



## Case Study

# The Lament of Goddess Pattini and its Therapeutic aspect with Reference to the *Mara- Ipaddaweema* (Killing and Resurrecting)

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Available online at: [www.isca.in](http://www.isca.in), [www.isca.me](http://www.isca.me)

Received 24<sup>th</sup> December 2021, revised 12<sup>th</sup> January 2022, accepted 19<sup>th</sup> March 2022

## Abstract

The physical and psychological entanglements associated with death, separation and loss have been developed through diverse cultural environments in different communities. Mourning is a social behavior a person exhibits over a loss or a death of a loved one or an important person in his life. Sadness, trauma, melancholy, anxiety, grief, depression etc. are the emotional responses to that painful event. Mourning is a pattern of behaviour that is rooted in different cultural backgrounds which is strongly associated with their faiths and beliefs. Among many different types of Shantikarmas (the socio-cultural and religious rituals) the ones which are associated with the depiction of death are occasions where such cultural behaviour patterns are elaborated. It is conducive to personal and social well-being. This study examines the therapeutic methods used in the *Mara Ipaddaweema* (killing and resurrecting) ritualistic drama associated with the folk ritualistic practices among the communities who invoke the blessings of the Goddess Pattini in Sri Lanka.

**Keywords:** Culture, Group Therapy, Medical Ethnomusicology, Music Therapy, Ritual Drama.

## Introduction

The Buddhist-Ayurvedic practice is a holistic approach that heals mind as well as body and is interlinked with the lives of Sri Lankans. Hence, inhabitants of this island nation are familiar with this therapeutic approach. This therapy is based on the concepts of Buddhism and Ayurveda and is an effective treatment for many a psychological disorder as well as physical ailment. That is to say, the Buddhist-Ayurveda healing system has been popular in society as a holistic therapeutic approach since ancient times. Local medical practitioners (*Veda Mahattaya*), *Neketh Rala* (the person who announces the auspicious time for engaging in good tasks), and Buddhist monks were the representatives of that Buddhist-Ayurveda institution in a village. Buddhist-Ayurveda has been in practice since ancient antiquity in Sri Lanka. It is believed that the root cause for physical and psychological diseases is the imbalance of Tri Dosha (*Vatha*, *Pitta* and *Kapha*) in the body. Buddhist-Ayurveda therapy corrects the imbalance of the said Tri Dosha as well as eliminates the negative roots perceived in one's mind such as *Lobha* (greed) *Dosha* (aversion) and *Moha* (delusion). The Buddhist-Ayurveda system in Sri Lanka is a combination of four facets namely, Buddhism, Ayurveda, astrology and ghost studies. Ayurveda, in this context consists of eight parts.<sup>1</sup> Ghost studies which is one of the eight therapies, is applied in the treatment of psycho-physical treatment. Ghost studies can be defined as per Ayurveda thus- "*Bhutha vidya nama devasura gandharva yaksha raksha pithru pisacha naga grahadyupadrushta chethasan shanthikarma baliharanadhi*

*grahopashamartham*". As per *Susratha Samhitha* (2007:2), the science (*Thantra*) based on occultic practices and sacrifices which are performed to eliminate the evil influences of malignant demonic spirits such as *Yaksha*, *Raksha*, *Pretha*, *Pisacha*, *Naga* as well as *Devatha* (deities), *Asura*, *Gandharva* and planetary effects, fall under the field of "ghost studies" or *Bhutha Vidya*. When exploring beliefs and faiths relating to the concept of Pattini, numerous rituals and practices can be found in Sri Lanka. The *Shanthikarma* performance commences with the blessings of the Triple Gem and many rituals based on the power of the Triple Gem can be seen in such ritualistic performances.

According to Ayurveda, the root-cause for all ailments in body is the imbalance of *Tri Dosha* namely *Vatha*, *Pitta* and *Kapha*. It is said that a person is in good health when these three are in a well-balanced state but fall ill when they fail to strike a balance. *Vatha* is associated with the condition of "moving matter". *Pitta* is associated with inflammation and *Kapha* (phlegm) is the mucous state. As per Buddhist teachings, these three physical aspects as well as the above three psychological aspects work in collaboration<sup>2</sup>. It is stated in the Ayurveda that if these three are not treated to be in proper balance, psychological as well as physical ailments are inevitable.

*Lobha* (greed) – *Kapha* (phlegm)

*Dosa* (aversion) - *Pitta* (inflammation)

*Moha* (delusion) - *Vatha* (moving of matter)

Numerous factors can cause the said physical and psychological illnesses and their cure. Both Buddhism and Ayurveda admit the fact that by maintaining and controlling the said factors, one can enhance his physical and psychological health<sup>2</sup>.

This study pays particular attention on the folk ritualistic practices associated with the worship of the Goddess Pattini in certain communities in Sri Lanka. The Goddess is worshiped by both the Sinhalese-Bushists and the Tamil-Hindus in various parts of the country. Nevertheless, the study is concerned with the therapeutic effect of the ritualistic drama called “*marapaddaveema*” (killing and resurrecting in turn) which is one of the several stories connected with the beliefs of people of the power of Goddess Pattini to invoke the blessings on the various sufferings of the people turn to the Goddess for blessings to get rid of them.

**Problem and research questions:** The physical and psychological entanglements with death, separation and loss are associated with diverse cultural environments in different communities. Mourning is a social behavior a person that exhibits a loss or a death of a loved one or an important person in his life. Sadness, trauma, melancholy, anxiety, grief, depression etc. are the emotional responses to that painful event. Mourning is a pattern of behaviour that is rooted in different cultural backgrounds which is strongly associated with their faiths and beliefs. Among many different types of *Shantikarmas* (the socio-cultural and religious rituals) the ones which are associated with the depiction of death are occasions where such cultural behaviour patterns are elaborated. It is conducive to personal and social well-being. This study examines the therapeutic methods used in the *Mara Ipaddaweema* (killing and resurrecting) ritualistic drama associated with the folk ritualistic practices among the communities who invoke the blessings of the Goddess Pattini in Sri Lanka. The study raises the following operational questions in exploring the problem of this study. i. What are the therapeutic effects of the ritualistic drama named “*Mara Ipaddima*” (killing and resurrecting)? ii. What is the expression of “grief” centered on the concept of Goddess Pattini? iii. How can the concept of “Lament of Pattini” used in psychotherapy?

**Objectives of the research:** i. Understanding the cultural applications of Sri Lankans for the expression of “grief” centered expression. ii. Identification of “Lament of Pattini” as a therapeutic form. iii. Entering into a new theoretical approach from the Theory of Catharsis through the Study of Sri Lankan folk dramas.

## Methodology

This is qualitative research. Hence, it is appropriate to employ several research approaches in this study. It focuses on case studies as well as phenomenology research approach. This is a case study conducted by selecting two study areas using purposive sampling. The study is conducted based on two geographical locations as per the sampling requirements. They are judgement sampling and purposive sampling. The two study

areas are as follows; i. *Galkanda Pattini Devalaya* (*Minuwangoda* Divisional Secretariat – *Gampaha* District). ii. *Doonagaha Pattini Dewalaya* (*Divulapitiya* Divisional Secretariat – *Gampaha* District).

Data collection was done mainly using the case study method, structured and semi-structured interviews, audio-visual methods, literature reviews and field observations. Review of literature on the existing knowledge regarding the practice of *Abhichara* (rituals) in the folk drama Pattini in different contexts, approaches used were referred to identify the contextual and methodological gaps in studying of Pattini devotion and practices/performances interlinked with Pattini reverence in Sri Lanka. Literature review of various primary, secondary and electronic sources also provides the context to the study.

Structured interviews were conducted with *Kapu Mahathwaru* (leading priests of the shrines erected to worship gods/goddesses which are also known as *Devalaya*), traditional folk dancers and members of two traditional families performing the ritual drama of “*Maraa-Ipaddima*” (killing and resurrecting), which has passed through generations in Sri Lanka. Unstructured interviews were conducted with a random sampling of the devotees who visited the *Devalaya* (temple) and the spectators who joined to watch the ritual drama performance. Data collected from direct interactions with the interviewees was used for the discussion. The study uses participatory observation to analyze the dance's sacraments performed and dramatic movements in the “*Gammadu Shanthikarma*” (traditional socio-religious folk dance). Observations were done by watching the above folk dance in the two selected *Devalapremises*. Audio-visual methods were also used in data collection for the study. Mainly, folk dance and rituals practised in *Gammadu* were recorded as audio-visual support for the study.

Receptive Music Therapy (RMT) is one of the modern music therapeutic methods which can be identified as germinal aspect of music therapy. Kenneth E. Bruscia (1998) defines Receptive Music Therapy as follows: *In receptive experiences, the client listens to music and responds to the experience silently, verbally or in another modality. The music used may be live or recorded improvisations, performances, or compositions by the client or therapist, or commercial recordings of music in various styles. The listening experience may be focused on physical, emotional, intellectual, aesthetic, or spiritual aspects of the music, and the client's responses are designed according to the therapeutic purpose of the experience* (p.134).

## Results and discussion

*Mara Ipaddaweema* (killing and resurrecting) is a rare ritual associated with the belief of goddess Pattini, yet cannot be seen in the ritualistic performances of all Pattini *Gammadu Shanthikarma* rituals. Moreover, this practice is inherited by a few generations in present day.

It can be seen that the expression of grief-centricity in this ritualistic drama is the subject of one of the stories and objects in the folklore of Pattini's life story.

The depiction of negative emotions such as grief, anger, depression as well as hatred, revengefulness etc. which were aroused as a result of her agony by seeing her husband lay killed under a Margosa tree is the culmination of the *Mara Ipaddaweema* ritualistic performance. It can be observed that the expression and the unleashing of agony by Sri Lankan women by means of smacking her chest with hands, wailing, caressing the corpse, recalling the past sweet memories, sighing in a louder tone, cursing, and blasting have been successfully depicted in a dramatic manner by the *Shantikarma* performer in this ritualistic drama. The singing and the acting infused and loaded with lamentations by Pattini on the demise of her husband give the spectator a feeling of loving-kindness (Karuna Rasa)

*Mal Mada Anurāga Mathi n*  
*Mama Duk vinda Āmi Rati n*  
*Numba Inne Mewelipiti n*  
*Ranwan Himi Sanda Nagiti n*

*(After facing many a difficulty I have travelled from a far searching for you. But all I got to see was your unmoving body laying sprawled across a rock. Dear husband, please wake up.)*

*Netha Ena Kandulali Bō vee*  
*Latha Lavanatha Unu Ve vee*  
*Sutha Senehasa Guna Bo vee*  
*Kosomadha Aiyō Pa vee*

*(How do I keep living with all these tears falling from my eyes and the sorrow in my heart? My yearning for you grows more even when you are gone.)*

*Dahasak Poojitha Mera tin*  
*Mea Sakwala Napuru dhu tin*  
*Roopath Ran Kandhata I thin*  
*Pōsath Mage Himi Negi tin*

*(I saw the evil in this universe. And because of that evil I saw the damage it did to you. Please my husband, be strong and wake up.)*

*Piri Kandulu Eaya Vatin*  
*Siyo Gatha Unuveaya Nithin*  
*Beri Ivasā Ganta Ithin*  
*Garuthara Mage Himi Negi tin*

*(For the pain that he (King Pandyan) caused, I will burn his whole city and get my revenge.)*

Apart from grief, hatred can also be seen in the Pattini lamentations. The *Raudra Rasa* (emotion of fury) produced as a result of hatred can also be seen here.

*Nokara Vadha Kara Vanyayi*  
*Eka Giniveta Ban Dhanyayi*  
*Himi Sanda Obe Pali Ganyayi*  
*Pandiyage Oda Ara Vanyayi*

*(The king's pride led him to kill you, for that I will take my revenge on him.)*

*Indalā Eka Yahanathi Nē*  
*Erala Ā Gaman A Nē*  
*Invadha Me Duk Denu Nē*  
*Aralā Āvada Metha Nē*

*(Did you leave our home, the places we stayed together and come here to die as such?)*

*Sith Garukam Pennu Vē*  
*Kosamba Mulata Gennu Vē*  
*Maruvayi Himi Annā Vē*  
*Pandi Raja Bala PennooVē*

*(Your death is the result of an obscene show of power by King Pandyan.)*

*Numbe Ran Kanda Malawe nnē*  
*Mage Senehasa Vadive nnē*  
*Gugurā Ada Layadha nnē*  
*Himi Sanda Numbe Pali Ga nnē*

*(Your golden body will decay, but my love for you will only grow stronger. With love, my pain too grows and I will have my revenge for what was done to you.)*

*Pandiyata Bas Thepala ddhō*  
*Nadu Athnam Marawa ddhō*  
*Mage Himi Misa Vena Ne ddhō*  
*Pandiyata Nivanak A ddhō*

*(Without killing my dear husband was there no other way for King Pandyan to settle this dispute?)*

The character of King Pandyan as mentioned in the South Indian epic, *Silapathikaram* is not seen in this ritualistic drama. Instead, a familiar face clad in *Pahatharata* traditional attire enters the stage with drumbeats of *Pahatharata* traditional drums. He is known as *Maruwa*. In the ritualistic drama of *Mara Ipaddaweema*, with the entering of *Maruwa* (angel of death) it is expected to induce terror in the hearts of the spectators through the emotion of terror (*Bhayanaka Rasaya*). Some members of the audience express their terror by screaming in fear. He enters with a sword, kills Palanga and removes the intestines in his stomach which is a gut-wrenching

experience for many. This creates *Bhibhathsya Rasaya* (emotion of disgust) too. In the drama, there are several occasions where Pattini has to face hindrances and obstacles. Yet, she moves forward, undaunted. At all these incidents, emotions such as wonder and enthusiasm are depicted. By watching the drama, one can experience *Veera Rasa* (emotion of heroism/ courage) and *Adbhutha Rasa* (emotion of wonder). Hence, it is clear that *Mara Ipaddaveema* ritualistic drama produces many dramatic emotions (*Bhava Rasa*).

Even Aristotle has stated that through the inducement of "sympathy and fear", the excess of such emotions found in the minds of audience can be dispelled<sup>4</sup>. Accordingly, through the inducement of such emotions, the ritualistic drama of *Mara Ipaddaweema* act as a therapy that heals the audience to assure their psychological wellbeing. Researchers have shown that music has the ability to express, create, and awaken listeners.

Music is another form of emotional expression. In general, music has the ability to convey, create and "awaken" emotions to the listener<sup>5</sup>. To what percentage someone will be influenced depends on many parameters such as education, personality, temperament, social environment, cultural environment, even by the music or the song which someone listens to. This may be due to the particular features of each kind of music and depending on how it affects certain aspects of the psychosomatic existence of people<sup>6</sup>.

It is noteworthy that the expression of grief throughout the story is present in the form of a poem. The songs include the lamentations of Pattini as well as the presentation of folklore in poetic form. The performance and expression of emotions are done through the singing of songs and drumbeats.

*Nuwan Warala Nil Varalesa Vihida Sonda  
Denuwan Kandulu Sali Sali Neth Nibandha  
Gosin Bala Thama Himiyange Malakanda  
Melesin Sō DhukinPaththini Handai Sindha*

*(With eyes widened in grief and filled with tears, hair strewn everywhere, Paththini gazes at her dead husband and weeps.)*

*Malyata Rim Kopulen Agapath Vee Unnā  
Mali Noma Magē Himi Pālanga Nagitinnā  
Kanayata Kundalābaranaya Dhilisennā  
Maliyata Mage Himi Pālanga Nagitinnā*

*(Palanga, your eyes have stopped shining even though the Kundalaabharana is still glistening. Please get up my dear husband.)*

*Edā Salamba Aragenā Numba Mē Purata  
Ohu Balā Keemayi Himiyani Obata  
Ādā Sita Ninda Natha Rē Thun Yamata  
Bādā Nathuwa Himi Nagitinnā Hanikata*

*(You died in the midst of accustations and pain, please my dear husband, be strong and wake up.)*

Emotion of lamenting/ grief using woman roles can also be seen in Buddhist literature. The *Jathaka Katha* portrays these with such examples as queen in "*Dharmabala Jathakaya*", *Mandhri Devi* and daughters "*Krishnagina*", *Yasodara* in "*Wessanthara Jathakaya*", *Sanda Kiduriya* (Mermaid) in "*Sanda Kiduru Dhakawa*" are some of the emotions of weeping stated in Buddhist literature<sup>7</sup>. In addition, the expression of wail / grief also can be found in Sinhala literature and "*Shanthi Karma*". For example, the weeping of *Kuweni*, and *Dasiya* in "*Huniyama Kapilla*", also expresses emotions of lamenting / grief centralized around women<sup>7</sup>. These are examples of expression of women's emotions. We can see that women lament over the loss of and distancing from their loved ones. Lamenting is a medium of releasing emotions of pain and suffering which are a part of societal relationships. Emotions of lamenting expressed in Pattini ritual drama is a unique cultural characteristic as it is linked to the feeling of pain over death. We can identify several categories of tools that have been used to manage grief.

The first is a traditional method. In that, crying, wailing and weeping can be observed. The singing of lamentations and listening to them is also included in that. Long ululating moans are a scene commonly observed in a funeral. Using of technics related to physical activities can be seen in the second method. Acting, dancing, beating drums are depicted here. Apart from that, smacking the chest in pain, moving of raised hands in a strong emotional outbreak can also be seen. The third is the engagement of religious activities. Under that, performing rituals and liturgical activities can be observed. The planting of 'Kap' is one of the significant features of *Shanthikarma*. The fourth is the art and craft technics used in this *Mara Ipaddaweema* ritualistic drama. Poem, drama, speech art, natural decorations and collaborative activities can well be seen here. People get accustomed to these practices by seeing, doing and experiencing them.

Traditional Methods: i. Crying and lamenting: Workmanships linked to traditional physical engagement. ii. Dancing, Playing the drums, Performing religious rituals, iii. *Pooja* (offerings). *Kap Situweema*, iv. Poetry, Folk drama, *Gok Sarasili* (decorations done using young coconut leaves and trunks of banana trees)

**Sound therapy and music therapy:** Listening to music in different cultures and throughout history and music making has played a role in treating disorders of the mind and body. Shamans living in the tropical jungles of the Peru highlands chanting as the primary instrument of healing, while the Ghantians of the Ghana can be seen playing the Drums<sup>8</sup>. In Sri Lankan culture, the production of sound from the low country drum can be seen in *Shantikarma*. It has been observed that the sound produced by the Sri Lankan traditional drums have the ability to heal.

After the initial liturgical activities such as entreats at the Pattini Devalaya, the ritualistic drama procession of 'Mara Ipaddaweema' commenced. In the *Mara Ipaddaweema Shanthikarma* performed in *Dunagaha* Devalapremises, use of traditional drums such as *Ghoshaka*, *Ruhunu*, *Devol*, *Yak* and *Dikbera* could be observed. Two drummers were observed serving for the ritual drama at the *Doonagaha Devalaya* and a single drummer served for the ritual drama at the *Galkanda Devalaya*. Drummers were also supposed to sing *Kavi* (poetic verses) while they were beating their drums. Poems sung by the person who is playing the role as Pattini is followed by the drummers for the second time in certain occasions. Drummers provide a unique contribution to the ritualistic drama, which was also highlighted in poetic verses sung to enunciate the lamenting of Pattini.

Beating of drum and its melody was used to demonstrate the climax of the drama through their melodies. It was also observed that each drum beat varies from poem to poem.

*gun - gu dan - gath degath - gatha kudon*

It could be observed that two players of the drums produced varied beautiful tones in collaboration. The beats can be represented as follows in order to get an idea.

According to *Mahathanithitha* beat

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4  
*gun - - gu | dan - ga th | de ga th ga | tha ku don -*

Tones could be heard according to 3-4 beats as per *Maha Thani Thitha*.

*gun - da gun gundha gatha gath - tha gath gatha gundha*

To get a rough idea about the drum beats played we can tabulate them as follows. However, the below mentioned beat is played at a more accentuated tempo than the one mentioned above.

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4  
*gun - da gun | gu ndha ga tha | gath - tha gath | ga tha gu ndha*

The drums were played according to 3-3 beats which is also known as *Medum Thani Thitha Kadinam Laya* in both the temples.

*gun-de-gath than-gathagundha*

It was played in *Dunagaha* temple as follows,

1 2 3 | 1 2 3 | 1 2 3 | 1 2 3  
*gun - da | gath - - | than - ga | tha gun ndha*

The *Thith Rupa* was played in multiplications in *Galkanda* temple

1 2 3 | 1 2 3 | 1 2 3 | 1 2 3  
*gun - ga | than - - | gath - ga | tha gu ndha*

*Tanithitha* can be heard in the ritualistic drama performed in the *Dunagaha* and *Galkanda* temples. Singing also has a prominent place here and it can be seen that it is played without any hindrance. On the contrary, the use of modern sound equipment can have an impact on the performance. However, the production of tones from the drums of lowland tradition can well be perceived by the audience, the listeners, and the affected persons. While the drama is being played, some members of the audience get possessed by the spirits and begin to dance to the tune of the drumbeats in a trance.

Although there were "Kannalaw" (entreats/prose of weep or grief), "Sthrothra" or "sanna", *Gatha* (Chants) or *Kavi* (prose) used in *Gammadu* Shanthi Karama based on Pattini devotion, it was noticed in the field observation that *Kavi* or the poetic verses are used for *Mara Ipaddima* (killing and resurrecting) ritual drama. The following three verses indicates the grief and suffering of Pattini due to the loss of her spouse and her attempt to resurrect him from the death.

*Piri Kandulu Eya Vatin*

*Siyo Gatha Unuvēya Nithin*

*Bari Ivasā Ganta Ithin*

*Garuthara Mage Himi Nagi tin* (14 beats)

(Reveals of grief of Goddess Pattini who was in tears as she couldn't bear the death of Kovalan and plead for the revival of him.-lyrical structure written to 14 meters)

*Ihalin Ganga Diya Ihalata Bedunē*

*Pahalin Ganga Diya Pahalata Bedunē*

*Degoda Thalā Meda Sudhu Weli Pipunē*

*Ethanin Paththini Sanda Vadiminnē* (16 beats)

(Depicts an appreciation of the environment creating a moment for entrance of Goddess Pattini.-lyrical structure written to 16 meters)

*Belle Isinu Pethi Gomara Lameda Sita*

*Kellē Balāpan Roosiru Sonda Rangata*

*Vellē Boralu Egatha Gana Ran Nidi Obata*

*Mellē Novee Himi Nagitinna Hanikata* (18 beats)

(Depicts an appreciation of the beauty of Goddess Pattini and requesting Kovalan to revive from his death - lyrical structure written to 18 meters)

Music is one form of emotional expression. Also, the relationship between music and emotion can be seen in three ways: representation, expression, and emotion. Scholars also believe that music in general has the potential to express and awaken the listener's emotions<sup>6</sup>. Its impact on the collective work depends on parameters such as education, personality, social environment, cultural environment and certain aspects of

the individual's psychological existence. The sound therapy can be seen in a variety of ways.

**Melody:** It is noticeable that the composing of the poetic stanza and musical sound is informed in three ways. There are several poetic stanzas sung in a single pitch. The above poetic stanzas are presented with a mix of acting performance, music performance and dance performance.

*Mal Mada Anurāga Mathin*  
*Mama Duk Vinda Āmi Ratin*  
*Numba Innē Meweli Pitin*  
*Ranwan Mage Himi Nagitin*

Here, one line is sung by the person acting as Pattini, while the next line is sung by the person providing the accompaniment by drums. In certain instances, the same line is repeated. It was observed that the same line was used melodically for the whole verse. The range of this verse is from B $\flat$  to E $\flat$ .

*Ihalata Ganga Diya Ihalata Bedunē*  
*Pahalīn Ganga Diya Pahalata Bedunē*  
*Degoda Thalā Meda Sudu Veli Pipunē*  
*Ethanin Paththini Sanda Vadiminnē*

Unlike earlier, here one line is sung by the person acting as *Paththini*, while the repetition of the same line is sung by the person providing the accompaniment by drums. It was observed that at times the opposite of this was sung with the person acting for *Paththini* doing the repetition. This is sung *madum thani thitha kadinam laya* or an approximate 6/8.

*Edā Salamba Aragenā Numba Mē Purata*  
*Ohu Balā Keemayi Himiyani Obata*  
*Ādhā Sita Ninda Natha Rē Thun Yamata*  
*Bādhā Nathuva Himi Nagitinna Hanikata*

This melody starts in a descending order of notes. The specialty here is the use of a D $\sharp$  note in contrast to the usual D $\flat$  used in the previous melodies. In Eastern music notations, the previous melodies employed the use of the scale B $\flat$ -C-D $\flat$ -E $\flat$  for the range was seen while here it switches to a C-D $\sharp$ -E $\flat$ . As in earlier melodies however, it is the same pattern of notes that are used for all the lines in the specific *kaviya*. These lines are sung alternatively by the person portraying Pattini and the drum player.

Considering the above notations, we can discover the following characteristics which are unique to folk music.

**Notation-1:** The notation to melody 01, which was heard at both the Doonagaha and the Galkanda Paththini Devalaya.

**Notation-2:** This melody too was heard at both the Doonagaha and the Galkanda Paththini Devalaya.

**Notation-3:** The notations to melody 03, which was heard at the Doonagaha Paththini Devalaya.

Following are poetic verses sung while performing the folk drama. They too are describing the grief, sadness and lamenting of Pattinidue to the loss of *Palaga*.

*Thunuwan Varala Nil Varalesa Vihidha Sondha*  
*Dhenuvan Kandulu Sali Salineth Nibandha*  
*Gosin Balā Thama Himiyange Malakanda*  
*Melesin Soe Dhukin Paththini Handayi Sindha*

(Depicts the lamenting of Pattini, crying out of her beautiful eyes while watching her deceased spouse)

*Malyata Rim Kopulen Agapath Vee Unnā*  
*Mali Noma Magē Himi Pālānga Nagitinnā*  
*Kanayata Kundalābaranaya Dilisennā*  
*Maliyata Magē Himi Pālānga Nagitinnā*

(Appreciation of *Palaga* describing his features)  
*Edā Salamba Aragenā Numba Mē Purata*  
*Ohu Balā Keemayi Himiyani Obata*  
*Ādhā Sita Ninda Natha Rē Thun Yamata*  
*Bādhā Nathuvahimi Nagitinnā Hanikata*

(Describe the *Kovalan*'s purpose of entering the city (to sell the anklet) and the loneliness of Pattini and how much she missed him from the day he left her to enter the city. It also reveals the way Pattini pleads for him to revive from his death that shows the feelings of grief suffers by Pattini.

The above poems describe the lamenting of a devoted wife who lost her husband. The poetic verses reflect the grief, anger and agony originated in the mind of Pattini. It is not rare in a society that lamenting is used to manage grief. Therefore, *Maraa-Ipaddima* (killing and resurrecting) can be seen as an occasion of creating a steep increase in grief and then attenuating it in someone who is already experiencing a loss of a loved one. During the participatory observation, it could be noted that the spectators were trying to engage with the drama as people have their shared grief and sorrows resulting from various experiences.

Sri Lankan music therapy extends back to the ancient antiquity. It is a type of folk music therapy. The same therapeutic methods are seen in the rituals, sacrifices, folklore, etc. This can be explained as a collective music therapy method. Music is an essential factor in this scenario. It is a powerful medium to establish links with gods, demons, or other supernatural beings. It is clear that communication works well through this music therapy. Because of this, the audience is mentally and physically balanced and relaxed. Music is a rich form of therapy. The philosopher Pythagoras believed that music had healing properties, and that the universe worked in harmony with music<sup>5</sup>. German composer Richard Wagner had said that the power of music begins when the power of words ends. Both music and songs can become an asset to someone under certain conditions. Abercrombie is of the opinion that music can

influence and change the behaviour. It seems that singing can cause an interaction between the presenter (singer) and the listener because it can create different emotional states in the listener. That emotional outbreak is expressed here as representation, expression and emotion. Such methods of treatment can be found in the source of Buddhist literature. *Pirith* chanting has been used since ancient times for the purpose of enhancing psychological immunity.

It is said that *Pirith* was chanted for curing various ailments. In addition, there have been instances where laxation was allowed through singing and playing. According to the *Sakka Pagnna Sutta*, the *Panchasikha Gandharva* had been overwhelmed with lust by the sight of *Suriyavajjasa*, which had been stored in his unconscious mind. Chanting of songs and playing of the harp are said to have helped him laxate the excessive lust from his mind. The above incident is mentioned in the *Mahavagga-pali of Sutrarantha Pitaka of Digha Nikaya*<sup>9</sup>.

**Bibliotherapy:** This case study also observed the application of bibliotherapy by watching the occult drama of killing and resurrecting. During personal conversations, some people stated that some of the poems played in the drama had been previously heard from their adults. Another said that he could commit a few stanzas to memory by watching the drama many times over an elongated period of time. Another woman said that she had heard Pattini *Hella* during her childhood and that the singing of its poems by the elders at that time was very beautiful. They could recall the story of the birth of goddess Pattini, her life with husband Palanga, how she herself had broke her breast to set the kingdom ablaze and subsequently Pattini becoming a deity. Hence, it is clear how the folklore associated with the life story of Pattini revolves around the lives of women in Sri Lanka.

This study reveals that the ritualistic drama of "*Mara Ipaddaweema*" can be regarded as a bibliotherapy. Bibliotherapy is associated with using books to enhance the psychological wellbeing of people. The information in this text can be educational or imaginative literature. Examples of that kind include fiction and poetry.

Researchers have paid attention to bibliotherapy since ancient times for establishing the effectiveness of these resources based on symptoms associated with physical or psychological illnesses that can be diagnosed<sup>10</sup>. This therapeutic method was adopted by the Buddha. One example is the preaching of the *Sandakinduru Jataka* story to princess Yashodara in a bid to attenuate the distress experienced by her following the desertion by her husband Prince Siddhartha.

There are instances in Buddhist literature where such treatments were used in the form of Jataka stories, parables as well as in cases where the pattern of behavior was changed. Such features have long been seen in the Sri Lankan folk-religious context of the oral tradition. The *Bana Maduwa* or the auditorium in the temple where the Buddha's Dhamma was preached, is the place

where such folklores associated with the religious literature were conveyed to the public.

**Dance Therapy:** Although therapeutic techniques were used in early Buddhism, the word therapy is derived from the Greek word 'therapeia', which means healing through art expressions such as poetry, singing, or dance. Lyrics<sup>11</sup> and tone together produce one strong form of Art. This art focuses on the perception of human senses and the stages through sounds, movements, words, melody and rhythm. People expected that releasing of their emotions would bring relief. It is in such a background that Catharsis was built for the purification of the soul in Greek art. Dance therapy was also used in this ritual of the occult drama. According to the dance moves of the low country tradition, the ritual of killing and resurrecting (*Mara Ipaddaweema*) was born. The singing of lyrics in the poems to the tone of said dance tradition and *Pahatarata* drum tradition have reinforced the dance moments in the drama. Chanting poems and acting can convey the meaning or feel of lyrics to the audience, with the four gestures named *Angika*, *Vachika*, *Aharyaya* and *Sathvika*. Also, *Mara Ipaddaweema* is a visual poem consisting of imitation and impersonation and many other features are also attributed to it. This treatment or therapy is a long-standing practice in the Sri Lankan cultural context. It is an invaluable knowledge tradition with a rich combination of Buddhism, astrology, local medical practices and folklore.

**Group Therapy:** When studying the tradition of music therapy by considering the music therapy practiced in the local context, it can be observed that such music therapy rituals have been used as a collective or community healing method<sup>12</sup>. During ancient times, such rituals were performed for someone who had fallen ill (maybe physical, psychological or both). Such practices can even be seen today. Albeit, *Gammadu Shanthikarma* ritual does not target only one patient but is performed in the expectation of healing and blessing an entire village as a whole. The *Mara Ipaddaweema* (killing and resurrecting) ritualistic drama is performed for a large group of audience. When studying this drama, it is conspicuous that through Pattini *Velapuma* (mourning of Pattini) mentioned in the story of Pattini, a collective healing or therapy is applied by means of sharing sorrow or grief. There are a few therapeutic practices included in this ritualistic performance such as, Listening, Removal of emotions, providing information, Ensuring morality and Therapeutic relationships etc.

Several questions were posed during the informal interviews of a random sample of spectators regarding the act relating to the lament of Pattini. One woman stated that the drama of *Mara Ipaddaweema* reminded her of her deceased husband. Another said that sympathy was created in her mind for goddess Pattini as well as Prince *Palanga*. A woman who took part in the discussion expressed that she broke into tears on seeing the wailing of Pattini on her loss. Some other women expressed different reactions. A woman said that the scene reminded her of the death of her son three decades ago which instigated grief

in her mind. She is of the belief that her son too had been snatched by a deadly demon as shown in the drama (that *Palanga* is killed by the demon of death). Another devotee from the audience said that if that is the plight of a goddess, there is no escape from sorrows for ordinary human beings. Another was happy to watch the drama in real of which the story was only read and heard during childhood. "The divine power of Pattini is strong. Hence, it is a privilege to watch a drama of a goddess being played in an ancient Pattini temple." This is the opinion of another. Someone who had watched the drama for the first time said that he enjoyed watching the dance and performance and listening to the drumbeats and singing. A young girl who had watched this ritualistic drama for the first time said that she could learn more about the life of goddess Pattini after watching this drama.

This drama of lament of Pattini shows the tradition of mourning by a wife on the loss of her husband. This is inevitable for many women in the society. This type of mourning helps to manage the grief that arises thereon. *Mara Ipaddaweema* is unique opportunity to appease the grief in one's heart by means of wailing for the already dead and for those who will be dead in future.

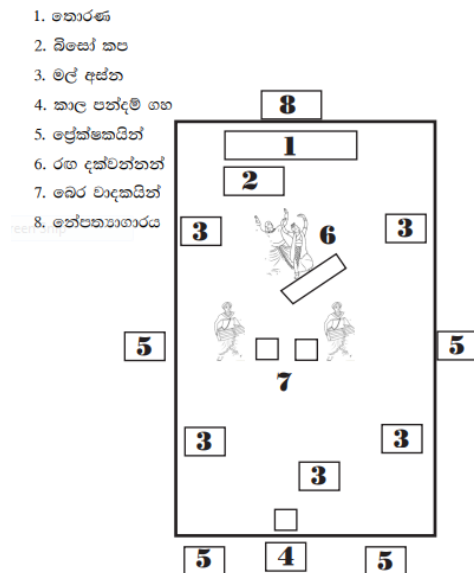
**Art Therapy:** Art therapy is a creative expression which uses the artistic methods to enhance physical and psychological wellbeing of a person<sup>13</sup>. The creative process which connects to the artistic expression of an individual can be used for solving problems and to improve and manage their behaviour and emotions, reduce stress and to enhance self-respect and knowledge<sup>13</sup>. Art therapists use different techniques in the process of preparation for the said act and collaborative work. The visual performances in the drama are the ones that had been used in Sri Lankan society to enhance psychological well-being. The performance of this *Shantikarma* begins in the nighttime in an open space. A spacious area in the village is selected for the play as this is performed to bless the villagers and a large gathering of villagers can take part in the play. In certain instances, preparation of the land and planting of *Kap* and finally erecting the hut can be observed. Whereas in another, the land is prepared after planting *Kap*. It is a tradition to choose a fresh betel-nut tree or a jack tree to plant as *Kap*. In some areas *Esala* timber is used. It can be observed that people are cautious to use timber from trees which are dedicated to deities. Some devotees can be seen dedicating trees for the annual divine processions in the area. Some are of the belief that *Kap* represents the penis of a male and its reproductive ability.

The selected open space in the temple premises has since been used as a *Maduwa*. This is a temporary establishment. In the center of the Pattini *Maduwa*, the palace (Pattini Pantheon) is made up of seven pandals. The center valve of the pandal is reserved for Pattini ornaments, and above it, an image of goddess Pattini is placed.



*Biso Kapa* can be seen close to the right side of the Pattini Pantheon. Banana leaves are also used for this purpose and Gok leaves (tender coconut leaves) are used for decoration. *Biso Kapa* is planted after performing a number of rituals. In addition, there is a special decorated seat for the pantheon of Gods in the hut. It is also known as the flower bed. Several flower beds parallel to the main pandal can also be seen in this premise. Several flower beds appear in several directions for several deities. It has become a common practice to use eco-friendly plantain leaves, coconut leaves, coconut blossoms and areca nut flowers for decoration in the procession. Decorations such as pandals, flower beds, lanterns, etc. are used here according to the needs and creativity of the performer of Shanthikarma. In addition, the use of herbs can be seen for the Kala Pandama puja. Legend has it that this was a sacrifice made to the Lord Kataragama who helped King Dutugemunuto emerge victorious in the war with King Elara. The usual practice is to use an areca-nut plant about eleven cubits high. Gok (tender coconut leaves) "Decorations", a Kala Pandama can be seen placed on top of that. This reminds of the Devol Deva legend. It is planted facing the Pattini Pantheon and at the entrance to the shed. It is said that this torch symbolizes the anchor of a ship. It is also used to announce the public that a Shanthikarma is being performed in that place.

The singing-playing-dance-audio-visual output as well as the scent of the aromatic smokes such as *Sambarani* help nurture the visual image created with the above environment. The above natural environment is important for the development of spiritual mind and to create mental discipline. The sketch of the paradoxical dramatic parade, which takes place in a natural environment, is as follows. 1. Pantheon of gods 2. *Biso Kapa* 3. Flower beds 4. Kala Pandam 5. Spectators 6. Actors 7. Drum players 8. Dressing room



The lifestyle study representation theory states that emotions are maintained by presentation and there are four types of expression<sup>14</sup>. The first is the objective. That means, people are persuaded, presented, heard, enjoyed creating a response among the audience. Second is the relation of presentation. Third is the defining of presentation. Both the presenter and the audience define that. By imparting knowledge and by comprehending the importance, the meaning of presentation is decided. This defining paves way for appreciation of presentation. The said follow-up closely resembles the Marium's representation. Music is not an individual event. A musical presentation is performed by a group of people. He has also stated that the musical event will not be forgotten and will remain in the memory of the community<sup>14</sup>. Creative process involved in the ritual drama in expressing oneself artistically (in a creative manner) and arranging the environment etc. helps people to resolve issues within, develop and manage their behaviours and feelings, reduce stress, and improve self-esteem and awareness. A person is not required to be talented or to be an artist to gain benefits from the drama. There are some professionals who can work to dive into understanding the underlying messages communicated through art, which will help in the healing process. It was observed that decorations done using young coconut leaves, flowers, banana trunks are used to create a serene and soothing environment for the spectators. In early days, people used to light "*Coppara*" (a dried coconut shell) lamps which also helps to create a soothing lighting environment that helps the spectators to calm themselves. Unfortunately, the current practice of using high resolution lights seems not supporting the objective of performing ritual drama.

**Pattini lament and buddist psychotherapy:** The occult drama of *Mara Ipaddaweema* is able to unleash the emotions buried in the subconscious mind. It was obvious how the audience was trying to make it a collective and public experience. It also reminds the 'ritual of death' as per Sri Lankan context. This study suggests that the music associated with this Shanthikarma may help resolving physical, psychological, and environmental problems that arise in the community. The laxation of emotions introduced by Aristotle has been used by the Western psychologists as a means of therapy. Their chief objective was to expel stress in people by using this method. This was first studied as a therapy method by an Austrian medical doctor named Joseph Breuer<sup>15</sup>. The psychiatrist named Breuer has pointed out that this generation of sorrows creates tremendous transformation in human mind<sup>16</sup>. He also pointed out that emotions such as compassion and terror and other emotions related to them are enlivened through the generation of sorrows in the mind of people. It should be mentioned that Sigmund Freud had used the laxation of emotions as a therapy<sup>15</sup>. It is said that autonomy and free association have been used, but later free association has been used more effectively than autonomy. Some diseases were found to have been linked to mind. Hence, repulsive and dissatisfied emotions had been expelled by that. This kind of collective therapeutic cultural features are vital for expelling such negative and destructive emotions.

The present-day society appears to be oppressed due to various reasons. People are oppressed by means of politics, economy and culture. In face of issues and problems that people are compelled to encounter socially as well as individually, psychological stress is inevitable and the number of people who are affected is on the rise. Many a crime and sin in present Sri Lankan society such as rape, child abuse, murder, drug abuse, robbery etc. have increased drastically. This plight has been resulted due to excessive greed and restlessness. Laxation of emotions can be used as a therapy to mitigate this situation. Moreover, this emotional laxation is an effective way to cope with the loss of loved ones in the decade-long war by the two main ethnic groups of Sri Lanka, Sinhalese and Tamils. It can also be used to withstand the damage caused by natural disasters such as floods, landslides etc. Furthermore, apart from environmental issues, other burning social issues such as unemployment, consumption toxic foods, overwork, etc., often cause people to suffer from stress. Psychiatrists and psychotherapists believe that many of these mental illnesses eventually develop into physical ailments. In particular, it is said that the elimination of negative thoughts that accumulate in our minds will cure diseases such as high blood pressure, various rheumatic diseases (aches and pains), leprosy, asthma, gastric ulcers, acid reflux and diabetes. Many of these diseases have plagued the today's society. Therefore, these diseases need to be treated not only physically but also psychologically. Emotional laxation is an assured remedy for this.

*Opportunities associated with social oppression, aggregation and anti-social and destructive activities are loosened and overflowed by an innocent dramatic revival. Emotional relaxation and solace are achieved through the emotional awakening done by the mourner. Thus Bhava Kali is a form of homeopathic remedy<sup>16</sup>.*

In such a context, traditional healing methods play a vital role. In ancient Sri Lankan culture, performance of musical tragedies such as *Vessantara*, *Dahamsonda*, *Maname* and *Sandakinduru* can be found. Moreover, by playing Shanthikarma and folk dramas in villages, the ancient society has allowed the laxation of emotions to occur. Tragically, such healing methods have been obsoleted in present society. Hence, the number of sinners and criminals have risen in the society. In order to prevent such disastrous social outcomes, the negative and harmful emotions which are stored in people's minds should be eliminated. Even purification is worthwhile. Hence, the *Mara Ipaddaweema* ritualistic drama associated with the concept of goddess *Pattini* is an important feature in achieving the said altruistic purpose.

Performance of the ritual drama of the life of *Pattini* reflects the use of melody (generated from singing, playing and dancing) to heal people. Folk music is a healing method practiced, linked to various cultural events in Sri Lanka. Evidence of the practice of musicological treatment also not novel but can be found in the ancient history of Sri Lanka. They are mainly mirrored through folk drama, *Bali*, *Gammadu* (ritual folk drama) performed

among the folks of the country. Melody is the most significant factor of folk music and drama. Music acts as a powerful medium to connect with people who suffer from severe mental conditions where the gods and ghosts (black magic) are associated with. It was evident that the musicological treatments establish better communication and balance the spectators' physical and mental conditions. Therefore, it is proved that the musicological aspect of ritual dramas acts as a medium of healing or treatment.

Sri Lankans have their traditional ways of coping with grief which are interlinked with their culture and religion. Rituals such as chanting and listening to *Pirithas* a collective exercise, *Bodhi Puja*, *Perehara* are some methods used to release the emotions. Such methods are used to discharge emotions used in agricultural societies of Sri Lanka engaged in paddy cultivation. Performance of folk dramas such as "*Sokari*" and rituals "*Gammadu Shanthi Karma*" performed during New Year celebrations took place in Sri Lankan society. Masses were taught about tragedies through *Jathaka Katha* such as "*Sanda Kiduru*," "*Wessanthara*," "*Dhahamsoda*," "*Maname*" that also act as a method of discharging emotions of grief among people, by purifying grief that leads to psychological healing. Unfortunately, these cultural characteristics are being eroded from society and have not been seen commonly in present-day society. However, the *Gammadu Yagaya* performed in *Maraa-Ipaddima* (Killing and resurrection) performed in the ritual drama, which helps to collective heal of the people become more applicable considering the psychological issues faced by the people in present-day societies.

*Mara-Ipaddima* performed today seems to be a single act of the ritual drama by forgetting its value of healing of people. Even the traditional dancers highlight the value of the drama compared to the aspect of purification of the emotions. According to the observations in the field, it was noticed that the exhibitionist nature of today's performance is impacted by the competition among *Pattini Devala* (Shrines worship for Goddess *Pattini*) operating in the country. It also seems that the purpose of drama performance is to attract more audience and, in the process, forget or provide less attention to the traditional rituals and customs performed. It is observed that the performing of ritual drama in contemporary Sri Lanka has become a highly commercialized project. The aim of performance has shifted from healing to profit-making. This was proved in the field observation where the stage and the area are filled with high-resolution lights. Using high-resolution lights restricts creating the ideal environmental background supports for healing. These practices lead to deviation from the original purpose of performing the ritual drama, which is to purify the emotions leading towards healing. The changes and commercialization of performing ritual drama *Maraa-Ipaddima* and other ritual dramas seem to compel people to detach themselves from the value, acceptance and taking part in traditional ritual dramas in present-day Sri Lankan society.

## Conclusion

This study examined with the support of case studies show how various communities in Sri Lanka attempt to bear the traumas of loss, death, illness etc. particularly when they already realize the established socio-political limits of the system. The ritualistic traditions and its psychologically convincing healing effect were found to have convinced the people of many communities who maintain faith associated with the Goddess Pattini cult in Sri Lanka. Loss is a universal context for which the response of people can differ with each individual. Although it is a common human experience, grief is expressed in many ways. Each person's mourning and grief exist on different levels, with several forms of grief, such as rejection, anger, bargaining, depression, and acceptance. Mourning is the physical cognitive-behavioral response of various emotions to loss. The performative act of the mourning associated with the *Mara Ipaddaweema* is a historical enactment of an ancient story in the life of the Goddess Pattini. The heroic and truthful practice Goddess Pattini invoked by the ordinary masses of both the Sinhala and Tamil communities reveal the therapeutic power of the enactment in its folk style. The continuity of the tradition of this ritualistic performance with its musical, dramatically, verbal and performative aspects develop a therapeutic effect in the minds of the people seeking the blessings of the Goddess. Though in the present context ritual drama of weeping has to adapt to the commercial setup for its continuity, there are still cultural and social implications of the practice today.

**Contributors to the research:** Marasinghe Gunarathne, born on 19.12.1961. Sarasavi Kalayathanaya, Ehala Madam Palla, Meerigama. He is an expert in *Shanthikarma* performance belonging to the Raigama tradition. He represents the third generation of Raigama Tradition. He has performed as the goddess *Pattini* in *Pattini* ritual drama. (Interview conducted with Marasinghe Gunarathne on 12<sup>th</sup> June 2018 at *Doonagaha Pattini Devalaya*, *Ganegoda*. Janith Adhikari, from the *Ganegoda Pattini Devalaya*, *Ganegoda*. He presently performs the role of the goddess *Pattini*. Palitha Sri Geegana Arachchige, Ayurvedic Medical Physician, Malewana Ayurvedic College.

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