

# Wild Life photo exhibition by Sarath Gunasena



Commissioner of Official Languages, Senarath Gunasena, has taken measures for the exhibition of rare and attractive photos of wild life taken in Sri Lanka, Indian and South African wild parks and rehabilitation sanctuaries.

This exhibition is being held at the Auditorium of Colombo France Friendship Association at No. 11, Barnes Place, Colombo 07 between 10.00 a.m and 6.00 p.m. till November 5. Photos of 60 special varieties of birds and mammals from the continents of Asia and Africa could be seen at this exhibition.

Photos of elephants from Sri Lanka and India related to South African varieties are prominent. Photos of Giraffee, Zebra, Brown Hayana, Hippopotamus, Saddle Bil Crane only seen in Africa and photos of Embula Crane, "Porawa Horn Bill"

which only live in Sri Lanka and India also could be seen. In addition, photos of Jungle Fowls, Black Monkeys and Ash Horn Bill seen only in Sri Lanka, and Indian mountain squirrel and Neelagiri Tar Goat, Wild ox, and rare birds of Sri Lanka and Indian Gartz Region could be seen.

These photos have been taken in Yala, Uda Walawe, Wasgamuwa, Bundala, Sinharaja and Kanneliya wild life sanctuaries. Apart from this, photos taken at the popular Periyar Wild life Sanctuary in Kerala, Eravikulam wild life sanctuary, Chinnar wild life rehabilitation centre and Dr. Saleem's elephant and birds sanctuary in Thattakad are included.

Photographer of this exhibition, Senarath Gunasena, is the Ex-Director of Dehiwela Zoo and presently the Commissioner of Official Languages Department.

## Poetry...

From page 01

**Q:** Notwithstanding people will try because you use certain codes - language, line, form shape and colour to communicate a message. These are codes that are interpretable.

**A:** Yet poetry is *abhirasa* - it is mystery. Some of the paintings belong to different periods of art. The selection was arranged with Martin Russel and Herbert Read in London. It was inadequate, hopelessly inadequate. I was living in Bombay I had a big exhibition in 1947. It was revolutionary in its attitude to art, at that time. Hussein, the painter, considered me his guru. I never taught him, hardly knew him, yet I was puzzled to death. By seeing this exhibition of mine everything got transformed for other forms of art. My poetry creates sentiment and mood. The words are more. The *svara* is the note in the *raga*. The *svara* in the *raga* is the entrance. It creates the *rasa* or mood. Language and imagery has to have a point in art. In my case the life around me is absorbed into my art. This art has helped me to withstand all the vicissitudes of life. Shakespeare has relevance still. Stands on his own feet. All good art is always new.

**Q:** Would you define 'new' further?  
**A:** It is contemporary. 'So moved by my poetry'... I knew what is meant by inspiration. The whole poem would just come. No corrections. No alterations. Even in my paintings there are rarely alterations. Something I always hankered after in the aesthetic field was Indian music, Indian dance, Hindu music. I wrote other poems too. I cannot lay my hands on them. In my later poems, what do you notice? I want you to notice words - that words are a means to an end.

**Q:** That is a paradoxical statement. Words in themselves are an end to themselves. Is that what you say?  
**A:** In European poetry the word is important.

**Q:** In a sense you go back then to logos the word that created the world. 'In the beginning was the word', the word that in itself was an act of pure, creation.

**A:** Words are important in my poetry with all the meanings and associations they embody.

**Q:** When did you start writing poetry? Were you writing poetry before that period, that is the poetry contained in the three volumes and written between '36/'37?

**A:** I have written poetry before too, in my adolescence. In certain poems I was influenced by Swinburne. It was difficult to say who wrote those poems, whether they were Swinburne or myself. They were such marvellous imitations in scansion, in structure. When I was 17, 18, 19, I was influenced by Yeats. Then there was the Indian influence too. I think I was influenced by the Yoga Sutra of Patanjali.

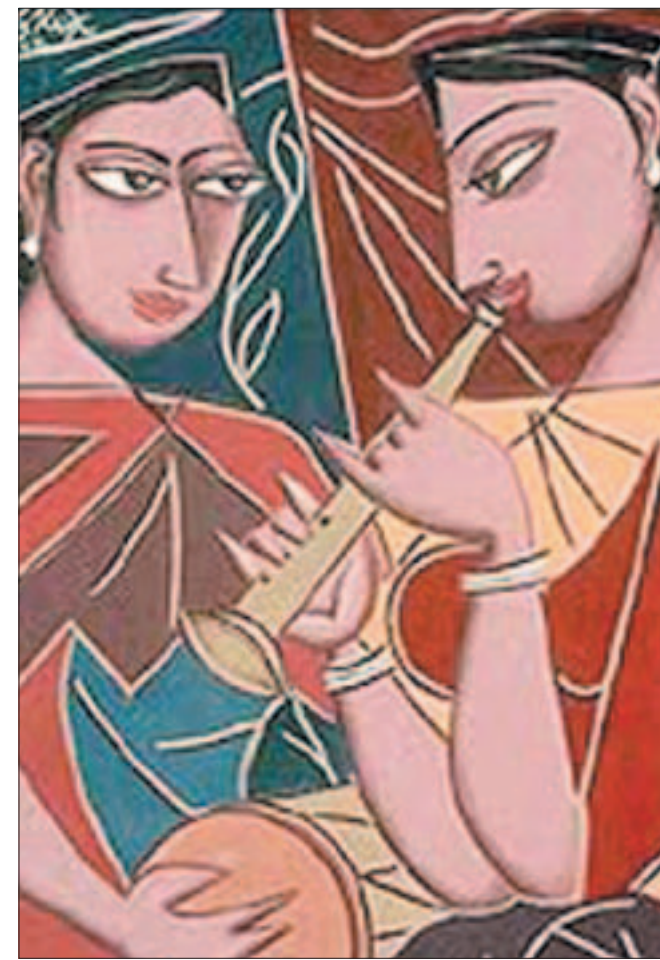
**Q:** Out of what experience did these poems emerge?  
**A:** Moods out of emotions. The poems come from an experience that

was very personal. The origin of the poems, the fountain-head was lost. The poems kept coming and coming. They just kept coming. I never knew what real inspiration was till it happened.

**Q:** At that period were you painting?  
**A:** I was physically interrupted from painting.

**Q:** Then you would say that the image in absence became more important than the real thing, the real person, the flesh and blood person? In a sense then, the shadowless plain epitomises the absent image?  
**A:** Yes, that is right. Other things happened too. The terrible period of tension. The Nazis. The imminence of war. All this became an extension of my tensions.

**Q:** The image in absence. Did you see the person? Did she read your poems?  
**A:** No, I rarely saw that person after that. No, she never saw the poems. There was another change in my life too. I gave up urban life and went into the countryside. There was also war, I saw it as the great peril that the world was in because of what Hitler was doing. I met Betty Heimann whose philosophy was a mixture of Plato and Vedanta.



**Q:** You speak of tensions produced in you by the imminence of the world war. In this sense you felt that your world was endangered because the world you lived in was closely connected to the stream of European experience and consciousness. The world you felt endangered was the

world of Mallarme, Rimbaud, Baudelaire, the world of European art, culture and the whole value system it presented. Moreover, the world war directly affected our country too, this period being one where Ceylon was part of the whole colonial set-up.  
**A:** At that time, there was also a great drought that affected me too.

**Q:** Drought and sterility - that appears in the metaphor and imagery you employ. It is seen, in a physical sense, in the effect on nature - the defoliation of trees, the violence of a wind that strips and ravages nature. The wind is seen as an animate, elemental force that has seduced the trees. The images of sterility are seen in your descriptions of the desert. The plain is shadowless. It is a burning waste in which a solitary cloud is in starvation. The anger of the sun reduced the plain to a burning desert. The natural world is overcome by the general sterility and barrenness created by a drought. The parched dry world shows the aridity of man's life, its spiritual drought. The desert, the burning waste, the shadowless plain echo the wood of separation and deprivation from the absent image.  
**A:** It is *vira-hadukka* - the pain of separation. The absent quality of the image.

**Q:** And the image, out of what was it created?  
**A:** The marvellous. The image as I said before was based on a real person. It came about because of her. I had to abandon her. I imagined her as absent. She was transferred into the absent image.

**Q:** There is also the mirror image in both your poetry and painting. What does it reflect?  
**A:** It is mystical. You see what you cannot see yourself. Where you are a

The poems emerged out of moods, out of emotions that were personal. World tensions too came out in **Poems, Images in Absence, The Darkness Disrobed**. They all came to a climax not seen in the earlier poems. As for influences, Pablo Neruda was my intimate friend. He may have influenced me unconsciously. Painting had nothing to do with the writing of the poetry. I was physically interrupted from painting and broke away from urban life.

**Q:** Do you still paint?  
**A:** Yes, I still paint. There are other poems too which I have written. I cannot lay my hands on them now. To me, I repeat, words are a means to an end.

**Q:** What I envisage is a new interest, a new readership for your poetry today. You belong with other Sri Lankan writers, writing in English to those others who are in search of both a sense of identity and a sense of tradition.  
**A:** Language is universal. It is true even now. My poetry is after all like a bowl you can put the beverage of your feelings into.

countenance.

**Q:** You tell me that there may be other parallels between your poetry and painting not consciously sought. In the collection *'The Darkness Disrobed'* there is the Krishna / Gopi legend clearly transferred into your poetry.

They are lost, the herd girls in an ecstasy which is drowned in tears very deep. With emotions streaming like their tresses In the delight of the lord of Herds, The lotus eyed.

I find that the parallels exist, even unconsciously.  
**A:** They are for you to find.

**Q:** What is the relevance of your poetry in relation to the political state of the world. How much does the outside world impinge on your writing?  
**A:** It affects me. Even the first World War because it was a World War. It was not European. My friend Neruda, had one of my paintings. He had taken it to Madrid during the Prima Rivera uprising. There was terrible shooting at that time. When I was in Madrid, I asked Neruda 'Where's that picture?' 'It got riddled with bullets', he said. The picture was in tatters. Talking about the state of Spain, Neruda said 'I had nothing to do with the political situation here. I belong to Santiago, to Chile.' Neruda felt that all that did not affect him.

**Q:** Did you envisage a readership in a particular milieu or society?  
**A:** No, I didn't write for anybody.

**Q:** Did you feel that your poetry was of significance only in a personal and subjective way, for yourself then?  
**A:** Yes... Some try to intrude themselves on others.

**Q:** You were also aware, fortunately for you, of other traditions of poetry. Your translation of the Gital Govinda from Sanskrit to English and your translations from Sinhala folk poetry, for example. How did all these elements, if you feel they did, influence you in the writing of your poems.  
**A:** I don't think they did. Only in some poems there is some sort of influence. There is in the mind, the entrance to the poems.

**Q:** Do you still paint?  
**A:** Yes, I still paint. There are other poems too which I have written. I cannot lay my hands on them now. To me, I repeat, words are a means to an end.

**Q:** What I envisage is a new interest, a new readership for your poetry today. You belong with other Sri Lankan writers, writing in English to those others who are in search of both a sense of identity and a sense of tradition.  
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## TV

## GUIDE

ETV		
A.M.		
06.00	Prime Time Morning	05.00 As Told by Ginger
06.45	Channel News Asia	06.00 Telemarketing
10.00	Telemarketing	07.00 VH1
10.30	Channel News Asia	07.45 Debrief
11.00	Telemarketing	07.55 Lanka Business Online
P.M.		08.01 That 70's Show
12.00	VA TV	08.55 Lanka Business Online
12.30	Telemarketing	09.01 The Bold & The Beautiful
01.00	VH1	09.45 Debrief
02.00	Idol Gossip	09.55 Lanka Business Online
02.30	Channel News Asia	10.01 Lanka Business Report
03.00	Telemarketing	10.30 Pimp My Ride
03.30	Channel News Asia	10.55 Lanka Business Online
04.00	Telemarketing	11.01 VH1 Specials
		12.00 End of Transmission

ITN		
A.M.		
04.30	Station Opening	03.30 Pacman
04.35	Pirith Deshanaya	04.00 Peyen Peya Puwath
04.42	Jayamangala Gaitha	04.05 Science & General Knowledge
04.46	Davasa Siluvull	04.10 Sondhuru Isarawa
05.00	Thakshilawa	04.15 Deye Pahan
06.00	ITN Puwath	04.20 Lama Gee
06.15	Davasa Pathihara	04.30 Dedunu Hendewa
06.55	Jeevithaya Jayaganna	05.00 Peyen Peya Puwath
07.00	Halfveni Peya - Live	05.03 Dedunu Hendewa - Contd.
08.00	Peyen Peya Puwath	05.30 Lama Puwath
08.05	Pahan Dora Magazine	05.45 Thurusvan Namadimu
08.30	Vaidya Sayanaya	05.50 Jaya Piritha
09.00	Peyen Peya Puwath	06.00 News - Tamil
09.05	Salmal Yaya	06.30 Documentary
10.00	Peyen Peya Puwath	06.55 Jeevithaya Jayaganna
10.05	Nimithra	07.00 News - Sinhala
11.00	Discussion	07.30 Muthu Kirilli
11.30	Quantum Teleshopping	08.00 Paba
Noon		08.30 Ithin Eeta Passei
12.00	Noon News Bulletin	09.00 Nil Ahasa Oba - Tele Drama
P.M.		09.30 News - Sinhala
12.30	Tele Drama (Sinhala)	09.50 Biz News
01.00	Tele Drama	10.00 Doramadallawa
01.30	Hedakara Hendewa	10.30 News - English
02.00	Peyen Peya Puwath	10.40 Doramadallawa - Contd.
02.03	Hedakara Hendewa (Contd.)	M.N.
02.30	Hindi Geeth Madhuri	12.00 News - Sinhala
03.00	Peyen Peya Puwath	A.M.
03.03	Telescreen Marketing	00.20 Pirith Deshanaya
		00.30 Close

**VH1**  
Specials  
on  
Etv

CHANNEL EYE		
A.M.		
06.29	Station Opening	01.45 Tamil Film
06.30	Talk for the Day	04.00 Musical Programme
06.50	Classical Songs	04.30 Cartoon Series (English)
07.00	Suvaseha Lottery	05.00 Cartoon Series (Tamil)
07.15	Srama Vasana	05.30 Muslim Programme
07.30	Nalendugall Inru	06.00 Thirai Swarnagal
08.00	Thirai Swarnagal	06.30 Vidyalai Nokki
08.30	Kalai Wanakkam	07.00 News & Weather Report
09.30	Udaya Darsanam	07.30 Tele Drama
11.00	Kana Kanum Kalingal	08.00 Tele Drama
11.30	Nagaichuvai Neram	08.30 Apparakkaga
Noon		09.00 Govi Selva Lottery
12.00	Lunch Time Music	09.15 Jayoda Lottery
P.M.		09.30 News & Weather Report
01.00	En Thozhi En Kathal En Manalval	10.00 Bonsor (English)
01.30	Afternoon News	10.30 CFI Documentary
		11.00 End of Transmission

SIRASA TV		
04.00	Pirith & Jayamangala Gaitha	04.30 English Lesson
04.30	Mahamaluwa	05.00 Scooby Doo
05.00	Bana	05.30 Manduka Bawana
05.30	Cartoon	06.00 Magic Box
06.00	English Lesson	06.30 Nethra
06.30	News First	07.00 News 1st
07.00	Soorapappa	07.30 Silu Gedara
07.30	Pancha	08.00 Mahagedara
08.00	Jeevithayata Eda Denna	08.30 Kindurangana
10.30	Tharumansale	09.00 Praveena
11.00	Digantaya	09.30 Kawya
12.00	Lunch Time News	10.00 News 1st
P.M.		10.30 Asuru Senin
12.15	Lunch Time TV	A.M.
01.00	Nonawaruni Mahatwaruni	12.00 Diganthaya
01.30	Sikuru Dasawa	01.00 MTV News
04.00	Cartoon	

**ARTV**  
Human Cargo

MTV		
A.M.		
05.55	Station Opening	01.30 Fox News
06.00	Voice of America	04.30 Oswald
06.30	News First	05.00 Dennis & Gnasher
07.00	Good Morning Sri Lanka	05.30 Ewoks
		06.00 Enter 10 Music
08.00	Fox News	06.30 Y Cafe
10.30	VOA	07.00 TV South Asia
11.30	Fox News	08.00 Black Stallion
P.M.		08.30 Woolf
12.30	News First	09.00 Channel 1 News
12.45	VOA	09.30 Dr. House
01.15	Fly Tales	10.30 Top Story
		10.32 Fox News

**Performance**  
The Apprentice  
Martha Stewart  
9.00 PM Tuesday

SHAKTHI TV		
A.M.		
06.00	Breakfast News	01.15 Shakthi Movie
06.15	Filler	04.00 X-Men
06.30	Good Morning Sri Lanka	04.30 My Dear Boodham
08.30	Comedy Time	05.00 Gijo
09.00	Priyamana Thozhi	05.30 Kutty's Choice
10.00	Vsantham	06.00 ISAI Songs
10.30	Pukundha Veedu Porandha	06.30 Kolangam
		07.00 Kalasam
11.00	Anandam	07.30 Simran Thirai
11.30	Kasturi	08.00 News 1st
Noon		08.30 Selvi
12.00	Penmanikkaga	09.00 English News
P.M.		09.30 Lakshmi
12.30	Penngal Neram	10.00 Malargal
01.00	Madiya Selthigal	10.30 Nenjam Marappathillai
		11.30 Putham Puthusu

DERANA		
A.M.		
05.55	Station Opening	01.30 Mix Songs
06.00	Cartoon	04.00 Dragon Tales
07.00	Derana Aruna	04.30 Cartoon
08.00	Eka Dawasak	06.00 Blascope
08.30	Eka Dawasak Ude	06.30 Bollywood Show
10.30	Sedona	07.00 Chamathka
11.00	Sihli Sulan Ralle	08.00 Ada Derana
P.M.		08.30 Sara
12.00	Ada Derana	09.00 Doo Kumariyo
12.15	Sinhala Songs	09.30 Best of Derana Dream Star
12.30	Sathulu Wila	10.00 Ada Derana
		10.15 Dream Star (Contd.)

SWARNAVAHINI		
A.M.		
06.00	Ehi Passiko	03.00 Labal Apple
06.30	Mul Pittuwa	04.00 Nilanjana
07.00	Loka Sithiyama	05.00 Samanala
07.30	Cartoon	06.00 Wasanthaya
08.00	Hello Sri Lanka	05.30 Mini Toons
10.30	Maayavi	06.00 Music
11.00	Mahajana	06.30 Macro World
		07.30 Comedy Star
Noon		08.00 Live @ 8
12.00	Live @ 12	08.30 Abhimaan
P.M.		09.00 Avanka
12.30	Pathihara Gedara	09.30 Yeheli
01.00	Hada Rendri	M.N.
		12.00 Close of Transmission

ART TV		
A.M.		
06.30	CNN Today	04.57 State of Business (3 min)
07.30	Talk Asia	05.00 Adventure of Professor Th.
08.00	World's Untold Stories	05.30 World News Asia
08.30	The Screening Room	05.57 State of Business (3 min)
09.00	World Sport	06.00 Telescreen Marketing
09.30	Quantum Tele Shopping	06.30 iReport
09.57	State of Business (3 min)	06.57 State of Business (3 min)
10.00	Telescreen Marketing	07.00 Top 10 Hits
10.30	CNN Today	07.45 World News
11.00	State of Business (3 min)	08.15 The State of Business
Noon		08.30 Business Class
12.00	Telescreen Marketing	08.57 State of Business (3 min)
12.30	CNN Today	09.00 Desperate Housewives
12.57	State of Business (3 min)	09.57 State of Business (3 min)
01.00	World Business Today	10.00 Larry King Live
01.30	World News	11.00 The State of Business
01.57	State of Business (3 min)	11.30 Business International
02.00	World Report	A.M.
02.30	Larry King Live	12.00 World's Untold Stories
03.00	World News	12.30 Fareed Zakaria
04.00	Telescreen Marketing	01.30 World News Europe
04.30	3 Friends & Jerry	02.00 World Sport
		02.30 World News Europe
		03.30 Behind Closed Doors
		04.30 CNN Today

RUPAVAHINI		
A.M.		
04.48	Station Opening	02.05 Mang Hinda
04.50	Homage to the Triple Gem	02.30 A Documentary
05.00	Karaniya Metta Sutta	03.00 News
05.00	G.C.E. (O/L) Exam Guide	03.05 A Documentary
05.55	Dina Asiriy	03.30 Gimhana Nivaduwa
06.00	News	04.00
06.30	Pathihara Srasthala	04.05 Sina Sagaraya
07.00	News	04.30 Sarasara
07.05	Aadaraneeya	05.00 News
08.00	Nuga Sevana	05.05 Tharu Davasa
08.05	News	06.00 News
08.05	Nuga Sevana - Contd.	06.05 Vishva Nanasara
09.00	News	06.30 A Documentary
09.05	Nuga Sevana - Contd.	06.58 Suzuran
10.00	News	07.27 Isuru Bhavana
10.05	Nuga Sevana - Contd.	08.00 News
11.00	News	08.30 Pasubima
11.05	Aluth Sri Lankawak	08.35 Sasara Chakra
Noon		09.05 Janamathaya
Bala Binuma		09.58 Vanni Meheyuma
P.M.		10.00 Govi Seltha
12.30	News	10.05 Jayoda
01.00	Hiru Viyana	10.10 News - Sinhala
02.00	News	10.30 Musical Programme
		M.N.
		12.00 End of Transmission