

Brief History of Drama in Colonial Period

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Abstract

This paper examines the development of literary dramas and stage dramas in Myanmar during the colonial period from 1885 to 1948. In Myanmar many kinds of literature flourished in successive monarchical periods. Myanmar drama probably started in Nyaungyan period and changed in various ways throughout the successive ages. However, the development of dramas can be seen in the colonial period with the emergence of dramatists. Drama and dramatic literature spread to all parts of the country. This paper attempts to investigate the origin and development of Myanmar dramas and the famous dramatists and dramas, the changing styles of dramas and how these dramas reflected on political and socio-economic life of the people in the colonial period. The literary dramas flourished during the period from 1885 to 1920. With the development of western education and literature movement in 1930s, the western dramas were introduced especially among the educated circle. The literary dramas have changed to stage dramas. However, it is found that famous literary dramas did appear on the stage and that separate stage dramas emerged. The literary dramas and stage dramas in colonial period disseminated knowledge and current news, moral precepts, civic and religious ethics and culture and political situations of that period.

Keywords: Drama, performing artists, patriotism, religion, culture heritage

Introduction

In Myanmar literature, the word drama, literally “*Pyazat*” is a combination of the Myanmar words “*Pyā*” (show) and the Pali word “*Zataka*” derived from original. The Myanmar word “*Pyā*” is to make visible to the naked eye. The Pali word “*Zataka*” means the stories of the lives of Lord Buddha. Therefore, we can say the word “*Pyazat*” (drama) is about the stories or events that can be seen and understood with the naked eye. In English literature, *Pyazat* is translated as “drama” and “play”. Dramas are mass media by which the audiences and spectators are informed, instructed and educated in knowledge and current news, moral precepts, civic and religious ethics and culture.

Drama in the specific mode of fiction represented in performance: a play performed in a theatre, or on radio or television. Drama and the performing arts serve to generate a rich array of reciprocal benefits for both students and our community. We have also enjoyed seeing the way in which studying the Arts have helped our society to improve their overall socio-economic results.

The drama goes straight to what the public want to say because of it consist of both verbal and visual. The drama can reflect the ages. Two types of dramas: literary dramas and stage dramas. During the Colonial period literary dramas developed because of the advent of the printing press. When studying the drama of early Colonial period, we can find that these were mostly related with fiction, legend, and tableau. Therefore, these cannot reflect the image of the ages. But the drama of later colonial period became the mirror of the age especially the dramas of Theikpan Maung Wa, Zaw Gyi, Thakhin Ba Thaug, Maung Htin and so on. When the studying the drama, we can know about socio-economic, politic and social standard because of a mirror of ages.

Objectives of Paper

- To investigate the importance of the drama in colonial period
- To make the younger generation interested in the drama
- To raise the morale of the citizens of the country.

Research Method and Materials

This paper was conducted by the descriptive method. Related data were collected through some published data. Making use of material available in the library of the History Department, University of Mandalay and the National Archives Department, an attempt is made to study the factors of Myanmar dramas for the morale of the citizens of the country.

Research Questions

This paper will examine the following questions:

- The origin of literary dramas in Myanmar.
- What were the famous dramatists and dramas in the colonial era?
- How and why did the drama style changed during the colonial era?
- How did dramas reflect political and socio-cultural life?
- How did the literary dramas change from Theatrical performance?

Background

During the reign of monarchs, the literary drama spread from the court to the culture of the human world. The earliest term “drama” is found in the Nyaungyan princess’ ear bore ceremony order issued by Narkhanpyaekyihmu on 5 waxing of Tabodwe Month in 962 Myanmar Era (Maung Maung Tin, 2000, p. 53). The oldest drama is *Manikat* which written by *Wungyi Padaytharaza* (1717-1787 CE). There are many perceptions about the Myanmar drama. Most of the perceptions are: (a) gradually progress of *Nat Pwe* (oblation), (b) the result of the development of *Zatnipat* (Five hundred and fifty stories of Buddha late lives) and (c) advancement through *Pyo Linkar* (Lyric). Most of Myanmar scholars believe that the development of *Pyo Linkar* literature became a form of drama. The history of drama can be studied in five parts.

1. The oldest drama is from the second Inwa or after the Nyaungyan period (1599-1752 CE) for example *Manikat*.
2. The period of court drama, it was the Konbaung period (1752-1885 CE) for example E Naung and Rama.
3. The whole night performance drama period, it is the late Konbaung period (1856-1885 CE) for example, the dramas of U Kyin Oo and U Ponnya.
4. The period of Printed literary drama, it began in the 1920s for example, the dramas of Sartaingmut U Koo and Mawlamyaing Saya Yaw etc.
5. Modern drama period, it is after 1928 onwards for example the dramas of Thakhin Ba Thaug and Saya Zaw Gyi, etc.

Of these, this research paper will focus in literary dramas and stage dramas in colonial period.

Dramatists and their Dramas in Colonial Period

According to the lists of my research, there are twenty-three dramatists and there were 145 dramas in colonial period (see appendix). The old dramas were dominated by rhymes. The dramatists who emerged after U Kyin Oo, U Ponnya, were Sartaingmut U Koo, Mawlamyine Saya Yaw, Saya Hsutha, Hsinphyukyun Saya Thin and Pazuntaung Saya Kha (Hmawbi Saya Thein, 1965, pp. 163-213).

The seven characteristics given by the ancient Myanmar dramas to the audience are as follows (Thein Naing, 1959, p. 179):

- (1) Entertainment
- (2) Reformation of the age and time
- (3) Refined culture
- (4) Religious knowledge
- (5) Knowledge about court and royalty
- (6) General information and
- (7) Moral lessons

A drama depicting such a nature of human beings was "*Minkadaw*" (Sein Maung, 1963, p. 52) by Achotetan Saya Pe. That drama published in 1888 depicts the tangled state of the affairs of a minister's wife. The drama educated the people in artistic form mocking at the topsy-turvy events of the community. The drama "*Sayawun parpe*" in 1928 (Ba Thaug, 1965, pp. 1-525) by Thakhin Ba Thaug lampooned at the nature of the quacks in a sense of humor. The drama "*Maha Hsanchinthu*" in 1931 (Zaw Gyi, 1965, pp. 7-159) by Zaw Gyi lampooned the people who forget their origins and become arrogant and fair-weather people. "*Adhamma Mingala*" in 1931 (Zaw Gyi, 1965, pp. 163-198) by Zaw Gyi lampooned the so-called educated men who relied too much on books without searching the truth in practicality world. The drama "*Ra-thay-ma*" in 1934 by Theikpan Maung Wa (Theikpan Maung Wa, 1966, pp.1-525) derided the human nature which follows the prevailing trend whether it is right or not. "*Ngaba Pyazat*" in 1934 (Theikpan Maung Wa, 1966, pp. 1-525) by Theikpan Maung Wa derided the corruption of municipal officers of the Colonial period. U Nu's dramas were published by "*Nagani*" publishing house. Described in the dramas were principles of communism. The drama was named "*Bilatthwar U Saw*" in 1941 (Khin Maung Lay, 1972, p. 269) by Thein Pe Myint derided U Saw, following the style of western dramas. The readers could take pleasure in the taste of western drama (Maung Htin, 1960, p. 70). U Nyana's "*Bamathit Pyazat*" in 1944 (Nyana, 1970, pp. 1-115) pointed up the struggles for the Myanmar independence. The books were named "*Aung Bala Pyazatmya*" (Aung Bala, 1960, p. 1-227) and "*Thamaingwin Myanmar Pyazatmyar Nidan*" (Thaug, 1968, pp. 1-525) edified the people to be morally upright. It was Maung Htin's humorous drama "*Bar Ayay Akyisonele*" in 1944

(Maung Htin, 1957, pp. 1-7) lampooned the times to become a dutiful person. In any case, a drama is an educative story, lampooning the people who do not follow codes and conducts of the society.

Changes of Drama Style

Myanmar drama later deals with performance of artistic beauty, dance, singing, human natures, gesture and natural surroundings. Such a performance is the main entertainment of Myanmar people. In Myanmar, culture drama and characterization have been transformed as stage performance (Khin Maung Nyunt, 1978, p. 56).

Dramatists wrote their dramas with focus on dance and song to the liking of the time. So, the quality of plot and characterization was poor in performance. Under the Colonial rule Myanmar theatrical performance mainly based on song, dance and stage layout (Thein Naing, 1959, p. 182). So, the layout of the dramatic performance in the colonial period was different from those of the past. Song and choreography were paid more attention without considering the plot much. It was Sartaingmut U Koo who bridged the dramatic world of Konbaung period and the dramatic world of colonial period. At first books on drama were popular. Then they were transformed into stage dramas. Legendary dramas were in vogue up to the colonial period. As the dramas were popular in theatrical performance, dramatists wrote dramas. Among the dramatists who produced the popular dramas were Saya Yaw, Sartaingmut Saya Ku, Dapein U Maung Gyi, Pazuntaung Saya Kha, Hsinphyu Kyun Saya Thin, Taung lone pyint Saya Mya, Maung Saw Hlaing, Mg Bo Taine, Saya Hsutha and Saya Lun (Sarpay Beikman, 1983, pp. 279-289). We can see a list of dramas published between 1875 and 1920 in appendix (i) (Zin Min, 2011, pp. 75-84). The modern literary movement emerged at Yangon University in 1930. As a result, Modern dramas emerged that we can see appendix (ii). Regarding the differences of styles between ancient and modern dramas, the author 'the University Maung Maung Gyi' discussed his paper as follows:

- The form of dramas has changed. Western theatrical forms emerged as Myanmar theatrical forms.
- The theme of the drama has changed. Contents of Sanskrit and Pali literature has abandoned and then Human nature is being portrayed. Legendary world and the afterlife leaved and entered the human world.
- Storytelling, demonstration and intentions were made. In speech, too, they have abandoned the form of poetry and are speaking as they do on a daily basis.

With the advent of Modern dramas, theatrical forms also appeared. Therefore, in modern drama, there is a difference between a literary drama and a stage drama. During 1920 to 1941, some modern dramas are performed.

U Po Kyar also made some literary contribution by writing articles in the Thuriya (Sun) daily for the development of Myanmar drama based on the following points;

- (1) Priority should be given to more important episodes.
- (2) Whole night performance system should be changed as it is not proper from the view of health.
- (3) Mode of dress of dramatic artistes is important.
- (4) Obscene behavior should be avoided on the stage.
- (5) Vulgar language should be restrained on the stage.
- (6) Appearance of *Atwinwun* (Interior Minister) and *Apyinwun* (External Minister) after the performance of *Natkadaw* (female inaugural dancer)
- (7) The skill of drum ensemble leader and *Naukhtaing* (vocalist-cum-clown whose place is at the back of the Myanmar orchestra)
- (8) The end of duet dance in a Myanmar drama is a waste of time and is not necessary
- (9) Characters and dialogue unrelated to the plot should be deleted

During the Second World War (1939-1945) Myanmar dramas deviated from the traditional style and they made some creations depending on the situations of the times. The main reason was that there was unavailable of film for making motion pictures. So, film artistes had to change their profession transforming themselves to drama performers. They staged their performance as human bioscope. The creative stage craft and decoration was the progress of the Myanmar drama in the Second World War period. The dramas of the time presented the prevailing life style of the urban people rather than traditional dramatic performances. They were mostly melody dramas using plain language (Thein Naing, 1959, p. 194). Postwar dramas were staged at the theatres of Joti, Zaw, Karhtay and Win Win in downtown Yangon. They were distinguished from the previous traditional drama in (1) form of drama (2) change in subject, and (3) way of dialogue in plot, performance, support to bring the plot into focus and motive.⁴ The result was the development of dramatic writings. In general, the dramatic literature was categorized into three genres. They were: -

⁴ (a) Western dramatic form was adapted to Myanmar drama

(b) The subject of dramas was mainly based on human nature rather than on Jataka stories

- (1) Drama intended for reading
- (2) Drama intended for both reading and staging and
- (3) Drama intended for documentation after staging

The dramas of the first category were to entertain the people in book form in the areas where there were no dramatic performances for some reason. The second and third categories were written and made by dramatists, song composers and singers made to give both literary and entrainment. Thus, the role of staging dramas became important (Sarpay Beikman, 1983, p. 289). There were generally nine requirements for stage dramas: (1) Script (2) actors and actresses (3) instrumental theme or melody (4) stage curtain depicting background scenario (5) spot light (6) microphone (7) dialogue and songs (8) acting (9) stage layout and musical support for staging a drama. Modern dramas mainly in wartime were created mainly on the basis of low investment and easy performance. A drama could be created within a short period of time by using modern creative materials. At that period the performers did not strictly follow the principles of theatrical drama or cinema. They entertained the audience with new action combining drama and opera. There was no comedian and the performers amused the audience in conformity with the plot (Kywet Sote Gyi, 1973, p. 89).

Dramas Reflected in Political and Socio-cultural Life

"Seintalone Pyazat" in 1934 (Sein Maung, 1963, p.52) by Saya Zaw Gyi presents the nature of covetous people. It is a drama which gives lesson on social affairs, indicating that keeping the greed in the fore leads to wrong path with the disappearance of truth. The drama *"Branma sariya"* in 1934 (Theikpan Maung Wa, 1966, pp. 1-525) by Theikpan Maung Wa is an educative social drama which illustrates the exploitation of self-seekers. When three basic needs of food, clothing and shelter are insufficient the wicked nature appears due to the extreme selfishness. Under such situation human nature tends to be morally bad. The dramas *"Phaya Lugyi"*, in 1934 (Theikpan Maung Wa, 1966, pp. 266-278) *Mayasoelin*, *"Linnaysa Hsinthayhma"* are the ones which highlighted the social condition of the time. They pointed out that some social problems could be settled by the negotiation of the community rather than by laws and regulations. The drama *"Ratheaygu"* in 1935 (Zaw Gyi, 1965, pp. 201-220) by Zaw Gyi was written with the intention of giving spiritual encouragement to the orphanage. Apart from social and satirical dramas there also emerged the dramas which dealt with the political situation of the time.

(c) The dramas of the past were performed with rhythmic poems and prose. In later period dramas were staged using colloquial expression.

“*Naungdaw Chookhan*” in 1937 (Nu, 1937, pp. 1-20) by Thakhin Nu are educative dramas on political and social affairs, indicating that the person who will lead a country should be morally upright, and if not, the country will deteriorate just as the home collapses if the foundation is not firm. The drama “*Bamathit*” in 1944 (Nyana, 1970, pp. 1-155) and “*Setkuphyu Pyazat*” in 1945 (Zeya Maung, 1945, pp. 1-220) have the theme for organization and education, “*Wethali*” (Yan Naing Sein, 1969, p. 251) for the consolidation of the union, “*Doteingyi pyazat*” (Yan Naing Sein, 1969, p. 249) for the state building and perpetuation of the already achieved independence, and “*Tahlayhtesi pyazat*” (Yan Naing Sein, 1969, p. 250) for the unification of political leaders.

Under the colonial period a university student had to study at least the plays of Shakespeare. It can be said that the writings of translation have developed since then. Pe Maung Tin suggested that Myanmar language and literature be taught at vernacular schools for Myanmar youths, and that western literature and culture should be adapted for Myanmar people. Myanmar vocabularies were increased by using the English words directly (Maung Htin, 1960, p. 67). A remarkable event in the colonial period of Myanmar was that Pyay Hall and Tagaung Hall of Rangoon (Yangon) University jointly presented the drama entitled “*The Boor*” by Chekhov (1860- 1904) in the concerts. (Maung Htin, 1960, p. 68) In 1934-35 the drama “*Importance of Being Earnest*” by Oscar Wild was staged at the gymnasium in Yangon University (Maung Htin, 1960, p. 68). The points mentioned above indicate that university students adapted the western dramas to ones that suited the Myanmar culture. Zaw Gyi introduced his dramas “*Shwe Maung Than*” in 1933 and “*Maha Hsan Chin Thu*” in 1931 at the concert of Myanmar school. Since that time alien dramas were transformed into Myanmar dramas as a kind of entertainment. In addition to translation dramas, satire dramas also emerged.

Modern drams well reflected the life of the people. The reflection of categories in Drama from ten years interval starting 1885 to 1950 is mentioned in the following table as follows:

Reflection of category in Drama

No.	Year	Social satire	Political satire	Religious	Nat Spirit	History	Pagoda legend
1	1885-1895	142	5	10	8	8	1
2	1896-1906	178	4	7	18	9	2
3	1907-1917	342	-	18	23	-	2
4	1918-1928	42	-	2	-	3	-
5	1929-1939	26	3	-	-	-	-
6	1940-1950	33	15	-	-	-	-

(Maung Maung Tin, 1970, pp. 1-269)

Chaining from Literature Drama to Theatrical Performance

Artists of the colonial period entertained the audience with dramas. Among them were (Sarpay Beikman, 1983, p. 300):

- (1) Kyaw Ohn Hlaing
- (2) Khunhnahtway Tun Yee
- (3) Khit Party
- (4) Sabe Tin
- (5) Sein Aung Min
- (6) Sein Hlan Bo
- (7) Dagon Hla Shwe
- (8) Dutiya Po Sein
- (9) Po Sein (Seinmaha Zat troupe)
- (10) Myachay Kyin Ma Ngwe Myaing
- (11) Myodaw Aung Mya Sein
- (12) Shwe Kyee Nyo
- (13) Shwe Daung Nyo
- (14) Shweman Chit Tin
- (15) Shweman Tin Maung
- (16) Arzani Hla Kyi
- (17) Mingala Aung Ba Nyo
- (18) Aung Nyein (Tet Khit Sein)
- (19) Aung Moug (Mingala Aung Moug)

The programme for a dramatic night performance included opera, royal audience, duet dance, *Jataka* stories performance etc. The types of dance were rope dance, swing dance, duet dance, preliminary female dance, *Yein* dance (choral dance), solo dance, lance dance, sword dance etc. The dramatic performance of the actors and actresses was supported by music.

Drama has been included in *Anyein* performance. *Anyein* is by nature different from *Zat* performance. Nowadays *Anyein* music consists of both traditional Myanmar music ensemble and western musical instruments like saxophone, trumpet, clarinet, drum etc. In the past musical instruments were definitely set for *Anyein* performance. They were and have been played on the stage. A female dancer had to sit facing the musical troupe, turning her back on the audience. Now the performance style is to some extent different from the past. Sound, light and musical instrument have been extended in *Anyein* performance like *Zat* performance. So, there is no marked difference between *Anyein* and *Zat*

in entertaining the audience. There are many similarities in style between *Anyein* and *Zat*. Layout and decoration performance should be different between them. Myanmar theatrical drama comprises a variety of arts. Stories, modern and ancient, staged by *Zat* troupe are portrayed to the accompaniment of musical instruments playing, song, dialogue, dance and choreographic action. A typical Myanmar theatrical drama should be constituted of the above five elements. The significant point is that traditional Myanmar musical ensemble is the key part of *Zat* music. Even if western musical instruments are used in *Zat* music traditional Myanmar musical ensemble is essential. This point is one of the attributes of Myanmar theatrical drama admired by the people. The stories and plots staged by *Zat*, *Anyein* and puppet shows reflect the feeling of the people and can be regarded as people's forum. They represent the wish of people regardless of social class and region. According to the Myanmar tradition and custom *Zat* performers entertain the audience with dance, song, dialogue and melody. The finale of drama is presented giving the lesson to the audience.

The economic life of dramatic performers was stable only when there were theatrical shows. So, they had to work at theatrical troupe run by the tough persons without considering the plot and characters. Any dramatic troupe had to follow their orders without complaining about fee or place. The performance fees of the artistes also increased along with the rise in paddy price. The level of Myanmar theatrical drama got higher when Po Sein and Aung Bala set up dramatic troupe. At first four kinds of *Thabin*, *Amyint Thabin*, *Aneint Thabin*, *Anyein Thabin* and *Ahso Thabin*, stood on their own principles. Later they gradually became mixed in some aspects. *Zat* dramatic performance took good elements of other performances in their entertainment. The people preferred it to other forms of theatrical performance. So *Zat* dramatic performance became prominent compared to others. Here an interesting point to note is that the audience of that time encouraged the *Zat* performance with personal attachment, more specifically with the attachment to the leading male performer. In this way it reached the age of competition of leading male performers (Sarpay Beikman, 1983, p. 227). The performance of singing and dancing by U Sein Ka Done who knew and valued dramatics were the records of Myanmar theatrical drama. U Sein Ka Done could play the brass gong (Thabinwun U Nu, 1967, p. 175).

There were *Zat* troupes of Upper Myanmar and *Zat* troupes of Lower Myanmar under the rule of the British. The *Zat* troupes of Lower Myanmar led by Aung Ba La, Sein Kadone, Po Sein etc. were more popular than the *Zat* troupes of Upper Myanmar. It was probably due to the fact that after King Thibaw was deported from Myanmar some theatrical performers moved to Lower Myanmar where economic condition was better. Generally, the people from Upper Myanmar had to watch the *Zat* troupes coming from Lower Myanmar. Although there were some artistes in Upper Myanmar, they could not

organize a typical *Zat* troupe firmly and distinctly. However there emerged a *Zat* troupe in Upper Myanmar in pre-war time. It was Shweman Tin Maung *Zat* troupe which received popular support and patronage of Lower Myanmar. At that time there were many graduates without respectable job in Myanmar. Keneth Sein sang and performed "B. A. duet dance" with English music (Dagon Saya Tin, No Year, p. 50). It was the time that theatrical dance that reflected the current social environment. Indian Penal Code was ironically described in the *Ngochin* of *Sanda Kommara* drama (Hmawbi Saya Thein, 1965, p. 225). There was virtually no innovation in staging the great drama about *Jataka* stories. The performers continued to present the dramas of previous performances. On the other hand, there appeared small *Zat* troupes with new technology. Before the war opera was performed before the duet dance that programme was changed after the war (Dagon saya Tin, No Year, p. 57).

In 1946 Shweman Tin Maung performed the drama "*Ye Yan Aung*" adapted from "Thousand- and one-night stories" (Sarpay Beikman, 1983, pp. 327-328). It was staged as a theatrical show taking admission fee in Aung Theiddhi, Thiwali and Naythuyein theatres in Mandalay. (Sarpay Beikman, 1983, p. 328). Shweman Tin Maung made many remarkable attempts for the progress of theatrical performance. He introduced the spotlights in staging the performance (Thein Naing, 1968, p. 135). He was recognized as the pioneer of the use of spotlights in theatrical performance (Thein Naing, 1968, p. 136). One remarkable point here is that the presentation of *Jataka* stories was changed in accordance with the time. Under the colonialism when patriotic literature became popular the drama "*Letwe Thondra*" was especially well-known in which Shwe ManTin Maung played a leading role of Minister Letwe Thondra (Sarpay Beikman, 1983, p. 329).

The dramas Letwethondra and Gitayoo were fascinating and aroused literary and political spirit (Sarpay Beikman, 1983, p. 338). Shweman Tin Maung changed the attitude of the audience who regarded theatrical performance as the mere entertainment. They gave the five strengths to the audience. They served the national interest. The audience learnt moral lessons by viewing the theatrical performance of Shweman *Zat* troupe. Shweman Tin Maung gave priority to dramatic dialogue which is the essence of theatrical performance rather than dance (Shweman Zat Saya, 1971, p. 10).

U Po Kyar proposed a time allotment to perform Myanmar drama according to the traditional custom (Sarpay Beikman, 1983, p. 336).

<i>Natkadaw</i> (female inaugural dancer)	10 minutes
<i>Yein</i> (group dance)	15 minutes
a variety of dance	20 minutes

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introductory speech for dramatic plot	15 minutes
duet dance	50 minutes
Main plot of drama	60 minutes
Break Time	10 minutes
Total - 180 minutes	

The above schedule suggested time limit shows that it took about 60 minutes for the main plot of modern drama. The latter part of dramatic arts would be modernized drama of *Jataka* stories which was presented using common colloquial language and lamentation songs. It seemed likely that *Jataka* stories were presented effectively with two or three episodes without elaboration. It would take one and a half hour. Modern dramas were shown with some episodes. Like Shweman Tin Maung, Sein Aung Min also contributed to the innovation of performing arts. His main modification of dramatic arts was that Myanmar orchestra in front of the audience was moved on to the stage. Myanmar traditional orchestra and western music were placed on left and right side of the stage of entertainment. One innovation was crescent-shaped stage (Thein Naing, 1968, p. 142) on which patriotic operas and dramas were performed. There also emerged many drama actors and actresses (Sarpay Beikman, 1983, p. 328).

Conclusion

In conclusion, the cultural status of a race can be assessed through its dramatic arts. Some form of cultural arts aesthetically represents intellects of human beings and systematic arrangement and presentation. Dramas play an important part to stimulate spirit and morale of the audience. Two type dramas; literary dramas and stage dramas were found in Myanmar during colonial period. Literary dramas in Myanmar can be seen since the early 17th century. However, the literary dramas throughout colonial period were mostly related with Buddhist literature and *Jataka* stories which did not reflect the socio-economic lives of the people. The period of printed literary dramas flourished in 1920s. These dramas educated the people in artistic form mocking at the topsy-turvy events of the community and proud nature of wealthy person and educated persons and the corruption of colonial officials. The year 1930s was the period of most political awakening period of communism in Myanmar which also reflected on writing dramas. The modern literary movement emerged at Yangon University in 1930. As a result, Modern dramas emerged in university circle and the students tried to translate the western dramas and stage these dramas for entertainment. Dramatists wrote their dramas with focus on dance and song and performance plots that the stage dramas separately emerged. The stage dramas could reflect the socio-economic conditions and highlight the political situations of that

period. The stage dramas performance was especially flourished in the wartime period of the Japanese occupation in Myanmar which mainly intended to the public during the shortage of film production in that period. The development of dramatic performance could be seen in the postwar period because of the endeavors of the famous performers of *Zat* troupes. They not only tried to limit the entertainment hours of dramas but stage decorations and backdrops to attract the audience and *Jataka* stories dramatic performances were also renewed to entertain. The changes of Myanmar dramas from literally dramas to stage dramas in colonial period has benefitted more to the public because stage dramatic performance was more effective tool to disseminate what the dramatists wanted to give information and convey messages to the people. The development of Myanmar dramas and the changes of literary dramas to stage dramas in colonial period contributed to develop moral and religious education of the people and provide political awakening and highlight socio-economic conditions of the people in Myanmar in colonial period. The continued existence of literary dramas and stage dramas after independence of Myanmar in 1948 provided for the moral development and socio-economic development of the country. However, the publication of literary dramas and also stage dramas to entertain the people are now less and less because of the fewer dramatists and other forms of literature and entertainments are flourishing. The decline of *Zat* troupes in Myanmar theatrical performance is one of the reasons for the decline of stage drama performance. The literary dramas and stage dramas should be developed in the country for its moral, patriotic and spiritual development of the people because dramas are educative tools for the people and also the mirror of the socio-economic conditions of the country.

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		32. Shwetigon Thamaing	
5	U Pote Ni	1. Kommare 2. Kappatain Mg Ba Sein	1875 1880
6	Dapainyeinsaya U Maung Gyi	1. Yekinthu Ma Shwe Pwint 2. Maung Lonla 3. Yenganpaing Ko Yin Gyi Nat Hpyit 4. Kantkaw Tapin Pyin Chaukpin 5. Rakhinekalay Shwepaw U Sein hnit Rakhinemakalay Panohnzarnyunt 6. Byatwi Byatta 7. Thukhoegyigyi Mg Pauk Kyaw 8. Hsantawkhoe Tayoke Mg Kan 9. Kandarama Dokerike 10. Manawmayamintha Hmwe Hpyit 11. Shwemawyarlakepyarkwe 12. Ngwesapeye Minthame 13. Shwemyintzumatme Kainnaye 14. Maung Maung hint Mi Mi 15. Ponnaselan 16. Maung Oakkan Kansoe 17. Alaungtaw Hsankyitrathe 18. Takhainglonshwe Minthme 19. Shwewunpyolatpyat 20. Pyinsapattayodayarlatthit 21. Thinkharra Konmar hnit Thardume 22. Sawmon pawlein 23. Mg Wunna Okwe 24. Ameboat hnit Tharsotehtwe 25. Makkadumyaukkalay 26. Minnyinaung Hpaungswoe 27. Ossarsaunt Ma Mya Sein 28. Ossarsauntkular Ma Pan Yee 29. Ponnarmalay Me Si pyan 30. Hattiparla Hsinkhaungpyat 31. Shwekyinyazawin ossasaunt 32. Apyogyi Ma Hnaung 33. Hpatsutsone hnit Ingyinyon 34. Tasaykalay Mya Hnin Ye 35. Pegumyo Kotheinkothan 36. Chin Barlathatti 37. Beinmatharra Dharkhowe 38. Pantawset Mg Byatta 39. Shwenansinlar taymaha 40. Pylonhmyathman taytheippan 41. Daungtutawhlanhtoe Sitee 42. Sampenyunt hnit Ma Ngwe Yon 43. Myosate Mg Boe Aung 44. Boe Shein Boe Sein 45. SeBarla Tharmeik 46. Ingulimarla khoethar	1912 1911 1912 1910 1912 1910

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		47. Degarwumin thar 48. Ossarsaunt Ma Saw Myaing 49. Arlawaka Belumin 50. Mainmalainmezarga 51. Mg Pe Maung Ma Shwe u 52. Minkutha hnit Pa Pa wati 53. Pa Du Ma Min hnit Paungto 54. Twintehsantauk Sein Myint Sein thet 55. Thattabarga aung thwe myittarsar 56. Manisawra 57. Lutharsar pawritharda 58. Eithitheinga Shinpyanthar apha 59. Masalamargalulin 60. Thuseittasandri Byainghpyit 61. Thakyar hnit athura	
7	Sayar Thin (Shinphyukyown sayar thin)	1. Rakhine Maunghnama 2. Kansoe Maunghnama 3. Sein Nann Thu Mya Nann Thu Minthame 4. Shwehpyinnyinaung natphyitkhan 5. Wunthutaw 6. Thihabarhu 7. Pyinnyarbala 8. Tasaykalay Mg Pe Ba 9. Kywebeluphyit Naybihmanminthame	1890 1900 1907 1916
8	U Poke Ni, U Seing and U San Thu	1. Beinponrazar Kwamponkoma	1882
9	Sayar Taing (Mg Boe Taing)	1. Heindu Maunghnama 2. Shwehintha 3. Sawmyathamusein 4. Shwedaungpyan	
10	Shwetaung Sayar Lum	1. Kalarkalay Nga Byat Wi, Nga Byatta 2. Thiridhammarthawkamingyi	1914
11	Taunglonepyan Sayar Mya	1. Sartaungthu Ma Aung Phyu 2. Maung Yin Mg, Ma Shwe Ou 3. Dwemenaw Ngwetaungpyipyankhan	
12	Minhlaminhkaung Kyaw Htin (Maung Maung Gyi)	1. Thihabarhu	
13	Winkabar Maung Boe Thwin	1. Panpe Mg Tint Te 2. Mypsate Mg Ye Chan, Kansatelasanyon	
14	Sayar Khin	1. Thawkakommar hnit Pyinsakahlar	
15	Maung Ye Chan	1. Chin Ba Way hnit Ma Kye Hmon	
16	BPTC Mg Mg Su	1. Byatgadewa	1914
17	Mg Mg Lay	1. Atulakommar	
18	Sayar Ko Lu Kyaw	1. Bainmitharra Mingyi Dhahkwe	
19	U Fe, U Bae, U Bae Gyi	1. Maung Sanda	1880
20	Maung Bu	1. Kularmaunghnama	1881
21	Mg Thar Naing	1. Tayokemaunghnama	1882
22	Anonymous	1. Ma SHsin khoe Sein sit 2. Mg Fu Nyo	

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		3. Kansatay Ma Aung Thu 4. Shwepanmyaing Nan Kay Khaing 5. Shwe Hpyin Nyinaung hnit Ma Shwe Ou	
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(Zin Min, 2011, pp. 75 – 84)

Appendix (ii)

Modern Dramas (1928 -1945)

No.	Playwrights	Dramas	Published Year
1	Thakhin Ba Thaug	1. Sayarwunparpe 2. Taingpyianthu 3. Kawzawtaw 4. Bedinpyinnarshigyitapaing 5. Htaikthusan	1928 1929 1961 1930
2	U Hla Tun	1. Tarwatainthar	1930
3	U Thein Han (Zaw Gyi)	1. Mahasanchinthu 2. Adhamamingalartakhan 3. Shwemaungthan 4. Seintalontakhanyat 5. Ratheaygutakhanyat 6. Aunglantawtakhanyat 7. Thakontala (Translate) 8. Mezartaungchay	1931 1931 1933 1934 1935 1942
4	Tint Tint (Theikpan Maung Wa)	1. Ngoeba 2. Byammasariya 3. Thatinsar 4. Rathayma 5. Parahita 6. Htimahoke 7. Burarligyi 8. Kyaukkonthe 9. Athetthakhin 10. Democracy 11. Mayarthe 12. Tanatsar 13. Khantwinthonepauk 14. Khetsanthu 15. Pwekatawgyi 16. Mesandashinathin 17. Amatmin	
5	Dr. Gum Lyaung (Maung Phyu)	1. Salayanyarka Palweaysayar 2. Swetswetphyu 3. Minthame hnit Wethtain 4. Wamto 5. Sayarkataw 6. Dhamyahnito 7. Akyanthitshithu 8. Thambula hnit Ngahteehlaingthugyi	

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		9. Cheysarthukalay 10. Maung Ba Myint Miba toeko Yaungkham 11. Meikswehnito 12. Botatpyar 13. Kyaungpyazet (book)	
6	U Nu (BA ko Nu)	1. Achitlaw Ahmonelaw 2. Akutho 3. Nwarthoekyoepyat 4. Ukalain 5. Naungtawchutkhan 6. Mayarsoelin 7. Linnesa Hsinthayhma 8. Thukara 9. Atharhteka laukhtut 10. Puhtuzanaw Uammattakaw 11. Luhtuaungthan 12. ThakaLa	1928 1942 1943
7	U Nyanna	1. Bamathit	1944
8	Maung Htin	1. Azarnimikhin 2. Barayegyisonele	1944 1944
9	U Thein Pe Myint	1. Bilapthwar U Saw 2. Khetsanpyi 3. Melarye 4. Seinyaungso 5. Doealokethamarkhetyaukpyi	1941 1944
10	Zay Yar Maung	1. Sakkuphyu	1945

(Zin Min, 2011, pp. 112– 116)

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