

“Psycho-Sexual Violence in the Lankan Cinema; *Other Man’s Flowers* (1966) and *Alborada* (2021),” *Lamentation of The Dawn*, ed. Sarath Chandrajeewa, 2022.

“Values of Baz Luhrmann’s ELVIS: A Carnival Ride,” *Senses of Cinema*, 104, January, 2023.

“Film Criticism and the Grotesque: The Very American Tar & An Oz ELVIS,” *Senses of Cinema*, August, 106, 2023.

Public Lecture:

Dharmasena Pathiraja Memorial Lecture on “An Alternative Film-Culture in Sri Lanka.” Delivered online at Peradeniya University, January, 2022. (Subsequently published in Polity, online and *Annida* newspaper in 2022).

Film:

A Song of Ceylon, Australian Film Commission, Sydney 1985. (16 mm and Super 8, B&W and Colour), 51 mins.

Distributors: Women Make Movies, New York & Cine Nova, Great Britain.

Screened at the following local and international festivals and events:

Sydney Film Festival 1985. Melbourne Film Festival 1986.

Edinburgh Film Festival 1986. Collective for Living Cinema, New York 1988.

Pacific Film Archive Berkeley 1988. San Francisco Cinematheque 1988.

Anthology Film Archive, New York, 1990.

“Both Sides of the Camera - Women and Film”, Princeton University, 1991.

“Shifting Spectacle, A Festival of Films by Women”, Harvard University, 1991.

Festival of South Asian Short Films and Documentaries, Sri Lanka, 1992.

New Zealand Festival of the Arts, City Gallery, Wellington, 1994...

“Echoes of South Asia”, Sinema Trans-Topia, Berlin 2023.

Theatre:

Art Centre Theatre Workshop, Director, Dhamma Jagoda, 1969-70.

The Bread and Puppet Theatre, Peter Schumann.

As a puppeteer, often as the good witch. between 1973-1975, in New York and Vermont. Attica Uprising, Public Theatre.

Coney Island Plays, Coney Island.

Stations of the Cross, Boston, Cathedral. Christmas Play, New York.

Domestic Resurrection Circus and Fair, Plainfield, Vermont.

Publisher

.....The Tea-dance consists largely of gestures plucked from the act of breaking tender tea leaves, crudely combined with those copied from Indian films. The baskets, some small plastic ones, were tied to their back to make dancing easy, and the colourful costumes were also confected out of the transnational Bollywood film repertoire and dance moves. None of this of course had even a faint ‘ethnographic authenticity’.

The baskets the Malaiyaha women carried to work were not tied to their back (as the song in Sinhala says), but rather, were held with a long band strung across their heads which carry the weight, compressing the spine, as the neck is constantly bent to find the exact tender tea leaf. A Malaiyaha woman would only get a full days’ union award wage if they filled the large baskets with 16 kilos of tea per day!

Now it’s this container, carrying the weight of their heavy labour, that’s flung around like a light pot, high in the air just for fun by the Sinhala girls rounded up to dance and prance around on a stage amidst admiring parents and a few whites. They hitch their skirts and provocatively shake and stick their hips out and carry on like some Bollywood dancers do, producing pure kitsch. None of this is edifying in terms of gender stereotypes for these youngsters inculcated into ‘Lankan folk traditions.’

Mantillake cites Tamil names of a variety of folk-dance forms practiced by the Malaiyaha folk and makes the point that the Tea-dance does not draw material from any of them. And in Sumathy Sivamohan’s feature film of the Malaiyaha, *Ingirunthu* (2013), there is a Hindu festival at the local Kovil with an extraordinary range of dancing by the devotees, both children and adults, as part of religious festivity. Some of the dancers show how their own folk-dance forms have evolved among them to include transgender, transmedia dance gestures seen in many other parts of the world, including Indian films. I also noticed one transgender dancer dressed as such figures did when they popped up from time to time in some early Sinhala films, such *Pitisara Kella* (Village Lass). Such figures were always found on urban streets, dancing for money, dressed in long twirling skirts. This hybrid mix of moves, gestures and rhythms, internalised and absorbed by the dancers at the festival, was an actual ethnographic event (of the people, by the people and for the people), filmed respectfully by Sivamohan’s camera and clearly of value to the Malaiyaha community gathered at the festival ritual to celebrate their gods.....

The Kandy-floss Tea-Dance or Walk like an Elephant
Laleen Jayamanne

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Walk Like an Elephant

Laleen Jayamanne

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(Ceylon, b.1947)

Education:

Ph.D. Film, University of N.S.W, Australia. 1982
M.A. Drama, New York University, U.S.A.1974

B.A. (English Literature, Classics, Philosophy),
University of Ceylon, Sri Lanka.1969

Employment:

Senior Lecturer, Cinema Studies, Dept. of
Art History and Film, University of Sydney,
Australia. 1990-2014

Lecturer in Film, Dept. of English, University of
Woolongong, 1985-1989

Lecturer in Drama and Film, University of New
South Wales, Sydney, 1978-1980

Lecturer in Film, University of Technology, 1982
Temporary Assistant Lecturer in Classics,
University of Peradeniya, Ceylon, 1969-70

Scholarly Publications: (Books)

*Poetic Cinema and the Spirit of the Gift in the
Films of Pabst, Parajanov, Kubrick and Ruiz*,
Amsterdam University Press, 2021. pp.177.

The Epic Cinema of Kumar Shahani,
Bloomington, Indiana University Press, 2015.
pp. 300.

*Toward Cinema and its Double: Cross-Cultural
Mimesis*, Bloomington: Indiana
University Press, 2001. pp. 315.

Autobiography:

*Prodigal Daughters: An Adventure In Four
Parts And A Bit* (LJ with Sheilah Steinberg).
Melbourne: Backyard Press, 1981. pp. 80.

Edited Books:

*The Film-maker and the Prostitute: Dennis
O’Rourke’s The Good
Woman of Bangkok* (co-editor with Chris Berry
and Annette Hamilton), Sydney:
Power Publications, 1997.

*Kiss Me Deadly: Feminism and Cinema for the
Moment*, Sydney: Power Publications, 1995.

Recent Essays:

“The Story of Home: The Paternal Legacy of
Black Panther,” *Senses of Cinema*, 88, Oct 2018.

“A Tribute to Chadwick Boseman,” *Monthly*.
July, 2018

“The Many Faces of David Gulpilil,” *Ibid*, July,
2020.

“Segregation and Film Pedagogy: Aboriginal
Kids: Nullah & Dujan,” *Ibid*, Oct. 2020.