

Lasanthi Manaranjanie Kalinga Dona

Transcultural Dynamics in the Experience of a Sri Lankan Musician in Slovenia

In this chapter, I demonstrate an autoethnographic approach based on my crosscultural encounters in the course of the past thirteen years (2007-2020) in Slovenia (and other parts of Europe and the world), outside my native Sri Lanka. This period of my life provides a useful opportunity for reflecting transcultural dynamics from a point of view of an individual musician. My wish is to contribute to this volume “a view from inside”, the perspective of a musically active foreign individual and a member of a tiny Sri Lankan minority in Slovenia. The chapter is expected to increase our shared understanding of the multilayered topic of this edited volume.

“Autoethnography is an approach to research and writing that seeks to describe and systematically analyze (graphy) personal experience (auto) in order to understand cultural experience (ethno). This approach views research as a political, socially-just and socially-conscious act” (Adams and Holman Jones 2008) and challenges canonical ways of doing research and representing others (Spry 2001). A researcher uses tenets of autobiography and ethnography to do and write autoethnography. In Laura L. Ellingson’s and Carolyn Ellis’s words, “Autoethnography encompasses both process – what one does – and product – what one gets after it is done. Autoethnography reflexively celebrates and often explicitly integrates processes into the product” (2008:453). It “acts as a mirror of reflection of life and living in ways that are useful for contemplation as well as a mode of engagement with understanding” (Holman Jones, Adams and Ellis 2013:38). In my own experience, autoethnography radically assumes the voice of the writer into the academic text and embraces subjectivity. As a result, it enables me to focus on my own “intimate involvement, engagement, and embodied participation” (Ellis and Bochner 2006:434) in the subject matter, bringing my social, cultural and musical upbringing in Sri Lanka together with my social, cultural and musical experiences in Slovenia.

As an autoethnographer, I am “both the author and focus of the story, the one who tells and the one who experiences, the observer and the observed, the creator and the created. I am the person at the intersection of

the personal and the cultural, thinking and observing as an ethnographer and writing and describing as a storyteller” (Ellis 2009:13). Autoethnography is a qualitative, interdisciplinary research method and a deeply personal research approach that links identity and culture, and the individual and social, simultaneously contextualizing the research and the researcher (comp. Schmid 2019:266) in a “mixture of social, cultural, and personal narrative truth” (Haile 2018:489).

This chapter is a “social constructionist approach that enables critical reflection” (Ellingson and Ellis 2008:448) and provides an interplay of emic and etic views of my musical and social encounters in Slovenia, methodologically supported by study of literature, participant observation, and conversations with my musical counterparts over the years displaying “multiple layers of consciousness” (ibid). It points to strategic moves across the three basic categories Max Peter Baumann named reculturation, deculturation, and transculturation (1997:15; see the reproduction of Baumann’s model with these terms in the first chapter in this volume).

“Transcultural learning is a process in which individuals from different cultures meet and, through transcending their cultural perspectives, are able to interact with each other and ultimately derive a better understanding of themselves and others, as they learn to know, to do, to live with others, and to be” (Nelson et al. 2017:99; based on Aldridge, Kilgo and Christensen 2014; Wulf 2010). According to Mikhail Epstein, “Transculture can be viewed as a way of expanding the limits of our ethnic, professional, linguistic, and other identities to new levels of indeterminacy and ‘virtuality’. This does not necessarily lead to hybrid formations (...). Hybridization is a rather elementary form of transcultural existence, when two cultural identities merge together in various proportions” (2009:343). My own understanding of a transcultural experience is in line with Epstein’s, pointing to cases of encounters beyond hybridization. Every culture has its own peculiarities, that can be and often are recognized, admired, learned, or ignored. Considering all these facts, I answer the six basic questions at the start of my autoethnographic treatment of the issue transcultural dynamics (Table 9.1).

Max-Peter Baumann correctly suggests that every incoming musician is confronted with some basic options in a new musical environment and is in a position to make choices. “In view of the behaviours of individual musicians, musical groups, listeners, creative artists and cultural managers, such pluricultural processes can be systematized in a somewhat simplified way in a model” (Baumann online 2004/*Trans* 8, see also page 10 of this

Table 9.1: Answers to the six basic questions

Who?	An ethnomusicologist and musician from Sri Lanka
What?	Concerts, workshops, lectures, research
When?	2007-2020
Where?	In Slovenia
Why?	To show appreciation and to better understand Slovenian culture, music, language, ethics, and values, and to provide the host country with an insight into my own culture, music, language, ethics, and values
How?	By communicating through music with various audiences, providing cultural contextualizations, offering charity concerts

volume). He or she may wish to accept, reject, or take a flexible and selective approach to the new musical environment. Acceptance may lead to integration and loss of his or her own pre-existing musical preferences, which Baumann calls deculturation. Rejection may lead to an isolationist reality rooted in traditionalism and purism, which Baumann calls reculturation. Flexibility may lead to further, more complex outcomes between the two rigid, formerly mentioned options, namely transculturation. The process of transculturation may lead to three basic types of attitudes: transformation (new qualities) compartmentalization (separate qualities), and syncretism (additive qualities). According to Alan P. Merriam (1967), compartmentalization is a possible outcome in which the music of the host culture survives practically untouched next to the other type(s) of music. This results in a kind of bimusicality of the cultural bearers. Both cultural elements lead an existence on equal footing with the other, without mixing (comp. Baumann 2004 online). Transformation reflects a major change, while syncretism points to cultural intertwining.

My own personal choice on a general level continues to be transculturation, which keeps the door for new musical encounters and creative artistic negotiations and cooperations wide open. Compartmentalization is a common choice within the category of transculturation, although cases of syncretism and even transformation did appear. I mostly enjoy a type of situation where I can both give and gain knowledge, and where I can experience enculturation without having to lose the culture in which I grew up. "This transculturally oriented behavior emphasizes the communicative process between the Own and the Other and the freedom of selection and of individual decision-making in the context of cultural diversity" (Baumann 1995:17). As I will

demonstrate later, the majority-dominated audiences sometimes produce a paradox by expecting me to perform “authentic” traditional music of my country of origin (a move towards reculturation), while at the same time expecting me to conform to local norms and to integrate myself into the majority society (a move towards deculturation). I did and I do cross these boundaries intentionally and carefully, not only in music making, but also in my other activities, including research, teaching, and diverse everyday life situations. As an Asian, I treasure my own cultural specifics and enjoy it when the Slovenian majority population appreciates them at my concerts. At the same time, I feel I do enrich my existence by getting to know and by adopting some Slovenian norms, attitudes, practices, and musical expressions. Life in Slovenia continues to be a strengthening experience for me; it made me challenge and change some of my attitudes, ways of working, fear of facing challenges, and more; it taught me how to stand firmly on my own feet.

The example of Pt. Ravi Shankar (1920-2012) testifies to a balance of three strong elements in his musical behaviour: compartmentalization, syncretism, and transformation. He never forgot or diminished his legacy of north Indian classical sitar playing in his collaborations with Western, classically trained musicians such as the violinist Yehudi Menuhin, pop musicians such as George Harrison, or pop-rock ensembles including The Beatles, The Rolling Stones, The Byrds and Traffic. He collaborated with representatives of diverse musical cultures, respecting their musical flavours and at the same time enriching his musical productions. He worked with several Japanese musicians such as the shakuhachi player Hozan Yamamoto and koto player Susumu Miyashita on *East Greets East* in the 1970s. He composed music for symphony orchestras, chamber music, choral music, and even an opera (*Sukanya*). Thus, Shankar provides one of the best examples of a musician who practiced all three categories, namely compartmentalization, syncretism and transformation. Did the enthusiastic reception he found in the West match his status in India? “In India I have been called a destroyer. But that is only because they mixed my identity as a performer and as a composer. As a composer I have tried everything, even electronic music and avant-garde. But as a performer I am, believe me, getting more classical and more orthodox, jealously protecting the heritage that I have learned” (Kozinn, 2012, online chapter). Until the end of his life, Shankar demonstrated openness towards other cultures, which were in turn enriching his musical practices and activities, while keeping a strong attachment to North Indian classical music. Regardless of the occasional criticisms in his native India, Shankar clearly showed his transcultural richness to the world, which remains internationally appreciated.

I was born in Gampaha, Sri Lanka, and was fortunate to receive active support for singing and other musical activities from an early age within my family.¹ Following my BA degree in fine arts from University of Kelaniya in Sri Lanka,² I earned my MMus degree in Hindustani classical violin from Banaras Hindu University in India.³ I started my PhD study in ethnomusicology at the Shanghai Conservatory of Music in China,⁴ and completed it at the University of Ljubljana in Slovenia.⁵

For this chapter, I arranged my musical activities in Slovenia into four principal categories, pointing to the domains of the performance of Indian instrumental music, singing of Sri Lankan songs, singing of Slovenian (and other Slavic) songs, and scholarly activities, including research and teaching. This chapter provides an interplay of emic and etic views of these encounters, using participant observation and various ways of communication over the years, from informal conversations to formal interviews. It corresponds to recent ethnomusicological notions and methods, and reflects the increasingly dynamic and diverse musical processes that are worth of scholarly attention.

Table 9.2: The four categories of my musical involvement

Music	My Role	Collaborators	Events
Indian (Hindustani)	Violinist	Tabla accompanist	Concerts, concert demonstrations
Sri Lankan	Singer	None or an instrumental ensemble	Concerts, workshops, parts of various public events
Slovenian (Slavic)	Singer	None, or one or more Slovenian musicians	Guest performances at concerts or various public events
South Asian	Lecturer	Students	Classwork with live examples

- 1 My father was the key figure in my musical upbringing. He encouraged me to sing with him and this is how I developed interest in music. My mother encouraged me to get a formal music education, which started under guru, P. A. Victor and continued under the guidance of several masters, including B. Victor Perera, Wijerathna Ranatunga, Layanal Liyanawatta, and Shantha Ramani Dias.
- 2 The late Professor M. H. Goonathilake at the department of Fine Arts was the key personality in my academic training.
- 3 Prof. V. Balaji was my guru at B.H.U., India.
- 4 Prof. Xiao Mei and Prof. Wolfgang Mastnak were my PhD supervisors at the conservatory.
- 5 After transferring my studies from China to Slovenia, Prof. Leon Stefanija became my co-supervisor together with Prof. Mastnak.

1 Concert performer of Hindustani music

In this context, I perform Indian classical music on the violin at various venues – from smaller concert halls, to yoga clubs, festival stages, conference venues, and university lecture rooms, preferably with either a Slovene or foreign tabla accompanist. On some occasions I have to perform or rather demonstrate Hindustani music with an electronic tabla. This is true particularly for the invited performances abroad and specific occasions on which a tabla accompanist was not available. Besides Slovenia and Sri Lanka, I performed Indian classical music on violin in Bosnia and Herzegovina, Croatia, China, Norway, Taiwan, and Turkey.

It happened a few times that some prominent Indian musicians were giving concerts in Slovenia, and I got an opportunity to play with them. One such experience was at the South Indian virtuoso Chitravina N. Ravikiran's concert at the City Museum in Ljubljana in 2010.



Photograph 9.1: At the concert of Chitravina N. Ravikiran (chitravina) with Carlos Yoder (tabla). Ljubljana: City Museum, 2010. (Photo credit: Peter Medvešek).

This was a completely new and challenging experience for me. Initially, my Indian guruji in Benares, V. Balaji, was a Carnatic musician, trained in the South Indian classical tradition. Later, he mastered and became teacher of North Indian classical music. As an open-minded concert artist and pedagogue, he was interested in any music with the potential to enable him to learn more and become better, including European classical music. As a student, I was able to study under him for two years, although my exposure was only to his North Indian singing and playing, and my training was to become a soloist and not an accompanist. So when I received the invitation from Ravikiran I explained these two matters to him, and instead of accompanying him we ended up playing a duet and he also gave me a chance to perform a solo piece in his concert. The performance was very well received, and the audience enjoyed experiencing different kinds of musical interpretations, techniques and tastes within the same musical event. Both Ravikiran and I were satisfied with our musical collaboration.

2 Singer of various Sri Lankan musical genres

After my engagements as a singer in various contexts, especially in Slovenia since 2007, I thought of establishing an ensemble to perform and promote various Sri Lankan musics in Slovenia and Europe. This came true in 2013, when the ensemble *Lasanthi* was formed, and in which I was joined by four Slovenian instrumentalists trained in Western art music.⁶ Our creative cooperation required patience, especially in learning by heart (sometimes with a little help from self-made transcriptions). Gradually, we were in a position to give public performances at various, mostly non-profit concert venues, including special events, international festivals in Austria, Croatia, Slovenia, and France, and charity concerts – for instance in homes for elderly people in Slovenia. Wishing to meet repeated requests from our audiences and to document our musicianship, we recorded our first CD album in cooperation with the Cultural and Ethnomusicological Society Folk Slovenia in 2015.

⁶ They were; Vasja Štukelj (percussion), Tina Kranjec (keyboard), Ravi Shrestha (guitars) and Anita Prelovšek (flutes). Later Nataša Jereb replaced Tina and Katarina Šetinc replaced Ravi on violin. More information is at: <https://lasanthirilankanmusic.wordpress.com>.



Photograph 9.2: Cover for the CD of the ensemble, created by Rada Kikelj Drašler. (Photo credit: Rada Kikelj Drašler).

The idea behind the ensemble and CD was to provide the public with an insight into the diverse musical soundscapes of Sri Lanka, from village songs to urban musics, reflecting various traditional, classical, popular, and foreign influences. Being an ethnomusicologist and educator, I used to give a brief introduction to each song in our concert repertoire. However, as this was breaking the flow of our concerts I thought of translating the songs from Sinhalese and singing them in Slovene. Nataša Jereb, the keyboard player in our ensemble, helped me with this experiment. It was a long and meticulous process, because my intention was to retain the exact cultural messages and interpretations in the translations. Some examples are shown below:

Naša mati domovina⁷

Naša mati domovina,
mleko med cedi
sveža, bistra si.

Poljane cvetoče, gozdovi dehteči,
čebele vesele nektar zajele,
ovce, kozice, ob njih pastirice – ljuba naša si.

⁷ This is a translation of Sri Lankan song, “Jana mana nayana” sung by the late G. S. B. Rani Perera. It is a patriotic song that recounts the beauty of Sri Lanka. You can listen to the original song at: <https://www.youtube.com/watch?v=pnROM0Zxy3k> The lyricist is Piyadasa Karandagolla and the composer is M.G. Sugathadasa. The English translation of the Slovene lyrics is: “Our motherland, rich in milk and honey, you are fresh and clear. // Blooming fields and fragrant forests, Happy bees collecting nectar, Sheep, goats, and shepherdesses – we love you // Strong waves and sandy coast, Wide valleys and green nature, Sunshine and seagulls above the sea – we love you // Honest compatriots with kind faces, Let’s hold each other’s hands, And enjoy the beauty we live in – we are proud of you.”

Valovi mogočni, peščena obala,
doline široke, zelena narava,
sonce, galebi nad morjem letijo – ljuba naša si.

Pošteni rojaki, prijazni obrazi,
podajmo si roke, skupaj stopimo,
okoli pogledjmo lepoto živimo, – ti ponosna si.

Zadnja ura bije mi⁸

Zadnja ura bije mi – pred mano vislice,
vidim te, mama,
mislím nate, čutím tvoj vonj.

Iskal sem te povsod, ko bil sem še otrok,
pil kalno reko kot tvoje mleko,
Se tvoja kri ni v mleko spremenila,
me napojila, me nahranila, draga mama.
Mar nisem tvoj sin?

V tem krutem svetu, slabe sem ljudi spoznal,
življenje temno, prazno je srce.
Pijančeval, posiljeval, vsem lagal, se maščeval.
Mračen je moj svet,
ni svetlobe več nazaj.

The audience reactions to our efforts were sharply divided. First, all were surprised to hear Slovene lyrics put to Sri Lankan tunes. Some highly appreciated our efforts, even with tears, while the others, especially the elderly in nursing homes, would have preferred the original language despite my intention to make the exact cultural idioms accessible to them.

8 This is a translation of the Sri Lankan song “Awasana mohota mage” sung by Bachi Susan. The original is a Hindi song titled “Dil keh raha hai dil se” sung by Adnan Sami. You can listen to the Sri Lankan song at: <https://www.youtube.com/watch?v=5y6qMafnMNU> and the Hindi original at: <https://www.youtube.com/watch?v=3OLG9FdfUzY>. The Sri Lankan version of the song points to the social factors in preventing a person from becoming a criminal. If a child gets enough love, care and protection, he or she will not become a threat to society. The English translation of the Slovene lyrics is: “The last hour of my life – gallows are waiting for me, I see you, mother, I think of you and sense your fragrance // I missed you in my childhood, I drank muddy water instead of your milk, Why didn’t your blood change into milk, To feed me, my dear mother, Am I not your son? // In this cruel world I met bad people, Dark life, empty heart, Drinking, raping, lying, revenging, Dark is my world, with no light to lead me.”

3 Performer of Slovenian traditional songs

Performing Slovenian and other Slavic traditional songs in concerts continues to be a challenging and rewarding experience for me. Learning and practicing traditional songs, I believe, is one of the best ways to improve one's understanding of a new culture. I take every opportunity to learn Slovenian folk songs, but for public performances I select only those which I could emotionally internalize and interpret up to my standards. Audience reactions to these are entirely positive; some people are moved to tears, later noting my foreign appearance, respectful attitude towards their heritage, and most of all to the emotion in the performance.

Once in 2014 I gave an invited performance of Slavic songs at the National History Museum in Astrakhan, Russia. There I performed Bosnian, Croatian, Macedonian, Russian, Slovak, Slovenian, and Ukrainian songs, following the meticulous preparations with native speakers.

4 Scholar involved in university teaching and workshops

Since 2007 I have been contributing to teaching ethnomusicological subjects at the Faculty of Arts of the University of Ljubljana. I present my specialist knowledge and skills in courses featuring South Asian music, the anthropology of music, and applied ethnomusicology (on medical ethnomusicology).⁹ Occasionally I accept invitations for lectures at other universities in Slovenia, other parts of Europe, and even in South Asia.

The concept of singing workshops was introduced by the Cultural and Ethnomusicological Society Folk Slovenia (*Kulturno in etnomuzikološko društvo Folk Slovenija*) and supported by the Slovenian Ministry of Culture. In one of the yearly seasons in which the workshop was taking place, the Slovenian song repertoire was replaced by the songs of minorities. The idea behind the project was to introduce the audience to minority cultural idioms and singing styles. I gave a singing workshop with Sri Lankan songs, while the other workshops featured Italian, Macedonian and Japanese songs. All the workshops were well attended and received enthusiastically by the audiences.

I particularly enjoyed working with children, introducing them to the specifics of those South Asian musical traditions that I was able to experience first-hand. Jeunesse musicale of Slovenia offered my Indian classical music workshop to Slovenian elementary schools, and photograph 9.3 testifies to the incredible attention and interest of pupils in the elementary school in Slovenske Konjice in 2008.

9 I am grateful to Prof. Svanibor Pettan, Chair of the Ethnomusicology Program at the Department of Musicology, for allowing me to share my first-hand experiences with the students.



Photograph 9.3: Presentation of Indian classical music. Slovenske Konjice: osnovna šola, 2008. (Photo credit: Svanibor Pettan).

In addition to these four groups of my musical activities in Slovenia, I was able to collaborate with several musicians and experience various genres. These experiences clearly broadened up my musical thinking and musicianship in general. I collaborated with Slovenian singers and promoters of domestic traditional songs such as Bogdana Herman and Katarina Šetinc, instrumentalists such as Tomaž Podobnikar (musical saw) and Minka Đonlić (accordion), folk-pop musician Jože Žlaus and his ensembles Jožkova banda and Kitarakon, art music composer Marjan Šijanec (on his composition “Deep Blue”), and jazz/pop musician Imer Traja Brizani (on his Romani musical *Glass Apple*). Several times I collaborated with Macedonian-Slovenian musician Ljuben Dimkaroski and the vocal group Pella. At the same time, I keep paying respect to my South Asian roots by performing Sri Lankan songs with the ensemble Lasanthi and Indian classical music on violin with the Slovenian tabla player Vasja Štukelj. As a Slovenian resident of foreign origin, I am satisfied with the opportunities for musical exchanges and collaborations.



Photograph 9.4: Performance at the 32nd festival Nights in Old Ljubljana Town. Ljubljana: City Museum, 2020. (Photo credit: Mankica Kranjec, Imago Sloveniae).



Photograph 9.5: Indian classical music performance with Vasja Štukelj at the 27th Literary and Music Festival at Škuc. Ljubljana: Škuc Gallery, 2020. (Photo credit: Orna Kunst)

Conclusions

Autoethnography is a suitable scholarly approach, in which an author can freely elaborate his or her firsthand cultural encounters and reflect on them. As “one of the approaches that acknowledge and accommodate subjectivity, emotionality, and the researcher’s influence on research, rather than hiding from these matters or assuming they don’t exist” (Ellis, Adams and Bochner 2011:274), autoethnography enabled both myself as the author and my research insights to enter into a more fundamental relation with the empirical world I am writing about. My position confirms the opinion of Suresh Canagarajah, who claims that autoethnography “values the self as a rich repository of experiences and perspectives that are not easily available to traditional approaches. (...) It frankly engages with the situatedness of one’s experiences, rather than suppressing them” (2012:260). A person is free to select, to learn, to respect, even to promote other culture and its elements without losing his or her own cultural identity. It is an enriching experience to share one’s own creative approaches in a new cultural environment. In my case, just as in a case described by Dorothea Nelson et al., different ethnic and linguistic backgrounds facilitated communication, making it easier to “transcend cultural barriers, make connections across cultures, negotiate cultural identities, mirror themselves with others, and derive new understandings” (2017:112). The broad concept of transculture enabled me to address diverse cases, including the harmonious cohabitation in which cultural elements do not mix or harm each other.

Slovenia is a cultural environment which its inhabitants for a long time perceived as largely monoethnic and monocultural. Folk music research in Slovenia very much supported this notion with its focus on domestic rural music, showing more interest in the expressions of ethnic Slovenes outside the country’s political borders than in the expressions of ethnic minorities within its own territory. Despite its history within the Habsburg Empire until the end of the First World War in 1918 and close proximity to Austria, comparative musicology and its interest in “the Others” did not impact Slovenia’s clearly Slovenia-focussed researchers for most of the 20th century. I experienced this most directly in interviews and conversation with some Slovenian colleagues. Here are three selected questions demonstrating the attitudes that surprised me, followed by my answers.

Q: You, a Sri Lankan, sing traditional Slovenian songs. How would you feel if a foreigner sang a traditional Sri Lankan song?

A: Great, by all means. I would encourage non-Sri Lankans to study and perform Sri Lankan songs. If they would ask me to comment or correct their pronunciations or interpretations, I would be glad to do that.

Q: Why do you, the Lasanthi ensemble, use a synthesizer in your performances rather than the authentic traditional instruments?

A: I do not see any problem in it. We are living in a modern world and the synthesizer is an instrument that can imitate the sounds of other instruments. Instead of including many musicians into the ensemble, I use a synthesizer to get all flavours. For me, it is not a strange thing, because even in Sri Lanka musicians commonly use it in their music making.

Q: Why did you, the Lasanthi ensemble, come to perform Sri Lankan music in a concert which features Slovenian music? How do the two work together, in your opinion?

A: Well, four out of five members in the Lasanthi ensemble are ethnic Slovenes. Do you think that all Slovenes should perform exclusively Slovenian music? Mother nature provided us with choices and it is up to us whether we shall step towards each other and enrich each other's musicianship or not. Just like in scholarship, one should be free to decide whether to study one's "own" or any "other" music. Personally, I like to see the world be multicoloured.

Based on my transcultural experiences, I would like to conclude this chapter with the following recommendations aimed at sustainable improvement of interethnic relations:

1. Organizing more cultural activities where both majority and minority musicians could meet with each other would open valuable opportunities for collaborations, for experiencing each other's cultural expressions, for learning from each other, and for enriching society.
2. Minorities should not be undermined by the use of stereotypes.
3. Dignity and respect should be the prevalent modes of communication.
4. Initiatives in education could include school programs with more attention to minorities, using creative arts such as music and dance. It is not enough to have schools with special programs without tracking their work and progress.
5. More time and space should be given to minorities in the media, not limited to programs that are made "by minorities for minorities", as this has the potential to foster a mutually beneficial sense of interest among different groups, along with respect, and acceptance.

Literature

- Adams, Tony E. and Stacy Holman Jones. 2008. »Autoethnography is Queer«. In: *Handbook of Critical and Indigenous Methodologies*, eds. Norman K. Denzin, Yvonna S. Lincoln and Linda T. Smith. Thousand Oaks, CA: Sage, 373–390.
- Aldridge, Jerry, Jennifer Kilgo, and Lois Christensen. 2014. »Turning Culture Upside Down: The Role of Transcultural Education«. *Social Studies, Research and Practice* 9/2:107–119.
- Baumann, Max Peter. 1995. »Multi-Culturalism and Trans-Cultural Dialogue: The Project Berlin Soundscapes of Traditional Music«. In: *Music in the Year 2002, Aspects on Music and Multiculturalism*. Stockholm: The Royal Swedish Academy of Music, 17–30.
- Brigg, Morgan and Roland Bleiker. 2010. »Autoethnographic International Relations: Exploring the Self as a Source of Knowledge«. *Review of International Studies* 36/3:779–798.
- Cangarajah, Suresh A. 2012. »Teacher Development in a Global Profession: An Autoethnography«. *TESOL Quarterly* 46/2:258–279.
- Ellis, Carolyn and Arthur Bochner. 2006. »Analyzing Analytic Autoethnography: An Autopsy«. *Journal of Contemporary Ethnography* 35/4: 429–449.
- Ellis, Carolyn. 2009. »Telling Tales on Neighbors: Ethics in Two Voices«. *International Review of Qualitative Research* 2/1:3–27.
- Ellis, Carolyn., Tony E. Adams, and Arthur P. Bochner. 2011. »Autoethnography: An Overview«. *Historical Social Research/Historische Sozialforschung* 36/4:273–290.
- Epstein, Mikhail. 2009. »Transculture: A Broad Way Between Globalism and Multiculturalism«. *American Journal of Economic and Sociology* 68/1:327–351.
- Haile, James B. 2018. »Good kid, m.A.A.d city: Kendrick Lamar’s Autoethnographic Method«. *The Journal of Speculative Philosophy* 32/3 (Special Issue with the Society for Phenomenology and Existential Philosophy):488–498.
- Holman Jones, Stacy, Tony E. Adams and Carolyn Ellis, eds. 2013. *Handbook of Autoethnography*. Abingdon: Routledge publishers.
- Merriam, Alan P. 1967. *Ethnomusicology of the Flathead Indians*. Chicago: Aldine.
- Nelson, Dorothea, Sinela Jurkova, Janet Groen, Ayman Aljarrah, Fanny Mace, Xueqin Wu, and Sylvie Roy. 2017. »Transcultural Perspective Development«. *The Journal of Education Throught* 50/2-3:98–117.

- Schmid, Jeanette. 2019. »Autoethnography: Locating the Self as Standpoint in Post-apartheid South Africa«. In: *Transforming Research Methods in the Social Sciences: Case Studies from South Africa*, eds. Sumaya Laher, Angelo Fynn, and Sherianne Kramer. Johannesburg: Wits University Press, 265–279.
- Spry, Tami. 2001. »Performing Autoethnography: An Embodied Methodological Praxis«. *Qualitative Inquiry* 7/6:706–732.
- Wulf, C. 2010. »Education as Transcultural Education: A Global Challenge«. *Educational Studies in Japan: International Yearbook* 5:33–47.

Online sources

- Baumann, Max Peter. 2004. »The Charango as Transcultural Icon of Andean Music«. *Trans* 8. Accessed on 12 August 2020. <http://www.sibetrans.com/trans/articulo/192/the-charango-as-transcultural-icon-of-andean-music>.
- Ellingson, Laura. L. and Carolyn Ellis. 2008. »Autoethnography as Constructionist Project«. In: *Handbook of Constructionist Research*, eds. James A. Holstein and Jaber F. Gubrium. New York: The Guilford press, 445–465. Accessed on 05 September 2020. <https://scholarcommons.scu.edu/cgi/viewcontent.cgi?article=1033&context=gender>.
- West Meets East*. Accessed on 31 August 2020. https://en.wikipedia.org/wiki/West_Meets_East.
- Pandit Ravi Shankar, the Indian Virtuoso Who Introduced The Beatles to the Sitar*. Accessed on 01 September 2020. <https://www.telegraph.co.uk/technology/2016/04/06/pandit-ravi-shankar-the-indian-virtuoso-who-introduced-the-beat/>.
- Kozinn, Allan. 2012. »Ravi Shankar, Sitarist Who Introduced Indian Music to the West, Dies at 92«. *The New York Times*, Accessed on 01 September 2020. <https://www.nytimes.com/2012/12/13/arts/music/ravi-shankar-indian-sitarist-dies-at-92.html>.
- Ellis Carolyn, Tony E. Adams, and Arthur P. Bochner. 2011. *Autoethnography: An Overview*. Accessed on 2 September 2020. <https://www.qualitative-research.net/index.php/fqs/article/view/1589/3095>.

Transkulturalna dinamika na podlagi izkušenj šrilanške glasbenice na Slovenskem

POVZETEK

V tem prispevku avtorica – glasbenica in etnomuzikologinja iz Šrilanke – promovira avtoetnografski pristop in s pomočjo le-tega predstavlja glasbene izkušnje, ki jih je bila deležna v trinajstih letih življenja na Slovenskem. Dejavnosti je klasificirala v štiri kategorije: izvajanje indijske klasične glasbe na violini, petje raznovrstnih šrilanških pesmi, petje slovenskih in drugih slovanskih pesmi ter znanstveno-predavateljsko udejstvovanje. V vseh štirih kontekstih sodeluje s slovenskimi glasbeniki in pedagogi. Poleg refleksij o omenjenih procesih, pri čemer se sklicuje na metodološki model Maxa Petera Baumanna, omenja tudi produkt – zgoščenko, ki jo je posnela s skupino Lasanthi in ki glede na zasnovo in vsebino predstavlja novost v slovenskem prostoru. Slovenijo doživlja kot kraj, ki ji omogoča nadaljevanje izvajalskega in raziskovalnega ukvarjanja s tistimi glasbenimi izrazi, ki jih je prinesla s seboj iz južne Azije, hkrati pa ji ponuja nove priložnosti za ustvarjalna glasbena sodelovanja in nadaljnji glasbeni razvoj.