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Hanthana Pavura

Volume: 9 Issue: 1 - October 2024

Alumni Association of the University of Peradeniya - Ottawa Chapter - Canada

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“Alone we can do so little; Together we can do so much.” – Helen Keller



President's Message

I am delighted to extend my gratitude to the current executive committee, members of the Alumni Association of the University of Peradeniya - Ottawa Chapter (AAUPOC), and our supportive community members. Your invaluable support has been instrumental in successfully completing our planned activities over the past two years. Thank you all for your contributions!

We kicked off a new cycle of events for 2024-2025 with "Gee Padura," which took place on June 1, 2024, and was dedicated to the legendary Sri Lankan singers Amara Ranathunga, Mohideen Baig, and Dharmadasa Walpola. While "Gee Padura" honoured the memories of these iconic singers, it also allowed our members and community friends to come together and sing along.

The "Summer Picnic" was held on 20th July 2024, at Fitzroy Provincial Park, where families of AAUPOC members and our community gathered for an entertaining day. On 17th August 2024, AAUPOC and the Ottawa Cricket Club (OCC), which celebrated the 175th anniversary this year, held the annual cricket match, successfully raising significant amount of funds for the scholarship program. Additionally, the Walkathon Challenge, another fundraising event, was organized from September 23 to October 2, 2024, to promote members' health and wellbeing. This challenge concluded with a group health walk at Andrew Haydon Provincial Park on 6th October 2024. All participants received attractive prizes from Cha's Organics, the event's main sponsor.

The Hanthana Night-2024 was held on November 9 at the Ukrainian Conventional and Banquet Center in Ottawa. This year's theme was "Sawariya," (a tour) aiming to showcase Sri Lanka's rich cultural heritage across the country to our younger generation. A featured event of the evening was the first-ever Rookada (Sri Lankan puppet) show in Canada, led by veteran puppeteer Supun Ganwari, one of Peradeniya alumni members.

All our activities aimed to raise funds for the needy student scholarship program and promote business skill development among undergraduate students of the University of Peradeniya (UOP). In 2024, we transferred SLR 1.9 million (approximately C\$8350) to the scholarship fund. Our fundraising goal for 2025 is SLR 1.5 million (C\$7,000) to provide at least 25 scholarships, each valued at LKR 60,000 per student per year.

The AAUPOC has launched a new program aimed at enhancing the innovative business skills of the undergraduate students and helping them turn their creative ideas into a business reality. This initiative is being coordinated by the Career Guidance Unit at UOP in collaboration with the Vice Chancellor's office. The AAUPOC will provide up to SLR 600,000 for both organizing a university-wide competition to select three best business proposals and as seed funding for these winning proposals. AAUPOC will also help organize workshops to support the undergraduates in developing their business proposals and accessing market opportunities, with the guidance from successful Sri Lankan-Canadian entrepreneurs.

Lastly, I express my gratitude to the AAUPOC Newsletter editorial and production team, led by editor Dhammika Herath, for their dedication to producing the latest edition, which enables our members and their families to showcase their creativity.

Ajith Samarajeewa

President / AAUPOC



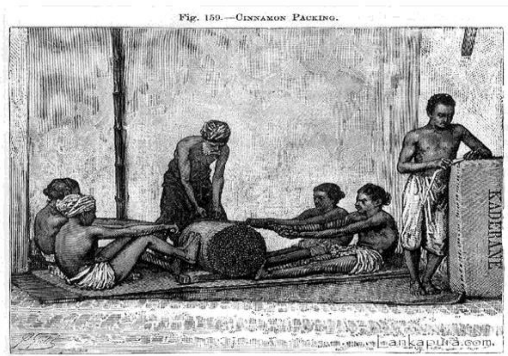
Sri Lankan Cinnamon Industry

By Dr. G. G. Jayasinghe

Former Director of National Cinnamon Research & Training Centre, Department of Export Agriculture
Secretary Association for Ceylon Cinnamon Protected Geographical Indications

History

Cinnamon has been used by humans for thousands of years, dating back as far as 2,000 B.C. Egyptians used cinnamon as a perfume in the embalming process and the Old Testament mentioned it as an ingredient of the divine drink. Arab traders brought it to Europe where it became very popular.



Cinnamon was especially important to Europe given that it could be used as a meat preservative during the winter. Although cinnamon is widely used around the world, the origin of cinnamon was a best kept secret of Arab traders until the early 16th century. To enjoy their monopoly in the cinnamon trade with high prices, Arab merchants spun colourful, fantastic stories to their buyers about where and how they obtained this luxury spice. One such story dates back to the 5th century. The Greek historian Herodotus said that large birds carried cinnamon sticks to their nests perched on a mountain that no man could conquer. According to the story, people put large chunks of beef as a bait below these nests. As the birds carried the large chunk of meat into the nest,

its weight strained the nest and broke it and the fallen cinnamon sticks were collected by these merchants. Another interesting story reported that cinnamon was found in the first century in deep abysses guarded by fearsome snakes.

In the 14th and 15th centuries, Ceylon cinnamon was worth more than gold in the West, and its primary use was to preserve meat and inhibit bacterial growth. This was one of the main reasons why the western invaders were attracted to the east and they strived to discover the place where cinnamon was cultivated in the 15th century. By the end of the 16th century, the Portuguese captured and took over the monopoly of cinnamon, which had been in the hands of the Muslims and the Sinhalese king. With the arrival of the Dutch in Asia in the 17th century, the Portuguese monopoly in cinnamon trade collapsed and the golden age of the cinnamon industry in Sri Lanka is recorded during the Dutch period.

Meeting the intensely high demand for cinnamon in Europe at the time was a big challenge and there were not enough workers skilled in peeling cinnamon. History books noted that 36.7 million pounds of cinnamon (71.3% of total cinnamon production) was exported to the Netherlands between 1700 and 1760. In order to save every cinnamon bush, laws were passed to even impose the death penalty on those who destroy cinnamon bushes. In 1770, Dutch Governor Iman William Felk established a successful cinnamon plantation, dispelling the myth that cinnamon can grow only in its natural environment. Prior to that, in 1766, Sri Lanka made the first international agreement (*Hanguranketha Treaty*) with the Dutch and allowed the Dutch to cut and peel cinnamon in certain forest areas of the island and the Dutch agreed to protect the kingdom from foreign invasions.

In 1796, when the British defeated the Dutch and occupied the coastal areas of Ceylon, the monopoly of cinnamon held by the Dutch was completely broken. In 1798, the Dutch East India Trading Company (VOC), which controlled the cinnamon trade, closed completely due to losses. In the early stages, the English made a lot of profits from the cinnamon trade, but by the middle of the 19th century, cinnamon cultivation declined when Cassia cinnamon invaded the world



market, which was a cheap and low quality substitute for cinnamon. Moreover, other profitable crops, such as coffee, cocoa, tea, rubber, and coconut were found to be substitutes for cinnamon. The awakening of cinnamon cultivation came again with the recognition of the medicinal properties of Ceylon cinnamon in the late 20th century.

Cinnamon has unique medicinal properties hence have been used in medicine for thousands of years. Throughout history, cinnamon has been used for a variety of medicinal purposes, such as anti-clotting, antimicrobial, boosting brain function, and aiding digestion especially in Ayurvedic medicine. Besides being an antioxidant, it is recognized as a remedy for its anti-inflammatory, anti-diabetic, anti-cancer, acid-reducing and cardiovascular-disease-reducing properties. It has also been reported to have activity against neurological disorders such as Parkinson's and Alzheimer's disease. Cinnamon is perhaps most notable for its ability to lower blood sugar, cholesterol, and triglyceride levels in people with type 2 diabetes. Recent studies have clearly revealed the potential of cinnamon as an agent for anti-cancer treatment.

Cinnamon Economy of Sri Lanka



The world famous spice Ceylon cinnamon is the dried inner bark of *Cinnamomum zeylanicum* (C. verum). *Cinnamomum zeylanicum* is a perennial herb and belongs to the family *Lauraceae*. *Cinnamomum verum* (commonly known as "true cinnamon" or "Ceylon cinnamon") is endemic to Sri Lanka. A species is called "endemic" when that species is native to a specific geographic location and is not found anywhere else in the wild. Sri Lanka's unique climate, particularly in the southwestern regions, is ideal for growing *Cinnamomum verum*. While other types of cinnamon, like

Cassia cinnamon, are produced in different countries (e.g., China and Indonesia), Ceylon cinnamon is highly prized for its delicate flavour, lower coumarin content, and health benefits compared to cassia varieties. Currently, Sri Lanka produces 90% of true cinnamon for the world market.

Sri Lanka's foreign exchange earnings of the spice exports are predominantly from cinnamon, where cinnamon bark and oil exports was 48% of total spice earnings in 2021 (Rs 49.89 billion or US \$ 250.86 million), and 58% of total spice earnings in 2020. In the last 10 years, the area under cinnamon has increased by 12.8%, but the production has increased by 42.5% from 13,471 to 19,195 tons. Cinnamon production has not grown appreciably since 2017, yet due to favourable export demand for Sri Lankan cinnamon, foreign exchange earnings have increased by 207% (Table).

Cinnamon Products Export Volumes and Values (2018 – 2022)

Products	Units	2018	2019	2020	2021	2022
Cinnamon Bark	Volume (tons)	17536.51	17176.18	18721.82	18813.52	18298.19
	Value (Rs. mn)	34852.88	31463.01	38218.80	45879.17	71716.17
	Value (US \$ mn)	214.43	175.99	206.00	230.68	217.30
Dry Cinnamon leaves	Volume (tons)					302.09
	Value (Rs. mn)					66.54
	Value (US \$ mn)					0.20
Cinnamon leaf oil	Volume (tons)	280.87	261.94	300.49	307.29	194.38
	Value (Rs. mn)	812.66	666.62	1156.55	1384.50	1348.42
	Value (US \$ mn)	5.00	3.73	6.23	6.96	4.13
Cinnamon bark oil	Volume (tons)	42.79	42.33	67.16	73.98	25.96
	Value (Rs. mn)	1649.96	1453.75	2755.89	2629.14	1753.46
	Value (US \$ mn)	10.15	8.13	14.85	13.22	5.51
Total	Value (Rs. mn)	37315.50	32916.76	42131.24	49892.81	74884.50
	Value (US \$ mn)	229.58	187.85	227.08	250.86	227.14



In 2016, Sri Lanka exported 14,000 tons of cinnamon. World demand for true cinnamon and cassia cinnamon is about 75,000 tons annually, with Indonesia and China together supplying two-thirds. The countries that export true cinnamon are Sri Lanka, Madagascar, Tanzania and Seychelles. Other noteworthy cinnamon producing countries are Vietnam and India. About 20,000 – 30,000 tons of cassia bark is exported from Vietnam annually. The ratio of true cinnamon to cassia in total world exports was 53 (true):47 (cassia) in 1975. This ratio fell to an average of 19:81 in the 1980s and further fell to 13:87 of average world exports in the 1990s. In 2021, it was further dropped to 10:90. Sri Lanka is still the world's number one producer of true cinnamon and supplies 90% of true cinnamon to the global export market.



At present, about ninety percent of cinnamon exports are the primary product of cinnamon sticks, and a small amount is cinnamon powder, cut cinnamon sticks, and minor value-added products such as cinnamon bark oil and leaf oil and other products. Furthermore, the cinnamon leaf oil industry is developing competitively in Galle district and there is a high potential to develop this industry in Matara and Ratnapura districts. Adding value to cinnamon products at various levels is essential to realize the dream of making a billion dollars from cinnamon industry. Often this value

addition is done in other countries and they earn a lot of income from it. It is currently happening in Sri Lanka at a certain level (10%) and this figure should be up to 30% in the next ten years.

Other important cinnamon based products that contribute to foreign exchange earnings are cinnamon bark oil and leaf oil. Cinnamon oil is often used as a flavouring agent in the food industry, as well as in the perfume industry and for scenting certain products (soaps, disinfectants). In addition, cinnamon oil is often used in the production of medicines. Cinnamon oil is used especially in the field of dentistry. Sri Lanka has exported 73.98 tons of bark oil and 307.29 tons of leaf oil in 2021 with a value of Rs. 2626.14 million and Rs. 1384.50 million respectively. Sri Lanka is the only country that regularly supplies true cinnamon bark and leaf oil to global market. While production of bark oil remained constant, there was a slight increase in leaf oil. Domestic consumption is very small so almost all the production is exported. Madagascar and Seychelles were intermittent suppliers of leaf oil on a very small scale in the past. India produces a very small amount of leaf oil for domestic use.

Research, Technology and new Products in the Cinnamon Industry

Introduction of two high yielding varieties of cinnamon (Sri Gamunu and Sri Vijaya), chemical and alternative solutions for pest and disease management and efficient fertilizer recommendations and other agronomic practices were the notable research contribution to the Sri Lankan cinnamon crop in the recent past. A recent study found that there is a large variation in cinnamon yield. About a 19% of the cultivated land had a very poor yields (below 250 kg/ha per year) and only 9% of the cultivated land had the highest productivity level (above 750 kg/ha per year). Better agricultural practices such as soil conservation, selective pruning, weeding, and application of recommended fertilizer doses along with organic fertilizers have moderated the pest and disease risk and increased productivity of cinnamon lands.

Potential to increase cinnamon production is certain. There will be a continuous global demand for Ceylon cinnamon in the future due to its inherent qualities and medicinal values. The current area of cinnamon land is about 35000 hectares and the national average productivity is about 550 kg/ ha. In order to reach an export value of one billion dollars, in the next 5 years, about 8000 more hectares of cinnamon need to be cultivated and the productivity per hectare should be increased to 1000 kg/ha. Since there is such a potential, it is very suitable to grow cinnamon in traditional as well as non-traditional lands and under coconut cultivation.

The chemical component called coumarin is a carcinogen and therefore long-term use of cassia cinnamon is harmful. Unlike cassia cinnamon, true cinnamon has very little coumarin. A 2010 German study found that cassia cinnamon powder contained 63 times more coumarin than Ceylon cinnamon powder, and that cassia cinnamon sticks contained



18 times more coumarin than Ceylon cinnamon sticks. Due to the low risk of coumarin in Ceylon cinnamon, the price of Ceylon cinnamon is high.

Application of Zero Waste Concept of Cinnamon Cultivation



At present, 20,000 tons of cinnamon bark, less than two hundred tons of cinnamon leaf oil and less than fifty metric tons of cinnamon bark oil are produced from cinnamon cultivation in Sri Lanka. If the concept of zero wastage is applied to cinnamon cultivation, there is a possibility of easily producing another ten thousand to fifteen thousand tons of cinnamon chips, another thousand tons of cinnamon leaf oil, and about five hundred tons of cinnamon bark oil. There is also a global demand for these oils and easy to find international market.

Current Problems, Challenges and Needs of the Cinnamon Industry

- Increasing the productivity of cinnamon lands (600 to 1000 kg per hectare per year)
- Quality improvement and certification of processed cinnamon
- Value added products (10 % to 30 %)
- Application of research findings at cinnamon growing
- Training and certification of various stakeholders in the cinnamon industry (GAP, GMP, GI, NVQ and organic farming)
- Applying the concept of zero waste in the cinnamon industry to use leaves, wood and other by-products for making money.

Cinnamon is a spice crop known all over the world that had proven historical value to Sri Lanka and continued to be a significant export crop with a great potential to contribute to the country's economy. With appropriate strategies, it is conceivable that the export earnings from cinnamon in Sri Lanka could be enhanced by four to five folds within a few years. Cultivation of cinnamon in non-traditional lands can increase the production and also the farmers should be better directed to the good agricultural practices required to increase the productivity of the cultivated lands.

In addition, by increasing the quality of the produced cinnamon, there is a possibility of selling it at a higher price in different countries of the world, especially the countries of the European Union. Cinnamon industry should evolve to be a modern and advanced industry and cinnamon processors should be trained to become professional technicians. Cinnamon industry need to embrace the good manufacturing practices and conforming to certification requirements to meet various standards. According to international standards, the necessary training for cinnamon processing should be given to the technicians and cinnamon production should be done in factories with mechanization, under good manufacturing practices ensuring the higher quality final product. Instead of using only cinnamon bark and oil as a raw material, by making value added products for cinnamon and exporting them, Sri Lanka can earn four to five times more foreign exchange relative to status quo. It can add more than one billion dollars to Sri Lanka's economy annually. For this, the government and the private sector should be involved with an organized plan.

“Life is sweeter when you add a little cinnamon and sugar to it.”



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By Don Susil Premaratne
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ලෝක සාහිත්‍යය ක්ෂේත්‍රයේ කෙටිකතාව නම් වූ සාහිත්‍යාංගය පාඨකයින් අතර වඩාත් ජනප්‍රිය වුවද, සාහිත්‍ය විචාරකයින්ගේ අඩුම විවාදයට පාත්‍ර වූ සාහිත්‍යාංගයද එය වීම පුද්ගලිකව හේතුවකි. කෙටිකතාව අවසානයටම විකාශනය වී ප්‍රචලිත වූ ප්‍රධානතම සාහිත්‍යාංගය වීම ඊට හේතු පාදක වුවා විය හැකිය. ආගමික හෝ දේව කතා, උපදේශ කතා, උපමා කතා, මිත්‍යා කතා, (*parable & fable*), වැනි විවිධාකාර ආකෘති වලින් ගෙත්තම් වූ කතාන්තර කීම නම් වූ සාහිත්‍යාංගය මානව ශිෂ්ටාචාරය ඇති වූ දා සිට ක්‍රමිකව විකාශනය වෙමින් පැවතිය ද, අද්‍යයන සාහිත්‍ය යුගයේ 'කෙටිකතාව' නමින් සම්ප්‍රදායිකව පිළිගැනෙන ආකෘතියෙන් හා වර්ණයෙන් ගෙත්තම් වූ සාහිත්‍යාංගය පිබිදී විකාශනය වන්නේ දහනම වන සියවස ආරම්භයේ සිටය.

මෙසේ නව ආකෘතියෙන් හා වර්ණනයෙන් ගෙත්තම් වූ කෙටිකතාව නම් වූ සාහිත්‍යාංගයේ නව හැඩතල විවරණයට පැහැදිලි අර්ථ දැක්වීමක් ආරම්භයේදී නොතිබූ අතර කෙටිකතාවක් කෙතරම් දික් විය යුතුද යන්නට පවා නිසි පිළිතුරක් තවමත් ලැබී නැත. එහෙත් එක හුස්මට පැවසීමට හෝ කියවීමට හැකි සංක්ෂිප්ත වෘත්තාන්තය කෙටිකතාව යැයි එඩගො ඇලන් පෝ පවසා තිබෙන අතර බොහෝ විචාරකයෝ එම තර්කයේම එල්ල සිටිති. විරන්තන කෙටි ප්‍රබන්ධ කතා (*short fiction*), අද්‍යයන කෙටිකතා හා සැසඳීමේදී ඒ අතර ඇති ප්‍රධාන වෙනස්කම් මොනවා දැයි පිළිතුරු සෙවීමට බටහිර විචාරකයෝ දශක ගණනාවක කාලයක් පුරාවට වාද විවාද කරමින් සිටිති.

එහෙයින් කෙටිකතාව යනු කුමක් දැයි අර්ථ දැක්වීමට ලොව පුරා ලේඛකයන් හා විචාරකයන් විවිධාකාර නිර්වචන දී තිබේ. ඒ එසේ වුවද, අද්‍යයන කෙටිකතා රචකයෝ හා පාඨකයෝ අද්‍යයන කෙටිකතාව නම් නවෝත්පාදනය වූ ආකෘතියේ සුවිශේෂීතාව මූලික ගුණාංග තුනක් හඳුනාගෙන නිර්මාණකරණයේ යෙදෙන බවත් රසවිඳින බවත් විද්‍යාමාන වේ. විරන්තන කෙටි ප්‍රබන්ධ කතාවේ නොදුටු එහෙත් අද්‍යයන කෙටිකතාවේ ගැබ්ව ඇති ප්‍රධාන හරවත් වෙනස්කම් තුන මෙසේ පැහැදිලි කළ හැක.

1. එක් ප්‍රබල සිදුවීමක් හෝ ජීවන අවස්ථාවක් නිරූපණය කිරීම සඳහා එක් ප්‍රධාන චරිතයක් වටා කේන්ද්‍රීයව, නාට්‍යානුරූපී සංවාදමය කලාත්මක ජීවී ගුණයෙන් සපිරිව, එකී ප්‍රබල සිදුවීම, ජීවන අවස්ථාව හෝ චරිතාංගය ගවේෂණය සඳහාම සංක්ෂිප්තවී ගෙනුණු ප්‍රබන්ධය කෙටිකතාවයි.
2. එකී ආබ්‍යාන සංක්ෂේපය එහි ද්විතීයික නවෝත්පාදනයක් (*second innovation*) බිහිවීමට උපකාරී වේ. එහිදී චරිතවල අභ්‍යන්තර මානසික ස්වභාවය මෙන්ම බාහිර කායික පරිසරයද ප්‍රබලව හා ගැඹුරින් රූපණය කිරීමෙන් කෙටිකතාවේ අපූර්වත්වය, විශ්වසනීයත්වය හා තාත්විකත්වය ප්‍රබලව සංවේදනය කෙරේ.
3. කෙටිකතාව කාව්‍යමය භාෂාවෙන් රචිත ගද්‍යමය ආබ්‍යානයකි. ධ්වනිය සහ රිද්මය, චිත්ත රූප හා සංකේත, වර්ණය, වර්ණනා හා දෘෂ්ඨි කෝණය වැනි වූ නිර්මාණාත්මක භාෂා ප්‍රයෝග සුක්ෂ්මව එකට ගෙත්තම් කරනු ලබන්නේ හුදෙක් කතා වින්‍යාසය ගොඩනැගීම හා ප්‍රකාශණය සඳහාම පමණක් නොව එකී ප්‍රබන්ධයේ කායික හා භාවාත්මක අත්දැකීම් ගැඹුරින් හා වමන්කාරයෙන් නිරූපණය කිරීමටයි.

මෙහි අවසන් ප්‍රතිපලය වූයේ දහනම වන සියවසේ පාඨකයා කෙටි කතාන්තර කලාවේ දී අත්විඳි ගුණාංග සේ පෙරදී හඳුනා සිටි කෙටි කතාන්තර කලාවට වඩා තීව්‍ර එකාබද්ධතාවකින් යුක්තව ප්‍රබල ප්‍රකාශනයක් ලෙස නව කෙටිකතා කලාව ලොව බිහිවීමයි. අද්‍යයන යුගයේ කෙටිකතාව යැයි සම්මත නව ආකෘතිය ප්‍රථමයෙන් රුසියාව, ප්‍රංශය හා ඇමෙරිකා එක්සත් ජනපදයෙන් සමකාලීනව බිහිවී පසුව ජාත්‍යන්තරව පෝෂණය වූවකි. කෙටිකතා කලාවේ මෙම අද්‍යයන ආකෘතිය බිහිවී දශක කිහිපයක් ඇතුළත *Edgar Allan Poe, Nikolai Gogol, Flaubert, Guy De Maupassant, Fyodor Dostoevsky, Anton Chekhov*, වැනි රචකයන්ගේ නිර්මාණ නිසා කෙටිකතාව ලෝකයේ ප්‍රධාන සාහිත්‍යාංගයක් සේ ප්‍රචලිත විය.

යථාර්ථවාදී රීතිය **Realism**: නිර්මාණයක චරිතාංග, අවස්ථා හා පසුතල පාඨක මනසේ තත්ත්වාකාරයෙන් සත්‍යරූපීව නිරූපණය යථාර්ථවාදී රීතියයි. මෙහිදී පවතින සමාජ ආර්ථික පසුබිම, චරිතයන්ගේ අභ්‍යන්තර සංකීර්ණත්වය හා මනෝභාවයන් පාඨක මනස තුළ යථාර්ථයට සමීපයේ ගැඹුරින් නිරූපණය කෙරේ. යථාර්ථවාදී කෙටිකතා කලාව *Honore de Balzac, Gustave Flaubert, Guy de Maupassant* වැනි රචකයන්ගේ නිර්මාණ තුළින් ප්‍රංශයේ විකාශනය වුවද, *Henry James, Edith Wharton* වැනි ඇමරිකානු රචකයන්ගෙන්, *Leo Tolstoy, Anton Chekhov* වැනි රුසියානු රචකයන්ගෙන්, යථා ව්‍යුහකරමින් යථාර්ථවාදී රීතියෙන් රචනා වූ කෙටිකතා, නවකතා හේතුවෙන් සාහිත්‍යය නිර්මාණ ලෝකය බැබළෙන්නට විය. මෙම ශෛලිය සිංහල කෙටිකතාවට මුළින්ම හඳුන්වාදෙන්නේ මාර්ටින් වික්‍රමසිංහයන්ය.

රුසියානු කෙටිකතා රස විඳීමෙන් පසු මා මතකයට නැඟුණේ ඇන්ටන් චෙකොෆ්ගේ 'ස්වභාවික වර්ණනාව සහ ගුරුත්ව කේන්ද්‍රය' නම් වූ කෙටි සටහන වෙතයි. එහි මෙසේ සඳහන් වේ. “ඉතා හොඳ පරිසර වර්ණනාවක්, නිරූපණයක් කෙටියෙන් හා නිර්මාණයට වඩාත් ගැළපෙන සේ කළ යුතු වේ. එහිදී 'බැස යන හිරු අඳුරු වෙමින් තිබෙන මුහුදු රළෙහි ගිලෙමින් පවතී,' හෝ 'මුහුදුලිහිණියෝ මුහුදු රැළි මතින් පියාඹමින්



තුටින් විභව නාද පතුරනි' වැනි වූ, පාඨක මනසේ උත්තේජනයක් ඇති නොවන තීරය සාමාන්‍ය පාරිසරික සිදුවීම් වර්ණනාවලින් තොර විය යුතුය. හැබැ පරිසර වර්ණනාවේදී, සියුම් සංවේදී සිදුවීම් අත්විඳීම් රචකයා විසින් සුක්ෂ්මව ග්‍රහණය කොට, දෙනෙත් වසා ගත් පාඨක මනසේ එම මතරම් වූ චිත්ත රූප ඇදෙන සේ මනාව පෙළ ගැස්විය යුතු වේ. නිදසුනක් ලෙස සඳ එළිය ඇති රාත්‍රියක යථාර්ථය ග්‍රහණය කර ගත හැකිවන්නේ, කැඩුණු බෝතල කැබැලි තුළින් පරාවර්තිතව විද්‍යාමාන වන තරු එළියක මන්දප්‍රභාව ගැන ලියූ විටදී ය. එවිට චිත්තාකර්ශනීය අඳුරු රූ ඡායාද ඒ තුළින් විද්‍යාමාන වනු ඇත. සොබාදහමට ප්‍රාණය දිය හැකිවන්නේ එහි ක්‍රියාදාමයන් එවැනි වූ මිනිස් ක්‍රියාදාමයන්ට උපමාලංකාර මගින් සසඳා හැකිලීමෙන් නොවේ. වර්තවල මනෝවිඥානය, මානසික ගති ස්වභාවය නිරූපණය කිරීමේදී සුක්ෂ්ම තොරතුරු හා අත්දැකීම් අත්‍යාවශ්‍ය වේ. චිරයාගේ සිතෙහි ස්වභාවය ගැන සාකච්ඡා නොකළ යුතු අතර අදාළ වර්ත නිරූපණයෙන් එය කළ යුතු වේ. ප්‍රධාන වර්ත බොහොමයක් නිරූපණය කිරීමට අවැසි නොවේ. වර්ත දෙකක් කෙටිකතාවේ ගුරුත්ව කේන්ද්‍රයේ තබන්න. ඔහුත් ඇයත්.”

වෙකොල් *The Lady with the Small Dog* හා *Misery* යන කෙටිකතා ඇරඹුමේදී කතාන්දරයට අවැසි පරිසරය අප්පුරුවට ගෙන්නම් කර ඇත්තේ හා සමස්ත නිර්මාණයන් ප්‍රබන්ධය කර ඇත්තේ මේ න්‍යායේ පිහිටා සිට සිය ප්‍රතිභාව විහිදුවා නොවේද? එමෙන්ම ඔහුත් ඇයත් කෙටිකතාවේ ගුරුත්ව කේන්ද්‍රයේ තබා ය. ඒ *The Lady with the Small Dog* කතාවේ දිවිත්‍රි හා ඇනා ය. *Misery* නම් කෙටිකතාවේ ඉඹිනා හා ඔහුගේ හිම කරත්තය අදිනු ලබන වෙළඹ යි. එමෙන්ම මනා ආරම්භයක්, විකාසනයක් හා අවසානයක් ඇති වෙකොල්ගේ නිර්මාණ මිනිස් සිතේ හට ගන්නා අපේක්ෂා හා ඒ අපේක්ෂා බිඳ වැටීමෙන් ඇතිවන්නා වූ නෂ්ටාපේක්ෂාව අතර දෝලනය මානුෂීය සිතුවිලි ධාරාවල ඇති වන කැලඹීම විශද කොට දක්වන වර්ත නිරූපණය ප්‍රශංසනීය වේ. ඔහු වැනි ලේඛකයෙක් කාලාන්තරයක් තිස්සේ කරන ලද අධ්‍යයනය හා යළි යළි කරන ලද අනාවරණයන්ගේ ප්‍රතිඵලක් ලෙස විස්මය නම් රසභාවයන් ඔහුගේ නිර්මාණ පුරාවට විසිරී ඇත. එම රසභාවයන් රසික සිත කම්පනය කොට ඉවතට පැන නැවත නැවතත් ප්‍රකම්පනය කරණු ලබයි. නදියක් සේ ගලා යන කාව්‍ය භාෂාවක් විස්මය නම් රසභාවයන් වමන්කරයක්ව ගලා ගොස් කතාවේ කුටප්‍රාප්තියේදී ඉවිඡා භංගත්වය නිසා සිතේ ඇතිවන රුදුරු පශ්චාත්තාපයෙන්ද, කරුණ රසයෙන්ද, විස්මයෙන්ද පාඨකයා සසළ කරවයි. ඔහුගේ රචනා ශෛලියේ සාර්ථකත්වයේ රහස එය වේ.

සිංහල කෙටිකතා කලාවේ බොහෝ නිර්මාණ යථාර්ථවාදී රීතිය අනුසාරයෙන් රචනා වී ඇති අතර, යටත් විජිත පාලනය, ගෝලීයකරණය, විවෘත ආර්ථික ක්‍රමය හා ධනවාදයේ අතිවූ විපාකවල බලපෑමෙන්, සරල දිවි පෙවකින්, ආගමික භක්තියෙන් හා ඇදහීම් වලින් ක්‍රමිකව දුරස් වී වස්තු තත්ත්වයෙන් උමතුව, තරඟකාරී පාරිභෝගික ජීවන රටාවකට ක්‍රමිකව නැඹුරුවෙමින් ඇති වර්තමාන ජන සමාජයේ එදා තිබූ හර පද්ධතීන් බිඳ වැටීමෙන් සිදුවී ඇති වියවුල ද, සමාජීය, ප්‍රාදේශීය, ග්‍රාමීය හා කුටුම්භ ගත ජීවන අරගල ද, මිනිස් සිතෙහි ගොඩ නැඟෙන වික්ෂේපය (*distraction*), වික්ෂේභනය (*agitation*), හා භාවාත්මක වෛතසික ස්වභාවයන් ද ඉන් ගැඹුරින් විවරණය කරණු ලබයි. ජී.බී.සේනානායකයන්ගේ කලාත්මක කෙටිකතා කලාවත්, මාර්ටින් වික්‍රමසිංහයන් සිංහල සාහිත්‍යය කලාවට හඳුන්වාදුන් යථාර්ථවාදී කෙටිකතා කලාව මෙන්ම, පසු කාලීන රචකයින් පරිශීලනය කළ යථාර්ථවාදී රීතියේ විවිධ ආකෘතීන් වන පශ්චාත් යථාර්ථවාදය, මායා යථාර්ථවාදය, අධි යථාර්ථවාදය වැනි රීතීන් භාවිතයෙන් බිහිවූ නිර්මාණයන්ගෙන් අද්‍යතන සිංහල කෙටිකතා කලාව පෝෂණය වී තිබේ.

කලාත්මක කෙටිකතා රචනයේදී එහි මූලික අංග ලක්ෂණ වශයෙන්, කථා ප්‍රවෘතිය, කථා වින්‍යාසය, වර්ත නිරූපණය, පසුබිම් නිරූපණය, සංකේත නිරූපණය, ජීවන දෘෂ්ටිය, දෘෂ්ටිකෝණය, නිර්මාණාත්මක හා කලාත්මක භාෂා භාවිතය, යන සංකල්පවල පිහිටා බොහෝ රචකයෝ සිය නිර්මාණකරණයේ යෙදෙන බව සිංහල කෙටිකතා විචාර කලාවේ සඳහන්වේ.

සැබෑ කෙටිකතාකරුවා සංකීර්ණ වූ අප සමාජයේ මිනිසුන් හා එකට හුස්ම ගනී. ඊට අදාළව පුළුල් විෂය පථයක සේම ජීවිතය පිළිබඳ ලත් පාටුල අවබෝධයෙන් පවතින සමාජ දුබලතා, කටෝර මෙන්ම චිත්තාකර්ශනීය ජීවන අත්දැකීම් හා අනිතාවර්ජන නිර්මාණාත්ම ඇසින් දකී. සිය නිර්මාණ මනා සංයමයකින් සමාජ ගත කිරීමේදී, පාටුල ජීවිත පරිඥානය හා නිසර්ග සිද්ධ ප්‍රතිභාව විසින් සාදා දෙනු ලැබූ කාව්‍යමය හා රූපකාර්ථවත් බස් වහර, මනා භාෂා සංයෝජනය වැනි නිර්මාණ කෞශල්‍යන්ගෙන් කෙටිකතා රචකයා සන්නද්ධය.

බොහෝ කතාන්දර උපදින්නේ සිහිනවලය. ඒවා ජීවය ලබයි. යළි නිදා ගතවෙයි. ඒ ඔබේ අපේ නැතිනම් තවෙකුගේ ජීවිත කතාන්දරයි. සිහින නොදැක ජීවත් විය නොහැකි සේම කතාන්දර නැති මිනිස් ජීවිතද නොමැත. එහෙත් බොහෝ මිනිසුන් සිය කතාන්දර ලොවට රහසේ තමා ළඟම තබා ගනිති. ඒවා සමඟම මියයති. සැබෑම කෙටි කතාව හරියටම සිහින ආදරයක් මෙනි. එය සඵල කර ගැනීම තබා ඊට ලභාවීමද ඉතා අපහසු කර්තව්‍යයකි.

සටහන: ජේරාදේණිය සරසවි ආදී විද්‍යාර්ථී හෝරන් පලාපත්වලයන්ගේ 'අසංගත ඡායා' කෙටිකතා සංග්‍රහයට මා විසින් ලියන ලද කෙටිකතා විචාර ලිපියෙන් උපුටා ගන්නා ලදී. එය ගොඩගේ ප්‍රකාශනයකි (2022). මා ලියූ කෙටිකතා ද්විත්වයක් වූ 'නිර්නාමික පෙම්වතා' හා 'සරසවි රසකතා - සැවුල් පෝතක කතා වස්තුව', හන්නාන පවුර පෙර කලාපවල පළ වුණි. (Volume 5 – December 2020 & Volume 6 – January 2022). එහිදී 'සැවුල් පෝතක කතා වස්තුව' ලියුවේ පැරණි සිංහල සාහිත්‍යයේ භාෂා ශෛලියක් භාවිතයෙන්ය.



Shackled To a Past Life

By Kumudini Nicholas (B.Sc. M.Sc.)
An Alumna of the University of Peradeniya - Faculty of Science

(Based on historical facts and personal experiences)



On the 19th of August 2024, I looked out the window and found a ray of sunshine, a rare sight indeed. The prolonged rain that fell throughout this summer made me feel as if I were a heroine in a Gothic novel, unwillingly confined within thick walls, roaming the dark corridors of some castle, dressed in a long Regency white gown. My imagination ran wild!

Suddenly, I thought of the castle I visited during the Spring of 2023, which befitted my rainy season mood: Chateau de Chillon in Switzerland. I recalled why that ancient structure left dark hues in my mind, like a tobacco-coloured cobweb.

It was a vision of a past life which riveted my mind!

Chateau de Chillon is a Medieval island-castle situated on Lake Geneva. It has a rich history and sublime beauty. Aesthetically, it is happily situated: an old castle with many towers and dungeons, built on the shore of a glistening lake, with the mist-crossed and snow-capped Alps in the background.

What could convolute my mind within these scenic surroundings?

Although I detest dark damp places, curiosity drew me to visit the dungeons in the Castle. There, I learned that the prisons were built after excavating deep into the lake floor and the principal dungeon was supported by seven columns, where iron rings were fastened to the columns to shackle prisoners. I witnessed the engravings on the columns; a multitude of names, partly those of visitors, and partly of the prisoners, of whom now no memory remains. History confirms that many people had been jailed there for various reasons; imprisoned for political or religious reasons, or as war hostages.

When I peeked into the darkest corner of this ancient prison, I remembered Lord Byron's words in his famous poem "The Prisoner of Chillon": "There are seven columns, mossy and grey, Dim with a dull imprisoned ray". Then, I felt uneasy; I stepped away from the musty smelling damp space. But suddenly, a clang of metal-on-metal made me turn around. It was the sound of a metal chain dragging on the rocky ground; a chill ran down my spine.

Out of the blue, a tall young man in shackles appeared. He was fixed to a three feet long chain.

The image was not real; if I tried to touch it, probably my hand would have touched nothing but air. But eerily, I saw the man turn his head, scorning *Plato's theory* on prisoners chained in a cave, who were restricted from turning their heads.

Instantly, I recognized the man as someone I had been emotionally connected in a past life. That recognition was otherworldly. Suddenly, my subconscious mind unraveled a series of events from that past life; I lost my sense of being. This was what I experienced, when I had been born as Eliana.

It was a time of desperation; in September of 1348, all Jews were arrested and sent to Chillon's dungeons, under the rule of Amédée VI of Savoy. During that era, Eliana, a young woman lived across the land from the Lake Geneva with her husband Finn. Finn's political involvement to support Jews was a mystery to Eliana, as he was a devout Christian.

During those tumultuous times, Finn was depressed because of his inability to help their Jewish neighbour, Joshua. Yet, one day, without Eliana's consent, Finn provided sanctuary for Joshua. One morning Joshua stood at the doorstep holding a worn-out suitcase and a pile of books under his arm. He looked frazzled; anxiety had darkened his eyes.



The next day, Finn suggested to Eliana to take a boat tour with him on the Lake Geneva to view Castle of Chillon. Seemingly, he did not wish to stay at home with Joshua. After breakfast, they sailed for Clarens, first to see the three mouths of the Rhone, and then the castle of Chillon; the day was fine, and the water was calm.

When the Castle of Chillon came into their view, an unexpected event unfolded.

During the boat ride, Finn had been listening to Eliana's arguments against his decision to safeguard Josua. Eliana had no notion how Finn would react, as he is a placid man with undeniable love for his wife. Yet, tragedy struck when Finn set aside the oar and looked at Eliana. He yelled and his eyes were bloodshot as if he had drunk several pints of beer. He knew that his decision to help Joshua would bring disharmony and danger to his family, but he insisted that it was his duty to help his neighbour in peril.

As Finn approached Eliana with a fist, the boat swayed to the rhythm of Finn's movements. That was the final moment which Eliana could recall.

Her sense of reality suddenly changed; with a loud splash she fell through the large body of water. The depth of the lake water made Eliana lose her sensibility. A near-death experience engulfed her soul. Eliana landed on a muddy bed of the lake. She never fully recovered, and when taken home, she had flashbacks, nightmares, anxiety, and paranoia. Unintentionally, Finn blamed himself for Eliana's insanity. Within a few months, Eliana died, and Finn went off the deep end. Soon after, Finn was mistaken for a Jew as he was living with Joshua and was imprisoned. Finn realized the tragedy he has caused, and when in shackle, he wondered about what effects he might have in his next life because of his sinful behaviour towards the love of his life.

"Where had you gone?", a sympathetic voice brought me back to the dungeon; I was sitting on the floor next to where I witnessed the image of the young man in shackle. I looked up and someone was holding my hand, it was the tour guide. Seemingly she was looking for me after the tour group had moved out of the dungeon.

I was disoriented. I could not feel my body; I had travelled back in time to visualize another life. To this day, I still wonder whether anyone else might have had a similar experience. I theorize my experience as a 'universally designed' coincidence. One day, I hope to chronicle the back-story of this experience and several other past lives I had visualized!



The View from my Window

This is the season of Summer!

The whole surrounding has changed after winter, and it is hot outside. I get a good view of, from my room at the St. Patrick's Home, Ottawa. There is a car park in front of our building of five storeys. There is a barricade on the right side of our building and some government buildings like skyscrapers.

We have a small, beautiful garden at St. Patrick's Home. The whole garden looks green. I can see tall Cyprus trees and Maple trees around. The hedges are in full bloom with various flowers. There are seats in the ground for the residents to have a chit chat with friends and bathe in the sun. It is a very quiet place. We are happy here. We have freedom to visit our family.

By

**Charlotte Gardiyehewa
(Mother of alumna Nayana De Silva)**



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M. Eng., P. Eng.
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Flying Termites

Getting the wings of
youth, for flight

Going to roam...
as they like

Knowing nothing
of the burning light

Going ablaze ...
Flying Termites!

- Janaka Elangage
M. Eng., P. Eng.
Alumnus of University of
Peradeniya
Faculty of Engineering

This is a recreation of what was displayed on a wallpaper in the university of Peradeniya in 1991.



Rajinata Anda (රජිනට ඇන්දා) - I am Nanda anee (මම නන්දා අනේ) - A masterpiece in the arts enriched by humour and raw human feelings

By Martin Nicholas (PhD)
(An Alumnus of the University of Colombo, Science Faculty)

An accomplished Sri Lankan performance artist had wowed audiences with her magnetic presence and stage performances many times. In early 2024, She was on stage again. The theatre was filled to its capacity. She had finished two of her performances, and the crowd was wanting more. Suddenly, midway in her third item, she froze instead of continuing her rhythmic magical movement on stage. Her visceral feelings were expressed by a flushed face and tears that streamed down her face.

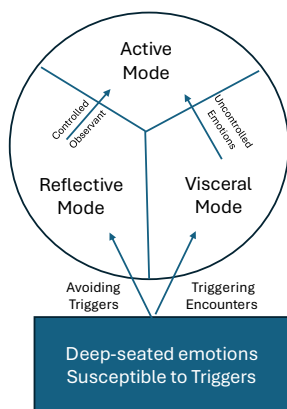
Many miles away an ailing man was following the live performance while on a hospital bed using his cellphone. He too was filled with deep emotions to witness this famous performing artist become tongue-tied and immobile. The music continued unabated amidst her silence.

He knew that her reaction was because of his absence; she was his daughter and they cared for each other very much. However, he suppressed his heartfelt emotions towards his daughter, and immediately changed his focus on the audience. He thought it was unfair to disappoint her fans who had paid a large sum of money to attend the show. He fervently hoped for her to continue. About ten seconds later, to his joy, her voice ruptured the silence (Ref. 1).

The show was the Live-on-Stage Concert - *Rajinata Anda*. The performer was Amandya Uthpalie. It seems she was destined for success. Ever since she was a child, Amandya had a passion to perform. She dreamt of creating and featuring in a one-woman show. Her interest in the arts grew even larger with the encouragement of her parents. It appears that her creativity has been inherited from her father, Giriraj Kaushalya. Giriraj is a Sri Lankan actor in cinema, stage drama, comedic performances on stage and on television. He also has worked as an assistant director, producer, script and song writer and a filmmaker. In retrospect, Giriraj's deep concern for the wellbeing of others appears to reflect his strong belief in socialist principles (Ref. 2).

What could be the lessons learned from the reactions of Amandya and Giriraj to the incident discussed above. It provides some clues as to how we could more effectively navigate the emotional landscape, even when disappointed.

Figure 1. Deep-seated Emotional Landscape



As an experienced artist, Amandya probably knew how to avoid situations which could trigger her deep-seated emotions. But the sadness from her father's absence got intensified when singing a song about a father (නාන්දා)(Ref. 3), which led her to lose control of her emotions. It is interesting to represent these human feelings through Figure 1. In general, it would be prudent to avoid where possible the situations such as the one faced by Amandya. However, preventing the triggering of emotions would require practice and strategies. Instead, it could be better if one could remain in a reflective mode. For example, by practicing mindfulness, one may have the capacity to maintain persisting concerns for the welfare of others.

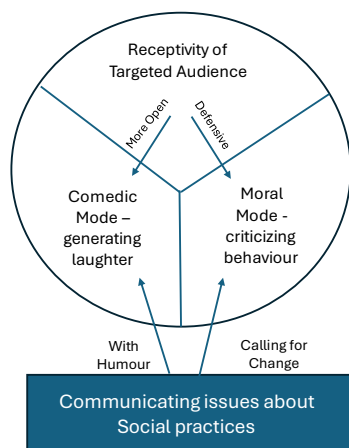
It is noteworthy that the unprecedented success of the song *Rajinata Anda* is a combination of the humorous lyrics, the exceptional singing and the stage performances by Amandya Uthpalie in Sri Lanka, and others across the globe.

That encouraged Amandya and her support group to create a 2-hour Live-on-Stage concert titled *Rajinata Anda*. The extravaganza included many songs with deep-meaning and social commentary, and a variety of dance items and was enriched by the MCs Jana and Priya, who entertained crowds at a memorable event earlier this summer in Orleans.



The value of humour for effective communication of and receptivity to one's message is depicted in Figure 2.

Figure 2. Communicating with Humour



As detailed in Figure 2, audiences are more open to listening to messages if we could deliver it through comedy. The *Rajinata Anda* song made fun of the way men might get attracted to beauty and exceptional talent in women. The song also hailed the independence of women to be who they want to be. The second song in Amandya's Concert **Roopa Sundari** uses humour with a social conscience. The lyrics by Giriraj derides the social norms of beauty and is critical of the sarcastic remarks made by people towards unmarried women. He uses humour to invoke the wrath of the gods to punish, in a harsh manner, those who use sarcasm and are unkind to the vulnerable (Ref. 4).

Postscript: Amandya says that her Concert with a wide variety of items covering songs, stage, and dance from different backgrounds is a new concept for Sri Lanka. Yet, in Canada such events are now the norm after Multiculturalism events became popular since the 1990s. An event usually covers a wide range of

artistic, musical and dramatic performances. It has included inter-religious activities as well. Sri Lankan Canadians have benefited as a result. The Peradeniya Alumni of Ottawa (OPERA) began Hanthana Night in 2013 and since then the annual event has become an extravaganza of items including stage performances, dance, music, and humorous skits. The Sri Lankan Canada Association of Ottawa too has produced great events from 2002 to today. I look forward to surprises at Hanthana Night 2024 from people, performances and even life-size puppets.

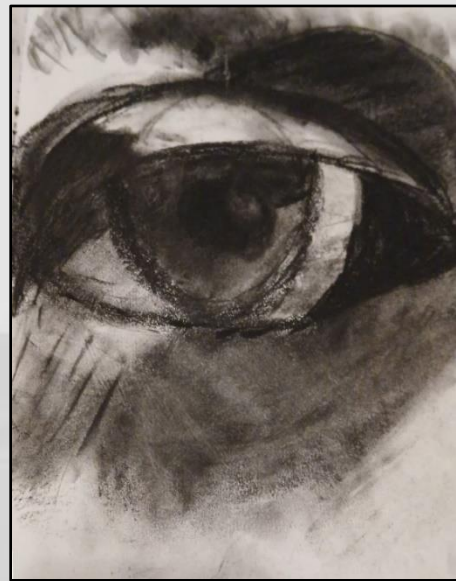
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4. **Roopa Sundari**



Artwork by Nathan Herath

(Son of alumna Nadisha Ratnasekera (Faculty of Dental Sciences) and alumnus Dayan Herath (Faculty of Engineering))



I am Nathan Herath and I am 9 years old. I have been drawing for nearly 2 years. I have a youtube channel and a facebook page. Please join with me on 'Nathansart'.

I mainly sketch with pencil but at times I use charcoal, micro pen and dry pastel. I have 3 big sketching books and one practice book. I have an arts teacher- Sajith sir, who is a friend of my father in Sri Lanka. He does online classes for me. My Thaththi and Ammi think that I am very good at drawing animals. These days I am working on a calander for 2025.



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ගැලරියේ සිනමා කතා වල - වීරයා නිතරම දිනය්
විසිල් නොවැදී හුපාර කෑ - මේ තිරෙන් දුෂ්ටය මමය්
(කළේ තර්ජනයක් නොවේ මම - ඇඳුරිඳුනි මට දෙනු සමා ...)

බිරිඳ දුක් පොදි හංග ගද්දී - දරුවෝ ඒවා මත හඬා
“තාත්තේ බඩගිනි” කියද්දී - හැඬෙන මම දෙදරු පියා

වන්දිබට්ටන් පඩි ගනිද්දී - රත්තරන් වගෙ බර ඩොලර්
මගේ පඩිපත ගෙවන රුපියල - ඇදෙන් නැති ඇය් වගෙ රබර්

සම්ප්‍ර සදහම් දනන් කසු-කුසු - රැව් දෙද්දි සත්සරින් මතරම්
වංචාව තුඹ නැඟු ජයහඬ - මහත්මාවාදී ද කෙතරම්

මැජික් ගුළි තුන උඩට දැමීම - නිළියෝ නව සියක් නටය්
මොනා නැටුවත් ජේන්නේ නෑ - අන්තිම නිළිය වුවටක් කොටය්
මේව දැකලා ගුරුතුමනි ඔබේ - මෙත් තතත් බිඳුන ද සැකය්
බිඳුණු තත් ටික වේවැලක් වී - මට තැලූවා නම් සැපය්!



Sri Lankan Dramatic Puppetry: A Cultural Heritage

By Supun Ganwari
An Alumnus of the University of Peradeniya - Faculty of Science

Sri Lankan dramatic puppetry, known locally as “Rukada,” is a mesmerizing art form that weaves together storytelling, music, and intricate craftsmanship. With deep roots in the coastal regions of Ambalangoda and Balapitiya, this unique tradition has captivated audiences for centuries, reflecting the rich cultural heritage of Sri Lanka.

Historical Background

The origins of Rukada can be traced back to as early as the 3rd century, but it gained prominence in the 1800s with the pioneering work of Master Ganwari Podisirina. Often referred to as the father of Sri Lankan dramatic puppetry, Master Podisirina's innovations and techniques laid the foundation for modern puppetry in the country. His legacy continues through generations of puppeteers, many of whom belong to the fourth generation of his lineage.

Artistic Craftsmanship

In Sri Lankan puppetry, string puppets are the primary medium, traditionally crafted from **Kaduru wood**, a lightweight and durable material sourced from mangrove trees. The process of creating a puppet is labor-intensive, involving careful carving, painting, and sewing intricate costumes. Historically, puppets stood about 5 feet tall and weighed between 20 to 30 kilograms. Today, however, performers typically use smaller puppets, ranging from 3 to 4 feet and weighing around 15 to 20 kilograms, reflecting contemporary tastes and performance needs.

A typical group of puppeteers consists of 6 to 8 artists, each contributing a diverse set of skills. These include not only the crafting and manipulation of puppets but also costume design, painting, singing, and musical accompaniment. This collaborative spirit ensures that every performance is a vibrant tapestry of artistic talent.

Themes and Stories

The narratives portrayed in Rukada often draw from religious texts and legendary tales that illuminate Sri Lankan history. Themes of morality, heroism, and the eternal struggle between good and evil resonate through these performances, making them both entertaining and educational. Many puppeteers have also incorporated elements from Sri Lanka's early **Nadagam** and **Noorthi** drama traditions, enriching the storytelling experience.

Accompanying the performances is a rich musical score provided by traditional drummers and musicians, whose rhythmic beats and melodies enhance the dramatic effect. Live shows are typically held during festive occasions, community events, and temple festivals, creating a lively atmosphere that brings the audience together.

Current Landscape and Preservation

Despite its rich history, the number of active puppet performers in Sri Lanka has dwindled. Currently, there are only about five active groups, with fewer than 30 individuals engaging in this art form as traditional puppeteers. However, recent years have seen a renewed interest in preserving and revitalizing this unique cultural heritage. Workshops and



educational programs aim to pass on the skills and techniques to younger generations, ensuring the art form remains relevant.

The Puppetry Museum

A significant milestone in the preservation of this art form is the establishment of the **Puppetry Museum**, operated by the **Puppeteers of Lanka**, an art society comprised mainly of the fourth-generation descendants of Master Podisirina. Opened on March 21, 2017—World Puppet Day—this museum is located in Balapitiya and showcases the rich history and evolution of puppetry in Sri Lanka. It features a live puppet theater where visitors can not only enjoy performances but also participate in puppeteering, fostering a deeper appreciation for this intricate art.

In 2018, Sri Lankan dramatic puppetry received international recognition when it was inscribed on the UNESCO list of Intangible Cultural Heritage. This honor underscores the importance of preserving this unique art form for future generations, highlighting its cultural significance to Sri Lanka's identity.

Conclusion

Sri Lankan dramatic puppetry stands as a vibrant expression of cultural identity, history, and community. It is a testament to the enduring power of storytelling, captivating audiences of all ages for generations. This art form not only entertains but also serves as a vital connection to Sri Lanka's rich cultural heritage, ensuring that the stories and traditions of the past continue to thrive in the present.



EDITORS' NOTE

Dear Reader,

Welcome to Hanthana Pavura. We are celebrating our 9th volume of the Newsletter by the Alumni Association of the University of Peradeniya Ottawa Chapter (AAUPOC).

As always, in my second year too, I am pleasantly surprised about the talents showcased by the authors and the contents of their contributions in this edition. Supun Ganwari penned an article about “Rookada” in this volume, which provides invaluable snippets of information about the Sri Lankan “Rookada” tradition and our cultural heritage of this art form. As you may have witnessed in this year’s “Hanthana Night” on November 9th, for the first time in Canada we had an authentic “Rookada” or Sri Lankan puppet show. The master puppeteer of that show, Supun Ganwari is a descendant of the Master Ganwari Podisirina, who was one of the pioneers in 1800 of this art form in Sri Lanka. Supun is an alumnus from the Faculty of Science, though he read science at Peradeniya, never forgot his roots and arts and that he is a scion of a great generation of artists. You will also notice truly amazing sketches produced by a new young talent, Nathan Herath, 9 years old son of Nadisha Ratnasekera (Faculty of Dental Sciences) and Dayan Herath (Faculty of Engineering). I am sure Nathan’s talents will take him great distance and he will make us proud.

The other contributions in this volume will definitely douse your literary thirst and insatiable yearning for knowledge. On the literary tradition of “short fictions”, Susil

Premaratne, alumnus of the Faculty of Engineering provided a significant account of the unique features of the “short fiction” as a form of art, touching upon world literary giants and summarizing what some such giants have to say about “short fictions”. Did you know that there was a Greek fable about cinnamon sticks was used by large birds in their nests that perched on a mountain that no man could conquer? Please see how informative of the short article on Sri Lankan cinnamon industry penned by the former Director of the National Cinnamon Research and Training Centre Dr. G.G. Jayasinghe, an alumnus of the Faculty of Agriculture. I truly believe all the other contributions in this volume appeal to a wide range of literary and artistic tastes, and I am confident that you will enjoy these pieces as much as I did. I take my hat off acknowledging all those who contributed to this wonderful collection of creations.

Our legendary graphic designer Deepani Waidyaratne, as always, played an incomparable role in putting all these creations together. Her careful selections of designs and layouts are eye pleasing and add colour and richness to this edition of Hanthana Pavura. I also appreciate very much the valuable support and input from current executive committee of the AAUPOC.

Please send us your comments and suggestions to aaupoc@yahoo.ca

Sincerely,

Dhammika Herath

Editor AAUPOC

