

**HISTORY OF MYANMAR MODERN PLAY
(KHIT PYAZAT) SINCE SECOND WORLD WAR**

Ph.D (DISSERTATION)

NGWE WUT HMUON ZAN

**DEPARTMENT OF HISTORY
UNIVERSITY OF YANGON
MYANMAR**

JANUARY 2009

ABSTRACT

This dissertation deals with the history of Myanmar Modern play (Khit Pyazat) since Second World War, which is based on the old type play (Zat) . It originated from the late British colonial period as a result of films and was called as Lu-bioscope (or) Lu-Datshin performed by the private dramatic troupes of that time. This new type of play became more developed during the Japanese occupation period as " stage " film by the film stars and actors. Then the (Pyazat) Theatres (Kandawmeik, Lwin Lwin and Myaing) were began to built around Kandawgyi Lake in Yangon, early 1943. That time can be called Myaing Yone age by the public . Most of the plays were melodramatic and comic tragedies that portrayed the evils of war and sometime encouraged resistance struggle or educated the people for consolidation of nationalities for national unit. The Writer's Association also performed plays according to the need of the country's conditions featuring the lives of some old poets. The period between 1947 and 1954 was the golden age of modern plays, in which plays stood as public favourites. However with the advent of new film technology and talkie movie together with other variety of modern entertainment programmes declined after 1954 and then again after 1989 though some plays were revived again at Waziyar Theater it did not last long. Within one or two years the play performing art also declined because of the other Variety of modern entertainment programmes appeared.

CONTENTS

	Page
Abstract	iv
List of Illustrations	v
Introduction	viii
Chapter I	1
Myanmar Modern Play Originated in the Pre - Second World War Period. (Lu-bioscope (or) Lu-datshin)	
Chapter II	17
The Emergence of Myanmar "Stage" Film in the Japanese Occupation Period.	
Chapter III	45
The Full – fledged Dvelopment of Myanmar Modern Play in the Post -Second World War Period.	
Chapter IV	86
Decline of Myanmar Modern Play.	
Conclusion	112
Appendix I	115
An Overture Song of " <i>Bar Ayay Kyi Son Lei Pyazat</i> "	
Appendix II	116
A Marching Song of " <i>Ei Sit Kyi Hmar Pyazat</i> "	
Appendix III	117
The Theme Dialogue of " <i>Arzarni Mikhin Pyazat</i> "	
Appendix IV	118
A Theme Song of " <i>Sarsodaw Pyazat</i> "	
Appendix V	119
A Theme Song of " <i>Sarsodaw Pyazat</i> "	
Appendix VI	120
A Duet Song from a concluding scene of " <i>Maunt Yin Thwe Pyazat</i> "	
Appendix VII	121
A Theme Song of " <i>Min Phe Phe Pyazat</i> "	

Appendix VIII	A Love Song from the concluding scene of " <i>Chit Seik Makon Pyazaʔ</i> "	122
Appendix IX	A Concluding Song of " <i>Wai Thar Li Pyazaʔ</i> "	123
Appendix X	The Advertising Words (Dialogue) of " <i>Nge Kyann Swe Pyazaʔ</i> "	124
Glossary		125
Bibliography		127
Personal interviews		132