

Communicational meanings of *Dahaata wannama* (Eighteen classical Kandyan dances of Sri Lanka)

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The Research objective of this paper is to provide an analysis on the Kandyan *Daha Atawannama* in order to bring about the various communicational meanings. In addition to that we search on the Creative and performance expressions that can be seen in this text and practical performance. *Daha Atawannama* is defined as a demanding form of creative lyrics, which was composed by a special assembly of traditional poets called *Kavikaramaduwa* in eighteenth century for the pleasure to King *Sri weera Parakrama Narendrasingha*, who stayed at kandy citadel. Certain dancing features added to these songs from the kandyan classical dancers later on. After that, all these singing, dancing and drumming components come to the stadium in which we call the *Daha Atawannama*.

Wannama gives further details about a creative exaggerative depiction of a certain object or phenomena. *Wannama* is derived from the Tamil word, *wannam*, which is used in both Karnaataka (south-Indian) Music and Bharatha Natyam (Baratha dancing). *Wannama* can be analyzed widely from its scope, context, Music, dance Rhythm, expression, acting and Narration within a qualitatively analysis. Book reference, Participatory Observation, practical lessons and in-depth interviews are used for this study as the data gathering methods.

The findings of the study are mentioned as, ability to create various communicational meanings with refer to individual *wannama* lyrics and rhythms and its full performance, presence of acting and dramatic expressions (Nruthya), in addition to the dance patterns (Nrutha)

Key words: *Dahaata wannama*, Communicational meanings, *Wannam*, Creative communication, Acting expression

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