

SRI LANKA



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Cover Image

Borobudur Temple, Central Java.

Borobudur is the largest Buddhist temple in the World and is located near Magelang, Indonesia

Built in the 9th century during the Sailendra dynasty, Borobudur is the world's largest Buddhist temple and a UNESCO World Heritage Site.

The construction of Borobudur is shrouded in mystery, as there are no known inscriptions or records detailing its construction. However, it is widely believed to have been built as a pilgrimage site and a place of Buddhist worship. The temple's design, with its nine stacked platforms and 72 openwork stupas, is a representation of the Buddhist cosmology, reflecting the path to enlightenment. The intricate relief panels that adorn the walls depict scenes from Buddhist teachings, Javanese folklore, and daily life during the temple's era, offering visitors a glimpse into the cultural and spiritual tapestry of ancient Java.

Today, Borobudur continues to be a place of pilgrimage and a site of wonder for visitors from around the world. Its enduring legacy as a symbol of spiritual devotion and architectural marvel serves as a reminder of Indonesia's rich cultural heritage and its enduring connection to the principles of Buddhism.



Special thanks to Lutfi Andaru from the Indonesian Embassy for providing the photographs of the various events and to the members who contributed articles. If you wish to be featured in future editions of the magazine, please submit your articles to secretary@slifa.lk.



SLIFA Members Nite



The annual gathering organized by the Project and Activities Committee on January 28, 2023. H.E. Devi Gustina Tobing graced the event as the Chief Guest. The festivities were a vibrant blend of cultural performances, live music, and games, all accompanied by a delightful Sri Lankan meal. Approximately 160 attendees, including Indonesian diplomats and SLIFA members, came together to celebrate. The Anklung performance, involving all guests, stood out as a highlight of the evening.



Sri Lankan Malays–Indonesian Connections, A brief historical Review

By Professor B. A Hussainmiya

Sri Lanka's relations with Indonesia spans more than three millennium. A collection of more than hundreds of islands and the archipelago had been known under various names as the Dutch East Indies, Nusantara, etc., During the pre and early Christian era, seafarers from the region used to ply their Sampans as far as East Africa, and in all likelihood their ancestors had set foot in the island of Sri Lanka which lay strategically on routes covered by the Indian Ocean. Speculations aside, in the historic period, especially during the colonial times, Indonesia was brought closer to Sri Lanka through the voluntary and forced migration of people from all over the Indonesian islands. I have delineated this phenomenon elsewhere in my previous books and writings on the Malay Regiment soldiers who were brought to Sri Lanka during both the Dutch (1656-1796) AND the British (1796-1948) occupation periods. (See, *The Malays of the Ceylon Rifle Regiment 1800-73*, [1990] and *The Lost Cousins: The Malays of Sri Lanka*, UKM, Bangi, [1986].

After the founding of the Dutch Fort on Batavia in 1619 by Hans de Cohen, later named a Jakarta, many Indonesian nationalities flocked to its outer rings to form their own group villages, commonly known as Kampongs in Malay to set up small businesses and as a source to provide service personnel to the Dutch administration. Among these settler-nationalities were principally the Javanese who were the inhabitants of the largest island in which this Batavia was based, and next comes the Sundanese from West Java. Other than that, many other island communities, such as Achinese, Balinese, Bugis cum Goans from the island of Celebes, and the remaining Eastern Islanders, for example, Tidorese, Ternataens, Bandanese and others too formed their own settlements around the growing city of Batavia. Amidst them, a group of Malays also formed their own Kampongs. For most part, it was these settlers who were

recruited to serve in Ceylon during the Dutch period. More significantly the Dutch exiled a number of Indonesian Kings, Nobles, and ruling class members to be confined to Sri Lanka as they had posed a threat to Dutch supremacy. "Staats Bannelingen" or the State banishers as they were known were kept under close guard in the Dutch barracks and the environs. Yet, they were able to mingle with their compatriots when they did leave behind a small number of progenies. However, during the early British times, most of them were shipped back to their birth places under the initiative of the British Governor Sir Thomas Maitland around the year 1807.

There were many reasons why the Dutch authorities needed the service of the Easterners in Sri Lanka, not the least was to draft them to a regimental army to fight along with the Dutch troops against the local rulers who ruled Kandy. Aside from soldiering, quite a number of skilled Javanese/Indonesians worked in the Dutch cantonments and coastal cities. Thus, we hear of Indonesian/Malay gardeners, domestics, rattan weaving specialists, cooks, printers and others who had served in the Sri Lankan settlements. Above all, a few super Islamic Sufi intellectuals did spend a stint in Ceylon, a most notable among them was the Sufi Saint and author Shaikh Yusuf Macassar. Indonesian historical Chronicle Babad Giyanti recorded the religious involvement of exiled Indonesia princes in Sufi practices in Colombo in the mid-18th century. So much so that the Ceylonese trained Indonesian princes came to hold high State power as religious ministers in the Kingdom of Surakarta.

As they were a motley group of Easterners, the Dutch records referred to them generally as "Oosetrelingen" meaning the Easterners. As the colloquial Malay became their common lingua Franca, they were generally referred to as the 'Malays'. And during the early period of



The Rifles Street Dispensary and Surgery of Dr M. P. Drahman (Second from the left) seen with Indonesian way farers belonging to the KERIS movement)

British times, the label stuck to them although the records also variously refer to them as Java people, a term that was very popular among the local Sinhalese and fellow Muslims. All in all, the percentage of population that originated from the present Indonesia, especially from the island of Java, in the early local 'Malay' population can be estimated to have been around 90%. The remaining percentage of Malay recruits during the British times hailed from their

Straits Settlements of Singapore, Melaka, and Penang.

Sri Lankan Malay/Indonesians fraternity and loyalty to Indonesia did manifest itself prominently during the Indonesian independence struggle against the Dutch Government from as early as 1920. The Indonesian struggle for independence from Dutch colonial rule was a seminal moment in the nation's history. During this period, numerous movements emerged, each

contributing in its own unique way to the attainment of sovereignty.

Quite a number of prominent Indonesian freedom fighters sojourned in Sri Lanka who enjoyed the hospitality of the local Malays. A special mention can be made of Raden Soetomo who visited Sri Lanka in 1930s. He was a prominent freedom fighter and left behind his diary which was later published as "Toward a Glorious Indonesia: Reminiscences and Observations of Dr. Soetomo" (RESEARCH IN INTERNATIONAL STUDIES SOUTHEAST ASIA SERIES) Paperback – 1 May 1987 by Suharni Soemarmo (Author), Raden Soetomo (Author), Paul Van Der Veur (Translator).

Raden Soetomo gives detailed description of prominent Malay personalities who cared for him in Colombo and other towns. He specifically mentions members of UNIQUE Malay club which consisted of prominent Malay families of that time, Saldins, Abdues, Drahmans, Sabars, Lyes and others. Raden even made a comment that the Sri Lankan Malays in many respects were far ahead of their Indonesian ancestors and so on.

During the independence struggle of Indonesia, the Sri Lankan Malays too made their own contributions. In the 1930s and early 40s, the sojourning Indonesian nationalist were well taken care of and hosted in Colombo. For instance, Dr Al Haj Mohammed Pervis Drahman who ran a popular dispensary in Rifle Street in the Slave Island (now Kompenna Veediaya) suburb of



Dr. Soetomo, featured in the 1000 rupiah currency note from 1980

Colombo became their principal patron. In fact, he reinforced support for the famous KERIS movement to collect funds in Sri Lanka to fight the Dutch colonialist government. The KERIS movement stands out as a symbol of resilience, determination, and the fight for Indonesian independence. This essay explores the significance and contributions of the KERIS movement to the broader struggle for freedom in Indonesia. Dr Drahman was the head of the local branch of KERIS.

The KERIS movement, an acronym for Kebaktian Rakyat Indonesia Sejati (True Service to the Indonesian People), originated in the 1920s as a response to the oppressive policies of the Dutch colonial government. It emerged as a grassroots movement that sought to promote Indonesian nationalism, cultural identity, and self-sufficiency. The movement aimed to empower the common people and foster a sense of unity and solidarity among them.

In view of the contribution of Sri Lankan Malays to the cause of Indonesia independence struggle and the personal sacrifices made by Alhaj Dr M. P. Drahman, he was invited as a honourable special State guest to participate during the first celebrations in Jakarta. Indonesia's first foreign Minister Adam malik who had enjoyed the Drahman family hospitality remained their good friend until he passed away, and apparently organised to deliver a residence in Guildford Crescent which was named a MERDEKA, the Malay word for Freedom. Drahaman household had in their possession many valuable photographs of this period including the pictures of Adam Malik visiting them as a family friend which I myself scoured through in the collections of late Kalabhusana Kartini Mohamed, the only daughter of Dr Pervis Drahaman.

I wish I could say more about the continuous interaction between the Sri Lankan Malays/ Indonesian community with the Republic of Indonesia which I hope will be pursued by a potential research scholar as part of completing their doctoral thesis or a full-length book.

The author is a Fulbright Professor and Scholar in Residence at the Florida International university, Miami, Florida, U.S.A. 2022

SLIFA Ifthar Programme

An Ifthar program was held for members on 8 April 2023 at 5.30 PM at the Riptaloka Hall, Indonesian embassy and was attended by members of all faiths.

The event featured a sermon by Sheik Shafraz Iqbal, lecturer at the First Global Academy in Islamic Finance and a graduate of the Darul Uloom Zakariyya University of Johannesburg, South Africa. H.E. Dewi Gustina Tobing graced the event with her presence as well.

Once the sermon was over the guests were treated to an ifthar meal, followed by Maghreb prayers and duas.



SLIFA Social Service Project

The proceeds from the Cultural and Charity Bazaar 2022 were used for Social Service Projects conducted in January 2023. Spearheaded by Her Excellency the Ambassador Dewi Gustina Tobing and the President of SLIFA Marleena Laxana, this initiative aimed to alleviate the hardships faced by vulnerable families during the ongoing economic crisis and entailed the distribution of 200 charity packs, containing dry rations, to needy families from Buddhist, Hindu, Christian, and Muslim communities in

Trincomalee, Kandy, Hambantota, Mattegoda and Colombo, including the Grand Mosque and the Scot Church in Kollupitiya. Religious leaders from each community oversaw the distribution, and all the communities expressed gratitude for this kind gesture during difficult times. The nourishment provided by these charity packages not only addressed physical hunger but also served as a beacon of hope—a reminder that compassion and solidarity can bridge gaps and uplift communities.

Kandy





Dalada Maligawa



YWCA



Trincomalee



Sports (Olah raga)

By Noor Rahim

The Sri Lankan Malays of either sex were renowned for their prowess and sportsmanship in every sport that they participated in; bringing accolades and honours to their Motherland Sri Lanka. Unfortunately there does not appear to be a record of these feats; except for a very few. This indeed is a serious shortfall in our Community.

It is not the intention to highlight all the sports that our Community participated in except to rekindle the one sport that is no longer being practiced or indulged in by our present generation.

Sepak Raga

The game of Sepak Raga was brought to Ceylon by the ancestors of the Sri Lanka Malays; on their arrival with the Dutch invasion of Ceylon in the late 17th/early 18th century A.D.

This was a very popular game among the poorer Malays; and indeed very enthusiastically played in the Slave Island area. You would find them playing in any available open space. It consisted of a team leader standing in the centre of a group of players (with a maximum of 6 other players) and controlling the game them within a marked circle. They conducted competitions at the City Football League grounds in Colombo/Slave Island and was

indeed a very colourful event/competition. It had much artistry and innovation; and the audience was treated to a display of much skill and entertainment. They called it "RAGAY". It is a name derived from the RATTAN BALL (as depicted in the picture). The size of the ball was nearly the size of a regular football or slightly smaller in dimension. In Bahasa Indonesia RAGA means woven ball out of rattan. SEPAK RAGA is the name of the game. In contrast SEPAK BOLA is the name given to the game of football or soccer.



Rattan Ball used in Sepak Raga

I believe SEPAK TAKRAW is a Malaysian innovation and they use a net, like in the game of Badminton between the two opposing teams; with rules akin to that of Volleyball. They use their feet to get the ball across the net in this game. This is one of the Malay Heritage of our ancestors that is now long forgotten. Perhaps this article



Sepak Raga

will rekindle our Proud Ancestry. The same can be said of the demise of the religious PANJA CEREMONY that was practiced by the Malays in Sri Lanka and is long lost, remaining just a memory; if not forgotten altogether and forever. So Dear Readers please remember these heirlooms of our Ancestry.

Further on my above comments; I feel I must complete my brief on the above with a full description of play and rules of play. Up to 6 players stood in a demarcated circle with the Leader (the seventh player) standing in the middle. The play starts with the leader kicking the ball towards a player standing on the periphery and within the circle. THE PLAYER WILL KEEP THE BALL AFLOAT AND SHOW HIS PROWESS IN VARIOUS WAYS WITHOUT DROPPING THE BALL ONTO THE GROUND. The player may use any part of his limbs or torso or head to keep the ball afloat; except hold the

ball with his palms or fingers. When done with his skill and showmanship he is required to kick the ball back to the leader at the centre; who in turn will show his prowess with the ball and kick it to the next player. This goes on until the game ends with the ball being dropped on the ground for the third time; or the allotted time has ended. Points were awarded for the length of time the ball was aloft and ended with the third drop of the ball or timed out as per regulations; and in addition points allotted for the individual and collective prowess shown. The person with the ball is permitted to leave outside the circle provided he still had the ball "in the air"; got back again into the circle and kicked the ball back to the leader in the

centre. The talents and prowess in ball control was always amazing. The ingenuity of the players were really outstanding and entertaining. I often wonder if we could resuscitate this game. It only requires a Ball made of rattan. I often wonder if this game is still being played in Indonesia or any of the other Malay Countries.

The author was Group Captain (Retired) of Ceylon Armed Forces. Former Ground and Cabin Crew Flight Safety and Technical Training School Manager of Air Lanka; Author of first ever Engineering Safety Guide and first Emergency Procedure Manual for Air Lanka. Former Staff member of Ontario Provincial Government, Canada.

New members who joined SLIFA

We warmly welcome the new members who joined SLIFA during the period January to June 2023

Mr. T.M.Q. Saldin
Mr. Shazil M. Fawzan
Ms. Hajra Osman
Mr. Shameel Mohideen
Mr. M.I.M. Irshad
Ms. Fathima Nilufer Akbar
Ms. Elorine C.C. Wickramasinghe
Ms. Rochelle Keerthiratne
Mrs. Yasaswi Silva

Telur Gulung (Rolled Egg)



Telur Gulung

Source: [instagram.com/telur_gulung_kepanjen](https://www.instagram.com/telur_gulung_kepanjen)

Telur Gulung is a popular snack found in the bustling streets of Indonesia. Translating to "rolled egg," this savory treat is a simple yet flavorful delight.

Imagine a thin omelette, made by beating the egg in a pan of hot oil, adding a pinch of salt and expertly rolling it around a bamboo skewer. It's often served with sauce. There are even variations that include fillings such as chicken nuggets and sausages.

You'd be hard pressed to find anyone who doesn't know of Telur Gulung in Indonesia. It's one of the favorite snacks among school children and is often sold near schools. It's been around since the 90s.

Remember, the next time you wander through Jakarta's bustling alleys, keep an eye out for this humble yet delightful rolled egg creation!



Dangdut

From Indonesia to the World

By Sha Razeek

The first time I listened to dangdut music, it felt eerily familiar. The melody wasn't very foreign and even the words sounded recognizable. I actually ended up feeling nostalgic. It was as if I was discovering something from my own past.

As it turned out, it was no accident. The words, of course, were Indonesian. And much to my surprise many of them meant exactly what I thought they meant. Bahasa Indonesia has many words in common with Sinhala. Rasa, wanita, istri, raja, manusia, roda, sempurna, it warrants an article of its own. Apparently, both languages share a common ancestry in Sanskrit, Dutch and even Portuguese.

And that familiar melody? Well, that was no accident either. While being Indonesian, dangdut was also a melting pot of many different influences and musical styles from around the world. It's that mix of foreign yet familiar that fascinated me from the beginning and led me to become an ardent fan of this often underrated and under appreciated genre.

An Indonesian Phenomenon

Dangdut is quintessentially an Indonesian phenomenon. It is also testament to the diversity of the country of Indonesia, which has over the centuries drawn from many different influences from faraway places like Arabia and India and have blended these with their own traditional art forms

such as orkes melayu to create something that is unique, yet in many ways relatable to many different cultures.

It is, without a doubt, the most popular music genre in the country. Most of the biggest hits recently have been dangdut songs. Cita Citata's famous 'Sakitnya Tuh Disini' and Siti Badriah's 'Lagi Syantik' comes to mind. Even in sporting events, it is not uncommon to hear a dangdut song or two after an Indonesian athlete or team wins the competition.

There are many TV shows dedicated to the genre, even televised awards (most recently the Indonesian Dangdut Awards) and many radio stations which play the characteristic tunes all day

long. Music labels like Nagaswara and Sani music specialize in the genre promoting huge names such as Zaskia Gotik and Cita Citata.

The Genre

Dangdut songs are characterized by catchy melodies which are easy to recognize but are probably a bit hard to describe. Think of Indian music, Arabic music, and even traditional Gamelan music. Now mix that with everything from mellow Asiatic beats to upbeat Western house music, and even Eurodance from the 90s. It even has a way of adopting current trends like trap music into its fold, while still remaining uniquely dangdut. The lyrics are almost always very simple, describing everyday topics such as social and emotional problems. Arguments between husbands and wives, boyfriends and girlfriends, complaints about their significant others, poverty, political issues, and even trending topics of the day are often played out in the songs. And they also contain a good dose of what is often termed Bahasa Gaul, which is sort of the slang of Indonesia. And the usual love that Indonesians have for abbreviations are also portrayed fairly well in the lyrics. For instance, the word Gegana, which stands of 'GElisah, GALau, MeraNA', which basically means anxious, confused and despondent.

Dangdut for me has two distinct styles to speak of.

One would be the kind of low tempo music that heavily draws from traditional music forms, and the other, the more upbeat variety, which has influences from western music such as dance, house and even hip-hop. The latter is almost always associated with dance or 'Goyang'. There are other sub-genres as well, such as Dangdut Koplo.

It used to be that dangdut was seen as a musical form that is primarily enjoyed among the lower and lower-middle classes (and it still is). But that has changed over the years, where it has found more universal appeal among all walks of life.

Of course, dangdut is not a music form that is appreciated by everyone in Indonesia. In some ways it is akin to what we Sri Lankans like to call 'bus' songs. The kind of songs that you hear blaring from oversized speakers in buses. Dangdut also enjoys a similar fame in that you will hear them being played in buses and angkots, those minivans that are a familiar sight in Indonesian roadways. In fact, Cici Fani, a YouTube star and dangdut singer, says that she embraced dangdut because she used to listen to those songs every day when she would commute to school in angkots. You will also find street performers who roam the streets with speakers

hanging from their necks, singing dangdut songs.

The term dangdut is an onomatopoeia, which is actually based on the characteristic sound of the gendang tabla drums that were used from the very early days of the genre.

Rhoma Irama

No discussion of dangdut would be complete without a mention of Rhoma Irama, dubbed 'Raja Dangdut' or the King of Dangdut.



Rhoma Irama performing in 2023

Source: FB Official Fan Page

Originally a member of a rock and roll band he went on to blend western influences with orkes melayu, creating the first dangdut band Orkes Melayu

Soneta in the late 60s. After completing the hajj pilgrimage in 1975 his music became more religious and Islamic, and he took to heart the idea that music should instruct, not just entertain. And hence, his songs covered topics such as drugs, gambling and fornication. His song Keramat, for instance, preaches about honoring your mother as is instructed in Islam.

Rhoma Irama campaigned for the Islamic PPP party in the late seventies during the Suharto era and was banned from state radio and television for nearly a decade. It is not unusual even today for dangdut singers to perform at political rallies and pledge their support for a particular candidate.

One thing to note, while the King of Dangdut is a man and there have been many famous male dangdut singers such as Meggy Z and Saipul Jamil, most of the performers have for a long time been women. Most of the producers and lyricists though are still men.

The other side of dangdut

As dangdut became more popular and it became commercialized it was increasingly being used as a marketing tool. And as with many other things that get commercialized, various elements were being introduced into the genre.

Erotic dance moves were becoming part and parcel of outdoor performances and were introduced by singers



Ayu Ting Ting performing live

Source: Adrian Putra/Bintang.com

like Inul Daratista whose signature dance move Goyang Ngebor (drill) was one of the earliest manifestations of the kind and shot her into fame in the early 2000s. Zaskia Gotik's Goyang Itik (which translates to Duck Dance) was one of the more recent additions. These along with magic shows, snake performances and all sorts of weird elements have sometimes encroached on dangdut stage performances where some of the artists would push boundaries in order to get a bigger audience and become popular. In 2016 a local dangdut singer from Karawang in West Java who went by the name Irma Bule, and known for her performances with snakes on stage (Goyang Ular), died after being bitten by a King

Cobra who had not been defanged.

The introduction of such performances has drawn criticism from the king of Dangdut himself who has accused 'Inul' and others of corrupting the genre. It also led to an anti-pornography bill in 2008. But as long as small-time performers remain underpaid this is going to be a means by which they try to attract a larger audience.

Probably the seediest aspect of Dangdut performances is called Sawer. It's rarely practiced in concerts and only in certain areas, but it seems to be a direct import from Northern India where such performances used to be quite common. Sawer is where a male audience member would pay money

to the female performer to get on stage and dance with her.

But there have been signs of change with artists like Ayu Ting Ting who deliberately avoid sensual dance moves and try to bring a more playful style to the genre with some added K-pop influence.

Dangdut and Religion

Dangdut as I had mentioned, is a genre of contrasts. On the other end of the spectrum, there are artists like Novi Ayla, donning hijabs and exclusively known for their Dangdut songs of a more religious nature. There are Islamic nasheeds which have been performed in Dangdut style. And popular artists such as Zaskia Gotik and Siti Badriah release religious songs from time to time, especially during the holy month of Ramadan.

Although Dangdut was never an Islamic music form, it drew greatly from Arabic influences such as gambus music and other middle-eastern genres. Even some of the earliest stars of Dangdut such as Elvy Sukaesih, known as Ratu Dangdut or the 'Queen of Dangdut' have credited their vocal style to the training they received in Quranic recitation.

Historian William Frederick once stated that Dangdut represents a 'sensitive and useful prism through which to view Indonesian society'. Hence contrasts in Dangdut music are often reflections of contrasts in the larger Indonesian society.

The rest of the world

The phenomenon had also been picked up by Malaysia fairly early on (cultural appropriation, as some

Indonesians would put it), who have produced successful Dangdut singers in the likes of Amelia and Mas Idayu. And the genre is also popular in many other countries of the region as well. There is a reality TV show titled 'D'Academy Asia' where Dangdut singers from different parts of the region compete.

Once upon a time, it was easy to dismiss the genre as 'tribal' or even 'low-class' music (as one music executive put it in the 90s). But dangdut now enjoys a more general audience and has the potential to appeal to an even wider audience outside South East Asia; places like the Indian subcontinent and even parts of the Middle East and Eastern Europe, where the popular musical forms are somewhat similar. There were discussions in the 90s about promoting Dangdut music in India, but none of those seem to have come to fruition.

I have introduced dangdut music to some of my friends here in Sri Lanka and they all agree that the music kind of reminds them of Sri Lankan songs. A while ago I was playing 'Tak Sanggup Lagi' by Dinda Permata, and they were all fairly convinced that it was a Sinhala song until they heard the vocals. It is that kind of familiarity that makes it both uniquely Indonesian and Universal at the same time.

The author is a member of the Royal Asiatic Society of Sri Lanka.

Film Review

Bumi Manusia (2019)



"Bumi Manusia" (This Earth of Mankind) is a captivating Indonesian film that beautifully captures the essence of Pramoedya Ananta Toer's classic novel. Set in the colonial era, the movie follows the journey of Minke, a Javanese boy who navigates love, friendship, and the struggle for independence. The film's stunning cinematography and compelling performances draw the audience into a world of rich cultural heritage and societal upheaval. With its thought-provoking narrative and emotional depth, "Bumi Manusia" is a must-see for anyone who appreciates historical dramas with a powerful message and a testament to the enduring power of love and the human spirit in the face of adversity.

Appreciations

SLIFA was able to have a very successful year due to the support and sponsorship from members and well-wishers and the business community. Our sincere appreciation and thanks to all of them as follows:-

Her Excellency Devi Gustina Tobing, Ambassador of Indonesia for the unstinted support extended in all SLIFA activities during the year under review and for permitting the use of the Embassy premises for EXCO meetings and events.

Mr. Boyke Nurdin, Vice President and Counsellor of the Indonesian embassy for his unstinted support at all activities and the members of the Indonesian Embassy for their assistance and co-operation at all times

Vice Patrons, **Mr. Patrick Rodrigo & Mr. Tony Saldin** for their voluntary presence and advise at the EXCO meetings of SLIFA

Vice Patron **Dr. Dudley Thambinayagam** for his contribution towards the Cultural and Charity Bazaar.

The **Indonesian Community of Sri Lanka** for their participation at the Cultural and Charity Bazaar.

To the Indonesian Community - **Mrs. Jelly, Mrs. Nani Melani De Silva, Mrs. Yuli Hada Nazme, Mrs. Suci Meg, Mr. Yohanes Harto, and Mrs. Siti Nur Rokhanah** and the **Staff of Indonesian Embassy**

for their voluntary donations to assist our Joint Charity Programme

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To the Sponsors - **Sunshine Holdings, Palm Oil Association, Aitken Spence Maritime, Kalbe International, Hayleys Plc, Falcon Trades, NDB Bank, Cool Planet, Dr. Dudley Thambinayagam, P & T Traders, Mr. M. Lanerole, Mr. Jeewaka Edirisinghe, M/s Nestle Lanka PLC, Mr. Kareem Amath, Mr. Kavinda Kobbekaduwa, M/S Ajantha Steels, Mr. Innamulla Hussain, Mr. Chellah Kundanmal, and M/s Allerics Ice Cream** for their voluntary sponsorship towards the Cultural and Charity Bazaar

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Messrs Harischandra Mills (Pvt) Ltd, Serendib Flour Mills Ltd., Wellampitiya, Worldwide Movers (Pvt) Ltd., Colombo 2, Mr. Rajah-Nagalingams, Lanka Electricals, Nithya Kalyani Jewellers, Ibn Batutas Holdings, Euro Asia Packaging (Pvt) Ltd. Borelasgamuwa, Bally's Cassino, Lifeline Pharmacuetical (Pvt) Ltd, Colombo 05, Starch Fruits and Beverages (Pvt) Ltd., Colombo 7 and Spillburg Vacation (Private) Ltd., Colombo 2, for their display of banners physically or by social media

To **Reverend Father Anura Perera** and the **Chorister of the Moratuwa, Methodist Church** for their voluntary performance of Carols at our Fellowship evening

The embassy for hosting Sato Ayam(soup) at the Fellowship evening

Mr. Innamulla Hashim for the Donation of a Bakery Item at the Fellowship Evening

To the **well-wishers** who contributed towards the Cijurni Fund