

කවියක් සේ ම කවියේ නම් කිරීම ද අපූර්ව විය යුතුය. එය සුලබ කිරීම කවියෙකුට තරම් නොවන්නේ ය. වරෙන්තුව කාව්‍ය සංග්‍රහයේ ද ඒ දුබලතාව වරින්වර ඉස්මතු වනු පෙනේ. උදාහරණයක් ලෙස ළඳ, ආදරය, සොඳුරිය, නික්මයාම ආදිය පෙන්වා දිය හැකිය. එමෙන්ම අපූර්ව කවි නම් කිරීම් ලෙස ද මාතෘකා කිහිපයක් හමුවේ. ඒවා අතර වරෙන්තුව, සඳ මඬල, ගුවන් ගමන, කුරුම්බැටි උඩ යනවා - පැති බෝම්බ බිම එනවා විශේෂයෙන් සඳහන් කළ යුතු ය.

සමස්තයක් ලෙස ගෙන විමසීමේ දී වරෙන්තුව කාව්‍ය සංග්‍රහයෙන් ප්‍රඥාව දල්වන කිසියම් දැක්මක් විගද වන බව පිළිගත හැකිය. කාව්‍ය සංකල්පනා තව දුරටත් ඔප මට්ටම් කොට ගත්තේ නම් මෙය මීට වඩා සාර්ථක කෘතියක් බවට පත් කිරීමට හැකියාව පැවතීමි.

කුමාරසිංහ කවියා මෙහි දී සරල භාෂා භාවිතයට පෙලඹී ඇති බව ද පැහැදිලිය. කාව්‍යකරණයේ දී භාෂා පරිචය අතිශය වැදගත් සාධකයක් වන්නේය. ගැඹුරු කෝණාර්ථ ඇති වචන කවියට යොදා ගැනීම හෝ මතුපිට සුන්දර කාව්‍යෝක්ති සොයා යෑම භාෂා පරිචය ලෙස තේරුම් නොගත යුක්තකි. ඉතාම සරල වචනයකට පවා විවිධ සන්දර්භයන්හි දී විවිධ අරුත් උත්පාදනය කළ හැකිය. වරෙන්තුව කාව්‍ය සංග්‍රහයේ දී නිර්මාණය සඳහා නිමිත්ත වී ඇති පුළුල් අත්දැකීම් ක්ෂේත්‍රය සරල බසකින් සහාය වෙත ඉදිරිපත් කිරීමට නම් මීට වඩා සාධනීය ලක්ෂණ පිරිවැරූ කාව්‍ය ග්‍රන්ථයක් බවට වරෙන්තුව පත් කිරීමට ඉඩ ප්‍රස්ථා පැවති බව හඳුනා ගත හැකිය.

### Asanipaathaya - A Critical Evaluation

Prof: Kulatilaka Kumarasinghe's, latest poem collection "*Asanipaathaya*" is a result of an artistic temperament which inspired him to re-create various experiences derived from his life and milieu. Almost all the poems of this anthology are written in the verse libre or free verse from and apart from Sinhala poems it also consists of translations of Haiku and Thanka poems of Japanese Verse tradition as well as poems written in English.

Through some of these poems, the poet attempts to transmit aesthetically to his connoisseurs a realistic knowledge of incompleteness and disorderliness of stabilized social institutions.

These Poems indicate that our bard is gifted with perception and vision. The poem titled "*Natha loway un Rasanduna*" speaks in a most delightful ironic tone. Here a University Scholar who merely survives bleak living conditions, tries to reach his personal; salvation through cramming futile and barren notes aspiring for a felicitous tomorrow. The lyrical conclusion becomes more striking because it emerges out of the conversational ironic utterances."Andiri Vatena Mohotaka Pusthakaala yedi" is certainly a striking poem because the poet attempts to capture and recreate the contradiction between the emotional life and the intellectual life of modern man, using symbols such as "rasa polowa" (Carnal delights). Here the natural humane passions rebel against the artificial discipline acquired by the rigid intelligence, and in the word rasapolowa, it self, there is a reference to the vocabulary of the traditional sinhala verses. Such an idiom is embedded firmly in connoisseur's sub-consciousness and he finds it is easy to appreciate the poem since the novel argument is interlaced with the traditional hues with which he is familiar with poems such as "Landay Obatai", "Dream goddess", "Sihina Devangana" have the shadow of glorifying the Anima Concept, exposed by the eminent Psychologist Carl Jung. According to Jung, in every male there is an unconcious female being. He argued that as long as man was unconcious of this presence he tends to project this imaginary female ideal on other females while projecting this Animic Condition on a normal woman he sometimes elevates herself into an ideal goddess. He

thus envelopes an ordinary woman amidst a divine halo and this concept is conveyed poetically in above mentioned poems.

Loneliness is one of the frequent themes of the poet. Usually it has a social setting- It is the loneliness felt by a traveller in an uncordial and strange foreign surrounding. "Thanikama", "Thokyo" , "Japan Rata", "Suli Sulanga", "Nuhuru Nupurudu Rataka Sita", "Duru Rata Nivase Andata vee" deal with this theme convincingly.

While travelling in Japan the poet had high hopes to experience the sights sounds and rhythm of a romantic Japanese world, which Prof. Sarachchandra using a picturesque language had introduced to Sri Lankan readers during the late 1950's and mid 60s in his two famous novels "Malagiya Aththa" and "Malawunge Aurududa". His dream world is shattered once he sets foot on Japan, because the country has ever since changed so much. Feminine delicacy of "Noriko" is no more apparent in urbanized and highly westernized Japanese women and this metamorphosis shocks the poet bringing him to the ground from high clouds with a nasty thud.

"Jeevithaya", "Puthunuwani" are reminiscences of a father who is dealt rather harshly by lives cruel blows, picks up his courage to stand up and struggle once more re-vigoured by the unconditional love of his infants.

The poem "Divi nasaganima" strongly suggests that life is tragic in itself. The loneliness of soul is in itself between the humdrum day to day happenings and between aurora and eventide. This is the poet's territory. He dramatises enigmatically the moment when the isolated soul questions the unanswering universe. One cannot fail to notice a very characteristic ambivalence which is to be found in Kumarasinghe's poetry. There is blending of love and hate attraction and repulsion in his feelings for all the things that matter to him most.

Among the poems written in English the miniature poem "Labour" is most notable. The economy of it is remarkable. The depressed, ones labour continuously in Wealthy land owner's fields shedding their sweat and blood to moisten the hardened earth.

They reap the harvest which they had sowed in spring time and stock it in master's granaries during the Season of Autumn. Here the poet draws a parallel between the Autumn and the one's afternoon of life. After reading the poem, the inevitable question that remains with us is how pathetic Autumn would be the last period of their lives.

This Anthology's last part is reserved for translations of Haiku and Thanka poems. As they are translated directly into Sinhala from the first language the poet is able to capture and render the very spirit of the original.

Prof. Kumarasinghe is better known as an eminent Critic rather than a bard. Today he has returned to the realm of poetry, understanding the power and subtlety of the medium. In the foreword the poet stresses the facts that these poems are written solely to fulfill the need of a self-expression and for his self-contentment. This may be the very reason, although some of his poems include intuitive flashes of insight, for lack of the craft of the poetry. Poems such as "Mulawa" include diffuse and Sentimental utterances. May be the poet consider his poetry as fragmentary biography and relied on the structure of experience itself to provide the structure of his work, that some of his poems lack the art of organization. All in all apart of the drawbacks the anthology indicates that the Poet is gifted with muses' benison benevolently.

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