MONTAGE



The 'today' of Sinhala literature and pathways to its 'tomorrow'

There is a certain incompetence that I can't help observing. This is a literary awards ceremony that covers work in Sinhala, Tamil and English. I do not know Tamil. I am not a student of Sinhala literature. I don't write Sinhala literature. I don't write Sinhala literature. I don't write Sinhala literature. I don't a regular column in Sinhala of the Division ago, The last time I wrote an article Sinhala was in January 2007.

My association with Sinhala literature is minimal and amounts to little more than infrequent conversations

ture is minimal and amounts to fittle more than infrequent conversations with contemporary Sinhala writers of around my age such as Udaysairi Wick-ramaratne, Amarasiri Wickramaratne and Liyanage Amarakeerthi. I did translate Martin Wickramasinghe's Upan Da Sitá but it remains unpub-lished. I translated Simon Navagath-theerama's "Sansaaraaranaya" issed. I translated Simon Navagath-thegama's 'Sansaaraarayaya'b Dadayakkaraya' but Simon lost most of the manuscript as well as the soft copy. He liked the translation. I can't prove he lost it or liked it because he is not among us today. If I do write anything about literature

If I do write anything about literature and Sinhala literature in particular it is in English. I write to English newspars. I write some poetry, but that's also in English. I maintain, however, that Sinhala is embedded in all this, not as peripheral element or allusion but as core. My work is all about Sinhala, Sinhala culture, Sinhala histore. Sinhala histore. Sinhala histore. Sinhala histore. Sinhala histore. ry, Sinhala heritage and Sinhala civiliza-tional component

1); change act change and change change in tional component.

A few weeks ago I listened to a recording of a concert. It was a concert held in Germany. The instruments were Western. West was stamped in dress and ambience and overall musical strucand ambience and overall musical struc-ture. There were two incongruities, a man in a North Indian suit and his instrument, a sitar Pandeep Rantayake was accompanied not by a thablist but a cellist. I listend to this very Western' musical arrangement. I heard get bera, I heard yak bera, vannam and music that was unmistakably Sri Lankan, Ours. Mine. It is in this sume manner that I believe it is possible for someone to write Sinhala' in English as I claim to do.

නිදහනේ ක්වෘතවස

ධියක් වාර්යක් ලියා දැවුණේ මන්ධනයන් දෙවුණේ එහමුදු කුමක් කර්මිද - දෝගියෙක්ම් මම නිදහයට (ම්ර්සා අපපුල්ලාප් ධාන් සාලිධි)

adding

ලාධ්යගම ලාධ්යග යැයුර තරණය කර තැන හැවල ලාධ්යගම ලාධ්යග දරුවා හැවණ යැගේ දැක්වලට දැක්ණ අදහේ යුත්දවම දැවින් නැත හැවල උදව් බනට කිබ්ව කියිමා සිහිරීම වදන් කිබ්ව ඉතිරීව ඇත හැවල

(නසීම් හික්මට්)

කිර්ගත වීමෙන් නාකර්වෙ

පෘතුවිය නිරුවට? දැවිමරාත් ගමන් නොට දැන මර්ජාත වූ පෘතු වැ. විවිමරාත්ත වග පොළොවෙන් පෘතුවිය මෙනේ වටිනතු ඇත ඉතින් වෙනත්. මතු දෙයක් නොවැ... විමිමරාත්ත වනත් ංසයාන සහෙන් "මගේ විවිතයෙන් දැස වසරක් !" සිරගත වූ පළමු වසරේ පැත්සලක් තිබුණි වට පැත්තලක් තිබුණ මට තතියක් පුර්ව ලියලව ලියලව ලියලව ඉවර වුණා විය විවිතත්ත පැත්තලක් "ඒ වගේ පිරිත කාලයයි !" අහන්න වගෙන් ඉතින් වොකෝ... නතියක්තේ නොවඳාගත් වූ (නසීම් හික්මට්)

We are here to celebrate literature and language and so that's what I will tail about. In the vast library that he vast library that a Postry. So least on shear a post of the various literary to the view held by the various literary cabals in Colom about the vast library that he vast library that the various literary cabals in Colom about the various literary cabals in Colom and the various literary cabals in Colom and

trutures. Like all other things. Our literary any history is rich and for this is embugged to ensure that it has a presence in the here and now. Still, if we eding to that that this distinction would have changed to the properties of the properti

suffer my recitation? To all of us, perhaps?

Are they Sinhala kavi? English poetry? Ghazals in Urdu or poetry in Turissish? How is a poem, a literature, at these to translate sinhala or
famil literature into English. This
observed that good as the works of people like. Shyam Sedvadurai, Michael
obstances and with whom? Are there related conditions for usage, for abuse!
so, what are they?

I so, what are they?

Amarakeerthi points out that the
graduates from English Departments
lack the compulsion to translate works
in Sinhala and Tamil into English. This
own of the definent in Sinhala and Tamil
sin English Iterature will not impoverish us
or
define. On the other hand if we are
infinited enough association with its litratures. Literatures have pasts, presents and
futures. Like all other things. Our His
in Sinhala and Tamil into English. This
war
what it English Depart
and noster. It is we
who must slay this
amoster. It is we
who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
amoster. It is we who must slay this
and such except
and the properties of
an and the good as he works of people like Shyam Sedvadurai, Michael
English literature will not imposer;
as a sind of the properties of
an and the pr

ed conditions for usage, for abuse? If so, what are they?

Literatures have pasts, presents and futures. Like all other things. Our literary history is rich and for this is endue to ensure that it has a presence in the here and now. Still, if we cling to the thing unique to offer the world. I doubt that this distribution will be used to the thing unique to offer the world. I doubt that this situation would have changed ten years from now.

World literature is not a literary

There are miles to walk but we stop after a few steps. Martin Wickmansinghe's works did not suffer on account of his extensive reading of other literatures. Other literary greats of his ear likewise read and thereby made their own the literary traditions of other cultures. They gained. Always.

Thank you.

Let me end with reference to poetry, since that's how I began this. I believe that Nazim Hilment is a Sri Lanhan. A Lecture delivered at the 12th Godage Literary Awards 2010.

Tamil. Garzia Marquez too. So too Pablo Neruda, Federico Garcia Lorca, Anton Chekov, Victor Huo, Robindaraath Tagore and others. All Sri Lankans. Sinhabese. Tamils Housands more of our compatrios are out there, whose existence we have little knowledge of? Would they or we lose anything by meeting and each citig up on each others! Wes? I think not. I believe the encounter would be warm. The embrace beautiful.

Here's the final poem:

දුමනුකයේ අණිසර්ත කුතුවක් ගැන

අතුදුදුනුමකින් නොරව හමුවීමෙන් ද වෙන් වීමෙන් ද අපහ අතීතයකින් ද අත අවශ්යයක් ද නැදුම්ලත් හිපදවැලි විශේෂයක් ඇත අතාජාධිතව පැවිණෙන නැතිනම් පැවැතු දර්ත පොතිකුර්ත පොතිකුරුත් අත් අයගේ සිතුවීලි තුලට අපතුලවන අවේදන ජන්වුය විද් තොටදින ජනවුය විජිතා වුද භෞකාගය අවට දැවීමෙනින් ඉති සිතිකමන විදාලයි මේ නිතාද පාරික අතිවිය සංඛ්යාවේ හි පටමුක් මේ ගත්වද තටමුත් විශිය දේවියන් හි තාන්ති කර්ත ලද ඉතිහානයක් හි තේමා ගීය වීමට තොවටිනා එහමුත් මරණය නිර්තුර්වේ පර්දවත

Thank you.

 \Diamond