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Modern Performing Arts Related to the Folk Art Associated with The Lifestyle in Sri Lanka

Background and Arguments

People who were dependent on grains, leaves and fruits found on the earth, later on, developed to plant seeds and receive a yield of crop in return. That is said to be the beginning of agriculture. From then on, people's lifestyles began to change. Starting from around 9500 BC, the eight Neolithic founder crops – emmer wheat, einkorn wheat, hulled barley, peas, lentils, bitter vetch, chick peas, and flax – were cultivated in the Levant.¹ Sri Lanka's legendary harvests once brought it fame as the Granary of the East. Historical records tell us that paddy was cultivated in Anuradhapura in 161 BC and flourished there until 1017 AD. Today, it is cultivated across the Island. As society evolved, activities and people close to the heart of paddy cultivation rose to prominence. By keeping the Island fed, the govias or paddy farmers ascended the hierarchy of the Sinhalese cast system, raised by royal patronage because, after all, they satiated the people's hunger and so were deserving of respect.² (Daleena, 2013.) In lush tropical Sri Lanka, paddy cultivation took deep root, transforming into the lifeblood of the islanders and setting the pace for a national culture embellished with elaborate rituals centered around the preparation of the fields and the harvesting of the grain. The cultivation cycle was a high point of their social life. Everyone pitched in. Historian, Dr Ananda Coomaraswamy writes in *Medieval Sinhalese Art*, "Great Chiefs were not ashamed to hold the plough in their hands. The majority of village folk were brought into close touch with the soil and with each other by working together in the fields; even the craftsmen... used to lay aside their tools to do a share of the field work when need was, as at sowing or harvest time."³



Popular songs forms were created among the Sinhala villagers based on this process. Modern writers tend to refer to their books as Sinhala folk poems.⁴ (Weerasundara, (2014), 12. P.) Siripala, (2002), 21.p.)⁵ Many poems related to agriculture have created. They are designed to be associated with a variety of tasks. Sri Lanka's agriculture can be classified into two categories. It is classified according to the nature of the land under cultivation.

01. Chena farming
02. Paddy cultivation⁶

Chena Farming

Chena cultivation is the cultivation of dry lands which is not mixed with water. Paddy cultivation is the cultivation done in muddy lands. The history of Chena cultivation can be seen in the literary books and inscriptions of various periods in Sri Lanka. Chen farming is mentioned in the inscriptions of King Nissankamalla (1187-1196) who ruled in Sri Lanka during the Polonnaruwa period.⁷ (siriveera, (1993) 120.p.) The historical basis of this is clear from the mention of Chena in special books on Buddhist philosophy such as Buthsarana, Saddaramaratnavaliya, Jojvaliya and Jathaka Katha Potha.⁸ The word used in Sinhala for the word Chena is Hena. The names of the villages in Ceylon which are based on the word hena indicate that chena cultivation was prevalent in the past. An example of this is the following rural names.

Henegama, Veherahena, Henepola, Hendeniya, Kotahena, Nugahena, Vihaarahena, Maahena, Ginigathhena, Henebadda, Henpitagedara, Thaladena, Kudagaladena, Medahena, Galgodahena,⁹

Two types of singing styles associated with Chena cultivation can be clearly identified.

1. Pel Kavi¹⁰
2. Kurakkan Kavi ¹¹

Paddy Cultivation

Paddy cultivation is the most important sector of the Sri Lankan economy. Even though its contribution to the gross domestic product declined substantially during the past 3 decades (from 30 percent in 1970 to 21 percent in 2000),¹² it is the most important source of employment for the



majority of the Sri Lankan workforce. Approximately 38 percent of the total **labor force** was engaged in agriculture in 1999.¹³ In the subsistence sector, rice is the main crop and farming rice is the most important economic activity for the majority of the people living in rural areas. Several creative singing genres associated with the above activities can be found locally in Sri Lanka. They should be referred to as species full of recognizable musical elements. Those singing styles are given below:

1. Andahera
2. 2. Nelum kavi
3. Goyam kavi`
4. 4. Kamath kavi ¹⁴

It is clear that these poems are given priority in various television reality shows currently in use in Sri Lanka. For that Participants can be divided into two groups.

01. Teenage, between 12 and 16 years.
02. Young people between the ages of 16 and 30.¹⁵

Singing these poems using popular media in addition to TV shows has become a major feature today. (Face book, Whatsapp, You tube). This study shows that this practice is currently growing rapidly with the spread of the corona epidemic in the country. This study shows that this practice is currently growing rapidly with the spread of the corona epidemic in the country.¹⁶ This article explores the identity characteristics of the aforementioned singing styles and the singing that is done using the current medium.



Results and Discussions:

Pel Kavi

The hut is built on a branch of a large tree. It is to escape from wild animals. Especially to escape from wild elephants. These are sung at night. The danger of the environment has influenced this singing.



Figure 1- 2: A temporary hut built on a tree in the chena. Hirivadunna, Habarana. Sri Lanka.

Among the popular pel kavi used in Sri Lanka, several features unique to the singing can be identified. Those features are not found in other poems. In this study, it was found that the singing was deliberately done by the villagers. This may be due to the fact that they have identified this style of singing separately.

A common feature of this song is the uniform pause. Singing the first line is characterized by a pause in the middle of the second line and a pause at the end of the second line.¹⁷ It can be expressed as follows.

Below are the first two lines of the poem.

Yasa lesatama Alakuth Vatakara Seduna
Eka lesatama Velakuth E Meda Seduna

Breaking these verses while singing the **Yathi**¹⁸ can be identified as the main feature here. The division of verses in singing can be seen as follows.

Yasa lesatama Alakuth Vatakara Seduna
Eka lesatama..... Velakuth E Meda Seduna¹⁹

This is the main feature of the 48 folk poems we used for this investigation. This style of singing can be clearly identified as the main identity of these folk



poems. The other main feature is that the singing takes place in one breath until the first pause.

Various people have performed kavi on these songs using modern technology. They say it is called Pal Kavi. But it seems that they do not recognize the basic feature of the singing of the Pal kavi mentioned above. Those songs do not mention the use of Yathi or Pause, as we explained above. The following is an example.²⁰



The pel kavi sung here range from one minute and one second (01m.01Sec) to five minutes and ten seconds (05m. 05Sece.)

ජනප්‍රිය සුදැසි පන නවී සැසුරින් පැළ කවි Janapriya Parani Jana Kavi Asurin Pal Kavi

The use of fixed and prolonged yathi can be seen in the singing of pal kavi. It was systematically analyzed using the following technical equipment. The scientific method we use for this is currently the world accepted cent system. Alexander J Ellis presented the sent system of measurement, based on the Acoustic logarithms decimal semitone system introduced by Gaspard de Prony in the 1830s. (Benson, 2007: 166.) 1200 cents will be used here for the 12 tones we currently use.

For this analysis, we used a pal kavi sung by wedikkaragedara piloris (36) at Mathalapitiya,

Male Male nobanin ape ammaata
Thopen apen den de netha ammata
Vena de nethath dethane kiri bivvata
Budun vadina lesa vedapan ammata ²¹

(Brother, brother, do not blame our mother.. We have nothing to give mother.. Nothing else but milk from mother... Worship your mother the way you worship the Buddha)
(Many poems in Sri Lanka have lyrical essays that evoke Buddhist philosophy.)



Here is an example of a Sri Lankan pel kavi

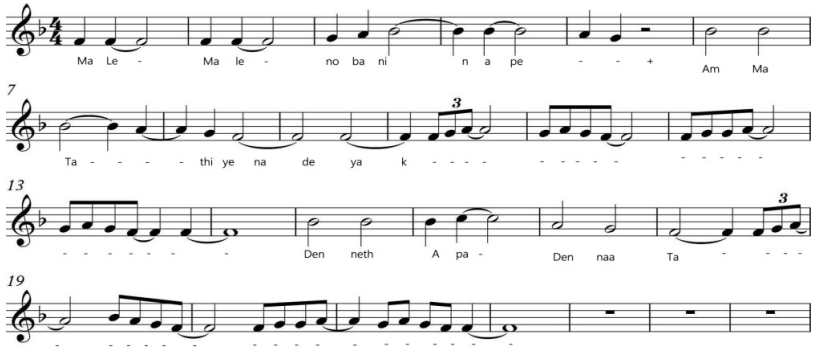


Figure 2: The table below shows the numerical values of the 'male.. male..' used in singing this pel kavi.

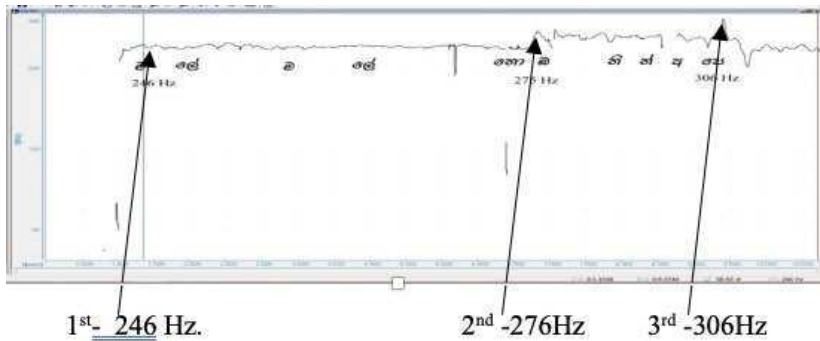


Figure 3: Table with frequencies of kurakkan kavi. (Male Male)

It is very difficult to see in this pel kavi the recognized musical note positions we currently use. The following are the results of the Cent system analysis of the difference in the above musical notes.

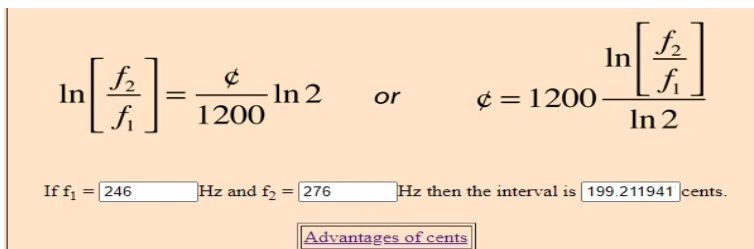


Figure 4: Table for measuring the number of cents between the first and second notes

The distance between the first and second notes is 199 cents.

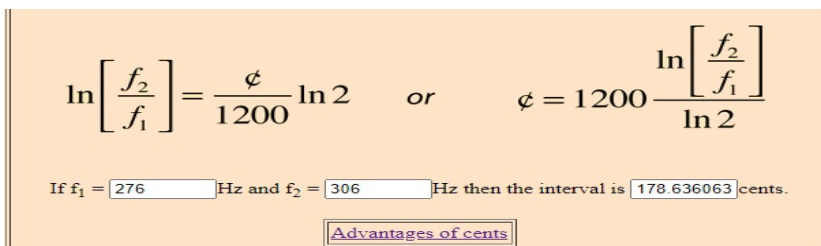


Figure 5: Table for measuring the number of cents between the second and third notes

The distance between the second and third notes is 178. cents.

Below is an outline of the musical notes corresponding to the above frequencies.

1st note 246Hz = B3 natural

2nd Note 276Hz = More than Fourteen cents from the C4 note.

3rd Note 306Hz = More than thirteen cents from the D4 note.

(These frequencies are calculated according to the frequencies currently listed on the world-recognized MIDI chart)²² The uniqueness of Pal Kavi singing is the use of such tones.

It is clear that these tones change when sung by students who have studied and trained in singing. The following are the numerical values of such a pel kavi.



The words of this pel kavi are as follows:

*Mage appa pela thenuve dehipothe
Negagannatayi me inimaga bedagaththe
Ringachchama pela vetha bayakuth neththe
Appachchi kiwwa val aliyage thathve²³*

(My father made hut at the top of the tree. This ladder was made to climb for the hut. I do not feel scared once I enter the hut. Because Dad told me about wild elephants)

Below is just the first line of the pel kavi:

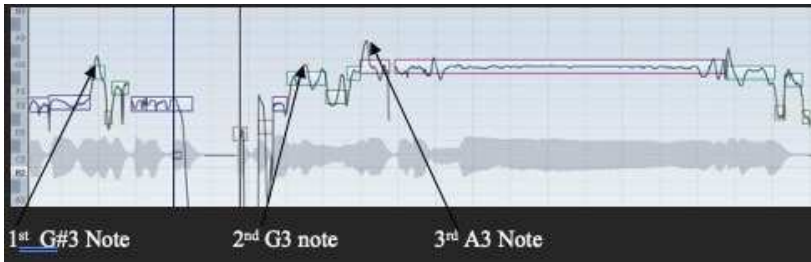


Figure 6: Table with frequencies with notes values

1st note 207Hz = G# 3
2nd Note 196Hz = G3
3rd Note 220Hz = A3

These musical notes are currently the world's most frequently accepted musical notes.

Kurakkan Kavi

Finger millet (*Eleusine coracana*) is one of important food crops in Sri Lanka. That can be cultivated under adverse soil and climatic conditions mostly as a rain fed crop. Millets are important crops in tropical regions of the world due to their resistance to pests and diseases, short growing season, and productivity under hardy and drought conditions when major cereals cannot be relied upon to provide sustainable yields. Kurakkan grains are highly nutritious and have an excellent seed storage quality. Kurakkan is the main crop of chena cultivation.²⁴ Although various crops were cultivated, poetry was created in association with Kurakkan. Kurakkan kavi has a strong place in Sri Lanka among the poems associated with agriculture. Kurakkan poems are sung only by women. Kurakkan cutting was done only by women in the past



(kahadagamage, (1999), 81.p.) but at present men are also involved in it. There are three ways of singing Kurakkan kavi.

01. Dig Osa
02. Keti Osa
03. Kota kavi ²⁵

The following is an example of Kurakkan Dig Osa singing. - *Avasara genime kavi* (Permission kavi)

Hiru deviyo denavada apta	avasara
Sada deviyo denavada apata	avasara
Gana deviyo denavada apata	avasara
Me siti sabaya denavada apata	avasara ²⁶

(Does the sun god allow us? Does the moon god allow us? Does the Gana God allow us? Does this audience allow us?)

Here is an example of a Sri Lankan Kurakkan kavi:

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Figure 7: Kurakkan Kavi, Sri Lankan

It takes a long time to sing a line of a poem when singing a Dig Osa. The time it takes for the words to be sung is repeated in the same way. It uses the wordless letters Aa, Oo,.

The chart below shows a diagram of the time it takes to sing a line in the above Kurakkan kavi

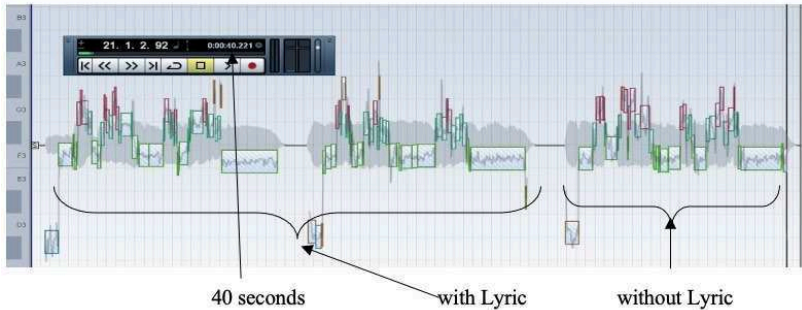


Figure 8: Table showing the time taken for a line in a kurakkan kavi

The total time taken to sing one line of this poem is forty seconds. It should be identified as one of the main authentication marks of Kurakkan Dig Osa singing. The other feature of this kurakkan kavi is that the position of the musical notes is different. The following is a diagram showing the location of these musical notes.

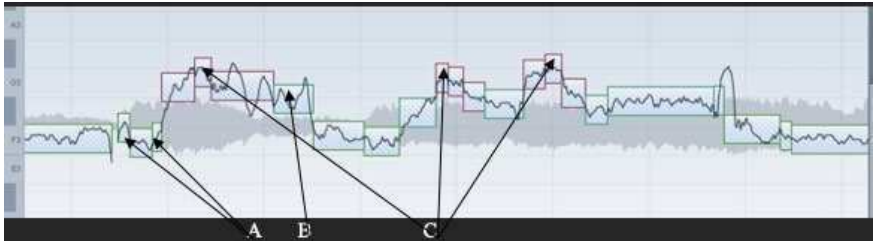


Figure 9: Table showing the difference in the musical notes of the Kurakkan kavi

- A = Between F and F# Notes
- B = Between F# and G Notes
- C = Between G and A^b Notes²⁷

These poems are creatively presented by the present generation using the concert stage and various media. It is clear from this investigation that the use of notes positions in their songs is very similar to the currently accepted



numerical values in the world. The following is a summary of the music analysis of the kurakkan kavi sung at the Teekava stage Concert 2017 presented by the Matara folk music Group. The words of that Kuruttan poem are as follows.

*Deelee aru deken yannee denamuthuva
Medata kapanne api savoma kelloo
Avven avsarak netha nubalata ayyoo
Dapalla lensu hisa paley deyyoo*²⁸

(Those who have knowledge are the ones who travel on both sides. Walking in the middle are young girls. There is no excuse for you in the sun, so put the handkerchiefs on your head.)

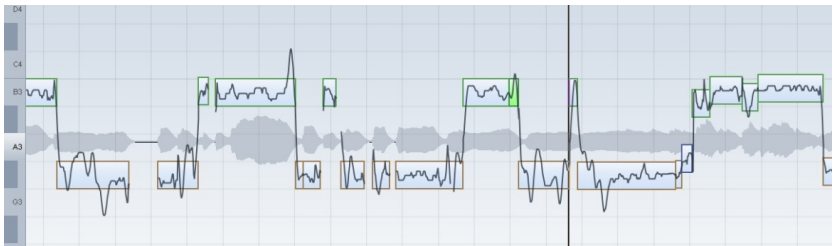


Figure 10: Sound wave chart of Kurakkan kavi

The above chart contains only the first line of the kurakkan kavi. Its musical notes are very clear. The tone is not as complex as in Table 5. Here are some of the factors that contribute to this. The fact that they are well versed and trained in singing can identify the main factor influencing this.

Paddy Cultivation

A Kumbura or Ketha is the land on which farmers cultivate paddy. Rice is the staple food of Sri Lanka and as such, paddy cultivation is given utmost importance in agriculture. Ancient and traditional farmers were self-sufficient in rice production and ancient Ceylon is said to have been among the foremost paddy exporters in the world.²⁹ Paddy production in the country flourished during the reign of Sri Lankan kings, who fostered and nurtured production in various ways including, most notably, the supply of water through the construction of large scale irrigation tanks – Ceylon was popularly known as the ‘The Great Barn of the East’ during the reign of King Parakramabahu who



is renowned for his hydraulic construction and renovation in aid of agriculture.³⁰

Robert Knox, who has been conducting a long research on paddy cultivation in Sri Lanka, has written the following about the varieties of paddy in Sri Lanka.

They have diverse sorts of corn. To all different from ours. And here I shall first speak their rice. The choice and flower of all their corn, and then concerning the other inferior kinds among them. Of rice, they have several sorts and called by several names according to the different types of their ripening. However, in taste little disagreeing from one another. Some will require seven months before it comes to maturity called mauvi. Some six houteal, other will ripen in five Honaravalu, others in four Henati, and others in three Aulfanco, the price of all these is one and the same.”³¹

From all these, it should be clarified that paddy cultivation has grown as the main crop in Sri Lanka. This is important to us because the singing traditions that have developed in this context continue to this day. The singing traditions that have emerged in Sri Lanka related to kubura and ketha (Paddy Cultivation) can be divided into four main parts.

01. Andahera gayana (Cow call)
02. Nelum kavi (Planting)
03. Goyam kavi (Harvesting)
04. Kamath Kavi (Threshing floor)³²

Andahera

Cattle are used to muddy the fields. Different names are used for that activity. The terms Seesáma, Hánava, Heeya, (Plowing) are examples of this. The poems sung during this activity are called Andahera. There is a delightful saying in the Sinhala vernacular for this.

*“Gasaka ketuma gasamula pēyumen denē
Miniha nominiha yana kadisaren denē
Amuthu bath dima ath allumen denē
Hānaa Heeya Pānaa Andaheren denē”³³*



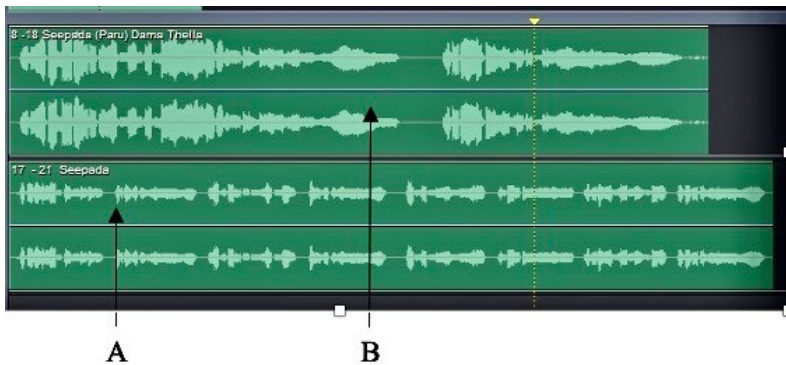
02 Keti Osa

03 Kota kavi/Hamara Kavi

The difference between dig osa and keti osa is the time it takes to line up a poem during the singing. Below are a table and figure that clearly shows the difference between Dig Dig Osa and Katie Osa singing.

Dig Osa	Keti Osa
The tone gap between the letters is large	The tone gap between characters is minimal
The melody used in singing is abundant	The melody of the singing is limited
The time it takes for a dig osa to take a line is long	The time it takes for a dig osa to take a line is short

Figure 12: Differences between Dig Osa and Keti Osa Singing



A = An image is shown after singing all four lines of a kavi in a keti osa.

B = Only the first line of a Dig Osa Singing.

The following is a kavi used in a nelum keti osa.

Namaskara karamuva hiru deviyanta
Namskara karanuva sadu deviyanta
Namaskara karamuva gana deviyanta
*Namaskara karamuva sema deviyanta*³⁵



Goyam Kavi

Next singing type is goyam kavi. (Harvest Songs) harvest songs are sung during the harvest season. The *Dēkeththa* (Sickle)³⁶ is used to cut grain. The percussion instrument used for this is the Bummediya.³⁷ Harvesting is done according to the rhythm with which the bummediya are played. If the played of bummediya is two beats, the crop is harvested twice. If the played of three beats, the crop is harvested three times.³⁸

The frequency of harvesting is determined by the drumming. I hope you can get an overview of it from the table below.

The bummedi pada that is played	The number of times the crop is harvested
Dhith Thakkita Dhith Tharikita Tha.	One
Dhith Thakkita Dhith Tharikita Dhith Tharikita tha.	Two
Dhith Thakkita Dhith Tharikita Dhith Tharikita Dhith Tharikita tha	Three
Dhith Thakkita Dhith Tharikita, Dhith Tharikita, Dhith Tharikita, Dhith Tharikitadirikita Tha	Four



Figure 13: A moment when Podi Appuhamy (78) plays the bummediya



From the figure 12 above you can see the bummadi we have explained here and the occasion of playing it. Bummediya, the only drum used for these songs in Sri Lanka, can be found in many parts of the world.³⁹

Kamath Kavi

Next singing type is Threshing floor songs. It is considered to be the last singing element of paddy cultivation. We can consider it as a deal with cattle again. The main singing element here is the singing of Kamath Osa.⁴⁰ Separation of paddy seeds from grain tree is done in the threshing floor. Cattle are used for this purpose. The cows walk on it and separate the paddy seeds. The songs performed at that time belong to this category. These songs really have an inseparable connection with that moment. Singing effects and vocals productions used in andahera singing are performed in Kamath Kavi. These songs take place at night. The purpose of these songs is to guide the cattle and to alleviate the loneliness and fatigue of the night. The hidden meaning of these poems is Buddhist philosophy. It can be explained in the following poem.

Buddan saraneda balee - Damman saraneeda balee
Sangan saraneeda balee - mee thun saranedda balee
(By the power of the Buddha's, Damma's, Sanga's blessings)

Budun vadithi me kamathata
Daham suvada vihideyi vata
Yodun usata thibena betha
Budun anin en kamathata

(The Buddha comes to this threshing floor. Then the scent of Dhamma spreads. At the word of the Buddha the harvest comes to the threshing floor)



Below are some photos showing the various functions that take place on the threshing floor:



Figure 14: Different stages of the threshing floor in Sri Lanka. (Today threshing is done during the daytime, but in the past, it was done only at night)

Conclusion

The basic identities of the songs we have examined above are not found in the singing of the present generation. The places where these poems were sung paddy fields, threshing floor, and temporary hut of the paddy field. In today's reality show, this is not going to depend on those assumptions. They sing these songs in colorful costumes and target the audience and they try to use different musical instruments to add color and intensity to the singing.⁴¹ They try to present those songs in a colorful and beautiful way. It is also their strongest effort to compose and singing these poems creatively using modern technology.⁴² That is why we can distinguish between these two types of singing.



The main factor influencing the creation of useful features can be defined as follows;

01. Voice training in singing
02. Understanding of pitch and notes
03. Use of voice resonators and voice control
04. Singing in a way that suits the stage performing and the sound system
05. Presentation of singing in accordance with musical instruments and rhythm.

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Notes

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- ⁹ Piyasena, Kahadagamage. (1999), *Hene Vithi*, Vellampitiya, Pavana Publication, 27,28, pp.
- ¹⁰ Pal-kavi is sung from a temporary hut in Hena.
- ¹¹ Kurakkan is a cultivated crop. Kurakkan cultivation has a long history. Eleusine coracana Is the scientific name of Kurakkan. Kurakkan cultivation has become popular in many parts of the world. Different countries use different names for this.
- ¹² Medaayangoda, Wimalkeerthi thero. (1952) Sinhala Govithena, (Sinhala Farming) Mathara. 118.
- ¹³ Ibid, 119. P.
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- ¹⁶ <https://www.facebook.com/groups/358398305242049>
- ¹⁷ Discussion by Saman Panapitiya with the Matalapitiya wedikkaragedara piloris. (56), on January 25, 2007. (Personal CD, Collection.)
- ¹⁸ The usage of a variety of emergent mathematical patterns is its hallmark and an important technique involved in it, called ‘Yati’, is precisely about the different kinds of decorative mathematical patterning of musical notes. Srividya Balaji, ‘Yati’ – Decorative mathematical patterns in Carnatic music. Journal of Mathematics and the Arts Volume 14, 2020.
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- ²⁰ https://www.youtube.com/watch?v=2VjD5-45r18&ab_channel=Soundlanka.
- ²¹ Record Conservation Unit of the Ceylon Broadcasting Corporation. CD,01. Audio Cut 15, Recorded Date 1975,03,19. Wedikkaragedara Piloris, (36), Matalapitiya, Supervised by C. D. S. Kulathilake.
- ²² <http://newt.phys.unsw.edu.au/jw/notes.html>
- ²³ Teekava, a live performance on the stage in 2010, is a pel kavi sung at the concert. Directed by Saman Panapitiya. (0.00 – 01. 15 Time) https://www.youtube.com/watch?v=YY68MZnVkM8&ab_channel=HeritageTelevisionSriLanka
- ²⁴ Finger Millets (Eleusine coracana) Kurakkan. Field crop Research and development institute, Department of Agriculture. Sri Lanka. Accessed 2020.09.20. (online) Available From: <https://www.doa.gov.lk/FCRDI/index.php/en/crop/45-finger-millets-e>
- ²⁵ Dig Osa are called letter-by-letter chanting. Keti Osa is a form of singing that is played at regular intervals. Short poems are a form of fast singing. Piyasena, Kahadagamage. (1999), *Henevithi*, Godage, Colombo. 81
- ²⁶ Record Conservation Unit of the Ceylon Broadcasting Corporation. CD,04. Audio Cut 08, Recorded Date 1970,12,22. Welegedara pinchiamma, (48), Ihalagedara Ukkuamma, (45), Widanegedara Ranmenika, (35), Ihalagedara kiriamma, (54), Dabulla, Kongahavela., Supervised by C. D. S. Kulathilake.
- ²⁷ <http://newt.phys.unsw.edu.au/jw/notes.html>



- ²⁸ Dammika Kumari and Thushari bolukandurage, “Teekava” folk music stage show. (2017), Directed by Saman Panapitiya. DVD. II. Dammika and thushari are university lecturers for sri lankan folk music
- ²⁹ Rupasena,L.P. (2012). *Yapum krustikarmanthaya krushi Vyavasayakathvaya kara*, (Dependent agriculture towards agri-entrepreneurship) The pride of the century. 1912-2012. Annual Magazine. Department of Agriculture. 334.
- ³⁰ Liyange, W.P. (1989), Sinhala Govithena, (Sinhala farming), Mayura printers, kadavatha. 124.
- ³¹ Robert, Knox. (1681), An Historical relation of Ceylon, Richerd Chiswell Publisher, Londone. 12
- ³² Lanarol, T.D. (1980), Sinhala Jana Kavi, (Sinhala folk songs) Colombo. Gunasena Brothers. 67.
- ³³ Senarathna, P. M. (2006), Aprakata jana kavi sangraya, (A collection of Unpublished folk poems) kesbeva, Piyasiri Printers, 75.
- ³⁴ Kulathilaka, C,D,S, (1995), Andaheraya, Polgaswatta, Chatura Printers, 29.
- ³⁵ Hela jana kavi based on paddy field and threshing floor. Sayundaya Kala Vimarshana, (2014) Saman, Panapitiya. Mudiyanse Disanayaka. (ed) Volume 6 of the first volume. 101. P. Record Conservation Unit of the Ceylon Broadcasting Corporation. Nelum Kavi, CD,09. Audio Cut 10, Recorded Date 1971,09,27. Peradeniya. Kandy (Premalatha Jothirathna, (36), Kamala Jothirathna, (32)
- ³⁶ This is a tool designed to cut grain spikes. Real metal sickle, complete with black handle and curved edge. Sickle blades found during this time were made of flint, straight and used in more of a sawing motion than with the more modern curved design. Flints from these sickles have been discovered near Mt. Carmel, which suggest the harvesting of grains from the area about 10,000 years ago. Banning E.B. (1998), “The National Period: Triumphs of Architecture Agriculture and Art” *Near Eastern Archaeology*. 191.
- ³⁷ This drum, which is unique to Sri Lanka, is known by various names. Kele Beraya, Kala Beraya, Ekath Beraya, It is hung on the shoulder and is played by both hands. The bera pada that are played are called Ahuru pada. Gunasena G.P. (1980), Sinhala bera pada, Lakmini Print. Kegalle. 56.
- ³⁸ Podiappuhamy, W. (78), and Panapitiya.S. The conversation about Playing Bummediya, Pilimathalawa: Personal audiovisual collection of the author.
- ³⁹ A drum similar to the Bummediya can be seen in Nigeria. It is called **Udu Drums**. It is a pot-shaped drum made of clay. The difference is that it uses a hole in the middle and does not cover the mouth with skin. The middle hole is used to change the tone colors during the playing. The same is true of the **Teri Urdu** used in Middle Eastern countries. It is a drum- shaped like a pot with one side covered with leather. It can be considered as a mixture of Bummedi and Udu drums.
- ⁴⁰ Although called kamak osa, it is not the same as nelum osa kavi. This singing seems to bear a resemblance to Andahera singing. This singing may also be due to the fact that it is sung in action with cattle.
- ⁴¹ Sri Lankan Nelum Kavi, https://www.youtube.com/watch?v=fgYAisJgP0s&ab_channel=RanwalaBalakaya
- ⁴² Sri Lankan Nelum Kavi https://www.youtube.com/watch?v=aVSS0Suaffw&ab_channel=MiranTharindu