

## **Dramaturgy of Spectators and Researching the Audience in Sinhala Theatre**

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Theme - Music & Fine Arts.

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Dramaturgy is the art of dramatic composition and the representation of the main elements of drama on the stage. In the context of my research, there is a need to analyze the specific dramaturgy for the spectator. A dramaturgy of the director and a dramaturgy of the performer clearly exist. However, we should also discuss a separate kind of dramaturgy in the theatre, which can be labeled as dramaturgy of spectator.

The Sinhala theatre genres occupy an area of enormous academic and cultural interest, which is in stark contrast to its diminishing popularity or its importance amongst the Sinhalese cultural locus. Contemporary performative expression, socio cultural changes and political situation of the country. The complex network of identity politics which it covers as a genre requires an enquiry into a reception of the audience in contemporary time as it is lack of audience for any kinds of theatre. Hence using the significant genre of Sinhala theatre and its audience, this study shaped by my attempt to find a credible answer to this particular vacuum that exists in the contemporary time.

The scope of the present study consists of modern Sinhala theatre and the audience's reception. Through the process I hope to create an alternative dramaturgical intervention of the Sinhalese theatre and its contemporary relevance. Within this scope, I will also examine a number of other aspects and phenomena that will further define the broader outlines of this study.

The rationale or the justification of the study is both theoretical and empirical. The theoretical justification relates to find the interests of audience and their reception for the Sinhala theatre. Viewed from this perspective, I would like to move onto more vital but problematic issues of audience indifference and relate it to gaps as well as euphoria in creating such identity politics.

**Key Words - Dramaturgy, Spectator, Reception**