

Re-contextualization of the Paradigm Shift in the Post-globalized Cinema in Sri Lanka: A Study of Cinema Works of PrasannaVithanage and Asoka Handagama

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Abstract

While Sri Lankan cinema had originated in 1925, Sri Lankan *token* cinema which had commenced in 1947 completed its first paradigm in 1977. The era from 1978 to the present (2012) can be considered as its second paradigm. After introducing the policy of open economy in 1977, Sri Lankan social body was transformed along with its social, economic, and cultural dimensions. Since this second paradigm falls within the ‘post’ phase of consumer capitalism the cinema of this age can be called ‘post-globalized cinema.’ The cinema works of PrasannaVithanage and Asoka Handagama contain the post globalized cinematic characteristics. During this period the parameters of producing, directing, distributing films and the industrial form in which the films are made have undergone dramatic and sweeping changes. Twelve films from Vithanage and Handagama are examined thoroughly in order to locate and demarcate this ‘paradigm shift’- a phrase borrowed from Thomas Kuhn in theorizing about the changes in question. In an attempt to understand the current situation in Sri Lankan film industry and art, the present paradigm has been re-contextualized painstakingly comparing it with the early paradigm which has clear economic and cultural marks of an era before the advent of economic globalization. The dissertation examines the capital accumulation in the pre-capitalist epoch in Sri Lanka with special reference to the cultural production, and it further describes the basic landmarks of the first paradigm before 1977 with special attention to the limitations and interpretations of the subject of cinema. Then the research adapts the concept of “Paradigm Shift” and its significance and relevance in examining and describing the transformation of Sri Lanka’s social body. The post-globalized characteristics in the society of Sri Lanka have been explained while the dissertation contextualizes the transformation of Sri Lankan cinematic body into a second paradigm after 1977’s liberal

economic reforms. After setting up these conceptual frameworks, *SisilaGiniGani*, *AnanthaRathriya*, *PawuruWalalu*, *PurahandaKaluwara*, *Ira Mediyama* and *AkasaKusum*, the films of Vithanage and *ChandaKinnari*, *Me Mage Sandai*, *ThaniThatuwen Piyambanna*, *Aksharaya*, *Vidu* and *IniAvan* the films of Handagama are re-contextualized. Those cinematic creations have elaborately represented the transformed Sri Lankan socio-political body in a post-globalized world.

Key Words: Paradigm Shift; Post-globalized Cinema; Cinematic; Re-contextualization