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පැරණි ලක්දිව නර්තන කලාව

(අනුරාධපුර යුගයේ සිට පොළොන්නරු යුගය දක්වා)

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පුරාවිද්‍යා දර්ශනපති උපාධිය

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Abstract

Knowledge of archaeological and literary data in parallel to ethnological data have to be equally absorbed in order to identify the remains of human cognition with knowledge and abilities. It implies the looking at the ancient dancing art from an archaeological point of view. Dancing becomes a distinctive intangible cultural item due to its stylize and structural shape, and its continuity as a traditional discipline and knowledge. The usage of literary and archaeological sources is an identifiable positive factor in studying Sri Lankan dancing art. To identify those techniques, present state of usage should be studied in studying dominant cultural streams. Discovering the features of dancing that prevailed in Anuradhapura and Polonnaruwa eras through the archaeological sources is a vast complex process. Therefore, the main objective of this study was to identify the dancing style and its distinctive aspects in Anuradhapura and Polonnaruwa periods. This study was done on reliable evidences based on theoretical methods and giving priority to archaeological sources. It is found that Sri Lanka owned an indigenous-dancing style before the arrival of Indian dancing style. However, an evolution of an un-mixed dancing style beyond the last phase of Anuradhapura had not occurred. This cultural change was a result of Indian influences that had taken place since the last phase of Anuradhapura period. Though many male dancers were visible by the first phase of Anuradhapura period, gradual increase of female dancers is very clear at the end of this period. The change that occurred in Polonnaruwa period is clearly recognizable in Yapahuwa era. Religious influence is prominent among the cultural influences India made and this religious influence has directly affected on Sri Lankan dancing culture. Further, the gradual development of popular Buddhism against the Theravada religious ideology has relatively influenced to make changes in dancing as well as in artists. This study revealed that dancing style is not depicted through the clothes and instruments used by dancers but only the body shape of the artist's presents the identity of nature of dancing. Thus, though Sri Lankan owned an independent style of dancing, Sri Lankan dancing traditions had been gradually taken the shape of Indian dancing due to the intense Indian influences.

Keywords: historical dancing, indigenous dancing, Indian dancing, Anuradhapura period, Polonnaruwa period