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**A Communicational Study of the Human Characteristics
Portrayed in "Saddharma Rathanawaliya"**

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Abstract

The communicator must separately identify the characteristics of each recipient for a successful communicative operation. The person's physical and mental state is determined according to those characteristics. The main objective of this study is to study whether the classical prose literature of Sri Lanka could influence on nurturing the characteristics and behavioral patterns of modern recipient. This research was carried out based on the SADDARMA RATHNAWALIYA written by Ven. Dharmasena Thero in the Dambadeniya Era of Sri Lanka. The problem of this study is could inkling be derived from Sri Lankan classical prose literature, in nurturing the characteristics and psychological behavior patterns of the modern recipient? In this research, the psychological approach and the analysis of subject characters are studied in the context of fruitful communication by analyzing the contents of various episodes in the Saddharma Rathnawaliya using qualitative methodology. The character analysis of Saddharma Rathanawaliya, could be utilized in nurturing the characteristics of the recipient, in the process of modern Mass Communication. Spiritual qualities are introduced through the stories directly and indirectly which help to up lift the good qualities of human beings focusing on the social Wellbeing.

Keywords: *Classical Literature, Communications Process, Episodes, Recipient Characters*

Introduction

Every person living in the society has different character traits such as *Raga*, *Moha*, *Saddha*, *Buddhi* and *Vitharka* etc. Each person's physical and mental behavior differs according to his or her character traits. The person behaves singly or communally according to his or her character traits. The communicator must separately identify the character traits of each recipient for a successful communications operation.

Communication done without character study is meaningless. The recipient selects and grasps information according to his or her character traits. All behavior of the recipient such as his or her feeding pattern, activities, sleeping, speaking, employment of tools, conducting inter-personal relations and personal likings are all governed by character traits. Because of those reasons, correctly identifying the psychological and biological nature of the recipient is optimally helpful for the nurturing of the modern communications process. The main Objective of this research is to study whether the classical prose literature of Sri Lanka could influence on nurturing the characteristics and behavioral patterns of modern recipient.

Methodology

In nurturing the character traits and psychological behavior patterns of the modern recipient, could inkling be derived from Sri Lankan classical prose literature in nurturing the characteristics and psychological behavior patterns of the modern recipient? Hypothesis of this study is the influence of classical prose literature of Sri Lanka could be used in nurturing the individual characteristics and psychological features of modern recipient.

A research on this was carried out based on the *Saddharma Rathnawaliya* written by Ven. *Dharmasena Thero* in the *Dambadeniya* Era of Sri Lanka. In this research, the psychological approach and the analysis of subject characters are studied in the context of fruitful communication, analysing the contents of the various episodes in the *Saddharma Rathnawaliya* qualitatively.

Data Analysis

The nature of Buddhist character Analysis

According, Buddhist analysis of the characters, these characters such as; '*Raga*' (Passion), '*Dweshha*' (Anger), '*Moha*' (Illusion), '*Saddha*' (devotion), *Buddhi* (Wisdom), '*Vitharka*' (Surmise).¹

The characteristics of a person with '*Raga*' (Passion)

- | | |
|--------------------------------|--------------------------|
| - Illusion / Jugglery | - Cunningness |
| - Conceit/dimension | - Likes a large quantity |
| - in contented (not contented) | - infidelity |

The characteristics of a person who has a '*Dweshha*' (Anger) character

- | | |
|--------------|------------|
| - Anger/fury | - Grudge |
| - Ungrateful | - Jealousy |
| - Miserly | |

The characteristics of a person with '*Moha*' (illusion)

- | | |
|--|-------------|
| - Laziness in body & mind | - Arrogant |
| - Doubt | - Suspicion |
| - Holds an one thing tightly | |
| - Difficult to remove a thing easily (eg: ideas) | |

The characteristics of a person with '*Saddha*' (Devotion)

- | | |
|----------------------------------|------------------------------------|
| - Sacrificing quality | - likes to see great personalities |
| - listening to Dhamma | - Ever happy |
| - have admiration on good things | |

The characteristics of a person with a '*Buddhi*' (Wise) character

- Obedient
- eats food according to limit
- awake
- mental stability
- has got good friends
- conscious & brainy
- being sad when necessary

The characteristics of a person with a '*Vithakka*' (Surmise) character

- Talkative
- Doesn't prefer merit
- Thinks a lot
- Not neat & tidy
- Linking in groups
- mind is not stable
- being tired a lot

Saddharma Rathnawali is based on Lord Buddha preaching's. The *Saddharma Rathnawaliya* contains three hundred and eight (308) episodes centered on persons of various statuses.

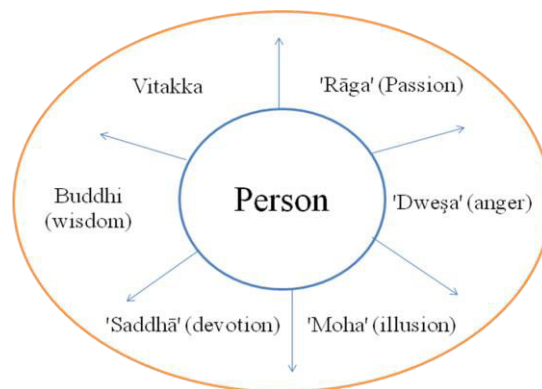
Episode	Total
Monks	119
Groups of Monks	03
Novice	04
Unascetic	01
Buddha	01
Unbelievers (Male)	07
Children	08
Vedda	05
Devotee (Male)	11
King	07
Social Occurrence	08

Episode	Total
Millionaire	15
Princes	07
Cattle Keeper	01
Spirituals	03
Servants	01
Skin rashes	01
Greedy	05
Doctor	01
Fathoms	13
Major	01
Animals	05

Episode	Total
Merchant	02
Ministers	02
Brahmin	04
Māra	01
Devil	01
Queens	05
Devotee (Female)	03
Other Women	09
Angle	01
Unbelievers(Female)	03
Other Preaching's	30

Episodes of Saddharma Rathnavaliya

There, the characters are in *Saddharma Rathnawaliya* are established according to the Buddhist analysis of characters.



Characters shown in the episodes of *Saddharma Rathnawaliya*

These characteristics could be seen in the people who live in the society. Further, several characteristics could be seen in one person. These characteristics which are seen in the people in the society could also be seen in all the characters' in *Saddharma Rathnawali*.

One fine example for that is the character of '*Kundalakeshi*' in the story of '*Kundalakeshi Vasthuwa*'. As mentioned in the story, '*Kundalakeshi*' is a 16 years old girl. She was born to a rich count family. Her parents keep her imprisoned in the house, as she has got in contented lust. The parents happened to give her in marriage to a thief who has been taken to give capital punishment, as she likes that to happen. That is stated as follows,

"A '*Situ daughter*'* in the city called *Rajagaha Nuwara* was very pretty, beautiful and pleasant. The women of her age are very attracted to men, due to their age. Her parents, in order to stop her from mis-conduct, reserved a separate maid for her and kept her in an up-stair chamber of a seven-store place, as if for the sin of being born beautiful.

A young lad of a good family was caught red handed in a theft and was being taken to the place where the thieves were killed, with his hands tied to the back, while beating him with sticks. The *Situ daughter* when checking about the noise heard out side from upstairs saw the lad, was attracted to him, and wanted him to be hers and she was staying disappointed on her bed, even without having food."²

* (*Situ daughter*: A young girl belongs to a higher rank of the society, which is second to the king's rank)

Rev. *Dharmasena*, While studying in the above given analysis of Characters establishes the episode in which the character of *Kundalakeshi* included. According the analysis of characters, *Kundalakeshi* character is *Raga* (lust), *Vithakka* Character. But the character of her husband (thief) includes *Raga*, anger and *Vithakka* Features. The thief marries her, with the desire for her wealth. But, he plans to kill *Kundalakeshi* and take her wealth. That is stated as follows,

"The *situ daughter*, from then onwards, while dressed in fine jewellery, cooks meal, feeds and bathes him by herself. However, the thief, without even considering about the favours done by the *Situ daughter*, thought that on what day could he kill and steal her jewellery and sell them to the drunkeds in the street. Thinking like this, he was lying on his bed."

But, due to her wisdom, *Kundalakeshi* pushes her husband who took her to a 'bili pooja', down from a hill. Later, she attains 'Nibbhana'. Many stories based on individual character are included in *Saddharma Rathnawaliya*.

Moreover, there are sub characters in the main story. The character of *Adinna pubbaka*, who is the father of the sick child in *Mattakundali* story, is another example: *Adinna Pubbaka* is a *Mingy* person who loves wealth. That is stated as follows,

"A *Brahmin** called *Adinnapubbaka* lived in the city called '*Seveth Nuwara*'. As if the father appears in *Sudhā Bhōjana Jathaka* story hesitated for alms giving, even if the head of all Gods; *Sod sakra* has arrived and advised, and as if the *situ Illisa* couldn't give alms, till *God Sakra* disguised as *Illisa* and started alms giving, till he listens to *dhamma surmons* of *Lord Buddha* and destroys his greed, he didnot give an attom of thing to others. Therefore, he was called *Adinnapubbaka*."³

*Brahmin**: highest caste in India who are permitted to learn and perform religious activities in the *Kovil*.

Here, *Adinnapubbakas* character includes Raga and angry Features. He doesn't do any remedy until his only child dies. But, when the child is dead, he suffers due to his bad qualities.

It is not only human characters' 'unrealistic' characters' are also presented. The story of '*Kali Yakkini*'⁴ is an example for that. A woman who doesn't have children (barren-Wanda) kills another woman's child due to jealousy. The woman, whose child was killed, dies with fury and becomes a *yakkini* in her next birth. Just like the way she killed her child, she comes in search of the other woman and kills her children too. This depicts how the bad thoughts born in mind leads to dangerous acts and how it causes long term suffering.

On other hand, the characters of '*Anepindu*', '*Vishaka*' shows the good human qualities. Such as sharing, caring and understanding each other. That is stated as follows,

"The 'Maha situ' called *Anēpindu* and lady *Visāka* go to the Vihara twice a day. They never went empty handed. When they go in the morning they take what is necessary for morning meals and when they go in the evening, they take what is necessary for evening meals. If some bhikku wishes to have some specific meal, that desire will be fulfilled by the '*Kapruga*'* called *Anāthapindika* and '*Kalpalatha*'* called lady *Visāka*'. Among them, though served with '*Sivupasaya*'*, situ *Anēpindu* never asked questions from Lord Buddha, thinking that Lord Buddha is very fragile. Lord Buddha might be tired thinking that situ is very helpful and I must deliver a sermon."⁵

Kaptuka*/Kalpalatha*: A word a tree, which grants every wish we make, which appear in Hindu stories related to Gods.

Sivupasaya*: Robes/Offering given by devotees/Vihāra (lodgings) and drinks.

These two characters have the features of 'Suddha' and 'Buddhi'. Those characters also include '*Moha*' (Illusion) also. By using the character of *King Pase nadee Kosol*,⁶ the text shows how a person's character is deteriorated when he tries to fulfill his desires without any limit. King *Kosol* is a person who gets a heavy meal. Therefore, he feels uncomfortable as he can't stay in the same position for little time. He likes too much, and but it's not matching his position as a king. According to the analysis of characters, King *Kosol* character is *Buddhi*, *Vithakka* Character.

Rev. Dharmasena, while studying in the above given analysis of Characters established the episode in *Saddharma Rathnavaliya*. The aim of the character depiction of *Saddharma Rathnavali* is to establish good social life and lead people to attain *Nibbhana*, which is the sole objective of people's spiritual life. That shows how the people are engaged in social & cultural activities with their own characteristics which are their behavior & mentality.

Further, one reason for the success of *Saddharma Rathnavaliya* is that it depicts the character analysis with a philosophical base. For eg:- those stories include the character of King, Queens, Female, male, lay-clergy, children, adults, young people, animals and 'Unrealistic' characters.

The story of '*Kosambe nuwara wahandega Kathawa*', there, the Lord Buddha lives alone in the forest called '*Pārileiya*' due to the conflicts of the Bhikku. There, it mentions about a tusker called '*Pārileiya*', who served Lord Buddha with so much devotion. Thus, it is through the activities of the tusker called '*Pārileiya*', the writer shows how an animal served Lord Buddha with respect. The writer shows the *Sraddha*; the impressed feeling or devotion of the tusker as follows:

"That tusker reached and worshiped Lord Buddha and as he hasn't brought anything for Lord Buddha, broke a branch of the tree where he was standing and swept the floor and for three months of the rainy season, he used to carry the pot with his trunk and brought drinking water."⁷

From the story of *Pūthigaththa Thissa Thero*, it is shown that, how he suffers from a rash. There's nobody to help him. There, the writer depicts how Lord Buddha helps the sick bhikku, while emphasizing the quality of '*Mahā Karunā*'; extreme kindness, of Lord Buddha. Thus, he shows the good characteristics of Lord Buddha as follows:

"...If there's no one to do, I must do this'. Thinking that he leaves the chamber and goes to the kitchen. Then he washes the pot as he has the practice of was washing pots, when he was born as king called *Kusa* in a previous birth. Then he kept it on the hearth and pours water and firs the hearth, as he has practiced it when he was born as a lad called *Pukkusāthi*, belonging to a good family, who worked in the place where pottery was done."⁸

The *Saureiya* story depicts how a person deteriorates due to his bad qualities. When the situ son *Soureiya* goes to have a bath in the river, he looks at the boday of bhikku feelings. That was depicted by the writer as follows.

"...If this *bhikku* becomes my wife, it would be nice. Or else, if this beauty is belonged to my wife, it would be nice" As he provokes bad feelings..."⁹

Thus, the above examples show the complex mentality driven by feelings of an individual. Accordingly, the mental weaknesses or shown.

There is a fine depiction of human feelings in relation to psychology. It shows how the sinful feelings like *rāga* (desire), *dvēsha* (anger) and *mōha* (illusion) cause to collect *Karma* (action) in the mind. Accordingly, this gives a vivid analysis on the importance of controlling feelings for that the techniques such as intra-personal communication, depiction of characters and exclusion feelings used by the writer quite effective.

The Story of *Bhagineiya Sangharakkhitha Thero*,¹⁰ the Story of a Certain *Bhikku*, The *Soreiya*¹¹ Story, the Story of Duke *Machchhariya Kosiya*¹², the Story of *Varada Thero*¹³, the Story of *Mahadhana*¹⁴ Trader, the Story of Queen *Rohini*¹⁵ and the Story of a *Bhikku* named *Thissa*¹⁶ can be demonstrated as psychological analyses constructed according to the character traits of various persons.

All those episodes are centered on various characteristics of individual and character traits. Ven. *Dharmasena Thero* analyses the minds of various persons even challenging the Western psychological teachings. The episodes have been written according to the characters constructed through each person's status, employment, sex, age, cultural background and social context.

Not only psychological analyses of the mind, the mind becoming unruly, the person being compelled towards bad behavior and the person going from bad to worse through the mind becoming unruly, but also directing the mind towards goodness, the benefits of directing the mind towards goodness, endeavoring to direct the mind towards goodness, directing the mind through intelligence and achieving mental discipline are contained in these episodes.

Conclusions

The characters are *Saddharma Rathnawaliya* is widely nurtured in a Buddhist philosophical tradition. The character analysis of *Saddharma Rathanawaliya*, could be utilized in nurturing the characteristics of the recipient, in the process of modern Mass Communication. Various ethical problems are arising as there is no understanding about the characteristics of recipients in Modern media massage. Some massages rejected by the recepientship. Moreover, some massages are not universal as those did not grasp the feeling of characters which are tied with humanity.

The characters in *Saddharama Rathnawali* are depicted with a deep psychological analysis. The aim of the depiction of all the characteristics is to show the 'humanity', which is common to human life. Humanity is a universal concept, which is not limited into a single country or a nationality. Thus, the character analysis of *Saddharma Rathnawaliya*, could be utilized in nurturing the characteristics of the recipient, in the process of modern Mass Communication.

Many spiritual qualities are introduced through the stories directly and indirectly which help to up list the good qualities of human beings focusing in the social improvement. This shows the importance of building up self discipline for the betterment of the individual and society. Therefore, it can prove that the Psychological teaching of classical literature could be utilized for modern communication strategies.

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Author's Biography

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Ms Amali Uthpala Nandasiri completed her BA (Special) Degree in Mass Communication, with First class Division in 2013 for her first degree. She completed Post - graduate Studies, Master of Philosophy (M.phil) Degree University of Kelaniya in Sri Lanka. She won the 'Shelton Gunarathne' Scholarship for her Highest marks of BA (Special) Degree in Mass Communication Examination GPA 2012, Faculty of Social Sciences, University of Kelaniya in 2013. She selected to the Best Student of Print Media (Sinhala), The Diploma in Print & Electronic Media Journalism in Sri Lanka College of Journalism, Colombo in 2008. Her research interests include Literature and Language, Cultural and traditional Communication, Public Relations, Print Media and Broadcasting Media. At present, she works as a Lecturer (Unconfirmed) in the Department of Mass Communication, University of Kelaniya, Sri Lanka.

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