

සබරගමු ජන නාට්‍යවල සන්නිවේදන ලක්ෂණ
(පහන් මඩු, කිරි මඩු සහ කුමාර සමයම යන ශාන්ති කර්ම ඇසුරෙන්)



මංගල කීර්ති ද පැස්කුවල්

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Abstract

Communicative aspects of folk dramas in Sabaragamuwa

(Based on “pahan maduwa”, kiri maduwa” and “kumara samayama” religious festivals (“shanthikarma”))

Folk dramas are a performance art medium within folklore. It can be seen in every traditional society in the world. The background to such folk dramas is religious festivals such as “shanthikarma” and “yathukarma”. “Shanthikarma” are conducted in order to receive blessings from gods, demons and natural objects/phenomena which are considered to be powerful and holy by people. In these, one may observe the four different performances, i.e. song, music, acting as well as dance. Dramatic processions or “Natyamaya Pelapali” is an item that can be seen in “shanthikarmas” in Sri Lanka which display characteristics of performance. This is the basic foundation for the origin of folk dramas. Many such dramatic aspects (“Natyamaya Pelapali”) can be observed in the “shanthikarmas” in the Sabaragamuwa region. The primary objective of this research study is to identify the communicative meanings of those dramatic aspects. These dramatic aspects of “Natyamaya Pelapali” can be studied through the content, structure and language features of “Natyamaya Pelapali”.

Therefore, this study focuses on 9 dramatic processions or “Natyamaya Pelapali” that can be seen in religious festivals of “pahan maduwa”, kiri maduwa” and “kumara samayama”, which are unique to the Sabaragamuwa region. Textual analysis was used as the primary research methodology of the study. The data analysis was also supported by the knowledge of Mr. K. Gunasena (from the Sabaragamuwa Alapatha teaching tradition) which was used as an anthropological documentary, interviews conducted with experts and teachers from the field, participatory and non-participatory observations as well as literary sources.

There are several communicative meanings that can be identified through this particular study. The structure of these dramatic processions or “Natyamaya Pelapali” can be considered a common structure and it can also be interpreted as a creative communicative structure. Ancient stories or myths are included in the content and this can be regarded as creative use. It is also possible to claim that the language features in dramatic processes or “Natyamaya Pelapali” are important for effective communication. The dramatic processions of these religious festivals (“shanthikarma”) do not receive much priority in the field of dancing. Though dramatic processions are studied in the field of drama, there have not been any significant studies focusing on their communicative meanings. Hence, these dramatic processions are an aspect of folklore that should be studied in the field of communication.

Keywords: Dramatic processions (“Natyamaya Pelapali”), Folk dramas, “Shanthikarma”, Myths, Births story