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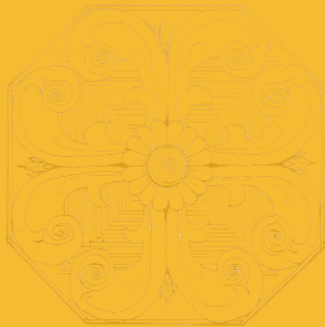
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## THE PAYOFF FOR PASSION

Former ANU student Janelle Marburg finds fulfilling employment in the management of specialised training projects



As I came to the end of my Asian Studies degree at the ANU, I had little idea of what I wanted to do after graduation. I only knew that after completing the Year in Indonesia program I wanted to stay connected to Indonesia and ideally use my language skills in my work. To help me gain experience in the work place and find some direction, I enrolled in the *Practical Assignment in Australia* course. This involved working in an industry of my choice 20 hours a week for 10 weeks and keeping a journal for assessment.

### Intrigued by development projects

The course coordinator suggested companies for my placement, one among them being Hassall and Associates International (HAI). I had never heard of the company, but from their website I found that they are a consulting and project management firm dealing with development projects. This intrigued me as I had taken a few development related courses at university although I knew very little about the way aid was actually administered.

At HAI my main job was to translate one of their project websites into Indonesian. I found this challenging at times as it had been a while since I had done straight translation, but it was certainly a good way to keep my language brain active. While with HAI I sat in on various meetings. At first much of it went over my head, but slowly I began to understand the role of a Managing Contractor like HAI, and its functions as an intermediary between donors (such as AusAID) and recipient countries.

(continued on page 2)

Janelle Marburg with dancers in the Javanese Ramayana ballet, Prambanan, Central Java





## THE PAYOFF FOR PASSION (cont. from p1)



### Training middle-level professionals

I have since started working fulltime with Hassall and Associates International on the Indonesia–Australia Specialised Training Project Phase III (IASTP). IASTP is just one of the many projects managed by HAI. It is a bilateral project under the Australian Government's (AusAID) development cooperation program with Indonesia. IASTP provides training to middle level professionals in the public, non-government and private sectors in the areas of economic management; other domains of governance, and the delivery of basic services. This translates into training courses which are held both in Australia and Indonesia on issues such as human rights, health services promotion, environmental law enforcement and drug intervention.



In this position I have had the opportunity to travel to Jakarta as well as visit our training courses within Australia. The work is fulfilling and I feel fortunate to be part of such an interesting and dynamic industry. At one point in my studies I wondered whether I should have chosen a more practical degree that would lead directly to the workforce. But now I am putting into practice all the skills and knowledge I gained at the ANU and am grateful I chose to study in a field about which I am passionate.

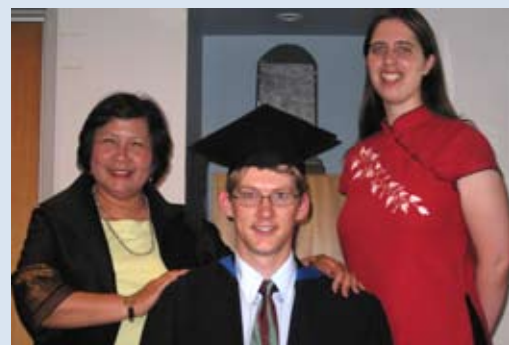
*Janelle Marburg completed a Bachelor of Asian Studies (Specialist) degree in 2005 with majors in Indonesian and Asian Politics & International Relations.*

*Top left: Janelle Marburg in Indonesia undertaking the village studies program run by Gadjah Mada University. Students were given the opportunity to live with a village family and experience village life*

*Left: Janelle with students of English*

## JASON HALL: FIRST CLASS HONOURS

Congratulations to Jason Hall on graduating with First Class Honours in International Relations. While Jason is an Arts student he is also a member of our extended Thai family. Jason, who achieved High Distinctions in Thai and Sanskrit courses, assists in the administration of the National Thai Studies Centre. He is pictured here with Thai lecturer Chintana Sandilands and fellow administrator Elizabeth Hooker.





## GENEROUS SUPPORT BY THE THAI GOVERNMENT

New scholarships for ANU students studying Thai in Thailand



*The Thai Ambassador to Australia, Her Excellency Suchitra Hiranprueck (centre), with ANU lecturer in Thai, Chintana Sandilands (second from right) and students of the Faculty of Asian Studies*

The National Thai Studies Centre in collaboration with the Thai Program, Faculty of Asian Studies, is now offering a new program of scholarships for ANU students studying the Thai language in Thailand. A grant from the Royal Thai Government has enabled the NTSC and the Thai Program to set up a scholarship fund for those enrolled in the 'Year in Thailand' and 'In-Country Language Project' courses at ANU. H.E. the Ambassador, Suchitra Hiranprueck presented a grant of \$18,425 to Professor Anthony Milner, the Dean of the Faculty of Asian Studies, at a brief ceremony on Wednesday 30th November. The scholarships will expand opportunities for students to pursue in-country training in Thailand.

The scholarships will provide \$1,000 for students enrolled in the 'Year in Thailand' course, and \$500 for the shorter 'In-Country Language Project' courses. The scholarships will supplement assistance provided by ANU, and are to cover expenses incurred in three main areas: extra curricular activities, accommodation and a living allowance.

### **Chiang Mai and Thammasat**

Five outstanding students have been selected as the first group to receive these scholarships. *Matthew Kelly* and *Ryan Hoskins* are enrolled in the 'Year in Thailand' course and have been studying in Thailand in the Faculty of Humanities, Chiang Mai University, since June 2005. They will complete their studies there in February 2006. In addition there will be three students studying in the Faculty of Liberal Arts, Thammasat University, Thailand, between January and February 2006. *Kim Williamson*, *Dylan Hartmann* and *David Hunter* are enrolled in the 'In-Country Modern Thai Prose' course.

The National Thai Studies Centre and the Thai Program, Faculty of Asian Studies, encourage all students interested in pursuing studies in Thai to consider applying for these courses and the accompanying scholarships.



## AN INTRIGUING SURVIVOR: THE OLD JAVANESE *SABHAPARWA*

by S. Supomo, Visiting Fellow, Southeast Asia Centre



While the great majority of literary works in Old Javanese managed to survive by first “migrating” to Bali, then being copied and re-copied by Balinese copyists, the only manuscript of the Old Javanese *Sabhaparwa* that has come down to us hailed not from Bali, but from a small village situated on the slopes of Mount Merbabu in Central Java. In this respect we can say that it is a unique manuscript.

### Revered heirlooms

It was part of a collection of manuscripts once owned by a certain Windusana, a high priest in the *buda* religion who lived in that remote area and passed away before 1759. That these manuscripts could have survived such a long journey from the remote past is no doubt because they must have been “guarded well” – in fact the manuscripts were regarded as *pusaka*, “revered heirlooms”, by Windusana’s descendants. This high regard, however, obviously did not always ensure the survival of a manuscript. When the existence of Windusana’s collection first came to be known around 1822 it was said to have consisted of more than a thousand manuscripts. But when the Bataviaasch Genootschap took possession of the collection around 1852, it had dwindled to some four hundred only.

The manuscripts are now in the possession of the National Library of the Republic of Indonesia and are known as the Merapi Merbabu manuscript collection. The *Sabhaparwa* manuscript has the catalogue number L92. Like other manuscripts of this collection, L92 is a *lontar* (palm leaf) manuscript. It was written in the so called *buda* script. There are two copies of the manuscript held in the National Library, both written in Modern Javanese scripts, and seemingly by two different hands. Another copy, a Romanised transliteration, is in the possession of the Kirtya Library in Singaraja, Bali.

All the copying and recopying of this particular manuscript seems to indicate that there must have been some interest in it among scholars. Considering the importance of the *Sabhaparvan* in the development of the narrative of the *Mahabharata*, such interest is not surprising. The question is why, despite all the apparent interest, not even one article dealing with any aspect of the Old Javanese *Sabhaparwa* has so far appeared in print. The answer is perhaps to be found in the poor condition of the manuscript, both physically and textually. It has often been said that the readings of manuscripts that came from Java are, in general, inferior to those of the manuscripts originating from Bali. In this regard the manuscript L92 is no exception – indeed I found that, textually, it was one of the worst manuscripts, if not the worst, that I have ever read. All the defects and copying errors common to all Javanese manuscripts proliferate in this manuscript.

### Untangling mix-ups

Moreover, it is evident that at least at one stage during its long transmission the sequential order of the leaves of the exemplar of L92, or one of its ancestors, must have been disturbed – probably because someone inadvertently mixed up the leaves of the manuscript. This kind of disorder is not uncommon among Old Javanese manuscripts. If other manuscripts of the same work with a correct sequential order are available this disorder usually can be rectified without too much difficulty. However, the scribe of L92, or one of its ancestors, was apparently unaware that the order of the leaves of the manuscript he was about to copy had been disturbed. Accordingly, she or he simply continued to copy the original manuscript as it was. Thus we find, for instance, that a certain episode ends abruptly in the middle of p.19a, to be resumed on p.28a, and in between we read different episodes that also start and end abruptly. And to make matters worse, the disorder obviously did not happen in just one place, but in more than twenty places. It is not surprising that the text was in a complete shambles.

Since we have no other manuscript of the Old Javanese *Sabhaparwa*, the only recourse we have to untangle this mix up is by comparing it with the Sanskrit *Sabhaparvan*. In this regard, though,



## THE OLD JAVANESE *SABHAPARWA* (cont. from p4)

we have to be cautious. In the first place we do not know the exact Sanskrit prototype of the text which was used by the Javanese author; and secondly, *parwa* were never intended by their authors to be complete translations of the *Mahabharata* episodes. In fact, for the most part Javanese writers seem to have been content with presenting an abbreviated form of the epic in Old Javanese prose.

The *adhyaya* or 'chapters' were mostly shortened, many even omitted altogether. Closer examination shows, however, that these omissions are mostly unimportant descriptions of matters or events that have no significant impact on the narrative. We also find that most of the important elements of the narratives are retained. More importantly, many proper names are retained in the *parwa*, and mostly in recognizable forms. I found that in a passage which is "corrupt to an appalling degree", the proper names, especially an enumeration of them, are often the only help available to determine the location of that particular passage in its right sequential order. Another special feature of the *parwa* is the occurrence of Sanskrit quotations in the text which are mostly taken from the corresponding passages of the *Mahabharata*. Whatever purposes such a quotation may have had for the writer or for the readers, they are most useful as a tool to pin point the exact location of the passage.

### Balinese manuscripts in the ANU Library

It is clear from the reconstructed manuscript that certain *adhyaya* of the *Sabhaparvan* are not found in the Old Javanese *Sabhaparwa*. Some of them were obviously omitted because they occurred in leaves which were missing from the manuscript (e.g. *adhyaya* 1 2 and 70 73) and some may have been deliberately omitted by the author himself – probably because they were only repetitions of what had been narrated before (e.g. *adhyaya* 46 49). It is equally clear, however, that the *parwa* faithfully follows the narrative sequence of its Sanskrit original and also retains most of its important elements.

In the early 1970s a project called the Balinese Manuscript Project was set up for the purpose of producing Romanized copies of Balinese manuscripts. By 1999 more than six thousand manuscripts from all over Bali had been transliterated, covering all kinds of genres in Old Javanese, Middle Javanese and Balinese. Copies of the transliterations were sent to several libraries around the world, and the University of Sydney received them regularly from March 1983 to June 1992. This invaluable collection is now housed at the Menzies Library of the Australian National University.

Among the manuscripts from this collection, six are entitled *Sabhaparwa* – three *kakawin* (poems in Old Javanese), one *parikan* (a poem in Modern Balinese), and two *satua* (a prose work in Modern Balinese). After examining all these manuscripts I found that they were not derived from the Old Javanese *Sabhaparwa*, but from K.M. Ganguli's English translation of the Sanskrit *Mahabharata*.

Thus, while we should not altogether exclude the possibility that the manuscript of the Old Javanese *Sabhaparwa* could one day turn up in Bali – after all, there are perhaps as many as 50,000 manuscripts still held in private collections in Bali – the result of the Balinese Manuscript Project so far has confirmed that the manuscript L92 is indeed unique. And for this reason alone "this manuscript deserves our attention". It is my hope that this paper will encourage others to have a closer look at this *parwa* – the only extant *parwa* that so far has not been published. On the other hand, the discovery of new manuscripts related to the *Sabhaparwa* shows that not only is there an ongoing interest in the *Sabhaparwa*, and the *Mahabharata* in general, in present day Bali, but new works, some of them in *kakawin* form, were until recently still being written.

This article is an abridged version of a paper delivered by Dr Supomo at the International Seminar on Old Javanese held at the University of Indonesia, Jakarta, 7-10 July, 2005. Dr Supomo is currently working with Emeritus Professor Peter Worsley on a new edition and translation of the Old Javanese *Sumanasantaka*.



# ENGLISH IS CHANGING THE GRAMMAR OF INDONESIAN

by Tim Hassall, Lecturer in Indonesian, Southeast Asia Centre



If words are flesh and grammar is bones, then the flesh of Indonesian has an unmistakable English flavour by now. What you might not know is that English is shaping the bones of the language as well.

This is not a new thing for Indonesian. For the last century or so it has been absorbing new English-type structures. In the early days they came from Dutch, whose grammar resembles English in a lot of ways. Now they come from English instead and more are entering the language all the time. Let's look at a few examples below.

## 1. "Talking ...," (present participle constructions)

One fairly new structure comes from imitating English sentences like:

*Talking* in front of journalists yesterday, he explained that ...  
*Answering* a reporter's question, she denied ...

We wonder for a moment, *Who* is talking? Only later in the sentence do we find out: '*he ...*'

Until recently, Indonesian had nothing like this. But nowadays in the press we often read the same pattern:

*Berbicara* di depan wartawan kemarin, (dia ...)  
*Menjawab* pertanyaan wartawan, (dia ...)

Formerly, you had to say something like '*Dia* berbicara di depan wartawan dan ...'

## 2. "Located ...," (past participle constructions)

In the same way, a new structure has appeared to match English sentences like:

*Located* in the hills, that village is well-known for ...  
*Arrested* in his house at daybreak, Rusli did not try to ...

Once again, we wonder at first, '*What* is located? And only later in the sentence do we find out: '*that village...*'

In the Indonesian press nowadays we often come across the same pattern.

*Terletak* di perbukitan, desa itu...,  
*Tertangkap* di rumahnya pada dini hari, Rusli ..."

Formerly you would have had to say something like "*Desa* yang terletak di perbukitan itu ..."

## 3. *adalah*

Another structure comes from imitating this English one:

Tuti *is* a small child  
They *are* good people

We do not simply say: "Tuti, a small child". We insert a form of the verb "*to be*", called a 'copula'.

Traditional Malay/ Indonesian does not put a word in that slot. You just say *Tuti anak kecil*, and so on. But Indonesians who knew Dutch started sometimes to insert a copula when writing – namely *adalah* or *ialah*.

And due to recent pressure from English, this *adalah* is used by writers more and more

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## ENGLISH IS CHANGING THE GRAMMAR OF INDONESIAN (cont. from p6)

often nowadays, even in simple little sentences where it is not really useful at all. So for example:

(a recent reader's letter to a newspaper)

'Saya *adalah* seorang karyawan swasta. 'I *am* an employee of a private firm'

(a recent short story by a well-known writer)

Saya *adalah* seorang tukang ketik pada Lembaga [X]. 'I *am* a typist at the [X] Institute'

(Notice the unnecessary *seorang* in those examples too. It's as if the writers are reluctant to leave out *any* parts of the English sentence "I – *am* – a ...".

#### 4. "a book which I will buy" (object relative clauses)

One quite new structure, bound to irritate many teachers, is a matter of word order. It comes from imitating English phrases like:

a book *which I will buy*

questions *which we can answer*

a song *which I once heard*

Notice how the underlined part has the word order of an active sentence. It says "I – will – buy," just like in the sentence 'I will buy a book'.

That order is not possible in traditional Malay/Indonesian. You have to say instead:

buku yang *akan saya beli*

pertanyaan yang *bisa kita jawab*

lagu yang *pernah saya dengar*

Why? Because you are not really saying 'a book which I will buy'. You are saying 'a book which will be bought by me'. It is passive, not active. And so those words *saya- beli* must stay together. Because *saya beli*, indivisible, means 'be bought – by me'.

But now many educated Indonesians have started to say and write things like

buku yang saya MAU beli

pertanyaan yang kita BISA jawab

lagu yang saya PERNAH dengar

This is a radical change, because now it is active, not passive. It says 'book which I will buy', 'question which we can answer', etc, as in English.

As if that wasn't bad enough for the purists, there are even signs of *total* surrender to English. I have found well over a hundred texts where educated Indonesians say or write things like

buku yang *saya akan membeli*

pertanyaan yang *kita bisa menjawab*

The *me-* here on *membeli*, *menjawab* makes it an even more blatant copy of English. No-one could deny that it says "which I will buy". And although this 'me-' variant is still totally wrong according to most careful speakers, it's a new one to watch.

#### Translation effect

You may have guessed by now that the practice of translating texts from English is a big reason new structures enter Indonesian. News stories from global agencies like Reuters are hastily rewritten in Indonesian by journalists, best-selling works of fiction and non-fiction

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## ENGLISH IS CHANGING THE GRAMMAR OF INDONESIAN (cont. from p7)

(e.g. thriller novels and guides like *Rich Dad, Poor Dad*) have mostly been translated just as carelessly, with their English bones still largely intact. By reading this type of thing, educated readers become more and more familiar with English-type structures and start to use many of them themselves.

Let's look at just two more borrowings from English:

### 5. "countries, children"

Indonesian has started to imitate this English feature:

book - bookS  
country - countrIES  
child - childREN

English marks nouns as plural, usually with "-s", when referring to more than one.

In earlier Malay/ Indonesian as well, nouns were sometimes marked as plural, by doubling them and saying *negara-negara*, etc. But doubling nouns to show plural meaning was not common. For instances you didn't say things like:

*banyak* negara-negara - 'many countries'  
*beberapa* murid-murid - 'some pupils'  
*ratusan ribu* anak-anak - 'hundreds of thousands of children'

Why not? Because it is obvious you are talking about more than one country, pupil or child without a doubled noun.

But because Dutch marks nouns as plural even when the plural sense is obvious, some educated Indonesians started to do it even with words like *banyak* and *beberapa*.

And nowadays thanks to pressure from English you even hear it with numbers sometimes, such as *ratusan ribu anak-anak* – although purists object that the presence of a number like *ratusan ribu* makes doubling the noun simply wrong.

### 6. "it" (third person singular inanimate pronoun)

The last new structure we will look at is based on this English one:

I like that mosque. *It* was built nearly a thousand years ago.

To refer to the mosque the second time, we said "it" – the English pronoun for non-humans.

There is no such word in traditional Malay/Indonesian. But during the last few decades, some westernised writers have started to use *dia* or *ia* for the same purpose. Look at this sentence in a recent magazine article

(talking about the National Language Centre):  
Sekarang namanya Pusat Bahasa. *Dia* tidak hanya mengurus bahasa Indonesia, tetapi bahasa daerah.  
'Now its name is the *Pusat Bahasa*. *It* doesn't only manage Indonesian, but also ...'

And similarly, in the same magazine issue, we find:

Bahasa Indonesia bukan anugerah yang diturunkan dari langit. *Dia* adalah buah ... *Ia* juga senjata ...  
'Indonesian is not a gift that was handed down from the sky. *It* is the fruit of ... *It* is also a weapon ...'

*continued on page 9*



## ENGLISH IS CHANGING THE GRAMMAR OF INDONESIAN (cont. from p8)

In traditional Malay/ Indonesian we have to find a different way to convey the meaning of "it" instead, such as saying:

... namanya Pusat Bahasa. *Lembaga itu ...* (i.e. '... *This institution ...*')

### Conclusion

No matter how you feel about this whole trend towards English-style grammar, there is one minor moral to the story. If you're a student who makes a wise habit of trying to soak up natural sentence patterns by noticing them as you read, avoid texts that are translations of English. They are often riddled with English structures that no Indonesian person would normally use. Original texts, on the other hand, still often contain structures recently borrowed from English – and those ones deserve your respectful attention. You might even like to try some out!

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## LIVE PERFORMANCE OF GURUGITA ENTRANCES AUDIENCE

by McComas Taylor, Instructor in Sanskrit, South & West Asia Centre

Multi-talented third-year Sanskrit student Natalie Carter entranced an appreciative audience of Faculty and friends with a recital of devotional song on Friday 25 November. Natalie performed *Gurugita*, or 'Song of the Guru,' in Sanskrit, each stanza followed by a beautifully rendered English translation. She accompanied herself on a harmonium.

Natalie is one of a new generation of students in the South & West Asia Centre. She has studied and taught Sanskrit singing in India, the US and Australia. Instead of pulling beers or waiting tables like many of her student peers, Natalie will spend her summer vacation teaching singing for the Siddhayoga tradition in a centre outside Mumbai.

"Our students are often practitioners or teachers of yoga, or have an engagement with classical Indian culture or religions," says lecturer in Sanskrit and South Asian Studies specialist, Dr McComas Taylor. "Sanskrit is very much part of their lives and part of a living tradition," he said. His words were vividly confirmed in Natalie's *Gurugita* recital.





# OUR LADY OF MATARA BRINGS CONSOLATION TO THE CATHOLICS OF SOUTHERN SRI LANKA

by Felicity Lehmann, Asian Studies Honours student

There is a 500-year old Portuguese statue of the Virgin Mary in Matara, the southernmost town of Sri Lanka, to whom all sorts of miraculous events have been attributed. She's cured cholera epidemics, survived a shipwreck, a ship-fire, theft by a vagabond and a long sojourn in the jungle being hidden from Dutch Reform fanatics. Somehow she always manages to return to care for the Catholics of Matara.

Matara was decimated in the recent tsunami and once again this miraculous statue came forward to care for those who loved her.

Communion was being distributed in the beachfront church when the first wave hit. The statue was sucked from her glass case and washed into the sea. On the next wave, twenty-four communicants were also washed out and perished. In desperation, the young priest knelt by the bed in his temporary accommodation that night and prayed for Mary to return.

## Mary went into the waves

He awoke next morning with a sense that everything would be alright, and within half an hour a parishioner came running to tell him that the statue had washed up on the beach nearby and was totally undamaged. Even the crown which perched precariously on her head was still in place.

The Bishop of nearby Galle explained that being a true Mother, Mary had gone into the waves to be with her children in their hour of need. Only when her work there was done did she return to be with those left behind.

A national Sri Lankan newspaper of some repute, the *Daily Times*, suggested that Our Lady of Matara had held back the second wave intentionally so that bodies could be retrieved and the injured taken to safety. Mary had no power to prevent the tsunami. She could only help.

## A chariot shaped like a galleon

Every year, a three day-festival takes place in Matara to mark the nativity of Mary. An extra day was added this year for the statue to be welcomed home to her newly renovated church. Even Rome sent a Papal delegate to legitimise the event.

I was lucky enough to be part of a group of pilgrims travelling up from Negombo on the West Coast.

Just as in the Philippines and South America, the festival was a wonderful mix of Catholic liturgy and indigenous splendour. Colourful bands of traditional instruments usually used in the worship of folk deities played orthodox Catholic hymns. Street stalls and balloon sellers lined the seafront in the very place where so many lives had ended. On two nights we joined processions through the streets of Matara. On the final night, Our Lady of Matara travelled behind 200,000 of us in a huge illuminated chariot shaped like a Portuguese galleon.

## Boiled in a vat of oil

The tsunami was thought to have been caused by the Wrath of God. It occurred on the Feast of the Holy Family and, local people believe, was sent because He was disturbed at the breakdown of the family unit under the pressures of modernity.



Interestingly, investigation of ancient Sri Lankan literature shows that there was probably another tsunami about 2000 years ago in the same area, also caused by the Wrath of God. In this case, He had been displeased at an incident of unjust kingship when the ruler had boiled the wrong person in a vat of oil.

If our current leadership brings the Wrath of God down on us (which seems entirely possible), most of us would have to fall back on our own resources. I think I prefer the possibility of a miracle or two ....



The *Bhinneka* team would like to wish all our readers a happy and peaceful holiday season.