

VOLUME VIII, ISSUE 2
JULY-DECEMBER 2021
ISSN: 2284-3310
ISBN: 9791280081032
SPECIAL EDITION



LAMP IN A WINDLESS PLACE

Developing an Actor Training Methodology
through Sri Lankan Combative Art Angampora

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Mise en Abyrne

International Journal of Comparative Literature and Arts

Vol. VIII, Issue 2

July-December 2021

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Publisher

Mise en Abyrne/IDEA
in partnership with the
Institute of the Arts Barcelona

Issue published in academic partnership with

University of the Visual and Performing Arts,
Colombo, Sri Lanka



And funded by and as a part of the

Accelerating Higher Education Expansion and Development
(AHEAD-DOR HEMS) Project



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“Mise en Abyrne” is officially recognised as an academic journal
by ANVUR and is indexed by Scholar — WorldCat —
Bielefeld Academic Search Engine (BASE) — JURN Directory
— IngentaConnect — Directory of Research Journals
Indexing (DRJI) — Internet Archive — Academic Naver.
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ISSN: 2284-3310

ISBN: 979-12-80081-03-2

All works are blind peer-reviewed.

Cover Picture

The illustration on the cover pages is inspired by angampora
wood carving piece at the *Embekka Devalaya* and designed by
Nuwan Chamika.

Angampora Martial Art: Revaluation of Bodymind in Sri Lankan and European Actor Training Traditions

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Abstract: Actor training methodologies are in the process of evolution since performers needs are changing depending on the demands of the performing industry. However, the gaps regarding actors' urgencies exist in the present. Contemporary actors lack the knowledge of sustainable bodymind state of being due to performing stress-related issues. Therefore, the study aims to reevaluate bodymind in Sri Lankan and European Actor Training traditions through angampora martial art of Sri Lanka. Angampora as martial art promotes unity of bodymind as well as tools of healthy and prompt physical and mental conditions. Weiler suggests a rethink approach towards present actor training methodologies (Weiler cited in Zarrilli 2019). The paper gives an account that revaluation of actor training methodologies is feasible through angampora as the practical side of the research has been done through AHEAD-DOR HEMS (Accelerating Higher Education and Expansion-Development Oriented Research) Actors Lab. Therefore, it was observed that the new approach and methods of actor training suggested by Weiler could be reached through interweaving angampora and actor training techniques. The data for the paper is collected based on the AHEAD DOR HEMS and the Actors Lab established for the research. Further, the paper investigates theatre traditions of Sri Lanka and Europe, identifying the needs of the actors. Following the leads on already established actor training practices based on martial arts angampora has been scrutinized. The research shows positive side and at the same time it points out the possible negative side of applying angampora as a method for revaluation of actor training methodologies.

Keywords: Angampora, actor training traditions, martial arts, bodymind, Sri Lankan theatre, Western theatre.

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1. Introduction

The nature of acting is interchangeable as it has been evolving throughout centuries according to the needs of society and culture. Even rigorous Asian traditional performing arts forms have undergone slight alterations. Thus, actor training traditions have gone through different aesthetics based on society cravings and political tendencies. Admittedly, theatre and other performing arts are created to satisfy the needs of the audience whether it is entertainment or educational. Therefore, the paradigm shifts in actor training traditions were affected according to what the audience and society required. However, the question is whether the actors' needs and demands were considered while those actor traditions were established. The actor could be viewed as one of the key persons in performing traditions. In fact, they are the ones who are directly affected by the side effects of performing craft. Especially, it is visible in the actors' physical and mental state. Only recently, academics and theatre practitioners started to raise questions about the post-performance actor recovery process. Most of the time, actors' bodies and minds cross reflect the emotional state of the characters they portray:

There is a cause-effect relationship between the actor's body reaction and the roles they perform. More simply, the actor's body goes through important imbalances when expiring a wide range of emotions. In other words, the performer is exposed to high stress. And the measured parameters did not return to normal neither during post-performance relaxation exercises (Matei 2018: 2).

In performance actors' bodymind are put under lots of pressure and stress. It is probable that such an issue would not exist if actor traditions focused on the needs of actors as it is done in martial arts in which fighters are considered a main and crucial component of the fight. That is why all attention is brought upon them. Thus, when fighters go through their martial training, the emphasis is on their physical and mental state of health. Most martial arts practitioners possess knowledge of basic self-care aspects such as bodymind recovery techniques, healing, mental awareness and reducing stress levels. Most martial art training, especially from Asia, is based on a holistic approach of body and mind which assist in keeping mental and physical health in balance. Angampora is one of those martial arts that promotes the unity of physical and mental self as well as connection with outside world. Guru Karunāpāla one of the most respected masters of angampora in Sri Lanka says that:

Angampora philosophy is about connectivity between the human being and the universe. People who practice angampora believe that they have a connection, that the human being has a connection to the universe. That is the philosophical basis of angampora as he described (Karunāpāla 2020, pers. comm., 20 September).

It is necessary to clarify that angampora is not only a form of combative art, it is a philosophy which is meticulously followed by angampora practitioners. As mentioned, an acting career might affect the actor's day-to-day life, the same does for angampora. Guru Karunāpāla states that people who practice angampora are less angry. Initial observations suggest that there might be a link between the angampora footwork (which is practiced on the clay ground with small stones) and anger control. Humans' feet have pressure points connected to the nervous system. It is called reflexology which is according to Nicola Hall is a form of complete healing that detect and correct energy imbalance and restore balance to the body to different points on the feet and the hands (Hall 2013: 2). Thus, massaging those certain points result in reducing stress and anger level. This will be further discussed in the following section of the paper. Angampora provides more positive features than negative to the daily routine life, whereas an acting career has some adverse outcomes specified earlier. This study incorporates the Sri Lankan martial art angampora and its utilization of self-care, holistic bodymind approach, physical and mental growth, awareness, and positive attitude to day-to-day life in its philosophy and training to reevaluate European and Sri Lankan actor training traditions.

Even though, theatre practitioners have been developing actor training methodologies for actors, actors' personal needs and growth have not been prioritized. Certainly, key exponents of actor training systems such as Stanislavski, Barba, Lecoq, Grotowski, Zarrilli, Meyerhold and others have focused on developing a particular theatre aesthetics and requirements of vital acting skills and tools. Jerzy Grotowski required actors to strip their souls and be honest with themselves. Moreover, the first question that actors were supposed to find out before working on the characters was *who am I?*. "The experience of life is the question, and the response is simply through true creation. It begins from the effort not to hide oneself and not to lie" (Grotowski cited in Hodge 2009: 202). Grotowski made attempt to understand actors' personalities and true selves, however it was done in order to develop his theatre culture not for sake of actors physical and mental health. Christel Weiler holds a view that actor training education should be revisited through different concepts:

Maybe a different kind of education would be an option, a different concept of acting-culture, one that in an admittedly old-fashioned sense – provides the person with more than skills and information. This would allow the person to conceive of himself constantly (Weiler cited in Zarrilli 2019: 172).

Weiler suggests rethinking the approach towards actor training methodologies, emphasizing on the constant learning process of oneself. Therefore, an actor's personal development, physical and mental wellbeing could be prioritized in a new concept of acting culture. Angampora could serve such an aim if introduced to actor training systematically. Further, Weiler holds the view that “the optimal way of teaching and practice would be to leave the outcome and result open to the practitioner's curiosity and capability for a lifelong learning” (Weiler cited in Zarrilli 2019: 170). While it is still not clear whether angampora would successfully fill the gaps in the modern actor training traditions of Sri Lanka and Europe. At the current stage of AHEAD DOR HEMS 73 research, angampora certainly can satisfy the psychophysical needs of the contemporary actor. Consequently, the paper aims to identify the needs of the modern actor by analyzing traditional western and non-western actor training systems.

2. Western actor training traditions

Research into western actor traditions has a long history. Most scholars trace Western theatre tradition back to ancient Greek performances, which is considered as the beginning of European theatre culture. However, it is incorrect to perceive European actor training and theatre traditions as something separated from the Asian theatre culture. Wiles and David suggest in their studies that Greece was a point where East and West interweaved. They also state that Greek civilization is close to the Indian and Japanese regarding its attitudes towards harmony between body and mind (Wiles, David 2000: 2):

Geographically Greece is a place where East meets West and it is not today a hegemonic power like the land of Shakespeare, so the drama of Greece is well placed to become a shared cultural possession, a vehicle of communication (Wiles, David 2000: 2).

In the same vein, Sarachchandra (1971), in the interview *The Uses of Traditions* notes “Greek theatre has many affinities with Sri Lankan theatre. The Greeks used chants, masks,

stylized movements, broad gestures” (Gunawardana, Sarachchandra 1971: 2). Therefore, since the beginning theatre traditions of the West have been built on a cross-cultural approach which is the main trigger of a paradigm shift in actor training methodologies. Traditionally, it has been argued that interweaving of theatre approaches has happened during the end of 19th and beginning of 20th centuries when Stanislavski and other theatre practitioners started to introduce Asian somatic practices to their actor training methodology. Moreover, the holistic approach of body and mind was only introduced to acting systems during that time. However, as we can see, the studies of Wiles and David show that intercrossing of cultural experiences and the attitude towards harmony of body and mind has been shared between West and Asia back to Ancient Greek times. Yet, Western theatre culture got far away from the unity of mind and body, and as was mentioned above, it was reestablished in the end of 19th – beginning of the 20th century. For example, during the 15th century, in theatre, body and mind were separated due to Diderot’s concept of dualism, which caused the delay towards the holistic bodymind approach for centuries. His view was that emotions are separated from physical activity, and according to Kemp, Diderot proposed two possible acting approaches. “Diderot defined the two possible approaches available to an actor as “sensibility” or the use of technique” (Kemp 2012: 1). For a long period of time actors have been using dualistic approach towards acting:

Approaches of acting that are based on dualistic concept reduce the potential of the actor rather than expanding it and narrow the possible scope of meaning in performance. An approach that acknowledges the holistic and interrelated nature of meaning supports the actor in integrating all cognitive and expressive feature of the bodymind (Kemp 2012: xiii).

The dualistic approach caused some adverse effects on actors since such methodologies triggered an imbalance between the mind and body. Consequently, actors have struggled to keep their mind and body in healthy mental and physical state during and after performance phases. If the holistic approach and attitude towards body and mind would not be shaded since Ancient Greece times, most likely that actors would have a prominent actor training system that would satisfy their needs nowadays. However, it is well known that there are no easy ways, and as the best-written drama suggests that obstacles must be on the way as only overcoming them will bring rewards in the end. Notably, actor training methodologies are still evolving and fulfilling the requirements of contemporary actors.

The end of the 19th and the beginning of 20th century is considered as the most thriving period in western theatre traditions in terms of development of actor training methodologies. Hodge (2010) notes that “conceptual roots of early European actor training can partly be traced to early nineteenth-century France following to Stanislavski system” (Hodge 2010: 19). Actor training practitioners during this time were actively experimenting with the field of actor training. All of them had various goals in their actor training. However, the thing that united all of them was an experiment and research regards actor training and its means. Importantly, new positions in theatre were introduced, such as theatre director. According to Hodge (2010), “the relatively recent rise of the specialist role of theatre ‘director’ brought about a seismic shift in the process of theatre-making” (Hodge 2010: 21). As a major achievement, theatre practitioners of that time managed to establish theatre and theatre-related professions as an independent art field which could be considered as a starting point of separation from a text-based tradition which was a notable indicator of western theatre culture of centuries.

The text was dominant in Western theatre and was the main reference point for actors. On the contrary, if to look at non-Western theatre cultures, it can be seen that they were not as dependent on the text. Commenting on the non-western source of knowledge, Kennedy and Dennis argue that “source of knowledge and authority in most non-western performance lies, not with the text, but with actor and his image of performing a particular style transmitted across generations” (Kennedy, Dennis 2016: 6). Non-text-based approaches provide more artistic freedom and open more means of stage expressiveness. It might be said that distancing from the text assisted in the development or shift towards the physical aspect of training, which led to the understanding of a holistic approach between body and mind. For many years, actors were not taught to pay attention to their bodies. Antonin Artaud stated that the Western theatre style of speech and dependence on the text should be abandoned and instead, the concrete ‘Oriental’ style of speech that integrates mind and body should be adopted (Haney ii 2006: 9). Artaud referred to ‘Oriental’ performance as a role model for reconsidering Western theatre culture, which again shows the dependence of two theatre traditions since Ancient Greek times. According to many in the field, the introduction of Asian theatre practices to Western theatre resulted in the revaluation of the acting system. It can be seen in the examples of actor training methodologies of such theatre practitioners as Stanislavski, Grotowski, Meyerhold, Artaud, Lecoq, Barba, Zarrilli. They tried, in their own way, to renew a harmony between body and mind in order to make actors more receptive to an environment and find new means of bodymind

expressiveness. The role of the actor's body became central for many actor training methodologies which allowed a paradigm and made the actor central in the theatre. In fact, the neuroscientific perspectives offered by Kemp show the importance of body and mind for acting. "The understanding that cognitive science offers us is one that acknowledges the central role of the body and helps us to better understand the relationship between thought and expression, a subject that is hazily expressed at best in most theories" (Kemp 2012: 15).

Although, the attention was focused on actors in training. Actors are still perceived just as instruments for the performance, which could be perceived as unethical. In these training methodologies, the meaning of the actor and his/her personal issues are neglected which creates a gap in actor training methodologies. According to Stanislavski, an actor is at the same time raw material and an instrument (Benedetti 2007:123). Thus, the instrument is prepared only for performance purposes and is put aside after performance. However, at present, researchers attempt to bring awareness to the post-performance stage, which leads to the constant evolution of actor training methodologies. Therefore, the contemporary perception of the actor as a tool for performance should be shifted towards the perception of the actor as a vulnerable and essential propulsor. Schechner claims that "your body is not your instrument, your body is you" (Schechner cited in Zarrilli 2002: 14). Thus, attention towards actors physical and mental health should be brought to light.

At present, Western actor training traditions thrive by its versatility of approaches and theatre genres. Immersive theatre, physical theatre, musical theatre, drama theatre, performance, experimental theatre, and other theatre genres represent the modern theatre of the 21st century. Theatre has become a diverse field that requires multi skillful actors. Not to mention the competitive atmosphere in the field. Therefore, contemporary actors must stay in a constant learning process and in good shape to fit into the industry, which is a challenging task. However, we should not forget that actors and their bodies are different from each other and their personalities. Thus, they cannot be put under one certain stereotypical scheme. An actor's bodymind, or their psychophysical system, is fragile. Therefore, damage could be easily done if they undergo the wrong approach of actor training: "There are so many types actor's body and as many different kinds of acting as there are different forms of theatre. Within different kinds of theatre there are different kinds of actors" (McCaw 2020: 1).

As a result, actor training approaches that consider those differences could be acknowledged as the most appropriate ones. Thus, the stress level of actors could be lessened if

they go through the type of actor training that covers their mental and physical needs. Western actor training traditions need a revaluation to keep up with a hectic theatre field and demands on actors. The theatre world is always changing. Thus, actor training methodologies should too. According to Kemp, contemporary theatre is in a historically unique place with multiple styles that jostle with one another and are increasingly combined or juxtaposed in performance (Kemp 2012: xiii). Actors are required to fulfil the needs of the industry, even though, it might cause damage to their day-to-day life and mental and physical being. Therefore, extra care for actors should be implemented.

3. Sri Lankan actor training traditions

There is a little published data on Sri Lankan actor training traditions in the English Language. Therefore, one of the ways to understand the acting culture is to draw a parallel with the theatre traditions of the country. Historically, the beginning of theatre and performance is associated with ritual ceremonies, and Sri Lankan theatre is not an exception. For example, Sri Lankan Sinhala folk healing rituals are considered one of the oldest forms of performance on the island. In fact, it consists of dancing, singing and acting which are the elements of contemporary performances (Wijesiri 2020: 1). According to Wijesiri Sri Lankan theatre culture has been historically divided into three categories which are ritual drama, folk drama, and modern Sinhala theatre (Wijesiri 2020: 1). It could be said that actor training in Sri Lanka could be distinguished under those three historical periods as well. Obeyesekere claims that until the 19th century, the theatre tradition in Sri Lanka existed mainly in the form of ritual performances and folk drama (Obeyesekere 1992: 127). As with any other theatre in Asia, Ceylon theatre is rigorously structured. Therefore, actors follow a certain way of performance and undergo special performer training. However, some forms have a loose structure which gives an actor freedom of creativeness. For instance, in *Kolam* (Sri Lankan folk theatre), performing groups can innovate and add their own elements to their characters. Therefore, Sri Lankan performer training does not only give a structure to an actor. It also teaches improvisation and develops actors' imaginations. After the 19th century, the interest in theatre in the modern sense began. The influence of English and continental drama is evident at that time (Obeyesekere 1992: 129). Meanwhile, folk ritual performances such as *Kolam* have started to disappear due to the spread of Buddhism as the main

religion on the island. However, such forms of theatre are still present in the Sri Lankan theatre, mainly mixed with other modern forms of theatre. Theatre practitioner Ediriweera Sarachchandra was leading the experimental theatre movement in Sri Lanka. He blended elements of folk ritual, dance-drama traditions with western theatre techniques (Obeyesekere 1992: 129). Notably, colonial era left an imprint on a Sri Lankan theatre. However, Sarachchandra's plays attempted to carve out an identity to Sinhala theatre. He was the first to 'decolonize' Sinhala theatre. Nevertheless, Sri Lankan theatre aimed to preserve traditional styles, Western theatre culture interfered. Contemporary Sri Lankan actors are trained in the traditional forms as well as in the Western actor training system. The presence and adaptation of Western methodologies by Sri Lankan theatre practitioners have led to the decline of indigenous theatre forms. Additionally, Sarachchandra doubted that theatre in the West is as much an actor's art as it is in the East (Gunawardana, Sarachchandra 1971: 3). That means that if actors emphasize western techniques, they will lose their unique way of actor's expression. In Asia, the actor separates himself/herself from the role he/she is playing, whereas Western actors apply personal experience to their performance. Moreover, Western naturalistic theatre manner reduces the ability of the actor's imagination. As noted by Sarachchandra, the actor is freer in non-naturalistic theatre. "The actor can work out his role in a poetic way, through rhythm, song and dance" (Gunawardana, Sarachchandra 1971: 4). Admittedly, Sri Lankan actor training traditions could weaken if further shifts towards the naturalistic approach are made.

Currently, Sri Lankan actor training system requires more competent acting methodologies as well as teachers. Several obstacles have been identified by Saumya Liyanage in contemporary Sri Lankan actor training methodologies. He claims that one of the major obstacles is a less competent academics who teach arts and traditional practices of dance and drama. According to Liyanage, they are not ready to take new initiatives and challenges to change and integrate new subject content (Liyanage 2020: 2). Also, distancing from the traditional art forms negatively affects contemporary actor training traditions. "Many of the fine arts departments in Sri Lankan University sector are merely focusing on studying the history of arts and preserving traditional forms" (Liyanage 2020: 2).

In fact, one of the reasons why actors joined AHEAD DOR 73 Acting Training Laboratory is the lack of additional actor training in the country. It is not surprising that once performers graduate from the universities, they are not provided with opportunities for further professional training. It is no doubt that actors gain professional experience from performing.

However, it might not be enough for their professional growth. Similarly, to Western actors, Sri Lankan actors are not taught to manage a contemporary acting life with its financial instability and work-related anxiety. Thus, actors are facing similar issues regardless of their cultural backgrounds. Moreover, contemporary Sri Lankan actors have lost the ritualistic aspects of performance and consistent preparation process before the performance. In Asian theatre traditions, actors start to prepare mentally and physically get in the character a day before performance. Such a preparation process could be considered as a ritualistic act, however at the same time it helps smoothly transition from day-to-day life to performance mode. Indeed, a smooth transition is beneficial for the mental health of an actor. It is understandable that with the current hectic rhythm of life, it is much harder to follow such preparation procedures since the acting craft is more than in the past. However, it would be useful to appropriate performance preparation elements from the past to the contemporary way of theatre life. Obviously, colonization's impact on Sri Lankan theatre is undeniable since it westernized the theatre industry to some extent. However, we observe a paradox since western countries used Asian indigenous art forms to innovate actor training methodologies whereas non-Western cultures started to depart from it. "In the West, an attempt is being made to capture this connection between theatre and ritual, but it would appear that in the East it is gradually being lost" (Gunawardana, Sarachchandra 1971:3). Therefore, the East is losing the vital indigenous elements of actor training, which help to balance stage and day to day life as well as elements of creativeness.

4. Angampora and actor training traditions

Martial arts have been used as a tool of a paradigm shift in actor training in the past. Previous researchers have established the beneficial impact of martial arts on actor training methodologies. The way in which martial arts have been introduced to actor training was studied intensively by Scott, Zarrilli, Elizabeth de Rosa, Kapsali and others. For example, Scott successfully incorporated Thai Chi Chuan into his unique actor training methodologies, which resulted in beneficial effects on the bodymind state of the actor (video Street 1980). Another theatre practitioner and academic Philip Zarrilli used Indian martial arts Kalarippayattu as a preparatory body tool which develops kinesthetic awareness (De Roza, Hiher: video article 2017). Using this approach, theatre practitioners have been able to achieve a drastic change in terms of bodymind

development in actor training. However, the gaps in methodologies which blend martial arts with existing actor training methodologies. The most common issue is that martial arts philosophy and methods are partially incorporated into actor training, which separates the two art forms. Thus, actors might find it challenging to use valuable aspects of martial arts in their actor training. This view is supported by Kemp, who writes that actor-students lack the knowledge of synthesizing corporeal practices and actor training:

While many training programs include movement classes, or activities such as Alexander technique, yoga, or dance these are generally separated from “Acting” classes, and offer the student little information on how synthesize the two (Kemp 2012: 15).

Therefore, to reevaluate contemporary actor training methodologies, a new concept of appropriation of martial arts to actor training should be done. Of course, following the leads of previous practitioners that have been working in the field, since their experience and experimentations cannot be neglected. Additionally, the focus on actors is required which will assist their smooth *on* and *off* stage transitions. In fact, angampora has not been used in actor training methodologies in the past. Thus, it gives the opportunity to freshly reconsider the use of martial arts in actor training and prioritize the actor as a person in the training system.

Angampora is an indigenous martial art of Sri Lanka which is closely linked to the Buddhist religion. Admittedly, it is not solely a combat art form. Foremost, angampora has its own philosophy, healing practices, physical and mental preparatory exercises which makes this form of martial art appropriate for actor training use. One of the main angampora principles is the connection between human and the universe. It might be said that unity between humans and the surrounding is a crucial element of angampora. The actor's task is to be present in the moment and connect with the surrounding. However, in actor training, the connection between actor and surrounding is crucial only when the actor is on stage. The actor training systems do not give guidelines about the unity with the environment after the performance. Therefore, the actor loses the connection with the outside world after the performance which negatively affects his/her mental health. On the contrary, angampora practitioners do not face such a problem, as they follow angampora principles in their day-to-day life. Even after leaving angampora training space, the philosophy and principles stay with them. If the art is taught and perceived as philosophy, then it is not separated from life. Thus, angampora could be a guide of how to apply philosophical principles which would be helpful to actors and actor training. Angampora

practitioner Asanke claims that after practicing angampora for nine years, he can control his emotional state and remain calm (Asanke 2020, pers. comm., 20 September). Practising angampora have shown that the level of stress is reduced, especially anger. A positive effect to the mental and emotional state is linked to bare feet work on the ground with sand and small stones. Notably, our feet are sensitive and pressure points are located there which are connected to other parts of the body. Therefore, by relaxation and massaging of feet during angampora L-shape feet routine the mind and emotional state is affected. Actors who have been practicing angampora in AHEAD DOR HEMS 73 actor training laboratory have observed that their mindset became calmer and present in the moment when performing angampora movements. Even when some movements are not ideal, and they strived to improve, anger was never expressed. However, it is vital to know how to preserve such state of mind outside the training space. Interestingly, people who practice angampora for a long period are able to transmit the state of calmness to their daily routine. Therefore, it shows that actors who would be going through the actor training which is based on angampora principles, would be able to keep mindfulness and be less stressed in the post-performance phase.

One question that needs to be asked, however, is whether there might be negative sides of incorporating angampora to actor training methodologies. Obviously, as in any actor training system, there are pros and cons. For instance, when Yoga was introduced to actor training methodologies, Grotowski suggested his concerns. “Yoga develops a kind of introspective concentration that destroys all expressions” (Kapsali 2013: 12). Accordingly, there is a risk that angampora might have a similar effect. Observations have shown that actors, when practising angam movement combinations, have empty facial expressions. However, Maria Kapsali challenged Grotowski argument by concentrating on the positive aspect of the effect of Yoga on actors. Kapsali points out that “the cultivation of passivity does not “destroy” the actor’s expression, but rather enables the actor to embody an alternative acting paradigm” (Kapsali 2013: 12). Therefore, the side effects of corporeal practices in actor training might be transformed in the positive aspects if properly analyzed and used. There is a risk that blending angampora with actor training might cause some other negative effects. Thus, it is vital to have a mindful approach towards acting and martial arts. Indeed, evaluation of risks and benefits is the priority of the study. It is believed that a healthy view of angampora in actor training should be applied. It means that angampora should not be perceived as a solution to all acting issues. Following Weiler’s way of principles of applying taijiquan to actor training:

I am far from suggesting that practising Taijiquan would solve all problems, it should not be burdened with such a heavy load. I would rather like to take it as one example, one possibility to think through a different model of intercultural acting training on the one hand, supports the actor-to-be on various levels and on the other hand could be a signpost for their life in general i.e. something that keeps its value after graduating from drama school. (Weiler cited in Zarilli 2019: 176)

5. Conclusion

The purpose of the current study was to determine the revaluation of bodymind in Western and Sri Lankan actor training traditions through angampora. Gaps exist in the development of actor training methodologies in the West and in Sri Lanka. Indeed, actor training is a mix of various forms of arts as well as cultures. Currently, it is hard to say that Western or Sri Lankan methodologies are pure in their forms as the cross-cultural exchange has been happening since Ancient Greek times. Thus, the paradigm shift is made through the appropriation of new forms and interweaving of cultures to already existent acting systems which assist in satisfying the requirements of the contemporary actor. However, even if the needs of acting training systems are covered, the needs of actors have been neglected to some extent. It has been observed that both Western and Sri Lankan actors struggle from mental and physical disorders caused by performing craft.

On the contrary, people who have been practising angampora have transformed the knowledge gained during the training into day-to-day life, which positively influenced their mental and physical stability. The findings of the study suggest that angampora is a suitable form of martial art in order to reconsider the needs of contemporary actors if approached properly. Moreover, according to Weiler a new way of education in acting is required. angampora could serve this purpose as it is based on the connectivity of the human and surroundings during and after the training. Importantly, angampora philosophy and not just its elements should be introduced and blended with already existent actor training technique. Therefore, actors would gain knowledge such bodymind recovery, mindfulness, control of anger and anxiety which will assist them as in professional and day to day life. The 21st century is a unique and progressive time in terms of performance development. Thus, actor training methodologies must further

evolve and promote a balanced bodymind actor training which would reduce the negative impacts of the acting profession on actors.

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Mise en Abyme
International Journal of Comparative Literature and Arts

Vol. VIII, Issue 2
July-December 2021
Lamp in a Windless Place
Developing an Actor Training Methodology through
Sri Lankan Combative Art Angampora

Publisher
Mise en Abyme/IDEA

Mise en abyme
International Journal of Comparative Literature and Arts



Journal in academic partnership with the
Institute of the Arts Barcelona

ialb Institute of the Arts
Barcelona

Issue published in academic partnership with
University of the Visual and Performing Arts,
Colombo, Sri Lanka



And funded by and as a part of the
Accelerating Higher Education Expansion and Development (AHEAD-DOR HEMS) Project



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This special edition is dedicated to the actor training project titled “Lamp in a Windless Place: Developing an Actor Training Methodology through Sri Lankan Combative Art Angampora”

initiated by the University of the Visual and Performing Arts (UVPA), Colombo Sri Lanka in 2019. The three-year-long performer-training project is funded by the Accelerating Higher Education Expansion and Development (AHEAD-DOR HEMS) Project supported by the World Bank and the Ministry of Higher Education in Sri Lanka.

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