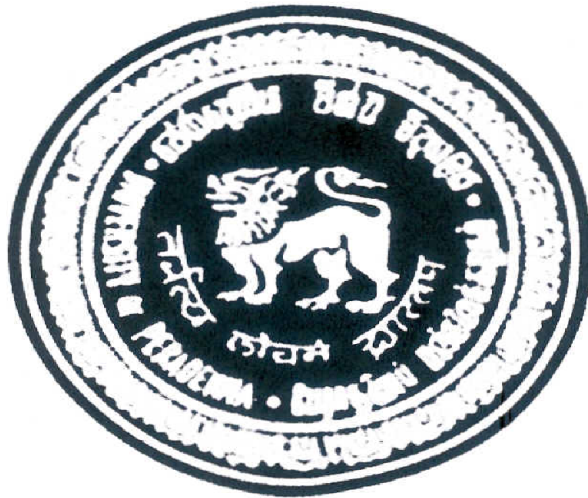


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Abstract

An analytical study of Sinhala Teledrama in Relation to the concept of Developmental Communication perspective.

The Developmental Communication comprises a novel theme different from those of traditional ones. What is proposed is a new culture in which moral and aesthetic norms also play a role in addition to the theme of material possession and physical comfort of the contemporary era.

First chapter deals with an analysis of definitions of those of developmental communication. Chapter ends with noting the central role played by the modern television model, and the sensibilities of youth in the contemporary era are discussed. In this context, some prominent communication models are referred to.

Second chapter attempts to make explicit the nature of themes and their variabilities in contemporary Sinhala teledrama. With reference to Asian countries, television scripts in general, revolve around material prosperity and its associated sensibilities. It has already found its way into Sri Lankan teledrama. Among the 85 themes noted earlier, by scholars 17 of them have come up unnoticed, according to the experiments. They have unfolded 10 different creative areas in Sri Lanka. They shall be categorized and studied, analytically.

Third chapter deals with the structural investigations of the mode of the Sri Lankan Teledrama. Up to date 'structure' is an element in literary discourse. However, we make an attempt to introduce firstly, other features of 'structure' in Sinhala Classical Literature into the study and secondly, an experimental endeavour is dealt, to gather the significance of, basing Sinhala teledrama narratives on those features. The conceptual mechanisms in modern Science are also employed in the new experiment comprising time traveling Quantum theory, etc.

The title of the fourth chapter is "Developmental Communication, Ethics and Sinhala Teledrama." In it, culture-oriented evaluations on the one hand and East-West Ethics rationalizing on the other are thought of as consistencies pertaining to our developmental communication. In this context (1) simple (2) complex and (3) social revisions are also dealt with. Finally system of Buddhist Ethics is employed as a

procedural guideline. The nature, aims and scope are brought here not as contradictions but as consistencies. The theme of culture – oriented communication and Sinhala teledrama is made explicit in the fifth chapter. The implications derived are noted here. Teledrama producers are expected to be guides of correct value orientations. At the end of this chapter, some examples and expositions of these guidelines are suggested as fit necessities.

In the final chapter some new observations are given. We also summarize the past, present and future role of Sri Lankan teledrama. To meet the cultural, aesthetic and moral principles, Sri Lankan teledrama producers ought to reshape the nature, scope and aims of teledramas. A course of action is suggested in the present study in respect of Developmental Communication perspective.