

මේ අනුව බලනවිට පෙනී යන්නේ කර්මකාරක, භාවකාරක, නිරුක්තෘතක (කර්ම කර්තෘක) ක්‍රියා සඳහා යොදන ක්‍රියා රූප හා ප්‍රත්‍යය අත්තනෝ පද ක්‍රියා රූප හා ප්‍රත්‍යය සමග සාකලයයෙන් ම සමානත්වයක් දක්වන බවයි. එහෙත් අත්තනෝ පද ක්‍රියාවෙන් කර්තෘ උක්ත වන අතර කර්මකාරක ක්‍රියාවෙන් කර්මය උක්ත වෙයි. නිරුක්තෘතක ක්‍රියාවෙන් එම ක්‍රියාව හා බැඳී පවතින පදය උක්ත කර්තෘ ලෙසත්, උක්ත කර්මය ලෙසත් (තෙම කම් තෙම කත) පිළිගනු ලබන අතර භාවකාරක ආබ්‍යාතය උක්ත වියුක්ත වෙයි.

ආන්තික සටහන්:

1. සබ්දනීතිප්පකරණං, ii පරිච්ඡේදය.
2. නිරුක්තීදීපනී, ආබ්‍යාත කාණ්ඩය.
3. සාරස්වතී ව්‍යාඛ්‍යාව, (සංස්) රතනසාර හිමි, කහවේ, 1920, 519 පිටුව.
4. පරණවිතාන, සෙනරත්, සීගිරි ගී - වියරණ, 194 පිටුව
5. බාලාවතාරය, (සංස්) ජේමරතන හිමි, වැලිවිටියේ 1944, 197 පිටුව.
6. එම, 1944, 199 පිටුව.
7. සිදත් සඟරා භාව සන්නය, (සංස්) රතනසාර හිමි, කහවේ, 1956, 273 පිටුව.
8. පරණවිතාන සෙනරත්, සීගිරි ගී - වියරණ, 1962, 195 පිටුව.

ආශ්‍රිත ග්‍රන්ථ:

1. කුමාරතුග මුනිදාස, ක්‍රියා විචරණය, 1956.
2. නිරුක්තීදීපනී.
3. පරණවිතාන, සෙනරත්, සීගිරි ගී - වියරණ, 1962.
4. සබ්දනීතිප්පකරණං.
5. සාරස්වතී ව්‍යාඛ්‍යාව (සංස්) රතනසාර හිමි, කහවේ, 1950.
6. සිදත් සඟරා භාව සන්නය, (සංස්) රතනසාර හිමි, කහවේ, 1956.
7. සේනාධිර, ගුණපාල, නිවැරදි වහර, 1984.

V. D. de Lanarolle
The First Sinhala Short Story Writer

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1920 සිට 1945 දක්වා කාලය දළ වශයෙන් සිංහල කෙටිකතාවේ ද්විතීයික අවධිය ලෙස සැලකේ. මාර්ටින් වික්‍රමසිංහ හා ඩී. ඩී. ද ලැනරෝල් අයත් වන්නේ කාලාවධියට ය. මේ යුගය නියෝජනය කරන සෙසු ලේඛකයන් ලෙස ඩබ්ලිවු. ඒ. සිල්වා, හේමපාල මුනිදාස හා ටී. ජී. ඩබ්ලිවු. ද සිල්වා යන අය දැක්විය හැකි ය. මාර්ටින් වික්‍රමසිංහ සූරීන්ගේ 'අභිරහස' කෙටිකතාව ප්‍රථම සිංහල කෙටිකතාව ලෙස හඳුන්වා දෙනු ලැබුයේ මාර්ටින් වික්‍රමසිංහ - කෙටිකතා පළමු වෙළුමට 'සිංහල කෙටිකතාවේ ප්‍රභවය' යන හිසින් ලිපියක් සම්පාදනය කෙරුණු මහාචාර්ය ඒ. ඩී. සුරවීර විසිනි. ඔහු පවසන ආකාරයට වර්ෂ 1924 අප්‍රේල් 25 දින මේ කතාව දිනමිණ පුවත්පතේ පළ වී ඇත. එම කතාව 1923 දී දිනමිණ පුවත්පතේ ම පළ වූ 'උපාසක මහත්තයා' නම් කතාවත් සමග සසඳන විට මා දුටු විශේෂත්වය නම් කථා වස්තුවලින් මිදී බොහෝ දුරට ම කෙටිකතා කලාවේ මුඛ්‍ය ලක්ෂණ ග්‍රහණය කර ගනිමින් කතාව ගොනු කිරීමේ කුශලතාවක් 'අභිරහස' කතාවට වඩා 'උපාසක මහත්තයා' කතාවෙන් ප්‍රකට වීම ය. ඩී. ඩී. ද ලැනරෝල් දිනමිණ ඇතුළු වෙනත් පුවත්පත්, සඟරාවලට කෙටිකතා රචනා කළ ද සාහිත්‍යාංගයක් වශයෙන් කෙටිකතාව පෝෂණය කිරීමට වැඩි අවධානයක් යොමු කර නැත. ඔහු විසින් රචනා කරන ලද එක ම කෙටිකතා සංග්‍රහය 'බක තපස් හෙවත් ආලය'යි. 'තරක් වූ පිටි බඳුන' කෙටිකතාව මැනවින් සංශෝධනය කොට 1924 ඔක්තෝබර් මස පළ වූ වික්‍රමසිංහගේ මුල් කෙටිකතා සංග්‍රහය වන 'ගැහැනියක්'හි සංගෘහිත ව ඇත. වික්‍රමසිංහ ඇතුළු මේ යුගය නියෝජනය කරන සෑම ලේඛකයෙකුට ම කතා රචනා කිරීමට සිදු

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සංස්.මහාචාර්ය පැට්ටික් රත්නායක, ආචාර්ය කේ. බී. ජයවර්ධන, ජ්‍යෙෂ්ඨ කවිකාචාර්ය දිනලී ප්‍රනාන්දු
මානවශාස්ත්‍ර පීඨ ශාස්ත්‍රීය සංග්‍රහය, 22 කලාපය, 2014/2015
මානවශාස්ත්‍ර පීඨය, කැලණිය විශ්වවිද්‍යාලය

වූයේ බණ කතාවට සිත් යොමු කර සිටි පාඨක පිරිසකට ය. එම පාඨකයන්ගේ රුචිකත්වය උසස් නිර්මාණ කරා යොමු කිරීමට සෑහෙන පරිශ්‍රමයක් දැරීමට මාර්ටින් වික්‍රමසිංහ ඇතුළු සමකාලීන ලේඛකයන්ට සිදු විය. බණ කතාවට සිත් යොමු වී සිටි පාඨකයන් එක් වරට ම උසස් නිර්මාණ රසවිඳීමට යොමු කිරීම දුෂ්කර වූයෙන් කතා රසය ඇති කරන අයුරින් කතාව ගොනු කරන අතරතුර බණ - ආගමික සංකල්ප කතාවෙන් කියාපෑමට ද පෙලඹුණු බව නොරහසකි. ඒ බැව් වික්‍රමසිංහගේ 'නරක් වූ පිටි බඳුන' කෙටිකතාවෙන් පමණක් නොව, ඩබ්ලිවු. ඒ. සිල්වාගේ 'වෛරෝඨිය', හේමපාල මුනිදාසගේ 'ගනුදෙනුව' ආදී කෙටිකතාවලින් ද පැහැදිලි ලෙස දැකිය හැකි ය. තව ඕනෑ තරම් නිදසුන් දක්වීමට පුළුවන.

වී. ඩී. ද ලැනරෝල්ගේ 'උපාසක මහත්තයා' මුල් ම සිංහල කෙටිකතාව ලෙස සැලකූයේ කවර කරුණු නිසා ද යන බැව් පැහැදිලි කළ යුතු ය. මා එසේ පැවසූයේ හුදෙක් එම කතාව 'අභිරහස' කතාවට වසරකට පෙර එනම් 1923 දී රචනා කරන ලද නිර්මාණයක් වූ නිසා ම නොවේ. මේ කතාව හා සසඳන විට, කෙටිකතා ලක්ෂණ වඩාත් ඉස්මතු වන අයුරින් 'උපාසක මහත්තයා' කතාව රචනා කොට ඇති හෙයිනි. ජිලිගත් මූලධර්මවලට අනුව කෙටිකතාවක, සියල්ල අභිභවා ඉස්මතු වී පෙනෙන එක් ප්‍රබල සිදුවීමක් තිබිය යුතු ය. එසේ ම එක් ප්‍රධාන වර්තයක් කේන්ද්‍ර කොට ගෙන කතාව විකාශනය කිරීමට ලේඛකයා සැලකිලිමත් විය යුතු වේ. මෙහි කතාව විකාශනය වන්නේ උපශාන්ත පුද්ගලයකු ලෙස හැසුරුණු ධර්මරත්න නම් තරුණයාගේ වර්තය නාභිගත කර ගෙන ය. ඔහුගෙන් පාලි, සංස්කෘත ආදී ප්‍රාචීන භාෂා ඉගෙනීමට පෙලඹුණු තරුණිය මුහුණ දෙන ජීවන ශෝකාන්තය මෙහි ඉස්මතු වී පෙනෙන සිදුවීම් වේ. වී. ඩී. ද ලැනරෝල්, ඊ ද මෝපසාං නමැති කෘතහස්ත කෙටිකතාකරුවාගේ නිර්මාණ කියවීමෙන් වගා කර ගත් රුචිකත්වයෙන් යුතු වූ ලේඛකයකු වූ හෙයින් මුල, මැද හා අග සහිත පිරිපුන් කතා පුවතක් ගොඩනැගීමට ලේඛකයා පෙලඹෙයි.

V. D. de Lanarolle is a writer who started writing at the beginning of the literature of Sinhala short stories.¹ In 1962, he published his short story collection named *Alaya*² as the third print.

He mentions in the preface that all the short stories in this collection are stories which were published in *Dinamina* around 1923. If this is so, V. D. de Lanarolle should be considered the first Sinhala short story writer. A. V. Suraweera introduced the story *Abhirahasa* which was published by *Martin Wickramasinghe* in the *Dinamina* of 25th of April 1924 as the first Sinhala short story in his article titled *Sinhala Keti kathawe Prabhavaya* published in *Martin Wickramasinghe – Short Stories – first volume*. Yet, since the stories *Upasaka Mahaththaya*, *Murandu Lamissi*, *Kivindage Birinda* of V. D. de Lanarolle were published before 1924, he should be introduced as the first Sinhala short story writer. Later in 1927, he published these stories which had been published in *Dinamina*, as *Bakathapas*. In 1944, the second print of this collection was published in the same title.³

In the preface of the second print, he states as follows.
 "After the publication of this book in 1962, as the flow of water of the *Kelani* River, is immeasurable, so the short stories published after that are infinite."

In the print published in 1962, he further mentions,
 "At present also the river flows. As such short stories of the country flow."

Bakathapas is the first print. The same book has been published as *Alaya*. None of the stories has been changed. Only the title of each story has been changed.⁴

Accordingly, the short story collection *Bakathapas* should be considered the second or third short story collection of Sinhala literature which was written after the short story collection *Gahaniyak* or *Deiyanne rate saha thawath Katha* of W. A. Silva. According to the preface of the third print published in 1962, the writer questions whether it is appropriate to introduce the stories included in this collection under the title of short stories.⁵ The writer mentions that he did not have a little bit of knowledge about art of short stories before writing these stories.

Upasaka Mahaththaya which has been written based on the character of the youth called *Dharmarathna* known as *Upasaka*, the alias used for him because of his conduct as a devotee in his young age, is a story complete with a beginning, a middle and an end. If the writer speaks the truth, this is a story the readers came across before the publication of *Abhirahasa* of *Martin Wickramasinghe* which is identified as the first Sinhala Short Story. Even though several weaknesses could be found in this story when considering the technical elements of short stories, this story reveals the writer's creative ability to write a story according to a target so as to highlight a major concept. It also shows the writer's experience to cleverly narrate a story.

At a time *Samarasekara* lived as a well to do person. Yet since he later suffered from physical weaknesses and the day-to-day life was difficult, he rented out his house for boarders to lessen his economic difficulties. Mr. and Mrs. *Samarakera* who lived with three young girls were very careful to select boarders who are well mannered. *Siripala*, *Vaidyasekara* and *Dharmarathna* are the three who were lucky to be selected to board in their house. *Siripala* who was a medical student always spent the day cracking jokes. Even though *Vaidyasekara* who was a law student was not playful like *Siripala*, he did not live a religious life with unnecessarily calm and quiet behavior. *Dhmararatna* is a person who loves to spend a calm life conforming to the five precepts. The writer has developed the life he spent as the reader who remembers the end of the story, gets an ironical meaning.

He did not chat with any one of the house. He never went to places where others are having chat together. No one was hurt by him in any manner. He walked very carefully looking at the ground so as not to hurt even ants. He never threw away hot water since he was afraid that worms in the earth would die. He did not drink water without filtering saying that there are germs in the water.

He had only rice and vegetable curries as his food. He disdained those who eat meat. Because of such characteristics females in the

house treated him like a hermit. *Samarasekara hamine* called him several times *ape upasaka maththaya* in honor of him.⁶

Samarasekara's second daughter who was having the education in the English medium wanted to learn Sinhala and Pali. Even though *Dharmarathne* was well versed in Sinhala and Pali she was afraid to ask because it was doubtful whether he would agree to teach. She asked this through the father and was pleased as *Dharmarathne* agreed to teach her. Mrs. *Samarasekara* had the idea that there is no reason for a girl to be afraid to learn from a calm and quiet person like *Dhrmarathne*. These incidents show that the writer has ironically illustrated the positive impression within her towards *Dharmarathne*.

"What are you telling? Do I let *Beeta* learn from him if he is such a person? If we are afraid to send a girl to *Dharmarathne*, we should be afraid to send to the priest of the temple."⁷

Dharmarathne reluctantly expresses his consent to his request since he cannot reject Mr. *Samarasekra's* request. He also tells Beatrice to come with her mother when she comes for the lessons. These incidents reveal that the writer has described the feelings and wishes of *Dharmarathne* so as to hint his fake behavior.

"If Mr. *Samarasekara* asks to do so, I cannot reject. It is not familiar for me to teach girls. Well, how to reject it. Ask her mother also to come when she comes for lessons. Because of nothing, you know. People create stories."⁸

Although at the beginning, Mrs. *Samarasekara* was waiting with the daughter until the lessons were finished, she thinks it is waste of time and engages in her own work. In the meantime, Mrs. *Samarasekara* who got to know that there is a love affair between her elder daughter *Charlotte* and *Siripala* gets angry and asks him to find another place. So he leaves the house. As the friend had to leave the house, *vaidayasekara* gets angry and leaves for another house.

Beatrice who was keen to learn Pali, become pregnant by *Dharmarathne*. Then he disappears. Mr. *Samarasekara* who was shocked by this disgrace became ill. However, *Siripala* who studied spending a playful life becomes a doctor and *Vaidyasekara* starts practising as a lawyer. They were true lovers and married Mrs. *Samarasekara's* elder and younger daughters. Information about *Dharmarathne* who ran away after getting Beatrice pregnant is revealed at the end of the story. He had been served as a Superintendent in a large estate of a European lady under the pseudonym *David Parakrama* and starts to entertain all those who come to meet him as a rich person who suddenly arrived in Sri Lanka. Beatrice who goes to meet him identifies that he is the father of her child. She, by a trick, brings him back home. Because of *Beatrice's* tricks he goes bankrupt and comes back to *Beatrice*. The story ends with the incidents of his arrival and the child getting a father.

"*Beatrice* was happy because of an old known person who came to *Samarasekara's* house one evening. *Beatrice* and *Dharmarathne* married legally. It was a reason for *Beatrice* to be consoled that the father of the child stays at home."

This story, as a short story, has several weaknesses. From this story which explains a complete story, the writer has emphasized the English saying that if the one who appears to be more courteous is not a cheater, he may be a thief.⁹ (*Too much courtesy too much crafty*.) The writer's cleverness in writing stories is highlighted in this story which shows characteristics found in French tradition of short story writing. The writer who portrays the story dividing into five parts, has presented a summary of the series of incidents at the beginning of each part. The summary given at the beginning of the first part is as follows.

"Mr. *Tennyson Samarasekara* was a clerk of the government and receives a pension. Mrs. *Samarasekara* was clever in work and took care of household work. As an aid to maintain the family which consists of three young daughters and a son, they

kept in some boarders. *Siripala*, *Dharmarathna* and *Vaidyasekara* were prominent among them."¹⁰

The short story which develops incidents by portraying situations, is a very skillful and concise medium of art. However, V.D. de *Lanarolle* who weaves a story in the form of a short story has not included descriptive incidents, explanations and notes on characters in this story. Even though this story was written in 1923, we should forget such shortcomings. Even though the writer has taken use of few characters i.e. *Siripala*, *Vaidyasekara*, *Beatrice*, Mr. and Mrs. *Samarasekara* to present prominent incidents, the writer has basically woven the story around the character of *Dharmarathne* who was with false courtesy. We should really appreciate the skills of V. D. de *Lanarolle* in writing stories, if he started to handle other characters so as to highlight the fraudulent tricks of *Dharmarathne* in 1923. We should also appreciate the intelligence shown by the writer to get the maximum use of other characters by properly handling them to depict the calm and quiet nature and fraudulent character of *Dharmarathna*. In particular, he has taken the maximum use of Mrs. *Samarasekara's* character when portraying the calm character of *Dharmarathna*. His cleverness to handle the characters so as to portray one major characteristic of a main character should be appreciated. The artistic value of the story has been lessened because of writer's attention to describe each and every matter as in a narrative. However, the following quotation shows that the beginning of the story has been developed highlighting the main theme so as to exhibit characteristics of a standard short story.

"Don't talk unnecessary things with him. He is not a playboy like *Siripala*. Don't you see? He stays without making troubles to others. Many a boarders are there. He is having no company with anyone. Our *upasaka mahatthaya*".¹¹

This paragraph is more important because the writer has ironically developed the nature of *Dharmarathne* at the beginning of the story. When reviewing the theme of the story it is realized

that the name *Dharmarathne* has also been used ironically. By examining the examples, it could be realized that the writer had some understanding about creative language.

"*Dharmarathna*, why are you sanctimonious? Come here for a while. Why do you stay in the room like a girl? Cannot trust the people who are sanctimonious. Don't you know? *Upasaka* cats are the ones who catch rats..."¹²

"Child, we have high social status though we take in boarders because of the poverty. Because of your misconduct, neighbors laugh at us. I told Charlotte also. She too does not accept what I say."¹³

The subject matter of the short story *Navakathawak* is an experience which shows the wrong attitudes of some people about the novel at the beginning. The narrator of this story is *Vijedasa*, a student who was at the age of ten years. Once, he hears two teachers are saying that the best way to collect money quickly is to cite some poems and series of love letters cited from other books. He decides to stop schooling and to earn money by writing some such novels and asks help for this from his grandmother, grandfather, mother and father. He thinks that he could easily do this by collecting poems that are frequently sung by grandmother and grandfather and collecting the love letters exchanged by father and mother before their marriage. But it has to be postponed since he got to know that the love letters exchanged by father and mother were burnt after the marriage. He realizes that he cannot achieve this until he exchanges love letters with a girl after stepping into his youth. This is a short story which shows the wrong attitude of the writer towards fiction which were created in the form of a novel. This sentence reveals the mocking attitude of the short story writer towards the writers who considered the novel as a type of simple creation.

"No! no! it is not necessary to learn writing the books what I am talking about. They are a new type of books. *Amma* has not seen them. Anyone can write them. Yet you have to collect some information from others. That's all."

"What are those books, son?"

"*Amma*, they are called novels. It's very easy to write them."¹⁴

The short story *Murandu Lamissi* is about an experience of losing the love of parents as well as the lover due to stubbornness of a girl. *Samson Jayaratne Mudali* is a rich person who lives in Cinnamon Gardens in Colombo. He was well known among his friends as *Sanchi Mudalali*. The writer presents the details of *Jayarathne Mudali* as a narrative speech.

Jayarathne Mudali's wife was the reason behind one third of his riches. Therefore, their personal value and the care towards each other depended on it. One third of *Jayarathne Mudali's* wealth is completely fair. Sri Lankans liked *Jayarathne Mudali* much since at present the other part of his wealth does not do any injustice.¹⁵ The only daughter of Mr. and Mrs. *Jayarathne* was *Nimala*. She had the education in an English girls' school and she started a love affair with a person called Willy who does not match her family's status. Mrs. *Jayarathna* got angry about this. Yet Mr. *Jayarathne* did not warn her because he was afraid that she would put herself in danger. The writer has got the opportunity to explain the social values that Mrs. *Jayarathne* appreciates through the words once she utters after getting angry because of the husband's attitudes towards the daughter.

"*Mudalali Mahaththaya*, can we let the girls to do whatever they want? I won't let her go with Willy even if she tells that she will die. Who is Willy? What does Willy have? Though he knows a little bit English and goes to work in an office, is he a man? The man who is given our wealth should have even status if he is not rich. At least he should have passed a proctors' examination."¹⁶

Nimala tried to jump from the upstairs and commit suicide since she could not get the parents' consent for her marriage. But she did not face an accident. Yet, Willy gets angry about her stubborn act and refuses to marry her. The writer's objective of this story is

to emphasize that the unexpected result of stubborn behavior of a young girl is frustration.

The writer has used the language grammatically.

"This *Mudali* was very fair as well as very sympathetic. He was fortunate to be more rich if he was not that much soft. However, his wealth was caused no damage because of his wife's strict qualities."¹⁷

The short story *Kivindage Birinda* emphasizes how wonderful it is for a woman to know whether her husband still loves her even after a long marriage. *Piyasiri*, the narrator of this story is a poet. Even though his wife tries to keep orderly the table where he write poems she is unable to do so. Therefore, she had a doubt whether the husband loves her. Yet she acts in a satisfactory way having realized that her husband loves her very much, because of a poem once *Piyasiri* wrote. The writer has tried from this story to create a feeling about woman's mind and nature. The story ends with the poem by *Piyasiri* about love.

The short story *Thoppiya* is about the nature of some people who would like gain mental satisfaction by breaking love affairs and seeing the lovers become sorrowful and about the nature of the young person who quickly gets angry and suspects the girl friend listening to the slander of others. *Vijayasena* and *Mallika* are a couple who have got engaged. *Gunadasa* and *Freddie* who see them walking leisurely in the Victoria Park decide to break their love affair. *Vijayasena* believes the tricks of *Gunadasa* and suspects her and does not go to meet her. Later, *Vijayasena* realizes that he has been cheated and marries *Mallika*. The writer has not made an attempt to portray this story so as to highlight the originality in the media of short story. He just describes an event. This story in which the priority has been given to the subject matter cannot be appreciated.

The short story *Alaya* is about a person who looks at 'love' with attraction. He rejects the girl who really loved him. This story reveals how this person's life become a misery by marrying a crude girl who paid more attention on physical beauty. This story

has been woven around the three characters *Rathnapala*, *Miyula* and *Vineetha*. *Rathnapala* blindly loved *Miyula*. "For me, love is a light. Look *Miyula*, it's really a light. Before I saw you, there was no love in my heart. At that time the world was dark for me. I did not see any beautiful thing in this world". He behaved considering love is the absolute liberation of life. Yet, *Miyula* whose first love has been broken, did not look at it with joy. She looked at it intelligently since she had understanding gained from experience. She tells about it to *Rathnapala* as follows.

"It's true, love is a light. But, it's a colorful light. All we see through that light appears to be in its colour. No one can see the natural colour through the light of love. It should be spread the light of intelligence if it needs to see something in the real way. When the light of love is lit, the light of enlightenment is no longer lit. Therefore, we all should be careful about the love which is so called a light."¹⁸

But, *Rathnapala* rejects *Miyula*'s ideas about love considering them as a poem. He felt that love is a fascinating norm.

"In fact love is a light. Just as the plants wither when they do not get light, humans also wither when they are not in love. He does not find any happiness in this world. Life without love is not a living."¹⁹

Since his attempt to marry *Miyula* failed he marries *Vineetha*. Yet she did not love him as he expected. She was cruel and *Rathnapala* had to be under her control. Now he feels that love is a germ that infected his life. The writer explains *Rathnapala*'s feelings as follows.

"*Rathnapala*'s life is with a lot of difficulties. Now he has to face unpleasant results of love. *Rathnapala* now thinks that love is a weed that grows in any land."²⁰

Kamala and her mother are going to worship *Kelani* temple on *Vesak poya* day. On the same day the god *Sakra* has also come there to observe sil with his driver named *Mathali*. While the god

Sarka was in meditation, Mathali, his driver takes Kamala and her mother to the heaven and shows its splendor. This is the story that the short story Mathalige Vihiluvak is based on.

If V. D. de Lanarolle's stories are considered to be the Sinhala short stories written before Wickramasinghe's era, it is felt that there is no fault to introduce these stories as more advanced stories than Wickramasinghe's stories such as Abhirahasa.

End Notes:

- 1 These short stories were written by me to the newspaper *Dinamina* before 39 years in 1923 – Preface – *Alaya M. D. Gunasena* and Company – printed in 1962.
- 2 This short story collection is included nine short stories. 1. *Upasaka mahaththaya* 2. *Navakathawak* 3. *Murandu Lamissi* 4. *Kivindage Birinda* 5. *Thoppiya* 6. *Alaya* 7. *Mathalige Vihiluvak* 8. *Chandra Vimanaya* 9. *Hathara Riyana*.
- 3 Preface.
- 4 Preface.
- 5 I have not learnt writing short stories as an art. In that time, there were no books to learn it as an art. So, I do not know whether the name short stories is suitable for these stories. – Preface.
- 6 A., p. 12.
- 7 A., p. 15.
- 8 A., p. 17.
- 9 Too much courtesy too much crafty.
- 10 A., p. 9.
- 11 A., p. 9.
- 12 A., p. 12.
- 13 A., p. 18.
- 14 A., p. 37.
- 15 A., p. 40.
- 16 A., p. 42.
- 17 A., p. 40.
- 18 A., p. 61.
- 19 A., p. 62.
- 20 A., p. 64.

කාන්තාවන් කේන්ද්‍රීය ජනක්‍රීඩාවන්හි සමාජ හා මානව විද්‍යාත්මක වටිනාකම

(කාන්තාවන්ට ආවේණික සිංහල ජනක්‍රීඩා කිහිපයක් ආශ්‍රයෙන් සිදු කෙරෙන විමර්ශනයකි)

ස්වර්ණා ඉහළගම

Sri Lankan society is heir to a rich legacy of traditional folk plays that depict a significant part of Sri Lankan culture. Primarily these short stories can be divided as indoor plays and outdoor plays and in generally the outdoor plays were practiced by men and indoor plays by women. The objective of this paper is to identify the role of women in Sinhalese traditional folk plays by reviewing some selected women related folk plays. The major findings of this paper are; (a) such plays were not only plays aimed at entertainment but also they were aimed at important purposes like getting much needed rains for agriculture, receiving blessings from the God and gaining protection from dangerous infectious diseases, (b) they have served immensely to train the art of cohabitation to the villagers and to inculcate the village people on the quality or value of maintaining unity in achieving common success, (c) traditional Sinhala village life was a peaceful and harmonious one which rarely had any internal disparity or conflict due to folk plays practices and, (d) the humanitarian nature of such plays was a result of Buddhism, and the disciplinarian lifestyle.

මානව පරිණාමය හා ක්‍රීඩාව

මානව විද්‍යාඥයින්ගේ සොයා ගැනීම් අනුව මානව පරිණාමය සිදුවන්නේ ප්ලයිස්ටොසීන (Pleistocene) යුගයේ (නෙස්කුර්න්, 1981: 71) දී ය. මානවයා, කණ්ඩායම් වශයෙන් සැරිසැරූ

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මානවශාස්ත්‍ර පීඨය, කැලණිය විශ්වවිද්‍යාලය