

The Nominal Introduction on Cinematic Reality which is Spread from the Popular Cinema in 70th Decade

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Abstract

The cinema based on motion picture is accepted as an art in the real sense of the words and our industry. In mass media, it is accepted as a main expressing medium. This industry spread all over the USA, UK and Soviet Russia due to advanced technology and its related matters. But, later it spread throughout the world linking with the humanistic social reality.

The Sri Lankan cinema, which commenced with “Kadawunu Poronduwa”, took approximately two decades to reach the above reality to some extent. At that time. The Sri Lankan cinema was absolutely under the influence of English, Hindi and Dravidas Films in South India. Only after the film, “Rekhawa” directed by Lester James Peiris in 1956, it became real Sinhala and was released from the studio. The Sinhala cinema became realistic with the advent of “Gamperaliya” in 1964. The decade of 1970’s in relation with the beginning of the part. That means it has deviated from the simple and popular tradition.

How is that cinematic reality different from the simple popular tradition? Is it possible to separate popular or commercial cinema from realistic or artistic cinema? What are their respective features? Accordingly, how do we identify the creative cinema in 70’s decade. The objective of this study is to find the analytical solutions for the above issues.

The basic methodology applied in the present study was to confirm the knowledge about the relevant cinematic creations using the written sources. And also, we focused on the social evolution of popular concept. Accordingly, ten films which depict the cinematic reality of Sinhala cinema symbolically are presented. Their peculiar cinematic and realistic features are discussed deeply through another study.