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RARE



එච්. එම්. ආර්. සී. හත්ලහවත්ත

(B. A. (Hons), MA, PGDE)

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Abstract

Focus of my study is on the dramatic experiments done in the history of Sri Lankan stage from early nineteenth century until present. I have proposed three assumptions and study was focused on facts relating to those assumptions which state that the Sri Lankan theatrical Style was established after 1956 with the production of 'Maname', secondly the experiments are still underway to find a Sri Lankan style of theatre and thirdly it is not necessary to find a Sri Lankan style of theatre.

Chapter one of the theses provides an introduction to the study, including objective, assumptions, literature survey and significance of the study. A comprehensive study of indigenous rituals has been made in the chapter two, comparing it with *Natyashastra* of *Bharatamuni*. Objective of the discussion is to emphasize the dramatic value of indigenous rituals. Dramatic value of 'Sokari' and 'Kolam' is discussed in chapter three with the aim of bringing out the epic characteristics of these two genres in contrasting with European concept of epic.

Place of 'Kavi Nadagam' and 'Sindu Nadagam' in the history of Sri Lankan theatre is reviewed in chapter four. Experiments made by drama society of University of Ceylon in order to revive native dramatic styles are discussed in chapter five. Contribution of *E.F.C. Ludowyke* to the betterment of Sri Lankan theatre are thoroughly discussed in chapter five.

Chapter six deals with the experiments done by *E.R. Sarachchandra* who was responsible for gain international recognition to the Sri Lankan theatre by mixing Eastern and Western genres of drama. Evaluation of experimental theatre of *Sugatapala de Silva*, along with some other dramatists who followed the same path are included in chapter seven.

Review of drama produced under abstract style of theatre are included in ninth chapter. Attention has paid to elucidate the philosophy behind the abstract drama and impact of modern European theatre in shaping Sri Lankan theater during last decades of 20th century. Dramatic experiments done on the basis of theatrical techniques of Epic theatre, theatre of cruelty, poor theatre, invisible theatre and forum theatre are also included in this chapter.

A dramatic version of 'Comedy' which is too simple in contrast with traditional comedy of Greeks and Elizabethans is taken into consideration in chapter ten. Its positive and negative effects are being discussed here.

My conclusion is that Sri Lankan theatre should make way for global experiments rather than trying to establish a Sri Lankan Style of theatre.

Key words- theatre, experiments, Sri Lanka, style, dramatic