Transmission of the Kolam Folk Drama Tradition to the General Public through Various Communication Media

Ranjith Senanayake, PhD
Senior Lecturer, Department of Sinhala
University of Colombo, Sri Lanka

Abstract

There were three types of folk drama traditions popular in various parts of Sri Lanka that used the four-way gesture. Kolam took the second place, and the first drama tradition to bring the stories to the audience through the drama of a mixture of demons, ghosts, and gods was the Kolam folk drama. Various communication media have been used since ancient times to convey human ideas, and the question is how Kolam, which began in Sri Lanka in the 17th - 18th centuries, was transmitted to ordinary people. Among the various communication media, drama was presented to the audience through Jataka and folk stories. A variety of communication media were adopted for that. It can be pointed out that the Kolam dramatist was able to transmit the tradition of Kolam folk drama to the general public through a variety of communication media, including allowing the general public to hear the selected Jataka stories first, and then dramatically presenting them, using the plot prepared using verse, using the elements and movements to convey ideas in a satirical manner, using theatrical techniques such as similes and irony, using different faces to depict the behavior systems of people from other levels of society through masks, using the semi-circular stage and shaping its various decorations with the subject of demonic beliefs, using the demon drum or lowland drum as another aspect of communication, and using music to enhance the taste and using conversational situations to portray

characters and provide the audience with the opportunity to recognize common human traits, etc

Keywords: *Kolam folk drama tradition, various communication media, transmission, humor, sound decoration, meaning decoration, four-way gesture, masks*

Introduction:

Lakshmi artists succeeded in creating two common folk drama traditions based on the words kolam and nadagam, which were used sarcastically in various parts of Sri Lanka. The first folk drama tradition was born on a threshing floor, with entertainment and faith in God as its primary focus. Subsequently, Kolam, which became popular in the lowland areas with a mixture of demon, God, and ghost beliefs, was first developed through various media to satirically address the social, economic, and life problems that arose in Sri Lanka at that time. This article aims to conduct an investigative analysis of it. The content was shaped by revealing that beliefs and beliefs are a popular concept in many countries of the world, and that beliefs such as demons, ghosts, etc. existed in Sri Lanka even before the arrival of Mahinda. Then, various research on Kolam folk drama were briefly presented, and the opinions given by scholars were mentioned.

When viewed in the present sense, a special feature of the Kolam folk dramas was how the folk drama tradition became popular in Sri Lanka. Attention was paid to the plots used in Kolam drama and the various poetic creations used for it. Then, their interest in sound, meaning and visual representation used as technical means and the use of masks, which were a specialty of Kolam's, were discussed.

Objectives of the study

The objective of this study is to investigate the various

communication media used by the artists to bring the Kolam folk drama, which became popular in the lowland areas of Sri Lanka, to the audience.

Problems of the study:

How was the Kolam folk drama, which became popular in Sri Lanka in the 17th-18th centuries, transmitted to the general public? What were the techniques used for that?

Study Methodology

Among the methods followed in this study, three methods were followed: collecting data by meeting Kolam artists in Udupila, Mirissa in the field study method, presenting a series of questions to Kolam artists under the social survey method, discussing relevant issues and collecting data in a friendly manner, and consulting source books.

Literature review

Written by Professor Ediriweera Sarachchandra in 1968 *"Sinhala Gami Natakaya"* The Origins of Drama is a research book that focuses on a particular folk drama tradition and a number of other topics.

By Punchi Banda Sannasgala in the 1965 Sahityadhara Literary Anthology *"Sinhala Nadagam ha Nuthya"* A brief description was given under the title in the article.

Written by Martin Wickramasinghe Shureen in 1970 *Sinhala Natakaya ha Sandakiduruwa* The work is a book written on a wide range of topics.

Dharmaraja Thero, published in the tenth issue of Chinthaka magazine in 1970-71 *Natya Kalawe Prabhavya* Another study.

1971 Professor Sarachchandra *"Wes muhunu da Saba*

muhunu da" The work is a study of the art of masks.

Published in 1995, edited by Professor Jayasena Kottagoda Pahatharata Shanthi Karma කෘතිය පහතරට ශාන්තිකර්මවල ලක්ෂණ පිළිබඳ ව කරන ලද අධ්‍යයනයකි.

Published in 1995, edited by Professor Jayasena Kottagoda *"Sinahala Narthna Kalava"* A study of.

Written by the same author in 1998 *"Gami Nataka Praveshaya"* A work that analyzes the characteristics of lowland and upland peace rituals.

Presented as a publication by A. Goda in 2009 *"Sokari ha Kavi Nadagam"* The work is another study.

Published by the Sinhala Department of the University of Colombo in 2016 *"Pahatha Rata Mirisse Kolam"* A work compiled and edited by Dr. Ranjith Senanayake.

Launched by Dr. Ranjith Senanayake as a publication of the 2022 As Godage *"Natya ha Natya Kalava"* The work is a study that explains a lot of information, such as the history of Kolam drama, storylines, and mask art, under the origins of Sinhala drama.

Data Analysis

It is believed that since prehistoric times, human beings have used body movements as a means of communication to express their ideas. In the Pleistocene, after hunting an animal, they would dance around the animal they had killed, making various sounds and moving their horns to release the excitement. As humans entered the Neolithic Age, around 8000 BC, various rituals were performed by attributing divinity to natural objects as a result of following religious beliefs. On the island of Bali in eastern Indonesia, various parades were held during wartime to convey ideas in a dramatic form. Critics agree that prehistoric humans lived in various parts of the world with religious beliefs and were motivated to express ideas in the form of drama through

the medium of physical, verbal, spiritual, and dietary gestures. (The seven ages of the Theatre by Richard Southern P: 85) It is clear that kolam artists were able to provide social understanding, at least to some extent, through the use of kolam, which was a mixture of religious beliefs.

Sokari, Kolam and Nadagam are a traditional art medium trio that was developed to severely ridicule the various problems, sufferings, social injustices and beliefs faced by the ordinary people of Sri Lanka in the 17th-18th centuries. It is special that the media trio contains various heritages and reserves that are unique to them. It is a feature common not only to Sri Lanka but also to countries such as Japan and China. Japan's 'Kabuki' and 'No' drama arts are unique to it, while 'Holi' is a cultural element unique to India. Sri Lanka has had a lot of artistic elements based on demons, ghosts, gods, ghosts and beliefs since ancient times. The Shanti Karma rituals such as Mahason Samayam, Rata Yakuma, Sanni Yakuma etc. were based on the belief in Yaksha. In contrast, the Ura Yakkama, Naya Yakkama, Veddi Yakkama, Boru Yakkama, associated with Devol Madu, Puna Madu, Kiri Madu, Kohomba Kankariya, and the Eth Bandhana and Mee Bandhana, etc., were based on the beliefs in Yaksha, Deva, and Preta, respectively. These beliefs were carried out through various means of communication. Movement of the limbs was the main element and verbal expression was expressed through conversational moments.

The Shanti Karma is developed from the beginning to the end through poetry and singing. These songs, which have pure and pure literary value, are also full of literary taste. The various beauties contained in them show great potential to enhance the taste. These poems, which are not only figurative and allegorical but also a mixture of allusions, alliteration, and eliximab, are evidence of the permanence of the rituals of the Santhikas. The use of masks was another well-known means of communication. Apart from the sounds of drums and flutes used to depict situations, the folk artist was also able to convey ideas further through disguises.

What kind of Kolam? Don't come and do Kolam with me, you are doing kolam more than you want. The term 'kolam' and 'nadagam' has come to be used sarcastically in various parts of Sri Lanka, as a mocking expression of the word 'Kolam', which is used widely in Sinhala society in particular, and became so popular in the 17th-18th centuries that it became a folk drama tradition. The society of Sri Lanka, which became a colony of European nations, was under great pressure as a result of their injustices, taxation, and land grabbing. Therefore, the main flavor of Kolam folk drama is satire.

The Kolam folk drama tradition is an art tradition that criticized various weaknesses in the society at that time. Therefore, the attention of scholars was drawn to this matter and a lot of research was also carried out by them. To briefly explain it

01) Among the academic researches on the Kolam drama, the one conducted by Professor D. Pertolad of the University of Prague the Ceremonial of the Sinhalese – (1930)

02) Another research that leads to an understanding of the original form of the Kolam play is the Kolam text translated into English by John Callaway. John Callaway – Yakkum Natanawa and Kolam Natanawa Cingalese Poem, London (1829).

03) Another research by Dr. M.H. Gunathilaka, entitled “Kolam Drama and the Art of Masks in Sri Lanka” (1964)

04) Another book published by S. Godage is Sinhala Village Drama written by Professor Ediriweera Sarachchandra. (1968)

05) Gunatileka M. H., Mime, Mask and satiren Kolam of Ceylon land, a Note on the Fire Women pot Mask, (1970-81)

06) Kolam Mask Exhibition, the first performance of the Drama Club of the Vidyodaya University of Sri Lanka (1966)

07) Mask Dances of Sri Lanka, M.H. Gunathilaka - (1965)

08) Kolam Masks, Art Magazine, Art Council, Colombo (1963)

09) Mask and Kolam Dance, Wijesekera Nandadeva, Gunasena and Company, Colombo (1982)

10) Sinhala Kolam Tradition, Professor Gamini Dela Bandara, Printed by Piyasiri Printing Systems - (2000)

These researches and studies confirm that the Kolam folk drama tradition was used as an art medium to convey the irregularities, corruption and public problems prevailing in the society at that time to the common people. The fact that research and studies have been conducted on the Kolam folk drama tradition through several aspects such as its content, dramatic plots, the expression of the actions of anti-social elements in front of the common people through the use of masks, the satirical dances or movements used, the well-known social facts, the language used, etc. is a great support for the perpetuation of this art medium.

Although the Sinhalese are Buddhists, they have long been associated with various faiths and beliefs. This is a village religion, says Professor Manalath Obeysekara "The Great Tradition and the Little in the Perspective of Sinhalese Buddhism" The book provides information. Among them, Kolam is a type of folk drama rooted in faith in God, with a long history. The Mahavamsa states that it is a popular cultural element among the rural people of this country.

'Komala dance is named after a place in the world'

(Maha Vamsaya 1986, page 194)

The body of stories used for Kolam dance includes South Indian names such as King Usirathatan of Kalinga, and accordingly, Kolam dance cannot be said to be a type of dance that migrated from South India, and many local folk poems, folk stories, and folk dramas show this characteristic, that is, the association with South Indian names and places. The German national Grand Wedl has said that the original form of these

dances is Sri Lankan, and Professor Pertold is also said to hold the same opinion. (Dharmadasa, 1999-45 pages)

If we summarize some of the views expressed by scholars and researchers on the Kolam village drama tradition,

"Yakku Natanawa and Kolam Natanawa Callaway John, (1829) It's his idea.

"The dance festivals known as the Kolam dance are a spectacle, not very colorful, and difficult for a European to appreciate who studies the rural culture of Sri Lanka." (Pertold, 1925)

"The worship of the Sinhalese is a kind of dance." O pertold Archiv Orientalni., Vol II 1930 Page 218.

'It did not take long for artists to appreciate the aesthetic qualities of the Kolam dances and the touching masked performances that they reflect." Gunathilaka M.H. "Kolam Drama Literature" Colombo, 1968

'Kolam dance is a complete reflection of the satirical power of the people." (Gunathilaka

M.H. Kolam and Nadagam in the Local Theatre Tradition, Special Issue of Sahitya Sanghara, 1984, page 08)

"Kolam is a type of folk drama based on faith in God with a long history."

(The Greate Tradition and the little in the perpective of Sinhalese Buddhism. The Journal of Asian Studies, Vol. 22, 2005) Gananath Obesekara.

Professor Sarachchandra in Sinhala Folk Drama states, "Kolam dance is a complete reflection of the power of folk satire and satire. There is a special dance that the artist sees as suitable for each kolam. When one looks at the dances of someone like Panikkirala and Nonchi Akka, one cannot help but feel that the artist who first directed this dance intelligence and created the characters of various people to be expressed through dance must

have been an innate genius." (Sarachchandra, 1968, page 87)

'Although there are features of various Shantikramas, one of the main features of Kolam dramas, which can be considered to have originated from the Shantikrama called Daha Ata Sanniya, is the wearing of masks and dancing.'(Sarachchandra, 1968: page 85)

According to these ideas, it is evident that this type of drama, which was seen in the ancient Sinhala society, when viewed in its present sense, has depictions of the four Sagasatara gestures.

The use of the Guru and other specific characters in the Sasaga book.

The use of a Sasaga poetic story or plot.

The use of the Sasaga arena or stage.

The use of the Dagasa lowland Yak drums and background music. It is no secret that the folk dramatist had the power to produce dramas due to such features.

Areas Famous for Kolam Drama

Many areas specialize in performing Kolam drama. Until recently, the Kolam dance was prevalent in these areas.

Matara District (Mirissa, Kamburugamuwa, Bandaramulla, Devinuwara, Dodampahala, Nakulugamuwa, Udupila), Galle District (Gintota, Thotagamuwa, Wakwella, Ambalangoda, Suddagoda, Kommala, Tunduwa, Himbutugoda, Hannaka, Pitigala), Kalutara District (Olaboduwa, Pokunuwita, Polgampola, Raigama, Kanawela, Horana, Meelama, Peraigama), Colombo District (Hokandara, Pannipitiya, Bokundara, Arewwala), Gampaha District (Ganemulla, Batuwantha, Bemmulla, Manalana, Rukgahawela, Meegoda), although a number of Kolam drama groups have lived in the areas above for about half a century, until now. The number of artists who preserve the art

of dance is a handful. They live in several districts.

In Matara District: Mirissa Area

In Galle District: Ambalangoda Pitigala Area

In Kalutara District: Olaboduwa Pelawatte, Miriswatte, Raigama

In many areas, in the early days, the traditional elder artists who gave leadership and respect to the Kolam dance groups are no longer alive. Only in the following areas should we praise the efforts of a few of their children and grandchildren to preserve this village drama tradition.

Professor A.M.H. Gunathilaka published in 1968 "Kolam Nataka Sahithya." The research also states that Kolam has been preserved. Still, it is a matter of regret that this folk drama art is rapidly declining in those areas, as the entire country has been influenced by commercialism. However, it is a matter of joy that the Mirissa Udupila artists have been keen to preserve the Kolam acting tradition until recently.

With the support of all these artists, Dr. Milton Senaratne, who led the Mirissa Kolam drama, revived the dying Kolam by staging performances in the areas mentioned above. It is a matter of joy that our attention has also been focused on publishing a work titled 'Mirissa Kolam Kuttama'.

The manuscript used for the aforementioned Kolam drama performances is that of Martin Amarasinghe (who passed away in 2019 at the age of 102. He had preserved the masks known as Kolam Kuttama in a room of his house for over 50 years and, based on the experience gained from his descendants, he also wrote the Kolam handbook by combining previous sources.) According to the manuscript, 15 verses are included on the birth of Kolam. (The Kolam poems used for this were written by Martin Amarasinghe, who lived in the Udupila village of Mirissa and preserved the Kolam masks for 52 years. The page numbers are not included, and the relevant poems were used in conjunction with that manuscript.)

තිත් මතඟ දිනි ඳු
ගුණ මිණි සපිරි මනි ඳු
කෙළෙස ඈ දිනි ඳු
වඳිම් අදරින් සරණ මුනි ඳු

(Excerpted from Martin Amarasinghe's manuscript)

The first three verses are dedicated to the name of the Three. Then, in the fourth verse, the blessings of God are prayed for, and after that, the remaining verses are dedicated to the birth of the kolam, after which permission is sought from the congregation.

පවර මුළු දිය තේ
නොහැර පැවතෙන දිය තේ
ඇසුවන්ව යහප තේ
කියම් කෝලම් පැවති උප තේ

It ends with the birth (excerpted from Martin Amarasinghe's manuscript)

වදාළ බස් පිළිගෙන රජ එදි නේ
සදා කැපූ කෝලම් රුව එදි නේ
නදා සිරින් රඟ දැක්වූ සඳි නේ
එදා බිසව දොළ දුක් සන් සිඳු නේ (එම)

Although 15 verses belong to this handbook, only the necessary parts were selected in the Kolam Sandarshanas and limited to five verses, and the birth of Kolam was mentioned.

One of the main strategies for transmitting the Kolam drama tradition to ordinary people is to use stories from the Jataka book as seed material. Rather than presenting a story to the readers through a printed medium, by performing it in front of them, the story is watched, and at the same time, by directing the past object into the field of vision through the physical, verbal, spiritual, and eating gestures of the actors and actresses, the audience and the reader get a mental pleasure: a taste, a satisfaction, a joy. Therefore, the Kolam writer is a creative artist.

By making a past story visible in the present, the audience is taken to the past, and the past is made visible before them.

Therefore, a powerful means of communication is to creatively shape the form by depicting the emotions of the characters through facial expressions, through singing, playing, dancing, singing, and conversation. This is the skill of the Kolam dramatist. Accordingly, among the visible characters, the Maname Kolam is a well-known object.

The Maname story included in the Sinhala Jataka book, which is an adaptation and translation of the Pali Jataka Attha story, was first transformed into a visual poem by the Kolam writer. The essence of the story depicted in the Kolam is as follows.

The Maname story

is a very popular story among the stories depicted in the Kolam drama. It is called ‘Maname Kolam’ and is based on the Chulla Dhanuggaha Jataka. According to the story of Mirissa Kolam, Prince Maname went to Taksala to study and became a very popular student of the Venerable Disapamok. He then took his daughter as his wife and set out with her to Varanasi. On the way, they entered the forest. There, they met a Vedda king and his group of Veddas. Seeing the Veddas eating meat, the prince told the queen that he was hungry and asked for some meat. The Vedda king, having feelings for the queen, left the prince and persuaded the queen to come with him. The queen asked the Veddas to bring some meat and gave it to her husband. But since it was raw meat, she threw it at the Veddas. Seeing the meat thrown at them, the Veddas became angry and entered into battle with the prince. There, the prince's sword fell from his hand. The queen immediately picked it up and gave it to the Veddi king and killed the prince. Then the princess prepared to go with the Veddi king. Then the Veddi king said, "Free the Veddi king's jewels, I will go across the river and deposit them and come back and accompany you." But after freeing the jewels, if you kill the husband you love, you will do the same to me," the Veddi king said and left, taking the jewels with him. Then the queen was

left alone in the forest, mourning. Seeing this, Shakra Devendra took the disguise of a fox and came to the riverbank with a piece of meat taken from its mouth. The fox saw a fish in the river and put the piece of meat on the bank and tried to catch the fish. In the meantime, a hawk came and snatched the piece of meat. The fish did not get caught by the fox and swam back into the water. Seeing this incident, the queen mocked the fox's actions and said,

බඩ සා දුකට ගෙන යන මස් කැටිය ලොලා
ගොඩතබමින් දිය යන මසුට ලොබ වෙලා
උඩ යන උකුසු අරගෙන ගිය පස නොබලා
දැක දැක මෝඩකම් කෙරුව ද තෝ හිවලා

(එම)

The fox, mocking the queen's actions, addresses the queen and says:

මනමේ රජුට අග මෙහෙසුන් බිසෝ වෙ ලා
බැද්දේ උපන් වැදි රජෙකුට ලොබ බැඳ ලා
පැළඳි ආභරණ ගඟකින් එතෙර ක ළා
මටත් වැඩිය අනුවනකම් බිසො ක ළා

(එම)

This story is presented in four-way gestures in the Kolam play. There is no story built up with dramatic moments without explaining the plot in sequence. Although the characters in the Jataka story include a group of thieves and their leader, in the Kolam, the Veddi group and its leader replace them. In 1956, when Professor Ediriweera Sarachchandra produced the play Maname, marking the beginning of Sinhala classical drama, he used this Jataka story as the seed for the Kolam, along with dramatic moments that lead to conflict, intrigue, and arouse emotions. The characters of the Veddi group and the Veddi king were included in the Kolam for the first time, rather than the thieves.

Humans have had a taste for listening to stories since ancient times. It is seen that ideas are transmitted through various stories, and some people had innate talents in listening to stories, weaving stories, and generating ideas through multiple stories.

It is also seen today. The Buddha brought many Dhamma facts closer to the listener through the medium of stories. The Kolam folk drama tradition, which emerged from such a source of stories, brings the story closer to the audience rather than the reader visually. Before the Maname Kolam, the Jataka story is presented to the audience. Then it is presented in a dramatic manner. It is made to be heard through poetry singing. At the beginning, the introduction of the object, the introduction of the characters to the audience, the description of the environment, and the conflicts between the characters, the Kolam writer used four-line poetry, a communication medium that attracted the interest of ordinary people at the time.

The poem's environment is depicted as a forest scene, adorned with forest leaves and branches, and the Veddi king and the Veddi group are disguised as a group of ancient Veddi people by exposing their upper bodies and applying colorful paint. It is unique that many means of communication have been used, such as bows and arrows, as well as the expression of emotions through gestures.

Sandakinduru Katha

This story, known as "Sandakinduru Kolama" in the Kolam drama, is also adapted from the "Chandakinnar Jathakaya". After the Gurunanse and the group of singers sing introductory poems in the book, Kindura and Kinduriya come to the assembly and dance. Their dances include various types of poetry. Then they sing poems expressing their love for each other and praising the beauty of the forest.

කිඳුරා : කුසුම් පිඬක් පෙම්බර මා ආදරී
යෞවන මා පෙම් උයනෙ සුපිපී
කිඳුරිය : රොන් ගැනුමට ගුම් නාදය පතුරා
බව ද සාමිනි කැකෙන බඹරා
කිඳුරා : වඩමු කුසුම් බිඟු සේ පෙම් වෙනෙගී
කිඳුරිය : පුදනෙමි පෙම් පැණි ගයනෙමි පෙම් ගී
ප්‍රාණය ලෙසින් වසමූ දෙදෙනා අපි
ප්‍රාණය ලෙසින් වසමූ දෙදෙනා''

The singing style, word choice, and rhythm used to express feelings perfectly convey the love concepts that have arisen in their minds. Another means of communication was to make ordinary people the subject and to transmit their emotions by piquing their interest.

Meanwhile, Gurunanse announces the arrival of King Bambadat. King Bambadat enters the stage dancing, sees the Kindura couple, and kills him. Kindura laments the loss of her husband in poetry.

Then a dialogue between King Bambadat and Kindura is presented in poetry. During this dialogue, prose texts are included. Suddenly, the god Shakra arrives there. There, the god Sak revives Kindura. From there, the king is expelled, and a lecture is given to the Kindura couple on the principles of Pativrata Dharma. This is done in prose. The Gotaimbara and Andhabhutha Jataka stories originated as kolam dramas. Kolam artists in Mirissa believe it is challenging to present these stories in a dramatic way. The reason is that there are currently no poems or songs related to these stories in the kolam handbooks, nor are there any kolam masks required. They say that only Maname kolam, Sandakinduru kolam, and Jasaya Lenchina kolam can be presented in a dramatic manner at present.

By dramatically presenting these stories, the audience is communicated that the work is not only in the diplomatic society of the past and in the colonial eras that followed, but also in the present-day society, by satirizing and presenting the human activities that have taken place and are taking place, thereby creating a sense of enjoyment for the audience.

The opening scene in the Kolam drama tradition is the Anabera Kolam. This profession, which is performed by order of the state, is a kind of satire on the communication that took place within the state apparatus. It was made humorous by the real scene of the Kolam drama, emphasizing the many obstacles that the ordinary people had to the governance of the state.

The Anabera is introduced by Gurunanse in the book, not in ordinary speech but in poetic singing, demonstrating literary features.

රජුන් දෙන අණ	සා
අණබෙර කරව විග	සා
එතොරතුරු විම	සා
ඒය බෙරකරු මහලු විල	සා
අතට හැර මිටිය	යි
ඉණට උල්කටු පිහිය	යි
මහලු තද වයස	යි
වරෙන් ගුරුනේ රාජ	පනතයි

(Based on the manuscript of Martin Amarasinghe)

Literary works are more appealing to anyone than ordinary expression. Here, the Kolam artist not only visually portrays the drummer, but also draws the audience's attention to a past drummer through verse singing. Therefore, there is no doubt that the ancient art of poetry was a significant means of communication in the Kolam folk drama tradition.

In verse singing, the background music, namely the Yak drum, rhythmically played, enhances the sound, melody, and taste of jugutsa. The Hewarala Kolam is a character created to protect the British dominance in the feudal social system and to provide them with protection. There were many acts of harassment and injustice against the ordinary people, and the Hewarala, who acted in favor of the British and fulfilled their needs, obtained positions from the British. The characters he created by satirizing his actions were communicated to the public through the medium of poetry.

සන්නස් පත රැගෙ	න
අවියද කර තබාගෙ	න
ඇවිදින් දැන් මෙත	න
කියයි සබමැද නොබො කලකි	න

නිරිඳුන්ගේ පොර න
සිටින තනතුරු ලැබගෙ ණ
නමින් බඩ ජල ය න
බොළඳ මුක්කන් කෙනෙක් දැන් එ න

(Based on the manuscript of Martin Amarasinghe)

The message of the command drum was to denigrate the diplomatic medium of communication, while the message of the garrison drum was to ridicule the protectors of the British. The various communication media strategies used for this included the characters' behavior, the words they uttered, their costumes, the actors' introductions of the characters, the music, the satirical and humorous performances of the characters, etc. From this, the understanding of the Kolam dramatist about society, what obstacles are caused to society due to the activities of some people? What should be done to eliminate them from society? What characters should be shaped for that? etc. were revealed through several aspects using various forms of communication media.

Another character who was despised by the general public in contemporary society is the Kolam known as Arachchi. The character of Arachchi, who the British exploited during British rule, was brought to the stage as a kolam in the Kolam folk drama by Kolam artists. The way the general public criticized Arachchi at that time is conveyed through a literary statement that demonstrates the media's skill.

නසා දුප්පත් හැ ම
අසාධාරණ කරයි මෙලෙස ම
ගසා කෙත්වත් හැ ම
මෙසා එයි ආරච්චි කෝල ම (එම)

This statement, which describes the injustices he committed daily, the harassment he inflicted on the poor, and the fraudulent acquisition of land, creates a sense of horror.

The kolam artist satirized certain turbulent situations,

riots, and activities of rural families by delving into the inner workings of society and understanding the behavioral situations of individual characters. For this, the Jedi kolam or Jasaya and Lenchina kolam have been used with expressive power, capturing another aspect of society in the commentary as a skillful means of communication.

අණට මෙහි එන් නා
පිළි පොට්ටනිය ගන් නා
වටපිට බලන් නා
ජෙඩි කෝලම මෙසේ එන් නා (එම)

Jasaya's wife is Lenchina, and the kolam artist who depicts her behavior is a talented poet.

මල්ල හුණු පුවත න
කොල්ලො දෙස බලා ඉඟි කර මී න
කල්ල හොර මායම් න
කෙල්ල ලෙන්චින ඒය දුවගෙ න (එම)

Even without watching the Kolam folk drama, the characters' appearance and behavioral patterns are conveyed to the reader through literary devices.

Public communication is a method used to exchange or disseminate various ideas and information among people in society. For this, multiple media should be used, and for this, the person presenting the information is called the public communicator. The message or data that was given is called "Sandesha". The general method for delivering the message is called "Madhya". The person receiving the message is the "Receiver" and when all these factors are fulfilled, the work of public communication is done.

It is also revealed from Sanskrit literature that these factors are implemented in ancient communication poems. Audience - sender, Haraka - bearer, Receiver - receiver, Sandesha - something to be said in a message. The tradition of exchanging messages dates back to ancient times, as evidenced by literary history. It is noteworthy that this had become a social function. The following can be listed up to the present day.

01) Sending a message written on a copper plate or other paper by means of an arrow.

02) In the ancient literature of the Rigveda, the use of a swan called 'Sarama' to exchange a message

In the story of Nalopakhyayana in the Mahabharata, the love story of Prince Nala is carried to Damayanti. A swan performs the function of a messenger.

01) A swan named Hanuma, the messenger in the love story of Rama and Sita (page 312 of the Ramayana)

02) In the history of Purana Huru, a swan named Visirenkaiyar is used to communicate with a king named Koppen Kolan. (Kulasuriya, 1991, page 374)

03) According to the Jataka literature, a crow and a parrot have been used in the communication function in the Kama Vilapa Ummagga Jataka stories, respectively. It is clear to what extent the use of communication media existed in past literary works. Literature is useful not only for fulfilling daily needs, but also for discussing common human problems, sharing them with ordinary people, and instilling a compassionate view in their minds.

Although the use of mass media in the past was straightforward, involving animals, people, and inanimate objects, it has undergone a massive change in the modern world. With the development of the art of writing, the printing press developed. Newspapers and magazines became powerful media, while art, sculpture, painting, and poetry (prose, verse) were the most popular media until recently. Kolam, the folk dramatist, satirized the activities of various sections of contemporary society through traditional drama.

මරක්කල්	ලුන්නේ
නරක්කන් කවුද	දන්නේ
හරක් මර	මින්නේ
මරක්කල කෝලමයි	එන්නේ

Marakkala, Lansi, Aandi etc. were transmitted to the ordinary people through kolams in a way that ridiculed the weaknesses of the contemporary society and generated humor.

Using the femininity of women in a male-dominated society, the fickleness of certain female characters was depicted by showing their behavioral characteristics through a character. Lenchina kolam presented erotic feelings

රුවට කොරල හැඬි තලගොයා හට
මාව සරණ දීලා මව්පියෝ ගියා
මගේ හිමියා පඹයට තියාගෙන
සොර සැමියා ගෙන්වා ගත්තා මෙමව්

(From a manuscript by Martin Amarasinghe)

A poetic technique adopted to enhance expressive power is to achieve the listener's emotional satisfaction through the combination of sounds. In this context, kolam artists have introduced the nonchi kolam.

දුල්ල නැත කැරැල්ල මුහුලි යේ
තල්ල යුග කොපුල්ල හැකිලි යේ
මල්ල කොළ මැහැල්ල ඉගිලි යේ
තල්ල මත හැල්ල නොහැරි යේ

Kolam artists used metaphor as a poetic device to enhance their expressive power and convey meaning.

In the description of the Naga maiden

'නා දළු අදර එක ලෙස'

(The lips are like a flower)

Under the description of Ananga Bhairava Kolam

'දරා ගෙන එන වෙළඳ රුව සේ'

When the couple was described

'වන සිව්පා ලෙසින
දීන ගතිය නිතරම ඇත වන මෘගයෝ මෙන් කදිමට

(Like four-legged animals living in the forest)

When the Panchanari Ghata was described

'ලතාවක ගත දිසි අඳුන් කුල සේ'

A unique aspect of the expressive power of the Kolam artist is the use of masks. In each Kolam, the masks are designed to look and feel like the artist. Professor Ediriweera Sarachchandra thinks that.

'It is not wrong to say that the beauty of a work of art depends on tradition.' (Sarachchandra 1999,110)

Every artist who made Kolam masks helped create a tradition. The use of masks to capture the eyes and hearts of each character helped create a shift in the stylized sattvikabhinaya or Prakriti style, and the dance also received exceptional support. Critics believe the artist who created the masks and dances of the Kolam folk drama tradition is talented. (Sarachchandra, 1999) Page 109)

Conclusion

The Kolam folk drama tradition, which gained popularity in the lowland areas of Sri Lanka in the 17th-18th centuries, dramatized the religious beliefs and presented stories based on the Shanthi Karma tradition and common problems. It is a folk-art medium that was transmitted to ordinary people through various communication media. These are some of the presses that the Kolam drama artists followed to develop an artistic sensibility through the said folk drama tradition. By reading stories aloud and creating a taste for stories, providing some understanding of the nature and behavior of human characters, by showing the stories through poetic depictions, using short verses constructed by the poet using short verses, depicting events, character descriptions, and conversational moments, by using alliteration for sound taste, by creating the interest of the audience, readers, and listeners, by shaping the statements. By shaping the sweetness of meaning through the use of metaphors and hyperbole, by expressing personal moods through the use of masks. By using stage decorations, by using yak drums for

music, and by using food gestures necessary for enjoyment, various communication media were used to transmit the Kolam folk drama tradition to the audience in general. There is no doubt that Kolam became popular as an enduring theatrical tradition among the common people of the lowland Sri Lanka due to the dramatic structure of the story.

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Appendix A: Proposed Logic Model for a Library-Based Health Literacy Initiative in Sri Lanka

This logic model outlines the theoretical framework for a proposed national initiative designed to leverage Sri Lanka's library network to combat NCDs through improved health literacy. It charts the pathway from inputs and activities to the intended long-term impact.

Inputs	Activities	Outputs	Outcomes	Impact
• Funding from government (MOH, Ministry of Education) and international development partners. • Trained Librarians (see training program in strategies). • Existing Library Infrastructure (buildings, shelves). • Technology: Public access computers, reliable internet connectivity. • Partnerships (see Appendix B). • Culturally tailored health information materials in Sinhala and Tamil.	**1. Professional Development:** Conduct certified training for librarians on health information resources, NCDs, and digital literacy. **2. Resource Enhancement:** Curate and provide access to print and digital health information; develop multilingual resource guides. **3. Community Programming**: Host workshops, expert talks, and health awareness campaigns within libraries and communities. **4. Digital Access Hub:** Offer free internet access and guided training on using reputable health websites and telehealth services. **5. Partnership Coordination:** Establish formal referral systems and collaborative programs with local health clinics and NGOs.	• # of librarians trained. • # of health information resources acquired and circulated. • # of community workshops/events held. • # of patrons attending digital literacy sessions. • # of collaborative MOUs signed with health sector partners. • # of multilingual pamphlets/booklets distributed.	**Short-Term (1-2 yrs):** • Increased knowledge and self-efficacy among librarians to provide health information. • Increased public awareness of the library as a health information hub. • Improved patron ability to find and evaluate health information online. **Medium-Term (3-5 yrs):** • Increased community knowledge of NCD risk factors and prevention strategies. • Improved patient-provider communication among library patrons. • Increased adoption of health-seeking behaviors (e.g., getting screenings).	**Long-Term (5+ yrs):** • A significant contribution to the reduction of NCD incidence and prevalence in Sri Lanka. • Reduced health disparities between urban and rural communities. • Empowered communities with the skills for lifelong health literacy and informed decision-making.

Appendix B: List of Key Stakeholders for Multi-Sectoral Collaboration

Effective implementation of the proposed strategies requires coordinated action across multiple sectors. This table identifies key stakeholders and their potential roles in a national health literacy initiative.

Stakeholder Group	Key Entities	Proposed Role in Collaboration
Government Health Sector	• Ministry of Health (National & Provincial) • Epidemiology Unit • Family Health Bureau • Government Medical Officers	• Provide expert oversight, accurate health content, and validation of information. • Co-develop awareness campaigns and training materials. • Facilitate connections for library health screenings and talks by medical professionals. • Integrate library referrals into public health strategy.
Library Sector	• National Library of Sri Lanka • Sri Lanka Library Association (SLLA) • LISC Teaching & Learning Academic Institutions • Public, University, and Library Networks	• Act as the primary implementing body and community gateway. • Manage daily operations, program delivery, and patron engagement. • Identify community needs and report on program effectiveness. • Advocate for funding and policy support.
Education & Academia	• Ministry of Education • Universities (Medical Faculties, Departments of Sociology/Public Health) • Postgraduate Institute of Medicine (PGIM)	• Co-design and deliver specialized training for librarians. • Provide access to academic research and databases. • Engage students in community outreach and research projects based in libraries.

Non-Governmental Organizations (NGOs)	• NGOs focused on health (e.g., Sri Lanka Cancer Society, Heart Foundation) • NGOs focused on literacy, education, and community development	• Provide targeted expertise, funding, and ground-level support. • Assist with community mobilization and outreach in hard-to-reach areas. • Support the development and distribution of educational materials.
International Development Partners	• WHO Country Office • UNICEF • World Bank • IFLA (International Federation of Library Associations)	• Provide technical assistance, best-practice models, and grant funding. • Facilitate international knowledge exchange and capacity building. • Support advocacy efforts for policy change and sustainable funding.
Community	• Local Community Leaders • Patient Advocacy Groups • Citizens	• Ensure initiatives are culturally appropriate and address real community needs. • Participate in co-designing programs and materials (e.g., as focus groups). • Act as champions and trusted messengers within their communities to promote library services.