

# Sociological Impact on the Origin and Survival of Traditional Martial Art Angampora

Niyomal W.M; Liyanage T.P

Department of Sports Science and Physical Education, Faculty of Applied Sciences, Sabaragamuwa University of Sri Lanka,

## Abstract

Sri Lanka can be shown as an island with a great culture in its indigenous martial art pointed out as *Angampora*. Along with the family background as well as educational, cultural and tribal changes in the country, *Angampora* martial art has also changed remarkably. According to the historical facts, Angampora is currently in ruins and it, was taught by the early traditional *Angampora* Rishis. The Present research was based on the data provided by fifteen informants related to Angampora who were purposively selected from the Kaluthara, Galenbinduwewa, Korathota and Ritigala areas in Sri Lanka. Primary data were mostly acquired using observation, structured interviews and semi-structured interviews. Ten written books and historical reports served as the sources for the secondary data. The collected data were analyzed using descriptive analysis method. According to finding of the study, family background and *Yakka* tribe were the main factors that affected the origin and survival of *Angampora*, while education, culture and gender didn't have much effect. But as a cultural aspect, it is seen that in *Angampora* that the practice was mandatory for a Sinhala Buddhists. Finally the conclusion shown the family background and *Yakka* tribe affected the origin and survival of traditional martial art *Angampora*. Furthermore, traditional art studies are very dearth, so further researches are needed. The martial art of *Angampora* should be conserved and made more widely known in nation because it is currently on the verge of extinction.

**Keywords** – Angampora martial art, *Yakka* tribe, family background, culture, gender

## 1. Introduction

### 1.1 Introduction

It is terrible situation that western nations have the complete right to comments world history. And also with the help of archaeology and anthropology they still spreading world history according to the western nations' want. Accounting to the western nations, they told in the history of our country about 5000 years ago that there were primitive people who used stone tools, and if someone in our country says that there were primitive people who used stones tools in our country at that time, that is a big mistake cannot give forgiver. The people of this country are a nation build on Buddhist culture. We are a nation that at least aware of the concepts of Buddha. Even if we look at it accordingly, we cannot accept the time period of west. Because as the western nations say if there primitive human in this country 5000 years ago, it is a question whether humans can evolve enough to produce a Buddha after 2500 years.

Any way the main reason for the emergence of the martial art in a country is the collision of primitive human with the environment. Martial arts began because primitive man was harmed by other animals. Accounting to the legends, there were certain fighting methods in Sri Lanka. The first king Mahasammatha Manu was the first king of the Lion Lank (Sri Lanka). He used and practice some fighting methods to protect himself. In 3rd BC King Pandukabhaya use martial arts to kill his nine uncles. He uses weapons as sword, bow and spear. After that people practice martial arts with royal patronage.

According to the carvings of the Ambekke temple, about 33000 years ago, the warrior named Katharagma Mahasen who was led the war between the Sura and Asura, gave the new way of fighting to the people of our country.

Later the development of this fighting system was due to the technical knowledge of the kings Pandukabhaya, Dutugemunu, Parakramabhahu, Vijayabhahu and Seethawaka Rajasinhe. This martial art is the one of the oldest martial art in the world. This has been socialized by the word of mouth since ancient time. However, this martial art has a written history about 5000 years ago.

This martial art has been maintained by the "Yaksha" clans from "Naaga, Deewa" clans who lived in this country at that time. At that time there was a martial art called "Angathagara Herala". Other than that these clans trained more martial arts "Rakka Rakkatha Herala, Rakka Padigatha Herala, Yakka Yamara Bandhu" are the some of them. Later Angampora can be called as a martial art that was informed by all these.

King Rawana is considered to be the father of modern Angampora and it is impossible to leave him alone and talk about Angampora. (Ajantha Mahantharachchi, 2013)

### 1.1.1 King Rawana

In contrast to Valsartana, which means "hear clearly," the term Ravaa denotes "roaring". Both Ravana and Vairavaa, better known by his stage name Kubera, are thought to be patronymics that mean "sons of Vishrava." Dashnana later adopted the moniker "Ravana," which means "the one with ten faces." Additionally, roravana means "loud roaring" in Sanskrit. Ysm rvanam is a phrase used to describe those who are genuinely aware of the materialism in their environment in Abhinava Gupta's Krama Shaiva scripture.

There are numerous more well-known names for Ravana, including Dasis, Dasis Sakvithi Maha, Dashaanan, Ravula, Lankapati, Lankeshwar, Lankeshwaran, Ravanasura, and Eela Vendhar. In the Treta Yuga, the princess Rakshasa Kaikesi, wife of the renowned sage Vishrava, gave birth to Ravana. The residents of the Uttar Pradesh village of Bisrakh assert that Ravana was born there and that Bisrakh was named after Vishrava. However, historical documents and mythology from Hela claim that Ravana was actually born in Lanka, where he later rose to power.

The sage Pulastya was one of the ten Prajapatis, or mind-born sons of Brahma, and one of the Saptarishi in the first Manvantara. He was Ravana's grandfather on his father's side. Sumali, the Rakshasa ruler and the son of

Suksha, was his maternal grandfather. Sumali has four daughters and ten sons. Sumali wanted an outstanding heir, thus she wanted Kaikesi to marry the most powerful person in the mortal realm. He disregarded the world's kings because they lacked his level of strength. Kaikesi looked through the sages before settling on Vishrava, Kubera's father. The couple gave birth to Ravana and his siblings. They received their last education from their father, who was a renowned student of the Vedas and Ravana. (Waalimiky Rishi, 5000 BCE - 100 BCE)

### 1.2 Angampora

The Angam fights began with the demon lineage of the warrior named Kataragama Mahasen, who symbolized the popularity of Sinhala hatan art, and the later warrior named Maha Ravana was promoted. The nation preserves the faith and transmits it from generation to generation through studying and perfecting it. Finesse, speed, strength, and vitality are a few of the particular qualities that stand out here. He or she is chosen for martial arts training and must be a pure Sinhala Buddhist based on the horoscope of the beginner who comes to study this martial art and the planetary positions. The surnames of Kali Agampodi - Angam, Podige, Atapattu, and Suriya - belong to the Angampora family, according to Hela's history.

To practice Sinhala Buddhist ideals while learning Angam Shastra is the explanation behind this. Araona pupils acquire mind control through regional demonic tribal meditation techniques after making sacrifices to old deities and demons. A beginner's body must be adapted to fit the martial art before learning it. There are certain massage techniques available for that. With the exception of a few rare circumstances, such as when the teacher is teaching the art and practicing combat techniques, martial instruction is typically conducted with fighters who are on par with the teacher's academic standing. The instruction is further supplemented with academic subjects including Hela Medicine, History, War Drumming, Anatomy, Mantra Shastra, Yoga Shastra, and Dance. (Manewe Wimalarathana Thero, 2009)

Angampora is the term used to describe bodily action. Angams are tangible components. The science of the body is known as Angam

Shastra. The official method, gatta shastra, panum pinum, guti haramba, etc. are all included in angam. In addition, it has other sub-sections, including Ilangam, Maya Angam, and Heva Angam.

In those days' state armies, this art was practiced. The core teaching of the Angam martial art is Angam Haramba. The state army was instructed in this combat art by the Maruvalliya and Sudalia generations, according to history. These training sessions were held in each other's Angan sheds. Two pieces made up the sheds. The Harao Hall and Ilangam Shed are those. In the Ilangam barn, caste-specific music and dance lessons were provided, while Angam Harao was trained in the Harao Hall. This Ilangam hut was utilized for martial arts instruction after Angam Shastra was outlawed. They appeared to be rehearsing dance moves, but they were actually engaging in combat training. As a result, some elements of Angam Shastra began to influence dance. This led to the creation of dance elements including the tiger dance, bear dance, and Lee Keli dance, all of which even now represent fighting postures. Both on the battlefield and in processions, they demonstrated their creative prowess. However, fighting techniques were demonstrated separately on the battlefield, and dance techniques were demonstrated separately during processions, but no actual fighting or donning of combat gear was demonstrated. However, by claiming that Shilipin martial aspects were displayed in the procession, Chenadi, a fighting technique thought to have been inherited from South Indian Vaidhiyars during the Prohibition era, has been misrepresented.

The arrivals of this Angam era are the brave warriors who were referred to as giants during the previous age of the Sinhalese kingdom. These soldiers were later referred to as Panickiralas. Araghana is a courageous warrior who goes by this name. After completing nine sites of the Angampora martial art, one can achieve the title, which is a prestigious position. This grants the authority to instruct apprentices. Even if the name Angampora is now in use, if it's true, it should be changed to Angamharamba. Various names, including Angagata Herala and Rakkha Rakkhana Herala, were used to refer to it throughout the history of the ancient community. This traditional martial art, which

is practiced by both men and women, is divided into two sections: Ilangam, which uses weapons, and Angam, which uses no weapons. Maya Angam, which is specific to this martial art, also involves psychic abilities like magic. Angan Haramba also contains a number of other things, including the following.

- Angam
- Ilangam
- Maya Angam
- Sorcery
- War drumming
- official medicine
- Physiology
- Heva Angam
- Ilangakkaram

### 1.2.1. Angam

The fundamentals of Hela's ancient martial arts of Angam, Ilangam, and Maya Angam, which are the fundamentals of Angam or Angan meaning without weapons, or unarmed combat tactics, are known as Angam Shastra or Angampora. This martial art contains a variety of unarmed techniques. This division is thought to include gatakrama, guti haramba, wrestling, nila sastra, pinum karanam, jumping, etc. In the Angam Shastra, there are 108 marunilas, 20 pinums, and 7 jumps. For a skilled Angam artist, killing a guy with merely a single punch is a straightforward task. However, it is highly forbidden to kill anyone when practicing the Angam art. An Angam artist who has mastered the portion of the Angam Shastra known as "Poraharamba" may fight alone even with multiple people at once. The unarmed haramba taught in the Angam Shastra can easily knock down any Jagat who comes to fight by leaving the firearm. The fundamental principle of the origin of words can be found in Angam Angampora, the first component of the Angam Shastra.

In addition, blowing Angam, a mantra combat tactic found in Maya Angams, is often referred to as Angama or Angam. The public consciousness in our culture still bears witness to the fact that many individuals have become ill or died as a result of this dangerous and odd sort of magic in the past.

### 1.2.2. Ilangam

The fundamentals of Angam, Ilangam, and Maya Angam, which are the fundamentals of Ilangam, the use of weapons, are referred to as Angam Shastra or Angampora Sutta Shastra. In contrast to the previous usage of Helangang

Herala, it is now utilized as Ilangang. Helankan refers to Theruma Hela's astounding accomplishments. Usually, this portion is employed in combat. A skilled Ilangam fighter is capable of using anything he can get his hands on as a weapon and handling any weapon in the world.

Additionally, various applications can be found, such as Wahala Ilangama, Dance Ilangama, Haramba Ilangama, Kavikara Ilangama, etc. Ilangama is the name of the classroom where martial arts or other academic techniques are taught.

There are 21 fundamental combat weapons in Shastra, such as the sword, spear, shield, club, wand, dagger, and others. Other weapons, including elongated weapons, are classified as top secret. In addition, there are traditional weapons that are exclusive to several martial arts. Old chestnut-type swords from a person's generation are an illustration of this. Swords come in 32 different varieties. They include the Naipena, Chestnut, Ilukkole, Ethunu, and Patu swords, among others. Angam Shastra describes a weapon that fires a stick at the enemy while also emitting a gun-like puff of poison from its mouth. In Hela martial arts, there are various ways to use weapons.

### 1.2.3. Maya Angam

The fundamentals of Sinhala martial arts are known as Angam Shastra or Angampora. Angam, Ilangam, and Maya Angam, which are Maya Angam's constituent parts, are mystical martial arts similar to Mantra Shastra. This section of Maya Angam is further broken down into three sections: Angam Blowing, Kalang, and Pilli. This martial art's most perilous fighting maneuver is this one. Even from a distance, a proficient Maya Angam martial artist may bring down his adversary by reciting mantras. Additionally, every Angam practitioner should strengthen their minds through yoga and meditation up to Kundalini Yoga. Additionally, the mind is capable of some incredible feats. A unique quality of Kundalini Yoga is the ability to see the past, present, and future. This mental force was once employed by martial artists with comparable fighting skills to engage in combat in the pig's well. Even in everyday conflict, a trained Angam martial artist can use both physical and mental strength. And there are a lot of incredible things to do, like utilizing oil mature to stop gunfire.

### 1.2.4. Sorcery

An occult science known as mantra shastra includes eight elements (Ashta Karma). Mantra Shastra has been around for a very long period, both in our country and in India.

- Magic (*Washi Karma*)
- *Akarna Karma*
- Hypnosis (*Mohan Karma*)
- *Stambhana Karma*
- Peacemaking (*Shanthi Karma*)
- Research (*Widweshana Karma*)
- *Utchanaya Karma*
- Murder (*Marana Karma*)

### 1.2.5. War drumming

Playing is an art. Many people think that it is a part of music itself.

### 1.2.6. Official medicine (*Sinhala Medicine*)

The official ailments of the body are treated through official medicine. This medication has a tight relationship to the Nila and Maru Nila connected to the Angampora Shastra. Even chronic illnesses of the body can be cured by a skilled Angam practitioner using conventional medicine.

Sinhala Medicine or Hela Medicine is the name of the native healthcare system in Sri Lanka. This was not brought to us from any other nation; rather, it was created by our nation's old demonic tribes. There are two: Hela Veda and Ayurveda. Since the Kandy era, this has been a confusing issue. Hela medicine is more potent than Ayurveda and is only available locally. However, now days there aren't many parallels between the two. Due to several historical occurrences. There are several incredible therapeutic options, such as the use of yantra-mantras to cure illnesses.

Historical Sinhalese Physicians

- Pulasti Rishi
- King Ravana
- King Buddhadasa
- King Maha Parakramabahu
- King Parakramabahu II

### 1.2.7. Physiology

Deha Dharma Vidya is an ancient Sinhala science that can measure someone's character by looking at their body shape.

### 1.2.7. Heva Angam

This is a minor portion of Haramba that was only utilized for warfare and was taught

without regard to caste. Even commoners who went to war in the past received this training. It covers things like horsemanship, archery, and elephant discipline. Additionally, there are various bow varieties in Angampora art. Additionally, Heva Angam uses a variety of archery techniques, such as tying coconut husks to an arrow and lighting it on fire to shoot an opponent from a distance. Only a few troops were trained in Angam in the past and employed there to fight wars. Even stone-throwing devices resembling cannons were employed during the reign of King Parakramabahu. Additionally, Hewa Angam craftsmen are credited with creating the first two-barreled cannon in history. Model: The National Museum's ancient cannons. On average, a bullet launched from nearby cannon weighed more than 44 pounds. Ancient Artillery in the National Museum, template.

### 1.2.8. Ilangakkaram

One component of the Ilangakkara uniform is the Mukha Vadama. They are able to engage in combat at a speed that is beyond comprehension without ever disclosing their identities to the opposition by making quick complements. This segment also has numerous other elements, including seriously fighting the adversary then escaping. Any other combatant in the world may be easily defeated by a well-trained Ilangakkara. Ilangakkars have been employed in the past for specialized duties like assassinating a king of Paradise covertly, swiftly destroying an enemy army, and killing anyone in under a minute. They are horrifying and extremely deadly, but they are patriots who have a strong sense of patience and discipline and who only fight for their nation, race, and religion. (Ajantha Mahanthararachchi, 2013)

### 1.3. Weapons

In Angampora art, there are many various kinds of weaponry, but the Ethunu Kaduwa occupies a special place. This whip-like weapon features up to 32 flexible metal blades with cutting edges. This is a weapon of mass destruction from the Angampora martial art that uses two hands for more complicated and advanced warfare. This weapon takes extremely advanced expertise to utilize. Because a poorly executed blow to the opponent could prove lethal to him. This

means that skilled martial artists employ this weapon.

The Sinhala sword holds a unique place among the tools used in Angam art. This was specifically created by Angampora craftsmen. Typically, a sword's length is equal to the length of the maker's arm. In addition to the Sinhalese sword, the shield is also used. Along with this, 21 other fundamental weapons are employed, such as the spear, club, stick, dagger, and sword. (Manewe Wimalarathana thero, 2009)

#### 1.3.1. Ethunu Kaduwa

In Angampora art, there are many various kinds of weaponry, but the Ethunu Kaduwa occupies a special place. This whip-like weapon has 32 flexible metal blades with sharp edges that are taller than a person. This is a weapon of mass destruction utilized in the Angampora martial art, and two hands are required for more complicated and sophisticated warfare. Many intricate techniques require a great deal of experience and development over time. They include the capacity to attack numerous targets simultaneously, move the wrapped sword with rapid speed, and strike instantly. (Ajantha Mahanthararachchi, 2013)

This weapon can hit itself if a blow is delivered to the target incorrectly. Use of this need to be extremely cautious. This means that skilled martial artists use this weapon.



Figure 1 A warrior holding a Ethunu Kaduwa

#### 1.3.2. The shield

A device used to protect the body from attacks.



*Figure 2 A martial artist holding a mace and shield*

#### 1.4. Teacher caste

When looking the Angampora martial art, there were three teacher castes.

- Sudaliya
- Maruwalliya
- Korathota

##### 1.4.1. Sudaliya

An Angampora combat generation known as Sudaliya, still in use today, took place during the Kandy era. Maruwalliya was a warrior lineage with a Panikkirala who engaged Kumarihami in combat at Ura Lide during the reign of King Rajasingha II. H. C. P. This generation had already passed away by the time the report was published, according to Mr. Bell. (H.C.P. Bell, 1890)

##### 1.4.2. Maruwalliya

The term Maraliya, now known as Maruwalliya, dates back to the Angampora generation of the Kandy era. The legend of the warrior Maruwalliya Kumarihami, also known as Galagoda Kumarihami or Galagoda Disapatina, rose to fame under King Rajasingha II. According to legend, she dressed as a man, engaged in combat in the pig well in front of the king, and killed a Panikkirala from the Sudaliya generation. During the 1818 uprising, a skillful swordsman by the name of Galagoda Disawa served as the lineage's last source. Vagisha Wickramawansa Bandara, Arachchi's current top professor, is a member of the Maruwalli generation. (Mawbima, 2015)

##### 1.4.3. Korathota

Battles between the Angampora have largely faded out in Lakdi's past, which spans

numerous generations. The Angam Sutton bloodline has been referred to as Korathota Arachchi Parapura since the dawn of time. A strong martial lineage that originated in the village of Kaduwela Korathota is the spear fighting heritage. Ranakeliya, Keli Thota, and later, Korathota from Jana Vahara were known for. The summit of Korathota has served as a military stronghold for several kings, including earlier one, King Ravana, later ones, the Valagambha Kings, and most recently, Prince Tikiri. Even the hieroglyphic writings here attest to these truths. This generation is fortunate enough to participate in the Great Mulleria War against the Tikiri Princes and win it. Apart from that there are several others Angam teacher caste

- Welithota Angam
- Galagoda Angam
- Thegama Angam
- Ritigala Angam
- Agugala Angam
- Imbara Angam

##### 1.4.3.1. Korathota Belum Gala

The previous kings fought protracted wars with the British, who had a significant impact on Sri Lanka. This ballum gala, Korathota Kanda, served as a focal point in these clashes. According to experts, this Korathota mountain is where Angam Pora art first emerged, and its center is the Korathota Sat Pattini shrine. From this hill, you can view all of Colombo. This peak got known as Balapu Gala or Balum Gala as a result of Sinhalese Batain spying from it. To climb this now, an iron staircase was built.

##### 1.4.3.2. Oath Centres

- Korathota Rajamaha Temple
- Golden Sword Patthini Devalaya
- Navagamu Pattini Temple
- Kelani temple

Are the main living centers of Angan artisans of the Korathota tradition.

##### 1.4.3.3. Angang battle heroes

- Korathota Karuppu Arachchi
- Korathota Sobitha Thero
- Mullegama senevi
- Navaratne Menike
- Pattini's Don

The Mahanta Arachchi generation is the dominant one among the 18 Korathota Arachchis who studied martial arts in the past.

What is currently visible, however, is the generation of Korathota Arachchi, who continues to practice our pure craft in the antiquated Angam sheds. (Ajantha Mahantharachchi, 2013)

### 1.5. Ineligible to study Angam

- Angam martial art is a classical martial art that should be studied very carefully, no one who is insane or suffering from mental illness is suitable to study this martial art.
  - No one under the age of 18 years.
  - The Angam ethics states that it is strictly forbidden to teach Angam self-defense martial arts to the deaf and the crippled, to thieves, robbers or people known to be bullies, and to any tribe other than one's own tribe.
  - The Angam artist must be a healthy person.
  - Angam was created by the noble Brahmin community. Therefore the caste is important for Angam teaching mentioned in "Angam Sastra Niganduwa".
- |                         |       |
|-------------------------|-------|
| "Raja bamunu situ       | govi  |
| Wansha satharata athi   | savi  |
| Wansha satharata athi   | govi  |
| Sudusu bew kiyathi guru | devi" |
- (Angam Shilpa Puranaya)

### 1.6. Angam martial arts and Ancient yantra mantra

It must be said that the ancient Angam martial art has gained popularity among the people because of its inclusion of powerful yantra mantras. If it had not included the esoteric methods of yantra mantra, the Angam art would have been nothing but a mush.

Due to yantra mantra, kalam maya Angam of scholars like "Vishwa Batta", "Sri Kantha Narayana", "Maha Pulasthi rishi" etc. this sastra has reached a high place among the current self-defense battles in the whole world. It must be said that the "Sudaliya and Maruwaliya" Angam battle groups rose to the top of popularity because of the mystical power they possessed.

This guptha sastra that an ancient Angam of Sri Lanka has gained a stronger attraction and public trust than any other martial arts in the world. The hour "Kuja" is very auspicious for the initiation of Angam battles. During the period when the Angam artist is performing mantra sastra, the women are prohibited. A clean procedure should be followed during that time and free of all dirt. Before entering

the battle field mantra should be done on the left hand and right leg.

"Om mahakali	namah
Om mahakali	namah
Om chamunde	namah
Om Om bhradra kali	namah
Swarga rakithe	namah
Om jaya jayashawaraya	namah"

(Rawana Kunthaya)

### 1.7. Documented genealogical history

According to the Rajawaliya book "Rajasingha Because Hewagama was given the name Koralya, King Rana prevailed over Keli Kela, brought Korathota to the Arachchis, gave them Tanna Manna, and gained victory."

"In addition to summoning the Arachchis and bringing the troops, Korathota also left a thousand shields with the Ilangams and jumped to the back where he waited. In the middle of the Gohin Mulleria Vela, King Rajasingha leaped from the road in front of the front line to the Puthikal army."

The valiant soldiers from Korathota, seasoned Ilangakkars, and Panicky fighters trained in Ilangang combat assaulted the Portuguese ruthlessly in the open terrain between Mulleria and Kaduwela, according to Mr. Paul E. Peiris' Portuguese Era book, which is in addition to Rajawali. Rajasinghe had to make a powerful frontal charge, and Korathota Hewagama had to make a rear attack on the Arachchis and Pattini's Don. The opponent was brutally slaughtered, and a massive flood of blood spilled.

Other books, such as Sitawaka Urumaya, Sitawaka Pura Yuga, and Sitawaka Hatana, also contain these factors.

### 1.8. Colonial Period

An unlucky day for Angam art occurred in 1815, following the Upland Treaty, which gave Sihalaya to the British. The death penalty was applied for practicing the Angam art's weapons and tactics during English authority. Due to the British burning down the Angam sheds where they practiced their skill, Angam artists became discreet in the face of this repression and only worked to pass down their technique in a highly covert manner to the next generation. The great fighting skill that the Sinhalese sons and daughters who excelled in Lak Derana lined up and trained in becomes secret in this way. During the Secret Age, certain fresh battle strategies were also added

to this craft. This martial style allegedly existed during the Kandy era before it was outlawed by the British colonial administration on October 5, 1818, according to legend. Following the British conquest of the Senkadagala kingdom, Angam art was derided as a criminal, scoundrel, and vulgar sport. If practiced, it was instructed to shoot below the knee. However, this conventional combat style was surreptitiously performed by the Hela Sinhalese in a number of locations. The martial artists had to keep this art alive in secrecy after the British outlawed it. This evolved into a mysterious secret craft. Furthermore, these martial arts techniques were incorporated into the dance and kept as choreography to further safeguard these technical skills. Dance today still contains instances like such. Dances like the Vedi dance, lion dance, bear dance, leopard dance, tiger dance, and wooden dance all feature angampora martial arts skills. (H.C.P. Bell, 1890)

### 1.9. Current status

Through television productions like the Daddubasnamanaya, society was made aware of this undiscovered craft in the second half of the 20th century. As a result, young people in today's culture began expressing a strong interest in studying this craft. As a result, some instructors who had previously learned various martial arts—such as Kalari, Malayalam Sutton, Chinadi, Karate, etc. Started Angampora schools and worked as traditional Angampora artists in the Ministries of Sports and Culture, among other departments. Also, registration was completed.

The majority of these "pseudo-angamporas" were taught Chinese martial arts by Chinese traders. Today, it is quite challenging to determine the true Angam Shastra as a result of this. The proper martial artists must demonstrate the veracity of their martial heritage using the proof of history books their ancestors obtained, such as the Gamwara, Garu Nambunama, Traditional History, Rajavaliya, etc. The current practitioners of the first generations of teachers are putting a lot of effort into reviving the popularity of this Angampora martial art in our nation as a piece of Sri Lankan national heritage. According to our study, Sunimal Fernando Guru is the most experienced instructor. (Mawbima, 2015)

### 1.10. Objectives of the Research

#### 1.10.1 Major objective

To identify the sociological impact on the origin and survival of Angampora

#### 1.10.2. Specific objectives

- To determine the how gender plays a role in Angampora
- To identify the classification of the teacher caste (*Guru Kula*) in relation to Angampora
- To identify the sociological reasons for the Angampora not being popular

### Literature Review

#### 2.1. Literature Review

As an island with a rich cultural legacy, Sri Lanka has its own indigenous martial art, known as Angampora, which has evolved in line with cultural shifts. Because the early traditional Angampora teachers taught this traditional martial art in secrecy, Angampora was kept secret and restricted for many years. However, the younger generation of days enjoys Angampora. The research revealed a new propensity for young people to prefer learning this priceless martial art to learning other foreign combat arts. The fifty informants that were purposefully chosen for the study came from the Piliyanadala and Kalutara regions. Data was primarily gathered using a questionnaire survey. The research also included general observation, case studies, and an interview strategy based on a semi-structured interview schedule. Narrative analysis was used to analyze the collected data. The majority of them asserted that they had not encountered Angam gurus who satisfied them. The survey's findings demonstrated the need of preserving this ancient form of combat, which suggests the need to find skilled Angam masters on the island. To address this urgent demand and help eradicate phony Angam masters, a national policy should be implemented. The significance and quality of this indigenous martial art should also be raised. According to the research, it is imperative for the country as a whole to learn about and preserve Angampora as an intangible cultural resource for future generations. (Charith Mudalige, Dinindu Dewapura, 2021)

When colonial administration was established over the entire island in 1815, Angampora fell into disuse and was almost lost as a piece of the nation's history. However, Angampora

survived within a few families, allowing it to become a part of mainstream Sri Lankan culture after independence. The British colonial administration forbade its practice due to the dangers posed by a civilian population skilled in a martial art, and they burned down any *angan madu* (practice huts dedicated to the martial art) found. (H.C.P. Bell, 1890)

The Sinhalese martial art of Angampora includes combative skills, self-defense, fitness, sport, and meditation. The eponymous *angam*, which includes hand-to-hand combat, and *illangam*, which involves the use of indigenous weapons such as the *ethunu kaduwa*, staves, knives, and swords, are important aspects of Angampora. It is also said that a component known as *Maya Angam*, which employs spells and incantations in battle, once existed. The utilization of pressure point attacks to hurt or disable the adversary forever is what makes Angampora unique. Fighting usually involves both grappling and striking, and it lasts until one of the combatants has their opponent trapped in a submission lock from which they are unable to free themselves. The use of weapons is optional. The fighting's boundaries are predetermined, and occasionally there is a pit. (Ajantha Mahantharachchi, 2013)

The term "kung fu" has come to be associated with classical Chinese martial arts. However, some practitioners and writers disagree with this usage and insist that alternative terms, like "wushu," be used instead. Since "kung fu" is thought to be both historical and unauthentic, authors in both academic and more serious popular literatures are increasingly avoiding it. The use of "kung fu" in Chinese and English martial arts literature from the middle of the 19<sup>th</sup> century to the 1960s is examined in the following article. It discovers that the term's use as a description of a collection of martial arts techniques is older than is typically believed. Some Chinese martial artists have opted to use and promote this term to describe their own style for a variety of regional and societal reasons as well. The phrase "kung fu" has meant different things to different practitioners in different eras and places, just like the traditional Chinese martial arts themselves. Students of martial studies can get insight into the changing character of the Chinese martial arts by examining the development and dissemination of this terminology. (Benjamin Judkins, 2014)

Since the 1970s, Hong Kong cinema has dedicated "kung fu" as a cultural imaginary. This cultural imagination was created amid a flux of nationalism. This essay contends that the kung fu imagination seen in Hong Kong kung fu movies is infused with an undercurrent of self-dismantlement that discloses an origin of itself as already "impurely Chinese" and denies its own usefulness in modern life. Hong Kong's relationship with "Chineseness" is, at best, equivocal because of its history as a British colony, westernized, capitalist-polluted, and culturally hybrid region. This ambivalence captures Hong Kong's vital relevance as a hybrid other that diffuses a dominant centralizing Chinese ideology, which is itself beginning to unravel due to intricate changes imposed by global capital. When seen as an intervention strategy at the historical transition from colonial modernity to the city's reluctance to return to the motherland, Hong Kong's self-negating kung fu imaginary is instructive. The kung fu imagination represents Hong Kong's nervous process of self-invention by continuously exposing its inherent incoherence. The "Hong Kong cultural imaginary" will always be covertly subversive, challenging fanciful notions of "unitary national imagination" if Hong Kong's colonial past makes the city a problematic addition. (Siu Leung Li, 2010)

Due to Chinese immigration to the West and popular culture, such as Bruce Lee's movies, a kind of Kung Fu from the Guangdong province in Southern China gained popularity outside during the 20th century. In light of this expanding exposure, this essay examines the Guangdong martial arts culture. The traditional martial arts culture in Guangdong can be seen in the range of martial arts sects and related cultural expressions in various spheres. Guangdong martial arts have classical Chinese philosophy at the core of their beliefs, which underpin these physical expressions. These cultural symbols and ideals could be produced, preserved, and disseminated through several centuries because to the dynamic social framework that underpins Guangdong martial arts. (Guo Ye, 2019)

Every nation has its own culture, and each one has distinctive traits. Due to their distinctiveness, Sri Lankan and Chinese cultures have drawn admirers from all around the world. Both nations have their own

distinctive arts, which have both similarities and contrasts. Both civilizations place a high value on martial arts. While Sri Lankan Angampora is only practiced in Sri Lanka, Chinese Wushu is a well-known martial art that is practiced worldwide. However, both styles' fighting components have similarities and variances. The current research focuses on a comparison of Sri Lankan Angampora and Chinese Wushu Sanda. Books, official information centers, and study conducted by Chinese and Sri Lankan researchers were used to compile related material. When Chinese Wushu's history is examined, it becomes evident that the art has two distinct branches: Wushu Taolu and Wushu Sanda. Wushu Taolu is a performance art that uses equipment occasionally while showcasing a martial art. Wushu Sanda is a real martial art that involves both striking and protecting while being performed in accordance with a set of rules. The sport of wushu sanda is well-known all around the world. However, Sri Lankan Angampora is an inherited form of combat. Examples of such legacies include Sudaliya and Maruvalliya. Angam, Elangam, and Mayaangam are the three components of Sri Lankan Angampora. Angam is a form of unarmed combat that teaches you how to attack, block, and defend. The usage of pressure points during combat is a key feature of this part. This is acknowledged as a lethal art. Consequently, this is not typically considered to be a sport. The self-defense-focused Angam art has undergone substantial development in contemporary society. While Mayangam uses intangible objects like yantra, manthra, and pilli, Elangam is a martial technique that uses natural equipment. Additionally, this martial art incorporates traditional medicine and meditation. Due to this, the current study significantly emphasizes the awareness of Sri Lankan Angampora and Chinese Wushu Sanda to readers who have a specific interest in this topic. (H.R.N Madhumadhawa, 2019)

The bodymind work is a delicate topic that has application to actor training techniques. Particularly if the body is considered to be an actor's primary tool, which is a prevalent perception in important actor training techniques. Although it is stressed how important it is to have a healthy body and mind when performing, studies of bodymind therapy and rehabilitation are hardly ever

included in actor training. In order to avoid collapses of their tool, the body, the performers' physical and emotional welfare is being sought after in this research. By integrating robust bodily art practices into actor training, Tadashi Suzuki and Phillip Zarrilli have extensively studied the bodymind equilibrium. The research issue may be resolved by following their leads and looking at martial arts training. An investigation was conducted into Sri Lankan Martial Art Angampora as a viable resource for the growth of bodymind awareness and recovery techniques in acting training. Since the Agam Maduwa group is trained in ancient Angampora traditions that preserve bodymind awareness features, the data were collected by observing and interviewing them. It has been established, based on continuous study, that the Angampora ideology includes practices for body-mind wellbeing and healing. Additionally, it was shown that practicing Angampora promotes mental and physical stability, which lowers stress and depressive symptoms. As a result, Angampora is an excellent martial art that could serve as a model for incorporating recovery techniques into actor training in order to protect players from bodily and mental harm. Methods of acting instruction, martial arts, healing techniques, Angampora, bodymind. (Honcharova, Lyudmyla, 2020)

The dance and the Sri Lankan martial art of angampora have a variety of ties. This essay investigates the kinesthetic and historical relationship between angampora and dance, especially concentrating on Sri Lanka's Kandyan dance style. My research was supported by historical materials, interviews, and my background in dance and martial arts. History links the pre-colonial Kandyan kingdom of Sri Lanka to what we now refer to as angampora and Kandyan dance. The main point of emphasis in this essay is the kinesthetic relationships between the two forms. In my discussion of kinesthetic learning in angampora and Kandyan dance, I make the claim that both styles work to achieve mastery using a pedagogical strategy known as kinesthetic habituation, which includes routines and practice. Haramba, a series of physical exercises carried out repeatedly, is a crucial part of this process. (Sudesh Manthillke, 2021)

Various conceptualizations of Ravana are created within the context of the term "Ravanisation," which refers to the contemporary revival of Ravana among Sinhalese Buddhists in Sri Lanka. The focus of this article is on two distinct conceptualizations of Ravana: Ravana as a warrior monarch and Ravana as a healer. Ravana has taken on a sacred status at the Sri Devram Maha Viharaya, a recently built Buddhist compound in Colombo. This temple arranges two annual rites for Ravana in addition to building a statue of him in his own shrine. The two previously mentioned conceptualizations are clearly visible in these rituals: the Ravana perahera (procession) primarily emphasizes Ravana's martial side by exalting Ravana as warrior king, and the maha Ravana nanumura mangalyaya, a ritual that focuses on healing, emphasizes his benevolent side as a healer. These ideas from the larger Ravana discourse are ritualized in sacred objects, qualities, and imagery. The emphasis on ritual invention in this article draws our attention to both the inventiveness of the rituals themselves as well as the larger context of these developments, which includes the exaltation of a prehistoric civilization as part of rising nationalism and increased assertiveness among the majority Sinhalese Buddhist population in post-war Sri Lanka. (Deborah De Koning, 2018)

This ethnographic research exemplifies a thorough description of the society and environment of the practitioners of the Ritigala Vishuddhi Haramba, an ancient warrior combat technique that developed in the Ritigala countryside in Sri Lanka. According to its custodian, Ritigala Vishuddhi Haramba is a "way of life" that has the power to change an average person into a wise, resilient, and well-disciplined person who can handle both combat abilities and human responsibilities with patience, discipline, and sensitivity. It is a "combat discipline" that combines meditation and combat and involves an ancestral knowledge system that came along with a long tradition. The study looks at what this community is, what its members do, the information and worldviews they use and rely on, and how they develop and preserve their sense of self and purpose in life through their steadfast commitment to and profound involvement in this conflict. The research focuses on how they create their own spaces

by altering, sanctifying, and changing the very locations they believe their vishuddhi ancestors once occupied. They do this by using a traditional cultural procedure, ancestor connections, and occult forces to negotiate time, space, and authority within the accepted social, spatial, and cultural boundaries of Sri Lanka. (Nihal Perera, 2022)

This paper makes the argument that the Sinhala nation may be in the process of being redefined by looking at the public discourse on Ravana that has recently become common among Sinhalese. This new origin story places the yakkha king Ravana as the creator of the Sinhala nation by going further back in time than the origin story of the Sinhalese that was seriously uncontested until the end of the twentieth century, according to which the Sinhalese were thought to be the descendants of the Aryan prince Vijaya who arrived on the island around 2,500 years ago. The essay also tries to explain why there is currently a rise in interest in Ravana rather than earlier. (Dileepa Vitharana, 2019) In this comparison of the numerous martial-arts systems and common mind-body issues, the focus is on mental training and the philosophical, psychological, and spiritual aspects of the martial arts. (Herman Kauz, 1977) The issue surrounding the sport's historical roots is taken into account when evaluating Taekwondo's cultural identity. The significance and evolution of taekwondo as a Korean martial art are investigated after evaluating a number of preexisting hypotheses. Second, taekwondo is essentially a martial art that emphasizes on foot skills, differentiating it from Japan's karate and China's wushu, which is mostly, based on hand skills. First, taekwondo is a combination of various diverse sources. The core of Korean localization is demonstrated by the fact that all terminology has been converted into wholly Korean words. This gives taekwondo a unique identity as a Korean martial art. (Yeong Kil Park, Suk ho Hong, Jeong Deok Ahn, 2009)

Fuller's (1988) survey of the literature showed a positivist tone while arguing that therapeutic influences may be attained via martial arts training methods abstracted from their traditional setting. Positive psychology has dominated psychological research on the martial arts. This appendix lists two significant contextual issues that have an impact on martial arts research. The first is that the

martial arts are influenced by Eastern philosophical systems that are challenging to understand from a Western positivist perspective, such as Taoism and Zen Buddhism. According to researchers, phenomenology appears to share certain stylistic similarities with Oriental thought and gives Westerners a starting point for interpreting martial arts as Oriental arts. Second, the method, focus, and therapeutic effects of Oriental martial arts may vary when practiced in a Western context due to differences in cultural and psychological values and meanings. The propose that the contextual complexity of the martial arts might be clarified using a non-positivist and context-sensitive approach, such as phenomenology, which would then make it easier to develop theoretical underpinnings and conduct empirical research on martial arts participation as a psychological phenomenon. (Peter J. Columbus, Donadrian L. Rice, 1999)

## Marerials and Methods

### 3.1. Problem identification

The way of conducting the research was described in this chapter. The research design, the study population, and the study sample were described by considering the variables of the study. Data gathering techniques, data analysis techniques, and ethical considerations are also described in this chapter. This Descriptive research design is used to identify the sociological impact on the origin and survival of traditional martial art Angampora.

### 3.2. Research Design

The research design of this research is descriptive design. This research was

### 3.4. Data Gathering Techniques

Data gathering by two techniques.

1. Written data (Secondary data)
2. Unwritten data (Primary data)

conducted under a descriptive research design. Angam artists in Sri Lankan were the population of this research study.

### 3.3. Methodology

The way of conducting the research was described by this chapter. The research design, the study population and study sample were described of the study.

Data gathering technique, Data analysis techniques and ethical consideration also described through this chapter. Survey research was done to study the sociological impact on the origin and survival of traditional martial art Angampora.

In this study, the purposive sampling technique, specifically non – random sampling was adopted to select the research sample for the interviews to achieve the objectives. Thirty (n=30) key informants were selected purposive from different levels of the Angampora field. Key informants were mostly Angam artists and informative elders to get primary data.

The secondary data gather from historical reports, books, and inscriptions.

#### 3.3.1. Study Area

Historical

#### 3.3.2. Population

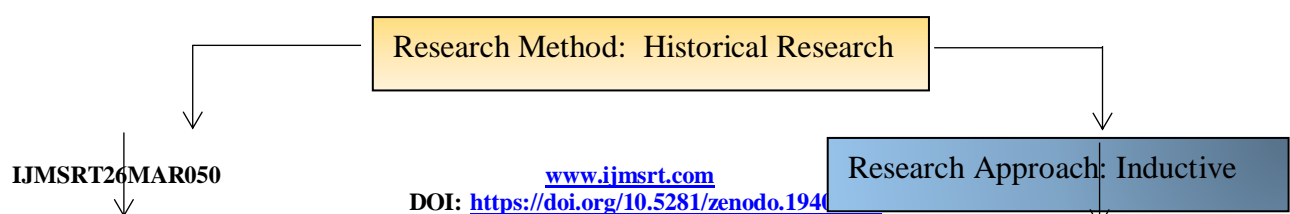
All Angam artists in Sri Lanka are the population for this study.

#### 3.3.3. Sample

All Angam artists in Sri Lanka

#### 3.3.4. Sampling Technique

The whole population is design to participating the study, total population sampling method was used as a sampling technique.



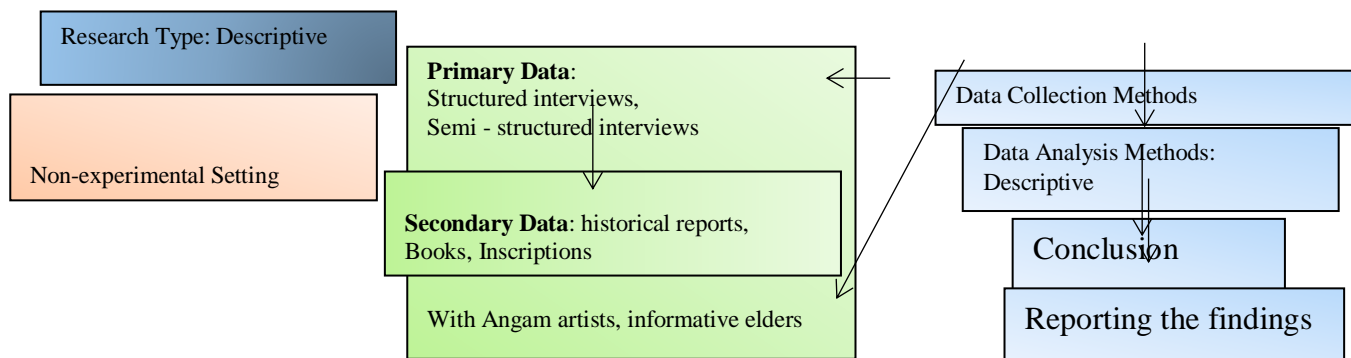


Figure 3 Methodology

**3.5. Data analysis process**

To achieve the first objective of the research, historical development needs to be identified. To identify historical trends with regards to sociological impact to origin and survival of traditional martial art Angampora, historical

research method used. To achieve other objectives, interviews with target groups were conducted as well as collect secondary data from the written sources. Process of data analysis is shown in below

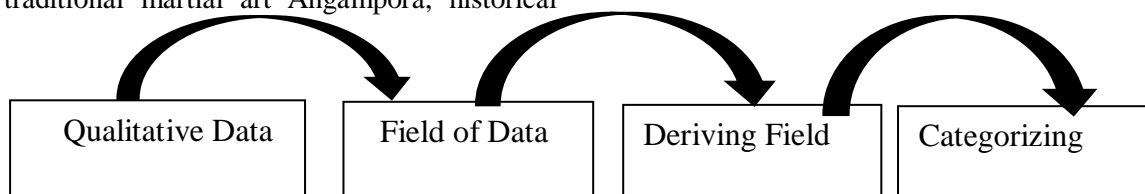


Figure 4 Descriptive analysis

Table 1 Sociological Factor and Related Primary and Secondary Data Sources

	Sociological Factors	Data from primary source	Data from secondary source
1	Family Background	• Interviews with Angam artist (teachers/students)	• Books (Maha wanshaya, Angampora jayagath maraliya, Mandarampura puwatha, Yatagiya wanshaya, Helaye angam) • Historical reports (Kegale report)
2	Education	• Interviews with monk/teachers	• Books (Purana Angam Sastraya, Helaye angam)
3	Culture	• Interviews with monk/ informative elders/teachers)	• Books (Maha wanshaya, Angampora jayagath maraliya, Purana angam sastraya, Helaye angam) • Historical reports (Kegale report)
4	Gender	• Interviews with Angam artists (teachers)	• Books (Maha wanshaya, Angampora jayagath maraliya, Helaye angam, Angam Shilpa Puranaya) • Historical reports (Kegale report)
5	Tribe	• Interviews with (monk/informative elders/teachers)	• Books (Mandarampura Puwatha, Yatagiya wanshaya, Angam Sastraya, Angam Shilpa Puranaya, Helaye angam, Waymanika Thulya)

### 3.6 Map of Study Area

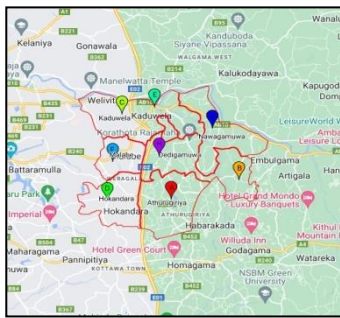


Figure 7 Korathota area

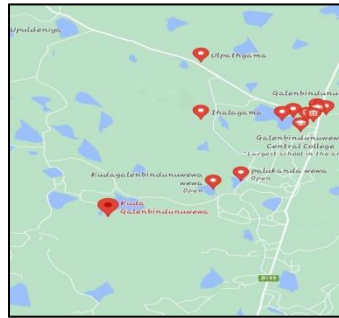


Figure 6 Galenbinduwewa area



Figure 5 Kaluthara district

### 3.7 Material



Figure 8 Ritigalaa area

#### 3.7.1. Materials

- Interview Questionnaire

#### 3.7.2. Apparatus/ Equipment and Instrument

- Pen
- Books
- Recorder

#### 3.7.3. Software Tools

- MS office package 2019

### 3.8. Limitations

The main limitation is the size of sample that was restricted to 15 participants out of the original 30 participants selected due to the 10 participants are don't faced to interview and two informative elders are dead and the non-availability of three participants for the data collection. The unwritten data can be contradictory and certain data were composed in the languages of that time.

### 3.9. Ethical Consideration

The study was approved by the Department of Sports Science and Physical Education, Faculty of Applied Sciences, Sabaragamuwa

University, Sri Lanka. Ethical approval was obtained from the sample selected for the research and the data collected were maintained confidential.

## Results and Discussion

### 4.1. Introduction

The findings of the current data are presented in this chapter. All the data gained throughout the study period was organized and analyzed using descriptive analysis. First the secondary data were analyzed. Then all collected primary data categorized five main groups (family back ground, education, culture, gender and tribe).

**4.2. Sociological impact on the origin and survival of traditional martial art****Table 2 Sociological Factors and Primary Source**

Factors	Source of data	Code and meaning of the code	Category
1. Family background	Primary	<ul style="list-style-type: none"> <li>• People considered to be the upper Angampora martial art.</li> <li>• Except Hewa Angam, all other angam sections were restricted to the royal and upper families.</li> <li>• Angampora is a martial art only to upper class families.</li> <li>• After banning of Angampora by the British, Angampora has been practiced secretly without family background and has been preserved until now.</li> <li>• The martial art of Angampora was restricted to be the upper class and everyone regardless of Hewa Angam family background was trained for war.</li> <li>• The Hewa Angam part of Angampora was not limited to one caste and everyone in the country received state support to practice, but the Angam, Ilangam, veda, nila and maya Angam in Angampora were limited only to the upper families of the country.</li> <li>• The members of the royal family and the ministers were trained in some parts of the Angam battle. About 5000 years ago, the people of the country didn't need martial arts and all the defense method were provided by the king, so the common people were spiritually postponed and they were not allowed to practice Angam practice.</li> <li>• The country was ruled by the Yakka tribes and their powerful families mastered the Angam martial art and later trained the Hewa Angam practices for the common royal patronage.</li> <li>• This martial art, which started from the era of King Maha Sammatha Manu, has been known by different names. Then after the king Pandukabhaya, the Hewa Angam practiced by for war without any high or low social status.</li> <li>• Angampora martial art was unique to the king and Angampora martial art was limited to the people who lead the ruling power of the country.</li> </ul>	Angampora trained by the royal and upper class families. The Hewa Angam was trained regardless the family background.

		<ul style="list-style-type: none"> <li>• Angampora was limited only to the royal and upper standard families.</li> <li>• In the past Angampora were taught to be superior only royal families, but those families must be Sinhala Buddhist high caste.</li> <li>• Angampora were practiced by Sinhala Buddhist families who were regarded as high in the country.</li> <li>• Royal families and upper class families practiced Angampora.</li> </ul>	
2. Education	Primary	<ul style="list-style-type: none"> <li>• Education came to Sri Lanka the rule of British. Before that, education in Sri Lanka was done through Dhyana system. Wisdom was born from those who learned under Rishi. Mantra sastra, the official system of medicine were its basic elements of the Angam.</li> <li>• In the past, Angampora martial arts were restricted to royal families and their study of the arts ended only after master of Angam.</li> <li>• An Angam practitioner learns Maya Angam after studying Veda and Nila sastra.</li> <li>• In that time, Angampora was limited to upper royal families at that time all the knowledge that is country needed at that time.</li> <li>• After the banning of martial arts, Angam artists go their education in association with temples and Angam were also taught through temples.</li> </ul>	Angampora was for high class families in the country and they rose through education at that time. The Angampora martial art, which had a secret tradition, had the ability to cover all the field of education needed in this country. At that time, the meditation tradition was also at a high level.
3. Culture	Primary	<ul style="list-style-type: none"> <li>• The society built on the basis of Buddhist culture in Sri Lanka. Here Angam learning is done only for Sinhala Buddhist.</li> <li>• The powerful parts of Angam sastra like Ilangam, Maya Angam etc. were limited only to Sinhala Buddhists, while Hewa Angam was taught to every one regardless of religion for the protection of the king and country.</li> <li>• Angam martial art is a martial art that is limited only to royal families and especially Sinhala Buddhists.</li> </ul>	Angam was a part of the culture of country which was built on the basis of Buddhist culture. The most special thing is that Angampora martial art is restricted only for Sinhala Buddhists.
4. Gender	Primary	<ul style="list-style-type: none"> <li>• There is no gender discrimination to learn Angampora.</li> <li>• Women are the cause of all sciences. Therefore, women haven't influence on Angampora.</li> <li>• The Maruwaliya lineage is said to</li> </ul>	The Maruwaliya generation started from women named Maruwaliya Kumarihami, and women like Edaduwe

		<p>have been started by Maruwaliya Kumari Hami.</p> <ul style="list-style-type: none"> <li>• The women of Edaduwe Gehenu Disawa and Katukele KumariHami were women who showed skill in sword fighting.</li> <li>• In Angam, women are given the special honorific title of “Baduwa”.</li> </ul>	<p>Gehenu Disawe, Katukele Kumarihami have shown special skill in Angampora. Also there are no gender differentiation</p>
5. Tribe	Primary	<ul style="list-style-type: none"> <li>• Angampora martial art is a art inherited from the Yakka tribe.</li> <li>• Angampora is a wonderful martial art that was bequeathed to the world by the Yakka clans who lived in this country and confirmed the security of county.</li> <li>• Angampora practiced by the Yakka tribe.</li> <li>• In the past, Angampora was practiced by the Yakka tribe, but with the intervention of the British, Angampora is practiced without tribal distinction.</li> <li>• Then traditional fighting style of the Yakka tribes can be pointed out as Agnampora.</li> <li>• 6. Angampora is the martial art of the Yakka clans.</li> <li>• Angampora was a martial art of the Yakka tribes, but the Hewa Angam was trained without distinction.</li> <li>• Angampora is a unique martial art gifted to Sri Lanka by the Yakka tribe.</li> <li>• Angampora is the martial art of the Yakka tribes.</li> <li>• The administration and security were done by the Yakka tribes and the practiced a martial art. Later, Kandyan era period that martial art named Angampora.</li> <li>• Angampora was practiced by the Yakka tribes till the British period, but in later Angampora was practiced by everyone.</li> <li>• Angampora is a martial art originated by the Yakka tribe.</li> <li>• As thye people of the Yakka tribe were in charge of the security of the country, they practiced Angampora.</li> <li>• The administration of the country and the protection of the country were in charge of the people of the Yakka tribe, so it was the traditional of the people of Yakka tribe to practice Angampora.</li> <li>• Although Angampora is a martial</li> </ul>	<p>Angam is the Hela fighting style that was bequeathed to this country by the Yakka tribes. But the Hewa Angam, a section of the Angam, was practiced by all without any tribes.</p>

		atr of the Yakka tribes, it was later practiced by everyone. Today anyone can learn Angampora.	
--	--	--	--

**Table 3 Sociological Factors and Secondary**

<b>Factors</b>	<b>Source of data</b>	<b>Code and meaning of the code</b>	<b>Category</b>
Family Background	Secondary	<ul style="list-style-type: none"> <li>• There is no written evidence that Angampora martial art was studied by common or normal people. But the Hewa Angam was taught to the common or normal people with royal patronage. (Angam Jayagath Maraliya)</li> <li>• King Dutugemunu’s Dasamah gaint entered the war with king Elara using Angam, Ilangam and Maya Angam, and all the common people of the country participated in the battle using Hewa Angam. At that time, it was customary for every house to hang a sword and a Kurakkan roti on the front roof of the house. (Mahawanshaya)</li> <li>• Before the King Sena sent his army to India for war, he learned all the fighting techniques of the Angatha gara herala fighting system, which was a dangerous fighting system that create by Rawana and taught his army that martial art. (Mahawanshaya)</li> <li>• King Parakramabhahu us the Angam, Ilangam and maya Angam to organize the army to train to war. (Mahawanshaya)</li> <li>• After 1818, Angampora was not limited to the upper class because everyone in the country learned the art of Angampora due to the invasion of the British. (Kegale eport)</li> <li>• The British banned Angampora destroyed all Angam fighters, common people who learned Angam secretly practiced Angam martial arts. (Kegale eport)</li> <li>• The common that practiced Angampora without distinction of tribe were</li> </ul>	Angampora martial art is restricted to the royal and upper families. But for the protection of king and the protection of the country, only a part of the Hewa Angam had to train the common people with royal patronage.

		carrying Angam Sastra to the next generation from the teacher to the student till today. (Helaye Angam)	
Education	Secondary	<ul style="list-style-type: none"> <li>• Inevitably an Angam fighter must advance through the Dhyana system. A practitioner of the Angampora martial art must be trained to control the mind through meditation, the Yakka tribe's system of education. As Angampora is a fighter killer, the Angam killer mind must be controlled by the mind control method by Dhyana. (Helaye Angam)</li> <li>• With the banning of Angam by the British, learning the dance because after the Angam was banned, the Angam martial art was hidden in the dance and performed. (Helaye Angam)</li> </ul>	Angampora was for high class families in the country and they rose through education at that time. The Angampora martial art, which had a secret tradition, had the ability to cover all the fields of education needed in this country. At that time, the meditation tradition was also at a high level.
Culture	Secondary	<ul style="list-style-type: none"> <li>• To study Angam, it is important that the Angam artist must be a Sinhala Buddhist. (Purana Angam Sastraya)</li> <li>• Angampora is a martial art that should be practiced and preserved by the royal families and Sinhala Buddhists. (Mushti Prahara Grantha)</li> <li>• With the banning of Angampora by the British, Angam trained fighters included Angam in the Dalada Perehera dances to preserve Angam. (Kegale report)</li> </ul>	An Angam practice was a part of royal and high families and those people also be a Sinhala Buddhist.
Gender	Secondary	<ul style="list-style-type: none"> <li>• Maruwaliye Kumarihami went to fight with a Panikkirala in Ura Lide. (Kegale report)</li> <li>• The Maruwaliya lineage was started by the women named Maruwaliya. (Kegale report)</li> <li>• Edaduwe Kumarihami, Katukele Kumarihami, Welithota Kumarihami were Sinhalese women who showed skills in sword fighting. (Angam Sastraya)</li> <li>• Queen Rathnapali, Queen Sugala, Queen Anula are the women who have the title "Baduwa". If they got that title name they cannot fight for the country. (Mandarampura Puwatha)</li> </ul>	There is no gender discrimination to study Angam martial arts. Everyone can practice Angam.

Tribe	Secondary	<ul style="list-style-type: none"> <li>• Angampora is a martial art that originated from the Yakka tribe. (Kegale report)</li> <li>• The fighting art of Yakka is called Angampora. (Angam Muladharmma)</li> <li>• The practice of Angam for the purpose of war, regardless of caste, received royal patronage. (Mandampura Puwatha)</li> <li>• “The Hewa Angam warriors, led by their leaders, entered the war without distinction” says the book of Yatagiya Wanshaya.</li> <li>• The fighting art of Yakka clan was Angathagara Heral (Waymanika Thulya – A small book of 20 pages)</li> </ul>	Hewa Angam, one of the aspects of Angampora martial art, which is limited to the Yakka tribe, has given opportunity to practice without distinction of tribe.
-------	-----------	---	---

According to the study there are two types of data as primary and secondary data. Can be categorizing as the all data five main factors. In the primary data,

- Family background: - Angampora trained by the royal and upper-class families. The Hewa Angam was trained regardless the family background.
- Education: - Angampora was for high class families in the country and they raised through education at that time. The Angampora martial art, which had a secret tradition, had the ability to cover all the field of education needed in this country. At that time, the meditation tradition was also at a high level.
- Culture: - Angam was a part of the culture of country which was built on the basis of Buddhist culture. The most special Angam was a part of the culture of country which was built on the basis of Buddhist culture. The most special.
- Gender: - The Maruwaliya generation started from women named Maruwaliya Kumarihami, and women like Edaduwe Gehenu Disawe, Ktukele Kumarihami have shown special skill in Angampora. Also, there are no gender differentiations.
- Tribes: - Angam is the Hela fighting style that was bequeathed to this country by the Yakka tribes. But the Hewa Angam, a section of the Angam, was practiced by all without any tribes.

As well as, according to the secondary data,

- Family background: - Angampora martial art is restricted to the royal and upper families. But for the protection of king and the protection of the country, only a part of the Hewa Angam had to train the common people with royal patronage.
- Education: - Angampora was for high class families in the country and they raised through education at that time. The Angampora martial art, which had a secret tradition, had the ability to cover all the field of education needed in this country. At that time, the meditation tradition was also at a high level.
- Culture: - An Angam practice was a part of royal and high families and those people also be a Sinhala Buddhist.
- Gender: - There is no gender discrimination to study Angam martial arts. Everyone can practice Angam.
- Tribes: - Hewa Angam, one of the aspects of Angampora martial art, which is limited to the Yakka tribe, has given opportunity to practice without distinction of tribe.

A special point that appears from these data, there are two factors that mainly affected the origin and survival of Angampora, namely family background and their tribe. In addition culture, gender and education have sometimes had some effect. Even if related, it is mandatory that those persons are Sinhala Buddhists.

It is evident here that this martial art existed in Sri Lanka before Buddhism came to Sri

Lanka, but after Buddhism came to Sri Lanka, the practice of Angampora was limited to Sinahala Buddhists as the culture of Sri Lanka adapted to Buddhist culture. According to the “Lankawatara sutra,” Buddhist were said to have existed five thousand years ago, but there is no record that Buddhist were restricted to studying Angampora at that time.

According to five thousand years of written historical information and the information provided by the Angampora martial artists, Angampora martial art was known by different names before the Kandyan era period. After the Kandy era, this martial art was named Angampora. According to all data, after 1818 the British banned Angampora, all the factors changed (family background, education, culture, gender and tribes) and all those who can do Angampora have been practicing and have been preserving the Angampora martial art until today.

According to the data, the origin of Angampora cannot be determined. But there are evidences to prove that this martial art is a local martial art. Angampora has its own elements. The rapid change in the world has also affected Angampora. Martial art. But at that time Angampora was a very popular martial art. It is also a disciplined martial art. This martial art is not practiced to undisciplined people. There is a special method has the selection of new comers. Here the basic one is checking horoscope and includes things like being healthy, being a Sinhala Buddhist. There was also denial of disclosure as some of the data were confidential.

Angam martial art is a martial art limited to royal and upper class families only. Their family background has especially affected the origin and survival of Angampora. But later there was another part added to Angampora. Who joined the wars in the later period; they practiced this Angam part that was Hewa Angam. The Hewa Angam was trained only for wars without family background.

Education was imparted through the Angam art itself, which was then imparted through a system of Dhyana. Although it is not possible to say for sure whether the common people were given an education at that time, they also did their work through Dhyana system. It can be said that by performing sun worship, the common people also started to get involved in Dhyana system.

In the culture, Angampora martial art was the culture of this country before the arrival of Buddhism, but the Angampora can be pointed out as a part of Buddhist culture after arrival of Buddhism. At that same time, only Sinhala Buddhists had the chance to study Angam.

There is no gender distinction has been considered and the Maruwaliya teacher caste is said to have started from women named Maruwaliya Kumarihami. Here very skilled women have been given the title of “Baduwa” in Angampora martial art.

“A banana tree should be planted upright and cut at 180 degrees from bottom to and top to bottom using the Angam technique. Finally, the cut banana tree should fall to the ground after the women who have practiced Angampora martial arts put her feet on the ground. If so, she will be entitled to the honorific title of “Baduwa”. (Angam Shilpa Puranaya)

There are two famous Angampora teacher castes. Those are Sudaliya generation and Maruwaliya generation. Those two generations became so famous because of the mystic arts they possessed. But there are many other Angam generations, though less famous. Those are Wilithota generation, Korathota generation, Galagoda generation, Thegama generation, Ritigala generation, Agugala generation, Jajasena’s generation and Imbara generation. But with the destruction of Angampora martial artists by the British, all these generations (teacher castes or Guru Kula) have been destroyed. At present, the correct Angam fighting style can be identified as Korathota Angam.

## Conclusion and Future Scope

### 5.1 Conclusion

According to the study, family background and the tribe directly affected the origin and survival of the Angampora. According to the factors, Angampora trained by the royal and upper-class families. But Hewa Angam was trained regardless of the family background. The Hewa Angam was trained the people only for wars. Angampora was for high-class families in the country. They rose through education at that time. The Angampora martial art, which had a secret, tradition, had the ability to cover all the field of education needed in this country. At that time the meditation tradition was also at high level. According to the fact of culture, Angam was a part of the culture of the

country which was built on the basis of Buddhist culture. The most special fact is martial art is restricted only for Sinhala Buddhists.

The Maruwaliya generation started from women named Maruwaliya Kumarihami and women like Edaduwe Geheu Disawe, Katukele Kumari have shown the special skills in Angampora. Also there are no gender differentiations. The special thing Angampora, women are given the special honorific title of "Baduwa".

The Angam is the local fighting style that was bequeathed to this country by the *Yakka* tribes. But the Hewa Angam a section of Angampora, was practiced by all without any tribes.

Angampora began to be practiced secretly with the massacre of the Angam families by the British in 1818, and Angampora martial arts are practiced in secret even today

## 5.2 Future scopes

- History of Sri Lanka Angampora martial art was one of the most important aspects of the country. Although in the past it was for the royal and high families, but today Angam martial art is limited to only a few villages. There for, effects should be made to re-popularize martial arts in this country.
- Angampora martial art can be pointed out as a factor that led to many successes in the past. The elements of Angampora martial art have influenced that success. Here, the Hela medicine system can be pointed out in particular. Instead of suppressing diseases, finding and destroyed the root of the disease is wonderful ability in Hela medicine. Considering the findings of this study, since the Hela medicine system in this country is at a very high level, effects should be made to popularize the Hela medicine system in this country again.
- There is a tradition of meditation in Angam. The killer martial artist who develops from Angam martial arts has acquired discipline through that meditation method (*Dhyana* system) the current generation is a very impulsive segment. Further to this study, the meditation tradition which is a part of Angam martial arts can be introduced to the younger generation to reduce their impulsiveness. For this, it is also possible to make minimum space and without financial cost.

- In many countries, efforts are being made to obtain foreign transmissions using traditional martial arts unique to those countries. Angam martial art can be popularized in this country and it can be used to become an asset to the economy of this country by gaining foreign attraction.

## Acknowledgement

This report is the final outcome of my historical research. First of all, I would like to express my gratitude to all those who give me the possibility to complete this report.

My deepest sense of gratitude goes to my internal supervisor Mrs TP. Liyanage, Senior Lecturer, Department of Sports Sciences and Physical Education, Faculty of Applied Sciences, Sabaragamuwa University of Sri Lanka, for providing the opportunity, guidance, advice, all encouragement, spending a lot of valuable time and endless help for the success of this research.

I am pleased to pay my gratitude to Dr. A.W.S.Chandana the Head of the Department of Sports Sciences and Physical Education, Faculty of Applied Sciences, Sabaragamuwa University of Sri Lanka, for her guidance, directions, and encouragement to make this research project a success.

And I would like to express my heartfelt thanks to all lectures of my department and my university colleagues for their help and wishes for the successful completion of this research.

## References

- A. Mahantharachchi et al. (2013). *Helaye Satan Rahas*. Serenity Publishing House.
- Bandula Liyanage et al. (2002). *Angampora Jayagath Maraliya*. Godage and Brothers.
- Bell, H. (1890). *Kegolle Report*.
- Benjamin Judkins et al. (2014). Investing Kung Fu I. 6(5), 26.
- Benjamin Judkins et al., P. B. (2014, feb 17). Investing Kung Fu II. 6.
- C.S. Ranasinghe et al. (2009). *Ravana*. Boralesgamuwa .
- Charith Mudalige et al., D. D. (2021, Feb). An Anthropological Approach to traditional Martial Art of Angampora. *International journal of Innoviate Science and Reseach Technology*, 6(2).
- De Koning et al. (2022). The many faces of Ravana.

- Dileepa Vitharana et al. (2019). Ravana's Sri Lanka. *Journal of South Asia Studies*, 42(4), 781-795.
- Dr. Mirando Obesekara et al. (2015). *Sri Lankawe Purana Angam Sastraya*. Samanthi.
- H.R.N Madhumadhawa et al. (2019). A comparative study on Chineses Wushu Sanda and Sri Lankan Angampora. *Undergraduate research Symposium (URS 2019)*, 116.
- Honcharova et al., L. e. (2020). Healing through martial art. *KDU library*.
- Kaufman P et al. (2017). Kung Fu Sociology.
- Kennedy M.D et al. (2021). Martial art sociology. 35.
- N. Hettige et al. (n.d.). *Satan Kalawa*. Wasana Publication.
- Nihal perera et al. (2022). Vishuddhi Haramba.
- Obesekara et al. (2012). *Sri Lankawe Prag Ithihasika Urumaya*. Ja Ela: Samanthi.
- P. Purnalingam et al. (1993). *Ravana king of Sri Lanka*. Asian educational service.
- Siu Leung Li et al. (2014). Chinese martial arts. *Inter-Asia Cultural studies*, 15(4), 643-647.
- Sudesh Manthillke et al. (2021, Jul 12). Angampora and Dance. *International journal of comparative literature and arts*, 8(2), 61-71.