

## Administration in relevant time society specified in *Kōlam* (Sinhala folk drama)

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**Abstract** - There are various forms of folk drama such as *Kōlam*, *Sokari* and *Nādagam*. Ancient time these are mostly all night performers mixed with satire, songs and dance. *Kōlam* is type of folk drama is found mostly in the low country. Mainly it was well-known in *Wāligama*, *Mirissa* and *Ambalangoda*. *Kōlam* performers wear masks depicting characters from the contemporary society and are a form of social satire. *Hewā Kālama*, *Police Kōlama*, *Anabera Kōlama*, *Arachchi Kōlama*, *Mudali Kōlama* and many characters depicted by *Kōlam* Drama. These are performed appropriately and described administration in relevant time society. The major objective of this study is to review administration in relevant time society accordingly realistic specified in *Kōlam* (Sinhala folk drama). Also it compared by contemporary society. The research problems are: How do *Kōlam* drama characters depict Administration in relevant time society appropriately? Are these deeply specified in *Kōlam* drama? Does it represent strengths or weaknesses administration in contemporary period? Can we obtain contribution for advance administration in Sri Lankan National Development? Firstly relevant to topic, we obtain primary reading and theoretical approach. The collection of primary data and secondary data was gathered through library research and internet. Recently ancient Sinhala folk drama does not occurs as a comprehensive research. Therefore study of "Administration in relevant time society specified in *Kōlam*" (Sinhala folk drama) happen to most contribution for Sinhala. Folk literature. Also I can improve knowledge of Sinhala folk literature and research efficiency.

**Key Words** - : Sinhala folk drama, *Kōlam*, Administration

### I. Introduction

In this review of history in Sinhala drama, we can obtain lot of assistance in Sinhala folk drama. There are three forms of folk drama such as *Kōlam*, *Sokari* and *Nādagam*. *Kōlam* performers depict characters using masks from the contemporary society and are a form of social satire. *Sokari* involves mime with some of the artists wearing masks. *Nādagam* is a kind of drama taking the form of folk operas as the dialogues and they are to a great extent in the form of song. This study mainly focuses to review *Kōlam* folk drama.

### II. Research Methodology

In the ancient times we could view *Kōlam* drama in our own eye. But today it is difficult to see it. Therefore, data has been collected mainly from literary sources. This research is the outcome of a field survey in qualitative research method. Here this study obtains information of ancient history close by *Kōlam* drama and definitions of administration and analyze those details.

### III. Discussion

It is a special histrionic and its performers wear masks depicting roles. At midterm in 20<sup>th</sup> century, *Kōlam* is a very famous folk drama in Southern part of Sri Lanka. In that period these folk drama had been performed in *Wāligama*, *Mirissa*, *Ambalangoda* & *Bentara*. (Saratchandra, 2011, p.95) *Kōlam* masks are made by soft wood like *Ruk Attana* and *Kaduru*. Outer and inward appearances of each role appear in these masks. Any ancient records of this folk drama cannot be found very easily; therefore we can't exactly say when it was started. But the *Lōwāda Saṅgarawa* written in the Kotte era by *Weedagama* there has mentioned that,

*Kālā rasamusu Bhōjana kara pem  
Gālā suwadāthi saṅdunuth manaram  
Lālā abarna risi lesa sarasum  
Pālā giya wāni bahu rū Kōlam*

Translation (*Lōwāda Saṅgarawa*, 1968, verse 51)

In this respect, the word "*Kōlam*" is used in Kotte era, and thus we can guess that it was about *Kōlam* folk drama. There is no other evidence to be found within this period.

However, this folk drama was introduced in a function called '*Sinhalayangē Pūjōthsawa Nātum*' by Professor Pertold. According his opinion, his description is just like a view of a spectator's explanation. (Saratchandra, 2015, p. 85) Also, the first appearance of *Kōlam* drama is explained in the book of '*Yakkun Nattanawā and Colan Nattanawā* cingalese poems' by John Kalawe. It is also an important explanation.

As this study should be a review about administration in relevant time only the characters of first instance are

taken such as Hewārāla, Ārachchirāla, Pēdiyā or Pēdi Widane, Appuwaru or Kumathēru appu Mudali.

#### A. Administration systems

Administration is the range of activities connected with organizing and supervising the way that an organization functions. (www.collins dictionary.com)

We can introduce this administration responsibilities and actions in state that has implemented institutional mechanism. It creates a hierarchy because these administration systems are built like a pyramidal form.

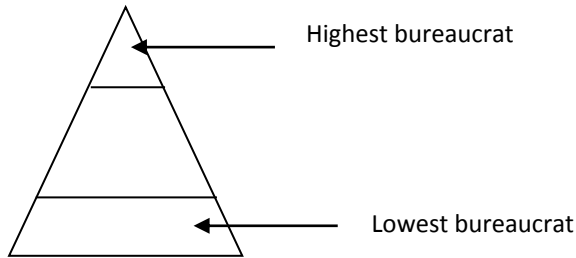


Figure 1: administration systems show in a pyramid

Here we can say highest bureaucrats have more responsibilities than lowest bureaucrats. Above drawn pyramid it's well explained.

#### B. Administration specified in kōlam drama

Firstly *Hēwārāla*, *Ārachchi*, *Pēdi*, *Appu* and *Mudali* joins each role. There are distinguished administration systems in relevant time.

- *Hēwārāla*

After the performance of *Anabera Kōlama* the next character, *Hēwārāla* comes in to the scene. Role of *Hēwārāla* is a soldier of *Lasliriggnā* in Kandy era. *Hēwāyā* is a person, who belongs in a low cast. But some soldiers born in the high cast are introduced as '*Hēwānnāhē*'. (Pieris, 1964, p.100)

In this drama, *Hēwārāla* enters to carry letters patent in to the theater.

<i>Sannas pathak</i>	<i>gena</i>
<i>Niriñdun wadan</i>	<i>wilasina</i>
<i>Äwidin dän</i>	<i>methane</i>
<i>Kiyayi saba mäda nobō kakakina</i>	

We can think that letters patent include in *Kōlam* drama's explanation and invitation to noble men.

- *Ārachchi Kōlama*

Next performer is *Ārachchi Kōlama* who is the main person who search for the primary work of this *Kōlam* drama theatre.

<i>Nasā duppath</i>	<i>hāma</i>
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<i>Asādārana karayi</i>	<i>melesama</i>
<i>Asā kethwath</i>	<i>hama</i>
<i>Mesā eyi</i>	<i>Ārachchi Kōlama</i>

In the Kandy era, minor officers could punish like slashing. These regional officers took limited power of common and criminal acts for people in Kandy period.

- *Pēdi Kōlama*

*Pēdi Kōlama* is the next performer and he acts about things that are necessary to *Kōlam* drama decoration. This person is also useful in the ancient function. Because he does duties like ceiling clothes attachment & screen attachment. These are the urgent duty in festival. In ancient period '*Pēdi*' introduces names of '*Hēnayā*', '*Redi apulannā*', '*Rajakayā*'. Royal servant's clothes were also provided by that person.

- *Appu Kōlama*

After *Pēdi Kōlama*, *Appu Kōlama* comes in to the theatre. He is in a higher grade in the Kandiyan society. This role searches whether *Kōlam* drama therefore is created properly or not.

<i>Sādu thanayam</i>	<i>wala</i>
<i>Maga thota da nisi</i>	<i>piliwala</i>
<i>Sirith lesa pera</i>	<i>kala</i>
<i>Balā ennata niyama</i>	<i>kala</i>

In the Kandy era, this Appuhāmiwaru included in a powerful noble family. They were qualified enough for great occupations and superior attention. Appu redeemed all leaders' authority.

- *Mudali Kōlama*

Next person is *Mudali* in *Kōlam* drama; he has duties in not only in *Kōlam* drama but in all function duties as well.

<i>Mudalikan</i>	<i>labagena</i>
<i>Kasthāna gela</i>	<i>pañdina</i>
<i>Rājakariya</i>	<i>gana</i>
<i>Rālahāmi sabē</i>	<i>wadamina</i>

'*Mudaliwaru*' are higher people in Kandy era. The king selected royal officers and obtained help from these *Mudalis*. (Pieris, 1964, p.186)

In this way some royal officers performed and then the king and the queen entered the theatre. All officers had forgotten their main duties and they come to that place. Because, they work according to the King's opinion. Therefore, those officers don't do their main administration duties.

*C. Strength and weaknesses of Administration specified in kōlam drama*

We review in *kōlam* drama's origin which is done to allay the King of Maha sammatha's queen's pregnancy longings in ancient time. But it's a personal thing. It's not a public one. There we can say this is a weak point in administration.

Personalities of royal officers were not suitable for their administration duties.

<i>Niriñdungē</i>	<i>porana</i>
<i>Sitinā thanathuru labage</i>	<i>na</i>
<i>Natamin bada jalaya</i>	<i>na</i>
<i>Bolañda mukkan kunek thawa</i>	<i>ena</i>

*Hēwāyā* is an alcoholic person. Therefore we can think, they used '*natamin bada jalayana*'. We can think, he did not work properly. And also we can guess, according to the civilian's opinions, they were refused; they had a disgusting feeling and averse them. But *Appu* and *Mudali* are n't refused in this drama. We can think they had done their duties well.

In *kōlam* drama, role of *Mudali* is distinguished as a respectable character.

<i>Amā siri mahi</i>	<i>nē</i>
<i>Umā sutha wāni</i>	<i>nuwane</i>
<i>Pamā (no)wa</i>	<i>wigasinē</i>
<i>Yomā mudaliñdu sabaya</i>	<i>wadinē</i>

Superior officers are commiserative people or civilians are loyal to the officers. As in the *Mudali Kōlama*, *Mudali* with his servant enters to the theatre. It persuades, he is a noble and a cognizance man.

After that enters '*Police Kōlama*'. It defined weaknesses of administration systems in relevant time. *Kōlam* drama acts out the great communicative system in this period.

<i>Wethin ena yama</i>	<i>rada</i>
<i>Yamayaku lesin thada</i>	<i>bada</i>
<i>Ralu thepulen</i>	<i>nomada</i>
<i>Upadawā savu sathata</i>	<i>biyathada</i>

This verse specified administrators have done their duties in an irresponsible manner. This role prefer about an opinion of society for soldier's actions. Some verses introduced badly about officers like "... *rāla Ārachchi Bēbaddā*"

Today people face lot of injustice in the society. Thus, we can show weaknesses of the administration systems (like

ministers) through the humour and satire that is used to dramatize in the Sinhala folk drama. Administrative weaknesses can be pointed out very clearly and also the authorities can be motivated to take necessary steps and bring the justice to the people. So, it is clear that Artists are doing it very easily using the strategies such as humour and satire.

IV. Conclusion

Thus the roles such as *Hēwārāla*, *Ārachchi*, *Appu* and *Mudali*, who appears first in the stage in *Kōlam* drama are representing the administrative systems in relevant time. And, it reveals strengths and weaknesses of administration. Also, this drama can be used to examine about the contemporary period, in Sri Lanka

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