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Editorial

After a period of about two years when the Journal was dormant, *The Sri Lanka Journal of the Humanities* recommenced its journey in 2017 under the stewardship of two new Co-editors and a new Editorial Board. The present issue of the Journal is special in that it marks this new beginning.

This issue carries four research articles and a book review. The four research articles represent a variety of research areas. Vladimir Marchenkov who approaches the *Bhagavad Gita* from a philosophical point of view recognizes different types of narrative or modes of speech in the text. He views the coexistence of those modes of speech in the text as what makes the text rich in meaning. Marchenkov, who positions himself in the scholarly tradition defined by the philosophical ideas presented by Friedrich Schelling, Friedrich Hegel, Ernst Cassirer, and Aleksei Losev, problematises the dominant tendency in literary criticism to reduce the *Bhagavad Gita* and similar texts to fiction and emphasises the need to understand each of the different types of narrative or modes of speech found in the text in the context of its rightful symbolic form. He shows how the multilateral interactions of those modes of speech with each other in the context of the

Bhagavad Gita constitute a ceaselessly evolving semantic-expressive totality.

Manoj Alawathukotuwa's and Sudharshana Bandara's articles come within the broader discipline of Fine Arts, and they engage with specifically Sri Lankan phenomena. Alawathukotuwa explores the ways in which the developments in the field of music recording have shaped the culture and industry of music in Sri Lanka. In addition to mapping the technological developments in the field, the author also examines the different attitudes with which Sri Lankan musicians have received those developments. He also analyses the impact that the modern recording technology has had on Sri Lankan folk music. Bandara's article focuses on the renowned Sri Lankan artist George Keyt. He begins the paper with a biographical account of Keyt and then moves on to a discussion of Keyt's works. Through an analysis of Keyt's works, Bandara examines the extent to which Keyt had been influenced by Indian art and aesthetic traditions. He specifically focuses on Bharatamuni's *rasa* concept and shows how that concept seems to have had a profound impact on Keyt's works. He closes his paper with the argument that the *rasa* concept could be used as a framework for the analysis of those works.

Alexander McKinley engages with the Sinhala folk-poetry work called *Laṅkā Vistaraya*, and the article consists of two parts. The first part presents a detailed analysis of the text with a focus on the local agricultural lifestyle that it describes. The second part of the article, which is probably the most important contribution of this article to the field of Sri Lankan Sinhala literature, presents a full translation of the text *Laṅkā Vistaraya*. In this translation, McKinley combines the two available Sinhala editions of the text.

The single book review that the current issue carries is by Chandra R. de Silva. It is a review of *Sri Lanka at the Crossroads of History* edited by Zoltán Biedermann and Alan Strathern.

The Co-editors wish to stress that the views expressed in this Journal are those of the individual authors and do not necessarily reflect the positions held by the Co-editors or the SLJH Editorial Committee.

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