transmitted diseases

Introduction

Sri Lankan Bali Ritual

The term Bali existed popularly in the academic world to denote the island of Bali (Balinese) in Indonesia (The New Encyclopedia Britannica, 1989, pp. 832-843). And also, there is a plenty of wording as Maha Bali, Balipuram and Bali in the Indian Hinduism (Leach, 1976). But in this paper, Bali is represented by the white magic rituals, practicing in Sri Lanka. However, the term Bali is used in Sinhala, Pali and Sanskrit to denote a similar meaning as offering for gods, deities and demons (Witharana, 1992, p. 5; Liyanage, 1996, p. 368; Soratha, 1952, p. 679). Baliya in the Sinhala vernacular is an image, oblation, offering, prey, while Balikarmaya in Sinhala is a sacrifice.

Bali is a form of figure of a variety of supernatural beings of gods, deities and it is a propitiation of devils and demons. Images created using media of clay, cloths, and flowers for rituals and prayers is common for basic divisions of Bali in Sri Lanka (Liyanage, 1996, p. 216).

As Clough (1999, p. 415) explain the taxonomy of Bali following syntaxes are used in the rural cultural context of Bali traditions:

Bali—tax, royal revenue, claim, due right, oblation, proprietary offering, religious gift or sacrifice, whole system of sidereal worship or the adoration of the heavenly bodies as practiced in Ceylon. According to the Hindus, the name of a celebrating and deity, the virtuous sovereign of Maha Balipuram he was tricked out of the dominion he had obtained over earth and heaven by Vishnu in the Vamana or dwarf incarnation. Yet in consequence of his great merit he was left in the sovereignty of Patala or the internal regions, Orts, fragments, the remainder of a meal or sacrifice, a winkle.

Bali Ambanawa—to make an image of clay representing any one of the planets.

Bali Arinawa—to perform incantatory services before clay images to avert the evil influences of the planets.

Baliya—Planetary sacrifice, image of clay representing the planet under which any one is born; it is made and worshipped by a person to get rid of sickness.
In addition, there are other syntaxes related to the practices of Bali in the rural cultures:

**Bali Andura**—Master of Bali performance, guru of Bali, teacher of Bali. There is another name for this Bali Thovilkaraya.


**Bali Kamma**—If someone is exorcist to devils and demons, it is needed to make a Bali to expel him from his/hersprit. There are two rituals as Pariththa (preaching) and Oshada (Medicine) (Vitharana, 1992, p. 4).

**Bali Kaama**—One of the desires that deities like very much (Kottegoda, 1995).

**Bali Thovil**—one of the white magic performances that is used to expel the evils’ influences which come from planetary system and their transit (Kottegoda, 1995).

**Bali Pideniya**—Offering for deities, demons and gods.

**Bali Shanthikarma**—White magic performance of Bali (Rajapaksha, 2000, p. 16).

Though Bali is transformed in terms of the local cultural limitations and allocations in the Buddhist culture, its early form is from the Indian Hinduism, so that term Bali has been used in both Buddhist and post Indian Hinduism for offering to god of any supernatural form of being (Kariyawasam, 1986, p. 13). However, as Professor G.P Mallaseraka’s emphasis, local Bali has been developed in terms of Buddhist cultural civilization in Sri Lanka (Encyclopedia of Buddhism, 1966, pp. 524-528).

In this present study, it looks at the contemporary elegance and importance behind practicing Bali for their mental and physical needs and aspirations. In brief, is there a therapeutic communication in Bali performance? If so what are they and how are they being practiced in the local cultures? These questions have been taking much impact on conducting this study in the perspective of therapeutic communication.

**Materials and Methods**

Present study is used qualitative methods and materials to explore the effects of Bali communication towards the contemporary society in the local cultures in Sri Lanka.

There are two methods: First is textual analysis into the Ola leaf manuscript and the second is textual analysis and interpretation into the practical Bali performances leading to identified Bali forms of the Ola leaf.

A traditional Kandyan Bali school is utilized in this study, is Lehebe Bali tradition in Kotabe, Matale District, central province in Sri Lanka. I found a historical Ola leaf manuscript, in which it describes different forms and figures of Bali for different diseases and respective communication to their supernatural beings in the planetary system according to local astrological practices.

First the author noted down all the writings from the Ola leaf manuscript. It took nearly a period of one month as working eight hours per day to copy down the content into a paper. In the second stage, the author classified it into divisions of different lyrics numbering them in serial order.

In the interpretation of different syntaxes and semantics of the traditional wording, the author used general linguistics associated to Sinhala, Pali and Sanskrit.

Second, in interpretation to the practical Bali performances, the author have some participatory observations in following places. The author is a traditional Kandyan classical dancer and performer in practice, so that the author was able to see them with his practical experiences.

1. Cloth pictures Bali performance at Ambale, Medamahanuwara (See Appendix A Figure A4).
2. Clay Bali performance in Teldeniya, Kandy (See Appendix A Figures A7 and A8).
3. Flower Bali performance in Matale (See Appendix A Figure A6).
(4) Clay pot Bali performance in Kandy (See Appendix A Figure A5).

Further, the author conducted interviews with some of the experts of Psychiatry, Psychology, Sanskrit literature, Sinhala literature, Traditional rites and rituals and communication sciences. They were instrumental in identifying explicit meaning behind the Bali performance for this analysis of therapeutic communication of Bali ritual.

Finally, Data were analyzed using the perspective of hermeneutics (communicational meanings).

**Origin and Development**

Bali goes back to the historic period of Hinduism. In south Asian continent, the term Bali is popular for oblation, offering for many Hindu ritual circumstances (Jinadasa, 2010a, p. 26). Sacrifice is also associated with the Bali, when it comes to *Bili* in the Sinhala vernacular. However, it is said that the origin of Sri Lankan Bali goes back to Kotte kingdom in the 15th century. As Sederaman says, amidst the great Buddhist scholars like Rev. Thotagamuwe Rahula and Rev. Weedagama Maithreeya, Hindu Bali has been transformed in terms of the local Buddhist religious background (1964, p. 4). There is an interesting story for the origin of Sri Lankan Bali in the Kotte kingdom as Sederaman says in his book of Bali Origin; In the kingdom of Bhuwanakabhahu, after King Parakumbha ix, team of Hindu gurus were called to the palace and asked them to describe the order of Bali. While they recite all the contents, Rev, Weedagama with his disciple Rev. Thotagamuwe Rahula recorded them into writing. But in Budugunalankaraya, One of the Buddhist literary books of Weedagama Maithriya narrate how that kingdom was filled by the Bali and Bili as well:

Goda Goda Ata Sekili
Thena Thena Thibhu Bali Bili
Maha Maga Redi Werali
Epura Hematena Balan Pilikuli. (Buduguna Alankaraya, 1998, p. 42)

There are many amassing of human bones in the town
While number of Bali and Bili in the surroundings
Wearing cloths and old stuffs are in the roads
So, see there is a big aversion in the town

Furthermore, *Rathnalankaraya,Yaga sangrahaya, Maha Bali Nidhanaya, Chanthamani Shanthiya* are some of the classical books, which describe Bali has been fully made by Rev. Weedagama Maithriya ther (H.M Nawarathna, 2003.05.02).

However, with the passage of time, Indian Hindu Bali tradition was transformed by the Buddhist rites and rituals in the rural Buddhist societies in Sri Lanka. Nevertheless, some Hindu traditions remained existing in the local practice of Bali (Sederaman,1966, p. 107).

A vast number of Ola leaf manuscripts have been found by the Hugh Nevill and Bali could have been existed before the Kotte kingdom is another view (Kulathilaka, 1990, p. 163). In writing pre-Buddhist beliefs, Professor Senarath Paranawithana says, Indian Hinduism is well established and they were practiced by the contemporary societies in Sri Lanka (1963, pp. 112-113). However, identical Hindu Bali form has been well-suited with the local culture (Ariyapala, 1962, pp. 301-302) and today there is a local form of Bali with great adorations and decorations (Sederaman, 1966).

On the contrary, there is another exposition to the origin and development of Bali in Sri Lanka. Bali practices can be seen even before the Kotte kingdom, for example, in the kingdom of *Pandukabhaya* in 4 B.C,
people were ordered to make Bali offering for deities and demons of Chiththaraja, Kalawela and Walawamukhi (Rahula, 1970, p. 41; Dissanayaka, 1998a, p. 211). From Anuradhapura kingdom there were number of Bali offering (Mahawansha Geethaya, 1993). In Anuradhapura Kingdom (377BC-1017) there was a great festival of Hetapasmangallaya (sixty-five ceremonies of rituals), from which seek to expel the Devidoshaya (life-threaten by leopard) of King Paduwasdeu. Bali was also included by this sixty five rituals (H.M.G Seripala, 2003.10.26).

Moreover, there are many evidences to prove the fact that the origin and practices of Bali go back to the early Buddhist era. In Anguththara Nikaya of Pali canon of three folds of Buddhist preaching (Thripitakaya), there are five types of Bali:

1. Chati Bali (Bali offering for kith and kin).
2. Aththi Bali (Bali offering for visitors).
3. Petha Bali (Bali for deaths).
4. Raja Bali (Bali offering for kings or elites).
5. Deva Bali (Bali offering for gods).

However, Bali in the Buddhist context, is performed in a more non-violent manner, that avoids the blood and flesh offering. In Suththa Nipathaya, Bali have been prescribed to eliminate diseases. Bali has been prescribed by many Jathaka stories (different lives of Bhodisaththa—lives before attaining Buddhahood) to expel many hazardous situations in the life. In Mahasuthhasoma Jathaka story, it is said that the Bali are offered to gods to cure the diseases. Bali are described in Thakkariya Jathaka story and Dhummedha Jathaka Story. Further, Bali is elaborated even in the Rathana Suththa in the Pirith chanting (Book of Pirith Chanting, 1995, p. 3).

**Content of Bali Ritual and Performance**

It is very necessary to elaborate the content of Bali to identify its elements and substances that relate to making such communicational effect on the client. According to Dr. Mudiyanse Dissanayaka, Senior Professor in Kandyan Dance in Sri Lanka, there are mainly five Bali traditions in Sri Lanka (1998, p. 210).

1. Udarata (Kandyan/Upcountry) Bali tradition.
2. Pahatharata (low country) Bali tradition.
4. Uva Bali tradition.
5. Nuwarakalaviya Bali tradition.

These traditions are located in terms of the geographical differences and the schools of dance and ritual forms. All these Bali traditions follow the equal order of contents, but they have been transformed in terms of their peripheral geographical and cultural limitations. However, it is only the Udarata (Kandyan/Upcountry) Bali tradition, which has not been spoiled its original order of program (Sederaman, 1965, p. 7). For an example in traditions of Sabaragamuwa and low country, there are some dramatic expressions that violate the customary ritualistic formation (Kariyawasam, 1986, pp. 91-94). This is also one central fact that caused to take the Kandyan Bali tradition to explore their intrinsic features for this present study.

Bali gurus use some traditional classical text books to proceed the order of the Bali performance:

1. Yogalankaraya
2. Rathnalankaraya
3. Posijanalankaraya
(4) Somigunaalankaraya
(5) Chandralankaraya
(6) Mahabali nidhanaya
(7) Wessanthara Mangallaya (Folk-lore fiction)
(8) Subhasiri Mangallaya
(9) Ranakekulu Mangallaya (recently found in Hatharaliyadda)
(10) Chandrawatharaya (singing of lord Buddha)
(11) Maha Sirasapadaya
(12) Nawaguna Shanthiya
(13) Maha Yamaka bandana Atakuru Sirasapadaya
(14) Lokarathna Malaya
(15) Daru Uthpaththiya (E.M.G Siripala, 2007.02.05)

These text books were written in a mixture of Languages of Sinhala, Pali and more Sanskrit. Some Tamil words are also included by certain expressions.

Number of Bali

In terms of the number of Bali, there are two divisions:
(1) Bali of Internal class (Athul panthiye Bali)
(2) Bali of External class (Pita Panthiye Bali)

Astrological aspects of Mahadashawa, Anthardashawa, Suthradashawa and Ashtoththara dashawa are in the Bali of Internal class, while Vishwakarama Bali are included to Bali of External class. There are 7100 of Bali of Internal class, while, 84000 Bali are in external class. In this allocation there are some changes in different classical text books (Kariyawasam, 1986, p. 25). In addition, there is a division of Panthis Bali (thirty-five Bali) based on the materials used for making Bali and other types of offering (Dissanayaka, 1998a, p. 215). There is no uniformity in this allocations among the different Bali schools.

Serial Order of the Bali Performance (Bali Yaga Piliwela)

Despite the limitations and differences among existing traditions and schools, there is a sequential order in the entire Bali performance:
(1) Hubhaha Pe Kirima (Attaining Ritual Purification of a snake’s house, the place where clay is brought)

Before one day that starts the Bali performance, it is needed to attain ritual purification of a snake house from where we can bring sufficient amount of clay for making Bali statue, so that in an evening time at about 6-7 using 9 lamps, 9 flowers, 9 fruits and 9 coins, that of the snakes house should be ritually purified with traditional drumming and rituals.

(2) Meti Attha Yediima (Purifying the clay brought from the snake’s house)

Produced clay bar should be worshipped and purified, so that it is used to the head part of the Bali statue.

(3) Making Bali statue

From the morning up to the beginning of the Bali performance, there are many ritualistic performances, that the clay slab is purified till 11.00 am, while other Bali gurus make the Bali shelter, to which Bali statue is placed. For this Bali hut, it is used many natural medicinal materials from herbs and trees. All the colors and chemicals that are needed to color the statue are produced by the natural resources. Identical shapes and forms are brought from the Bali lyrics that describe the referential formation for the statue.
(4) Conducting rites and ritualistic worships and observations

Bali performance starts at about 9.00 pm. Though it is recommend to sacrifice a chicken, in Kandyan tradition it is only using an chicken egg for that sacrifice.

(5) Namaskaraya, Dewaradanaya (Worshipping, Invitation to Gods to the Bali stage)

Chief Bali guru starts chanting Buddhist preaching with Pirith Huya (ball of Pirith thread). In his hand. Traditional drum players who support the Bali gurus make a dialogue in their playing in two sides in face to face. In this, Bali gurus singing Buddhist lyrics made in Pali and Sanskrit (See Appendix A Figure A1).

(6) Handing over Ball of Pirith thread to the patient/client.

Two girls who have protected their virginity (Kanyaliyan) should be sit on between the patient, that depicts the purity of the entire Bali ritual.

(7) Kadathurawa Arima (Disclosing the Bali statue)

Up to this no one can see the figure, but after opening the white cloth, any one can see the Bali figure.

(8) Bali Pawadima (Introducing each Bali to respective planetary, gods, demons and deities).

(9) Pandama Athatagenima (Handing the Lighting lamp)

Describe the lighting lamp using lyrics and other forms of singing.

(10) Atamagala Pegeema (Standing on the eight medicinal materials and reciting lyrics)

This eight medicinal material consists of following objects:

- Divi Hisa (Head of Leopard)
- Rice
- Coconut
- Leaf of Tholabo
- Piece of two sided Herassa
- Devikaduru Molgasa of seven feet
- Water pot of kaha with rice and coins
- Pedura to put these objects (See Appendix A Figure A3).

(11) MalaBulath Putuwa (Chair of purified objects)

This purified chair is owned by Shriyakanthawa (a most respectful lady, who can give any thing). Comb, flowers, betel, handkerchief are placed. If the patient is needed some astrological treatment, they are also placed in this platform. Water pot of kaha is also placed here (See Appendix A Figures A1 and A3).

(12) Athura Adauwwa (Event of speed dance to evoke the patient)

This event is recently introduced to Bali performance to eradicate the sleepiness, laziness in the midnight, so that each Bali performers show their individual talents before the gathering. According to the guru of this Kotabe Bali tradition (M.G. Serisena), this event is not apt to the traditional Buddhist Bali ritual.

(13) Mangala Ashtaka, Lyrics, Sanna, Shloka

This event is consists of classical poems and recitations. In this, it is only singing and recitations, but not any form of dance is included to the event.

(14) Dola Pideni Dima (Offering sacrifices to planetary)

This plate of offering is placed at the bottom of Bali statue. This consists of following ingredients:

- Hath Maluwa which is a curry of seven vegetables is a traditional medicinal treatment
- Rice, Keum (Oil Cake), Banana, Aggala, vilada, roti, fruits and other sweets
- Alapaha (five bulbs)
- Badapaha (keselbada, Puwakbada, Kithulbada, Thal bada and Annasi Bada)
- Telpaha (Five oils)
- Penipaha (five honey)
- Three water pots
- Seven sweets from all the foods for nine planetary.

(15) Planetary class
In this phase, there are singing for planetary gods with their respective stories, so that seeking their bless upon elaborating their characters.

(16) Sin lyrics singing
There are four corners in the entire Bali figure. Yama, kaala, Wayu and Murthu are there. They are centered with four demons, are described in this event of singing.

(17) Singing Lyrics of Bali formation
In this, lyrics of Bali formation are sung from Pathirupa Bali up to nearly ten types of Bali.

(18) Molangara Thatu Pideniya (Plate of sacrifice)
When it comes to the end of early morning of the Bali performance, there is a special sacrifice for Molangara demon. This plate of offering consists of fruits and sweets (See Appendix A Figure A2).

(19) Singing lyrics for entire period of 12 months, 7 days, and all those phases of time to get bless from planetary.

(20) Sirasa Pada Lyrics
These poems are made in very classical form of narration which are composed to describe from head to the feet of the client, so that expecting blessing and hope to eradicate bad effects evils’ influences.

(21) Bali Awanaththata Kavi Keema
In this event, all the objects and methods that used to make this Bali statue are exposed to the patient, so that he/she is understood this is only an image of empty fear of life. If there is any mental or physical disorder it is also like that of position. According to psychology this is a phase of iconoclasm, so that the patient is getting more comfortable with receiving proper awareness of the things existing in his/her environment.

(22) End of the Bali performance.

**Bali as a Form of Therapeutic Communication**

Therapeutic communication is defined as the face-to-face process of interacting that focuses on advancing the physical and emotional well-being of a patient. Both verbal and Non-verbal aspects of communication are used to make an effective interrelationship with the client and healer.

Therapeutic—refers to the science and art of healing (Miller & Keane, 1972); of or pertaining to a treatment or beneficial act. This can be further extended to include what Rogers (1961) calls the helping relationship, which is one that promotes growth and development and improved coping with life for the other person. Communication—has a number of definitions that tend to emphasize either the message or the meaning. Mohan, McGregor, and Strano (1992) provide the following: the ordered transfer of meaning; social interaction through messages; reciprocal creation of meaning; sharing of information, ideas or attitudes between or among people. Who also suggests that communication is an act by one or more persons of sending and receiving messages that are disturbed by “noise”, occur within a context, have some effect and provide some opportunity.
Therapeutic communication involves the exchange of information on two levels verbal or nonverbal. Messages are sent and received simultaneously. Verbal communication includes the arrangement of words into sentences, the content as well as context—the area where the conversation takes place which might include the time and the physical, social, emotional and cultural environment. Nonverbal communication includes the behavior accompanying the verbal content such as body language, eye content, facial expression, the tone of the voice etc., nonverbal communication mainly indicates the thoughts, needs or feelings of the client, mainly subconsciously.

According to some Psychiatric reviews that deals with the mental health services in Sri Lanka, religious rituals remain certain psychotherapeutic intervention in the process and effects of ritual communication in the perspective of communication and cognition (Gambheera, 2016, p. 120).

There are four types of Bali performances:
1. Making ritual purification of clay pot (See Appendix A Figure A5).
2. Flower Bali performance (See Appendix A Figure A6).
3. Cloth pictures Bali performance (See Appendix A Figure A4).
4. Bali statue performance (See Appendix A Figures A7 and A8).

Type of Bali is determined based on their needs, availability of recourses and finance as well as their social class. However, its objective could be common:
1. Eradication of evil influences
2. Fertility of their crops and lives
3. Curing of diseases
4. Religious worship and observe
5. Therapeutic Communication.

However, astrological position that is working at the time is the fact that determine the specific Bali form and figure, so that based on some mathematical calculation of how he/she is going on reflects the way of how he/she is affected by the planetary system (Hettigoda, 1989, pp. 31-43). Each astrological position reserves a specific Bali formation as narrate as in the Bali lyrics.

According to Ayurveda Medicine, Bali is entitled to one of the eight schools of Ayurveda medicine is called *Bhutha Vidya* (Pacification of possessing spirits, and the people whose minds are affected by such possession). According to this eight components of Ayurveda medicine, Bali has been used as a method of medicinal treatment (Buddhadasha, 1962, p. 566).

Bali performance is a full of perceptional treatment consists of colors, sounds, shapes material, and medicine. In spite of the fact that Bali uses traditional forms of communication, Bali has given a platform for many psychological treatment is the impact behind practicing them in the contemporary social needs and wants. This can be understood in many ways.

**Iconoclasm**

In the final stage of the entire Bali performance, there is an event called *Molangara Offering*, which is for Molangara god/demon/deity. In this there is a plate of foods and other materials. In the final stage of Bali performance the patient is asked to come forward and throw these material directly to Bali statue. Then he/she realizes that this is only an empty fear of life. Through the material objects, client is exposed to the down to earth awareness of the fear of disease or mental stress. Though there is a religious performance in front of a
clay figure/cloth pictures since the previous day, at the last stage how he/she come to realization is as a result of a sequence of many treatments of sound, shapes, colors and even medicine. Hence finally as it breaks the psychological fear or doubt is iconoclastic performance.

**Therapeutic Society**

Bali is a traditional form of communication which provides a platform for many social communication in the rural societies. When we consider its use of language, it is a form of developing reciprocal relationship between rural mass. Attention is one of the psychological components that can be seen in this Bali communication. Patient or afflicted person is normally in a cave of isolated place in the house (quarantine). But when Bali is performed at the day, all the social relatives and neighbors come to see him/her. It takes a great attention towards the afflicted person. Community participation is a general aspect of traditional form of communication. None of religious ritual is practiced individually or isolate, However, they are practiced as a corporative form of communication among the villages.

**Development Communication**

Bali performance has provided many avenues for community relations. As a developing country, there are many traditional forms of communication that emanates many development aspects in communication than use of mass media or new media in the rural mass psychologies (Dissanayaka, 1979, pp. 38-45; Jinadasa, 2011, p. 6; Jinadasa, 2014).

(1) Credibility

As effects of Bali communication have earlier been experienced, there is no further incredibility upon using Bali for serious life issues. Therefore results of the Bali performance could not be questioned by the community. Further, their life is always integrated with such rites and ritualistic treatments.

(2) Proximity

There is a closeness of using Bali ritual than using non-social method of communication such as mass media. Anthropological use of rites and rituals remains much pertinent in the rural cultures. As mass media which use technological apparatuses, there is no need of additional leaning or new awareness of the tools, so that natural relationship can make a greater rapport between ritualistic practices and their life.

(3) Use of familiar signs and symbols

In Bali, almost all the objects and resources are made by the natural environment. Herbs, trees, flowers, leafs, fruits, colors and chemical for Bali statues are made by the natural resources. Thus, difficulty in understanding the meaning of using such signs and symbols in such occasions is minimal. From generation to generation they have been learning their hidden meaning and results of the use of natural materials. For an example use of specific numbers like five colors, five flowers, seven type of fruits, nine type of sweets are generationally known by the practice. Folk forms like *Atamagala*, *Pideniya*, *Mangallaya*, and specific numbers are fully applied in the Bali performance. There are number of different shapes that create many effective communication towards the intended audiences. As Professor Ariyaratna Athugala says in his doctorate study of Perception and Communication there are many folk forms in the Sri Lankan ritual performances and they are in an evolving flux with the changing social contemporaries (1998, pp. 141-144). These variety of shapes, angles, signs and symbols emanating from different cultural behaviors is the fact that justifying Bali is enriched with effective communication towards their intended cultures.

(4) As a mode of informal education for learning abstract concepts
God, Demon Deities, Planetary effects as well as mental disorders or any other abstract concepts related to their congenial life in the rural societies, can be taught as an easy mode of learning and teaching with the use of simple language, mellifluous musical tones in singing and drumming.

(5) Availability of live responses as feedback

As Bali is a live performance, all the responses can be feedback at the time of Bali performance. This is a platform for interactive communication that makes a credible form of public relation among community when they face such challengeable situation. Community participation can be effectively utilized for developing the interactive communication at the time of Bali performance. As small group communication is one of the intrinsic features in the Sri Lankan rural cultures (Rajapaksha, 1998). Bali performance is also conducted as a small group communication, which supports for their participatory dialogues and discourses.

Metaphysical/Supernatural Communication

Another considerable aspect of Bali communication is the interactive communication between planetary systems. As many Bali offering and sacrifices are made to receive them to metaphysical matters. Concepts like gods, demons, deities in the context of planetary system are more or less related to the supernatural communication. Spirited beliefs and gaining results in advance in turn are some of the authentic proofs of the supernatural communication. This whole system of sidereal worship or the adoration of the heavenly bodies as practiced in Ceylon reflects a form of supernatural communication is well adapted with the local cultures.

As a result of this explanation, the author has put them into two models of communication reference to Bali communication and Metaphysical Communication (see Figure 1).

![Figure 1. Communication model of Bali ritual.](image)

This model summarizes the whole process of Bali communication on the patient (client). As the author mentioned before, sound, action, colors and medicine are used to make a therapeutic communication towards client through the Bali image by the Bali guru. Bali guru is making that of specific Bali using the astrological disposition based on the birth time on the client is an interpretation of the client’s situational position at the time of Bali performance. However, the perception made by the entire Bali conduction at the mind of client is
very important to function the expected aims and objective of entire program of Bali ceremony. At the same
time, at both places of Bali guru and client, aspects of both encoding and decoding are functioning one by one,
when it is making a live response based communication.

As the author identified, Bali is not connecting directly to the human client, but it directly communicate to
nine planet based on one’s astrological positioning at the time of Bali performance. Therefore, it is highly
significant with the interactive communication with metaphysical objects to manage the physical beings in the
planet. This proves the authenticity of being communicated with supernatural aspects of effects on the planet.
According to this model, there are main four places: Bali guru, Bali Image, Metaphysics (planetary
objects/god/deities/demons etc.) and patient (client) in which they interconnect to well function the Bali
mechanism.

A—Bali Guru makes the Bali program with the image
B—Patient (client) identifies the Bali Image in terms of his/her perception and cognition, while it is a
process of interactive exchange.

A1—Bali Image makes an effect on Metaphysics.
A2—Metaphysics makes an effect on client.
B1—As a result of the first Bali message, what already client has been understood is communicated by the
Bali guru.
B2—As a result of what client has been understood is communicated by the Bali image to Metaphysics.
AX—Bali guru directly communicate to client, while it is a reciprocal form of communication.
BX—client directly communicate with his/her perception and cognition to Bali guru is also an interactive
process of communication.

AY—Bali guru and Metaphysics have an interactive communication to be an effective functioning on the
entire Bali project.
BY—client and Metaphysics make an interactive business among their coding as a result of entire Bali
program.

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**Figure 2.** Metaphysical communication model of Bali ritual.
It is very significant, that the positive effects of the conduction of entire Bali performance depends on how far they can attain ritual purification (Pe Weema) in the Buddhist and Asian Hindu religious practices, it signifies the relation between physics and metaphysics. Therefore, the religious values and norms reference to the supernatural aspects of communication at the expense of abstract concepts of planetary systems, gods, deities and demons in the traditional Asian cultures cannot be neglected.

Conclusion

Based on the analysis, this study yields following conclusions: Bali Ritual in Sri Lanka has been developed in terms of the local Buddhist cultural milieu, that rejects certain Indian Hindu cults and traditions leading to blood and flesh sacrifices. Hence Buddhist Bali ritual has been practiced in the Kandyan Bali tradition adapting into the regional cultural features. After analyzing the historical Ola leaf manuscript of Bali content, it has identified 258 separate Bali formation in terms of the individual lyrics included in the manuscript. These 258 types of Bali have been described in 1946 lyrics in this manuscript. These each lyric describes how such statues and figures are made in terms of the astrological mathematics. These technical teaching has been used to create very decorative temple pictures and statues in the rural Buddhist temples in Sri Lanka (See Appendix A Figures A9 and A10). Further, the author found 725 different Bali for different psychological and physical illnesses including Sexually transmitted diseases, Skin disease, fever, stress and depression and cancer.

In addition, in the rural villages the knowledge of science of child birth (parturition) is taught by the Bali gurus, so that mother of delivery (Winnabhu Amma) is brought by the family of traditional Bali guru. In a society, where there was no such health science, Bali guru has provided such service to the village.

Rural villages used to conduct a Bali for curing disease, eradicate illness and avoids evils’ influences based on the identification of their astrological position at the time of living. The specific identical Bali form is determined on the explanation given by the astrologer based on their birth time (See Appendix A Figure A11). According to the astrological explanation figure and formation of each Bali is described in the Ola leaf manuscript.

Bali Performance is a mixture of audio and visual narration with a variety of sounds, colors, shapes and medicinal treatment including verbal and non-verbal forms of communication. Bali guru used to recite poems, singing poems in a very different musical rhythms with very clearly identified complex of beat system according to the drum player’s performance. Hence, Bali singing is an interesting part of mellifluous sound perception towards the client. At the same time, the formation of dance is also different to the existing classical form of Kandyan dance. Dance in the Bali is very calm and quite. It should be as a Bee, who bring honey from the flower without damaging its sensitivity. And also it should not be an exhaustive dance with makes a great sound and elegant dance as in the Kandyan Classical form of Wes dance. Even in the supportive drum playing, it should be very mild (soft-hearted) tone of percussion than Kandyan classical dancing. This drumming is tuned as Lakaburul Kirima (Making a soft and cool sound the same high pitch drum, which is played for great dance of Kandyan Wes dance. Sometimes, Bali Drum is made as a different drum of the same Kandyan Magul Beraya (Classical Kandyan drum for classical Kandyan Wes dance). These all forms are based on the religious ritual performance to cure a specific patient or make a tradition therapy upon the social needs.

Bali ritual has been used as a form of effective therapeutic communication on the rural society. Iconoclasm, participatory interaction, credibility, attention, small group communication, therapeutic society, cooperative interaction, attain ritual purification and belief on the effects of supernatural communication are
some of the developmental aspects of communication that prove the efficacy of the positive effects of Bali
communication. This form of social communication can be used to uplift the human sensations and credible
relations among relatives and associates in the present media saturated cultures.

For further research, it could be recommended to conduct a separate linguistic analysis on the use of words
for many illnesses: *pideniya, samayama, mangallaya, rakshaya, kalyanaya* based on the Ola leaf manuscript.
Moreover, as Bali gurus can recall 840000 Bali lyrics with different musical rhythms of very complex beat
scales, this could be used to a study in search of a local classical music school.

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Brothers.


Appendix A

Figure A1. *Mala Bulath Puttowa and Pirith Nula Pe Kirima* (Ritual chair, where, there are some specific objects and religious materials that are placed Attaining ritual Purification for the *Pirith* Thread).

Figure A2. *Molangara Pideniya* (At the end of the entire Bali performance, patient is asked to come forward and He is asked to throw each fruits at the Bali statue, so that he/she become aware of the reality (Iconoclasm).
Figure A3. Atamagala and Malabulath patuwa (Traditional Ayurveda medicine are placed in this sheet, so that patient is asked to put his/her legs there).

Figure A4. Kada Baliya/Chithritha Baliya (Cloth Picture Baliya).
Figure A5. Meti Atha Pekirima (Attaining ritual Purification of Clay bar).

Figure A6. Mal Baliya (Flower Bali).
Figure A7. AbumBali-Raksha bali (Demon Bali).

Figure A8. Abhum Bali-Kanya Baliya (Lady Demon Bali).
Figure A9. Buddhist Temple Art-Statue (Demon).

Figure A10. Buddhist Temple Art-Statue (God).
Figure A11. Bali Figure.