

ජීවිතයේ ගති සොබාවන්ගේ වෙනස්වීම පිළිබිඹු කරමින් රචිත “එදා අද” පද්‍ය රචනය සඳහා කවියා උචිත සංකල්ප රූප යොදා ගෙන ඇත්තේ ජීවිතයේ අනිත්‍ය ස්වභාවය පසක් කරවමිනි.

“ ඇගෙ මුහුණ එදා සඳ මඬලකි.
මෙදා ගිනිගත් වැඳිරි මුණකි
ඇගෙ නළල එදා දේදුන්නකි
මෙදා විසිකළ දැහැටි දණ්ඩකි”

සරසවි මහඋරකු වන කුලතිලක කුමාරසිංහ කිවිඳුන් විසින් සරසවි ජීවිතය ඇසුරෙන් නිර්මාණය කර ඇති “මම” නමැති පද්‍ය රචනය දහසක් මානව මානවිකාවන් අතර සිටියද හදවතින් හුදකලා පාචවක නිමග්න වී ඇති අයුරු විචරණය කරන්නේ සියුම් ශෝකී ස්වරයෙනි.

“ දැරුවද උසස් තනතුරු මා සරසවියේ
සිටියද පිරිවරා උගතුන් සරසවියේ
හැඟුණද සැණින් සිසු පැන ඒ සරසවියේ
මා හුදෙකලා වී ඇත අද සරසවියේ ”

මෙම කාව්‍ය සංග්‍රහයේ එන ඇතැම් පද්‍ය රචනා එනම් “ගැලවුම්කරු”, “ත්සුනම්”, “තාත්තා”, “මහලුවිය” “ඇයි”, “කවුද”, “එදවස”, “නංගී”, “මගේ වූටි” යන රචනාවල අත්දැකීම් සුවනය කර ඇත්තේ කාවෝචිත බස් වහරකට වඩා වාර්තාමය ස්වරූපයෙනි.

ඒ කෙසේ වුවද, සමස්ථයක් ලෙස ගත්විට “වරෙන්කුව” කාව්‍ය සංග්‍රහය කුලතිලක කුමාරසිංහ කිවිඳුන්ගේ කවිත්වයේ සාධනීය ලක්ෂණ ප්‍රකට කරන අතර ම සත්‍යාභ්‍යාසයෙන් පරිණත කවි නිර්මාණය කිරීමෙහිලා විකසිත වන කවිත්වයක පෙරමග ලකුණු පිළිබිඹු කරන බැව් සඳහන් කළමනාය.

Attempt to introduce advanced literary theory in Sinhala

Indeewara Thilakarathne

Satara Doratuwa, a book by Prof. Kulatilaka Kumarasinghe and Prof. Wimal Dissanayake is an important contribution to Sinhalese literary studies. The book attempts at introducing the latest developments in the sphere of literary theory to Sinhala readers in lucid and simple Sinhalese.

The primary objective of the book is to focus on four important concepts in literary creations. The four concepts are the writer, the text, the reader and the context. Satara Doratuwa or four doorways refer to these four aspects. The book in the form of an interview by Prof. Kulatilake Kumarasinghe of Prof. Wimal Disanayake is basically attempting to introduce some of the most advanced literary theory around the four concepts.

The book traverses the evolution of literary theory from early days of liberally humanistic literary criticism to the post modern literary criticism. Dominant literary theories such as Marxist literary theory, application of psychology in literary criticism and the school of feminist literary criticism have been described in simple terms.

Though it is not possible to discuss the advanced literary theories that the book attempts to introduce, it is pertinent to some of the most advanced literary theories that Satara Doratuwa discusses in order to bridge the knowledge gap in Sinhalese readership

In discussing the gradual decline of the author's power, the authors have cited major thesis in the area such as those of Ronald Barthes. However, the authors pointed out that what Bathes pointed out was that the author has not died as some would understand but author's power has dramatically reduced over the years.

Structuralism is another important literary theory that the book touches on. It is a mode of analysis which profoundly influenced literary criticism in the 20th century. Structuralism is effectively applied in the field of "Narratology". Narratologists analyse the systematic features and functions of narratives, attempting to isolate a finite set of rules to account for the infinite set of real and possible narratives using structuralist methods and principles. Structuralism also deals with a part of the oretical baggage of Marx and Freud.

Phenomenology is another important area that the book introduces to Sinhalese readership, perhaps, for the first time, in a substantial manner. It basically studies the structures of consciousness as experienced from the first-person point of view.

The innermost structure of an experience is its intentionality which is being directed towards something, as it is an experience of or about some object. An experience is directed towards an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.

Another important concept is the reader. The book codifies in an interesting manner, How the reader became important in literary studies with the evolution of phenomenology and the Reader Reaction theories. The thesis basically states that the reader should not be considered as a passive participant but as active partner in rendering meaning to the text.

Although the role of the reader has recently been recognised in Western literary criticism, it has been well recognised as a central concept in Sanskrit literary theory the book stressed.

The book sheds light on the latest developments of the concept of Context against the evolution of Post Structuralism and Post Modernism as major literary theories.

The authors should be commended for the attempt to introduce the essence of the most advanced literary theories in Sinhala. The book must read for scholars as well as the general public. The book is published by S. Godage Publishers.

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Dons delve into literary criticism

Edwin Ariyadasa

Ambiguity is very much a part of the prosodist's armoury. When a creative expression yields layers of ambiguous meanings, it invariably tickles and titillates the imagination of the aficionado.

The joint discourse of the duo of dons, focused upon here, has a title that tends towards ambiguity.

The work is named "*Satara Doratuwa*". This Sinhala usage could be interpreted either as "Four Gateways" or The Portal to Knowledge.

In their forward, the two authors provide an exegetical note about the title and the intent of their exercise.

"Literature is like a vast mansion. There are four doorways to enter it. Those four are the writer, the work, the reader and the ambience. Our effort in this work is to provide a comment on these four concepts. In consequence, we decided to call this book "Four Gateways". The title of the book could be interpreted in another way too that is as the portal opening to literary knowledge. The work proceeds to explore the intricate inter-relationship between those four forces that facilitate entry into the mansion of literature.

As things are, the conducting of a sustained discussion on such a profound and complex issue like ramified literary criticism, is a daunting task indeed.

They have set up a format, to meet this challenge head on. The work is composed as a dialogue, in which the give-and-take is between Prof. Wimal Disanayaka and Prof. Kulatilaka Kumarasinghe.

Both these personalities are men of considerable academic stature and are known for their unswerving pursuit of scholarship.

Of the due, Wimal has a globe-girdling reputation as an exceptionally articulate exponent of the theoretical aspects of communication and allied issues. In spite of the fact, that he has scaled daunting academic heights, he has never ceased exploring.

Prof. Kulatilake kumarasinghe, who seems to assume the role of interviewer in the current dialogue, displays a felicitous capacity to move with perceptible ease, in the arena of advanced thought in literary criticism.