

THE PSYCHOLOGICAL NOVEL IN SINHALA: ITS FOUNDATIONS, EARLY DEVELOPMENT AND MATURITY

Part I

The purpose of the present study is to trace in some detail the genesis, foundations, and early development of what may be termed the "Psychological Novel" in Sinhala beginning in the first decade of the 20th century, which, after following a rather erratic and uneven process of development and evolution, culminated in Siri Gunasinghe's *Hevanella* (1960), a novel which may justifiably be called the first psychological novel in Sinhala of the modern type, generally known as the "stream of consciousness novel."

For the purposes of the present study, the term "Psychological Novel" is taken to mean what Leon Edel has defined as "the modern psychological novel -- what we have come to call, in English letters, the stream of consciousness novel or the novel of the silent, the internal monologue, and in French letters, the modern analytic novel, which, if not written as flowing thought, caught the very atmosphere of the mind."¹ Psychological novels are also described by the same critic elsewhere as "voyages through consciousness,...which seek to retain and record the 'inwardness' of experience."²

In Leon Edel's analysis, the psychological novel in Western fiction appeared between the two years 1913 and 1915 in three novels, *The Remembrance of Things Past* by Marcel Proust (1913),³ *The Pilgrimage* by Dorothy Richardson (1914),⁴ and *A Portrait*

¹ Leon Edel, *The Psychological Novel 1900-1950*, Rupert Hart-Davis, London, 1955, p. 11.

² *Ibid.*, p. 12.

³ Only the first two volumes of Marcel Proust's (1871-1922) *A la recherche du temps perdu* were published in 1913 in serial form. The first volume was *Swann's Way* 1913.

⁴ The first volume of Dorothy Richardson's *The Pilgrimage* appeared in 1915, and the final volume in 1938.

of *the Artist as a Young Man* by James Joyce (1914).⁵ All three writers, by a strange coincidence, at approximately the same time, (1913-1915) "turned fiction away from external to internal reality, from the outer world that Balzac had charted a century before to the hidden world of fancy and reverie into which there play constantly the life and perception of our senses"⁶ and, in doing so, produced the first three 'psychological novels' in European fiction.

However, as shown clearly by Edel,⁷ occasional and sporadic attempts had been made from the inception of the English novel in the 18th century, for example in the works of Samuel Richardson (1689-1761) and Laurence Sterne (1713-1768), to render in words the internal states of fictional characters, "to report -- the author being the narrator -- of what is occurring in the mind of his character. However, such passages had the form and structure of organised monologues in which the mind presents reasoned and ordered thought, the "end-product" of the stream of consciousness, not the disordered stream itself."⁸ It is this element of orderly, formal organisation of the thoughts and feelings of characters, and the lack of such an orderly arrangement, that distinguishes what may be termed 'pre-psychological fiction' from 'psychological fiction'. In similar vein, it could be pointed out that although the modern psychological novel in Sinhala, or what we should call 'the stream of consciousness novel' or the 'novel of the silent, internal monologue' in Sinhala, was born with the publication in 1960 of Siri Gunasinghe's *Hevanella* organised representation and 'reporting' of a character's inner state was practised in Sinhala (as in English) almost from the very inception of Sinhala fiction in the first decade of the 20th century.

Some of the earliest Sinhala novelists, like some early English novelists such as Samuel Richardson, sporadically and occasionally attempted to set down the thoughts and feelings of their fictional characters. In such early Sinhala novels, the author-narrator, for example, would record what a character "thought", where he would set down the reflections

⁵ Although Joyce's *A Portrait of the Artist as a Young Man* was published as a complete novel only in 1916, parts of the book appeared in serial form in 1914.

⁶ Leon Edel, *op.cit.*, pp. 11-12.

⁷ *Ibid.*, pp. 16-27.

⁸ *Ibid.*, p. 17.

of one of his characters, presenting sketches of "reasoned and ordered thought,"⁹ preceded or followed by phrases such as "he thought" or "she reflected."

For example, one of the earliest Sinhala novelists of the first generation, A. Simon de Silva, in his first novel *Meena* (1905) (which, until recently, was designated "the first Sinhala novel", but has now been shown to have been preceded by just one earlier novel, Piyadasa Sirisena's *Vasanavantha Vivahaya* (1904),¹⁰ could be considered the precursor of Sinhala psychological fiction. His *Meena* contains several passages of psychological analysis, presenting in well-ordered and systematic form the thoughts of several of the principal characters. In *Meena*, not only the thoughts and feelings of the chief character, Meena, but also those of Dannie and Paulus, two rivals vying for Meena's hand, are recorded in considerable detail by the third person omniscient narrator-author. Almost at the very beginning of the novel, (pp. 1-2), Meena, the titular heroine, opposes her parents' proposal to give her in marriage to a young man named Carolis. In the passage quoted below, Simon de Silva has attempted to reproduce Meena's inner thoughts and feelings, in other words her 'stream of consciousness', in a long passage of introspective self-analysis; here, having conveyed her opposition to this marriage proposal clearly to her mother in categorical terms, Meena retires to her own room and begins to commune with her own self, questioning herself, examining her own motives, and pondering why she cannot comply with her parents' wishes and marry Carolis:

Meena asked herself why she could not love him (Carolis). "Women first look for beauty (in a young man). Although he (Carolis) is not a paragon of beauty he is handsome to a certain extent. But there is no twinkle in his eyes -- they are a little gloomy and dull in appearance. When twinkling eyes are dull, they are certainly attractive ..but when a man's eyes are always dull, without a twinkle, they do not attract others. Besides, there is nothing pleasant in his outward appearance...Since the mind is full of joy when one is young, there should spread a feeling of joy in a young man's face...His (Carolis') face bears the serious look of an old ascetic or hermit -- it suits well women who have passed the prime of their youth -- but it is hardly attractive to me who am just approaching my twentieth birthday, young and still playful. He (Carolis) is at present obsessed with my beauty; that craving for physical beauty will vanish in

⁹ *Ibid.*

¹⁰ For a discussion of "The First Sinhala Novel," see the present writer's paper, "Some New Light on the First Sinhala Novel," *The Sri Lanka Journal of the Humanities*, Vol. X, No. 1 and 2, 1984.

a few days after I become his own possession. What will then remain will be his deep and serious attitude towards the world. Then, his association will be painful to me, who am light-hearted, frolicsome, and comfort-loving. Hence my refusal to marry him cannot be a grievous mistake..."¹¹

This passage of introspection and self-debate, in the form of a reverie by Meena where she carefully and systematically probes her own motives for the refusal of the marriage proposal to Carolis is no casual or isolated feature in the novel. Such passages of reflection, mental reverie and self-analysis are quite common and numerous in the book, so much so that *Meena* deserves to be called the earliest precursor of the Sinhala psychological novel, of which Siri Gunasinghe's *Hevanella* (1960) could be considered to be the final fruit or culmination.

In *Theresa*, Simon de Silva's second novel,¹² the author's interest in psychological analysis is considerably reduced but not entirely absent; in this novel, under the influence of Piyadasa Sirisena,¹³ de Silva showed more interest in didactic moralisation than in *Meena*, without completely losing interest in psychological analysis, as the following passage shows: (Here, Mrs. Pieris, a woman married to an old man after the death of her first husband, hears about the sudden and unexpected elevation in wealth of a former lover of hers named Wijesundera, a younger man whom she had foolishly rejected in favour of her current husband Mr. Pieris. When Mrs. Pieris learns that Wijesundara had become the heir to a large fortune, she goes into a "flashback" recording her regret as follows in chapter 4):

When she received this news, Mrs. Pieris felt grieved. If he

¹¹ A. Simon de Silva, *Meena*, first edition, 1905, 4th edition, Tisara Prakasakayo, Dehiwala, 1992, pp. 2-3. All passages quoted in translation have been translated by the present writer from the original Sinhala.

¹² Simon de Silva's complete fictional oeuvre consisted of *Meena* (1905), *Theresa* (1907), and *Ape Agama* (1910). After 1910, he seems to have given up the writing of fiction probably because of the severe competition from three of his more famous contemporaries, Piyadasa Sirisena, M.C.F. Perera and W.A. Silva.

¹³ Piyadasa Sirisena was, without doubt, the most popular novelist of the day. In the preface to *Tharuniyakage Premaya* (1910), Sirisena claimed that more than 25,000 copies of his first novel *Vasanavantha Vivahaya* (1904) had been sold by 1910.

(Wijesundara) had inherited this large fortune five years ago, how happily she could have spent her life with him! She suspected whether his sorrowful appearance could have been caused by thinking about her. Realising that she had not thought of him (Wijesundara) all this time, she felt a little irritated in her mind. However, reminding herself that she already had all the happiness that money could bring from her own husband (Mr. Pieris) and that thinking any further about Wijesundara could only destroy her happiness, she put away all thoughts concerning him (Wijesundara). She expressed her surprise at the news, and rejoiced again and again about his good fortune.¹⁴

In his third and last novel *Ape Agama* ('Our Religion', 1910) once again, Simon de Silva continued his interest in the inner workings of the minds of his fictional characters. The chief character of this novel, Cecilia, is quite similar to Meena and Mrs. Pieris in that all three female characters (as well as several others in the three novels) share the same habit of introspection and subjective self-analysis of their own emotions, feelings and motives. *Ape Agama* in fact begins with a passage (of nearly three pages) of a long internal monologue, in which Cecilia sits in her drawing room looking around her with a self-satisfied, complacent feeling at her life of luxury and good fortune, and engaging in a philosophical disquisition upon the nature of the world and the nature of human behaviour:

Cecilia, a pleasure-loving young woman, having dressed herself attractively, looked at the clock, and finding that the time had not yet come for her to go out, entered her drawing room, sat on a comfortable chair, looked with happiness, self-satisfaction and complacency at her great wealth and good fortune, and began to think as follows:

“All human beings desire wealth and good fortune and exert themselves to amass wealth, but how many of them really think of using the wealth so amassed? And how few do utilise their hoarded wealth? Avaricious, stingy, miserly people cannot make use of it...What earthly use is there of my wealth and property after I am dead and gone? Therefore I should get as much benefit from my great wealth as possible while I am still alive!...I am well aware that numerous people condemn me for my emancipated ideas and fearless beliefs...Some abuse us for

¹⁴ Simon de Silva, *Theresa* (1907), second edition, Tisara Prakashakayo, Dehiwala, 1993 p. 47.

wearing rich jewellery; others for consuming luxurious food and drink, for reading enjoyable novels...Who are those who thus censure and disparage us? Are they fortunate people who have attained luxury and worldly happiness like us or those leading a more moral life than ourselves? No, certainly not...even our reverend padre secretly advised me against my capricious associates. He especially cautioned me against too close association with my friend with poetic gifts...but the padre even while thus advising me was himself infatuated with my beauty. I could see it in his eyes. When I smiled and gave him my hand he became flustered and kissed my hand softly instead of shaking it...that proved to me his mental condition further. My poetic associate is not like that. When he surveys my beauty he gazes at me without any thought for anything else...Very often he expresses his feelings with an impromptu poem...If he has anything to say, he says it courageously. That day at the meeting, hearing the verses that he recited, several women raised their eyebrows with contempt, and the few men glanced furtively at each other as if they were surprised. But those same women who pretended to be scandalized claimed, later in conversation with me, that there was no fault in those verses and that both men as well as women love sexual enjoyment but that it is indecent to speak of it in public. The world is full of such deception and hypocrisy on all sides...My poetic friend's fault is to reveal publicly what he really thinks. My opinion is that he is superior as a human being to all the deceivers who surround me..."¹⁵

In the above monologue, after the background has been rapidly sketched in by the author in a single sentence, the reader is plunged into a long passage of direct interior monologue of more than two pages, with Cecilia engaged in deep thought about certain philosophical problems such as the role of wealth in human life, action and behaviour. This interior monologue which simulates Cecilia's stream of consciousness or the processes of her thoughts is characterised by two of the most important features of the stream of consciousness technique - "flashbacks" into past events in her life, and the use of the principle of "the association of ideas." The former is exemplified by the description of the incident where the padre kisses Cecilia's hand, and the latter by the way in which the entire passage has been organised on the basis of "free association" of ideas. Cecilia, who began thinking first of her own present good fortune and luxurious way of life, is led on to think next of the jealousy and criticism of her mode of life by others; these thoughts

remind her of one such critic (the reverend padre who had kissed her hand instead of shaking it). On that occasion the padre had warned Cecilia against a particular friend and associate, the young man with 'poetic abilities'. This naturally compels her to compare mentally the padre and the young man, which, in turn, makes her realise the comparative superiority of the poetic friend to the padre, and finally to recall the three stanzas of verse which the young man had recited at the meeting referred to above.

The first chapter of *Ape Agama* concludes with a similar direct interior monologue extending to over two pages recording once again the thoughts of Cecilia while travelling in her horse-carriage after a meeting with Mrs. Baldwin, a Christian "Biblewoman".¹⁶ In this second passage of interior monologue, Cecilia, a Christian herself at this point in the story, ponders deeply upon the problem whether contemporary Christians are true Christians or hypocrites, and finally comes to question the very existence of God Himself.

In addition to the two long interior monologues of Cecilia in chapter 1 referred to above, there are several other passages in which Cecilia, Jayatunga (her lover) and Peter Gunasekera (the latter's rival) are made to engage either in direct or in indirect monologues.¹⁷ Cecilia and Peter Gunasekera both also engage in flashbacks while they are engaged in such direct or indirect monologues.¹⁸ The use of all such 'psychological' techniques demonstrates clearly Simon de Silva's interest in and preoccupation with human

¹⁶ Mrs. Baldwin has been described by Simon de Silva as a 'Bible Nona' (p. 6). She describes herself as a woman who never misses going to church on Sunday, and contributes the largest amount of money to the church till (p. 14).

¹⁷ Both forms of interior monologue have been used fairly extensively by Simon de Silva in *Ape Agama*. These passages are located as follows: (a) Direct Interior Monologue: p. 80-81 (Cecilia); p. 60-61 (Jayatunga); (b) Indirect Interior Monologue: p. 35; p. 70; p. 77 (Cecilia); p. 34 (Jayatunga); p. 28-29 (Peter Gunasekera).

¹⁸ See especially pp. 2-3 (Cecilia); p. 28-29 (Peter Gunasekera). Peter Gunasekera even engages in a "flash-forward" (p. 75-76). Cecilia narrates the events of her childhood, upbringing, rape, and motherhood to Jayatunga in chapter 10 (pp. 97-110) in the form of an inserted first person autobiographical narrative (the entire novel is presented in the third person narrative of the omniscient author-narrator). This autobiographical narrative includes the entries in Cecilia's kidnapping by some ruffians, her rape, the death of her seducer, and the subsequent death of her child.

behaviour, motive and especially in the workings of the human mind.

Nevertheless, *Ape Agama*, although it was without doubt Simon de Silva's greatest fictional achievement, "his most intellectual and mature production,"¹⁹ cannot be designated a 'psychological novel' in the proper sense of the term. In spite of its interest in the human psyche, the main interest of *Ape Agama* still resides in the outward action rather than in the inner, psychological action, for the plot consists of numerous thrilling and melodramatic events and coincidences which make the story unconvincing and incredible. For example, among the most incredible events in the novel is the coincidence (revealed only at the end of the novel (ch. 12)) that Cecilia and her lover Jayatunga are cousins who were unaware of their close relationship; equally or even more incredible are such events as the way in which Peter Gunasekera, the villain, is accidentally shut in for two or three days in the "Cupid Hall" in Cecilia's house (strongly reminiscent of the story of Ali Baba and the Forty Thieves in the *Arabian Nights*) where he (Gunasekera) finds a stock of food and wine (chapter 8); Gunasekera's attempt at killing Cecilia (chapter 8); Gunasekera's death as a result of being bitten by Cecilia's pet dog (chapter 8); Cecilia's seduction by ruffians and her rape by an old Ratu Mahatmaya (chapter 12) -- all are of such a sensational and unbelievable nature that they clearly place the basic emphasis upon the outward plot action. Simon de Silva's *Ape Agama* therefore clearly lacks the basic ingredient of the psychological novel -- the absence of a well-made plot -- but instead has a very elaborate outward plot, the external events of which dwarf the psychological element which becomes only an incidental interest or preoccupation in the novel.

The "modern psychological novel" has been defined by Leon Edel as a work of fiction where "there is no "story" in the old sense, and there is only one character (at a time) with which to identify oneself. If the author succeeds in drawing the reader into this single consciousness, he should be able to make the reader *feel* with the character: and the reader does this only if proper identification with the character is achieved."²⁰ According to Edel's definition, therefore, *Ape Agama* cannot by any means be called a "psychological novel," since it lacks one of the pre-requisites of a psychological novel. *Ape Agama*, may, however, together with de Silva's two earlier works, *Meena* and *Theresa*, be described as a precursor of the psychological novel in Sinhala, owing to the uncommon interest Simon de Silva has shown in the inner workings of the psyches of some of his characters.

¹⁹ E.R. Sarathchandra, *The Sinhalese Novel*, M.D. Gunasena & Co., Colombo, 1950, p. 88.

²⁰ Leon Edel, *op.cit.*, pp. 21 - 25.

In short, in spite of a deep interest in the workings of the human mind, Simon de Silva did not conceive all or any one of his three novels as a detailed study of the inner life of one or more characters, and none of his works thus qualifies to be labelled a "psychological novel" in the strict sense.

The next two important figures in the evolution of the Sinhala novel were M.C.F. Perera²¹ and W.A. Silva.²² The former followed mainly in the footsteps of the first Sinhala novelist, Piyadasa Sirisena,²³ whose main theme was the condemnation of westernisation and Christianisation of the Sinhala-Buddhist people and the attempt to arouse the nationalistic feelings of the Sinhala nation; in Sarachchandra's words, Piyadasa Sirisena's main purpose was "to convert Sinhalese Christians back to Buddhism, and to resuscitate the dying culture of the people."²⁴ Primarily, he was a social and religious reformer and "did not write novels in order to entertain people or to analyse human character."²⁵ It is therefore not surprising that Sirisena showed little or no interest in his novels in studying the psychology of his fictional characters, and made little or no contribution to the evolution of the psychological novel in Sinhala.

M.C.F. Perera's first novel *Mage Karume* ('My Fate', 1906) was very much influenced by Piyadasa Sirisena's *Vasanavantha Vivahaya*. The "fate" alluded to in the title referred to the deleterious consequences of Christianisation and indiscriminate

²¹ M.C.F. Perera (1879-1922), wrote and published five novels during a period of five years (1906-1911); they were: *Mage Karume* (1906), *Mage Pembaree* (1906), *Lanka Abirahas* (1907), *Sirimedura* (1908), *Alaye Leelaya Havat Malavun Jeevatveema* (1908), and *Lalitha Hevat Ratnamanikyaya* (1911).

²² W.A. Silva (1890-1957) published his first novel *Siriyalatha Hevath Anatha Tharuni* in 1909. It was followed by eleven other novels of which the most popular were *Hingana Kolla* (1923), *Kaelae Handa* (1933) and *Vijayaba Kollaya* a historical romance (1938).

²³ Piyadasa Sirisena (1875-1956), perhaps the most popular and most prolific of Sinhala novelists, published 20 novels between 1904 and 1937. His first novel, also the first Sinhala novel, was *Vasanavantha Vivahaya Nohot Jayatissa Saha Roslin* (1904); his last novel, *Debara Kella* was published in 1937.

²⁴ E.R. Sarathchandra, *op. cit.*, p. 92.

²⁵ *Ibid.*

westernisation. Perera's intention was, like Piyadasa Sirisena's, to depict through the medium of satiric comedy the clash between the "two cultures" -- the highly westernised "English" culture which the Sri Lankan middle and upper classes were then flaunting brashly, and the indigenous Sinhala-Buddhist culture of the 'Sinhala-only educated' classes. From his second novel *Mage Pembari* ('My Beloved', 1907) M.C.F. Perera began to lay the foundation of the sensational and melodramatic romance which W.A. Silva took up in 1909 and later carried to its culmination in his novels of the 20s like *Hingana Kolla* (1923): the characteristic type of romantic melodrama associated with his name, termed by Sarathchandra as "the Novel of Escape".²⁶ Under the influence of popular writers of English fiction like Hall Caine, Rider Haggard, and C.B. Reynolds, W.A. Silva developed the stock formula for the cheap thriller or "pot-boiler" in Sinhala which turned out to be a mixture of idealised love, violent physical action and didacticism and moralisation of a common type.²⁷

This popular formula to which W.A. Silva wrote all his "pot boilers" helped him to gain ascendancy over (or at least to become as popular as) Piyadasa Sirisena in the 1920s and 1930s. Owing to the nature of his fiction and his primary intention of providing cheap entertainment with a sensational external plot, W.A. Silva, like Piyadasa Sirisena and M.C.F. Perera before him, displayed little interest in the analysis of the mental processes of his characters. These three early novelists, therefore, made no important contribution to the evolution of the psychological novel in Sinhala. In fact, the vein of fiction that had been so successfully tapped by M.C.F. Perera and W.A. Silva was so popular among the Sinhala reading public that even Martin Wickramasinghe imitated the novels of M.C.F. Perera and W.A. Silva in his novelistic juvenilia, *Soma* (1920), *Seetha* (1923), and *Ayirangani* (1923), before he found his true *metier* in *Miringudiya* ('The Mirage', 1925).

²⁶ *Ibid.* p. 113.

²⁷ For detailed studies of W.A. Silva's fiction, see E.R. Sarathchandra, *op. cit.*, pp. 113-131, and Sarathchandra Wickramasuriya, *Vijayaba Kollaya Vivaranaya*, Saman Press, Maharagama, 1963, and *Sinhala Navakathava Naegeema*, Pradeepa Prakasakayo, Colombo, 1972, pp. 128-162, which contains a detailed analysis of W.A. Silva's first novel *Siriyalatha* (1909), and the same writer's *Sinhala Navakathave Vikasanaya*, Sarasavi Publishers, Gampaha, 1963, pp. 69-99, which includes a detailed analysis of Silva's most famous and most popular novel *Hingana Kolla* 'The Beggar Boy', 1923. See also K.D.P. Wickramasinghe, *Nootana Sinhala Sahityaya*, Gunasena & Co., Colombo, 1965, pp. 449-468.

Part II

After Simon de Silva, whose *Meena*, *Theresa* and *Ape Agama* (all published between 1905 and 1910) showed considerable interest in the complexities of fictional characters and their psychological conflicts, Martin Wickramasinghe was to be the next most important novelist to display at least some interest in the workings of the minds of his characters. Even in his first novel *Leila* (1914), before he succumbed to the formula of the sensational romantic melodrama of M.C.F. Perera and W.A. Silva, Wickramasinghe had occasionally attempted to probe the thoughts, feelings and emotions of his characters. The main male character of *Leila*, named Albert, for example, is made to analyse his own feelings of love for the heroine Leila in Chapter 3, as follows:

I was now able to understand the pleasant feeling in my mind about her (Leila). Since I now understand well her good nature and education, my love for her has grown strong. There is no reason why there should not be a feeling of love in her mind too towards me. However, I should proceed only after verifying clearly whether she loves me or not. If she does not love me, however strong the feeling of love in my own mind, I should try to suppress it....why should I love a woman who does not love me in return? What earthly use is there in making her mine through force or deception? I should try to ascertain Leila's ideas and feelings. If Leila consents, there is no obstacle to our union.²⁸

Here Wickramasinghe was clearly writing in the tradition initiated by Simon de Silva and probably under de Silva's influence when Albert makes this kind of self-analysis through interior monologue.

In chapter 8 of *Leila*, again, Wickramasinghe enters the consciousness of *Leila*, the main character, who is represented in the passage below as undergoing a serious mental conflict after having consented to marry her cousin Gilbert, in spite of the fact that she hated him, merely to satisfy her parents like a traditionally brought up Sinhala girl. At this stage of the story, Leila is in love with a young man called Albert; in the following scene, after Leila has conveyed her decision (to marry Gilbert) to her mother, Gilbert himself meets Leila and makes a formal proposal of marriage and asks her, "Leila, are you really

²⁸ Martin Wickramasinghe, *Leila* (1914), chapter 3. The quotation is taken from *Leila* reprinted in *The Collected Works of Martin Wickramasinghe*, Vol. 3, Thisara Publishers Ltd., Dehiwala, 1987, pp. 15-16. All page references to *Leila* in the present study are taken from this edition.

in favour of our marriage?" This question sets in motion the following stream of thoughts in Leila's mind, in the form of an indirect interior monologue:

As soon as this question fell on her ears, her love for Albert was rekindled in her mind. She imagined that Albert's image was before her and pressed her lips together as if she was about to speak to him. An instantaneous joy spread through her whole body, succeeded by an instantaneous feeling of sadness. She realised that it was an impossible task for her to erase her first love for Albert from her mind.²⁹

However, this tendency towards the study of the workings of the human psyche, as represented in the two passages of interior monologue quoted above, is not continued or developed further in Wickramasinghe's next three novels, *Soma* (1920), *Seetha* (1923) and *Ayirangini* (1923). These novels were on the same lines as the "pot-boiler" type of sentimental, romantic melodrama which had been popularised by M.C.F. Perera between 1906 and 1911³⁰ and perfected by W.A. Silva between 1909 and 1925.³¹

In the mid-twenties, however, when Wickramasinghe came to write his next, and also his first important novel *Miringudiya* ("The Mirage", 1925), the author's concept of the novel as a form of art, as a literary genre with definite features of its own, had undergone a complete transformation, a change which augured well for the future evolution of the Sinhala novel. This complete change of stance towards the nature of novelistic fiction as a serious exploration of human problems and personal relationships and involving emotional and psychological conflicts was a result of Wickramasinghe's wide reading of Western novelistic fiction after the publication of *Soma* in 1920. As Wickramasinghe declared later in his autobiography: "*Ayirangini* (1923) was written and published at a period when my ideas about the novel form were changing rapidly...I realised that my ideas about the novel were shallow and childish before six months had elapsed after the publication of *Soma*. I was introduced to Thomas Hardy's novels by the periodical called *Literary Guide*...After Hardy's stories I read *Anna Karenina*. I read the stories of Maxim Gorky, Chekhov, Schchedrin and Turgenev with avidity. I had read

²⁹ *Leila*, pp. 45-46.

³⁰ M.C.F. Perera's last novel *Sirimedura* was published in 1911.

³¹ W.A. Silva's most popular novels were published in the second decade of the 20th century, although he continued to write novelistic fiction till the mid-fifties. His two most popular novels *Lakshmi* and *Hingana Kolla* were published in 1922 and 1923, respectively.

Maupassant's stories in my childhood. I enjoyed Flaubert, Balzac, Anatole France (and also read) Victor Hugo's *Les Miserables* and *The Toilers of the Sea*. I enjoyed their novels like one who gazed with wonder at a world hitherto unheard of and unseen."³² After reading some of the greatest works of world fiction Wickramasinghe read the English novels of Henry Fielding, especially *Joseph Andrews*³³ (which he "enjoyed immensely"), and next read Charles Dickens, starting with *Oliver Twist*.³⁴

When Wickramasinghe once again turned to novel-writing, therefore, he was, naturally, a changed man. In *Miringudiya* (1925) he discarded, with contempt, both the escapist "pot-boiler" type of novel of sentimental melodrama in which W.A. Silva excelled at the time, as well as the didactic and polemical novel of the Piyadasa Sirisena type which the latter continued to practise throughout his career until 1946³⁵ and which had provided the model for Wickramasinghe's first novel, *Leila*, in 1914. In his preface to this new novel *Miringudiya*, Wickramasinghe stated categorically: "The main purpose of the novel (as a literary genre) is to depict human life rather than to preach didactically how men and women should behave...The novel is neither a treatise on law and jurisprudence nor a pill containing moral and religious advice covered with a thin sugar-coating of romance...Although certain writers believe that a novel is written to give advice to immature readers, it is not so...In this novel (i.e. *Miringudiya*) there are no superhuman men or women who are paragons of virtue. There are no better books than novels which help the reader to understand life."³⁶ As he declared later (1950) in the preface to the second edition of *Miringudiya*, the theme of the novel was "the personal and social relationships pertaining to married life."³⁷

Miringudiya centres on the tragic consequences suffered by a young woman, named Molly Dhanasooriya, who ran after the deceptive "mirage" of excessive,

³² Martin Wickramasinghe, *Upan Da Sita*, Saman Press, Maharagama, 1961. Second edition, 1962, p. 218.

³³ *Ibid.*, p. 218.

³⁴ *Ibid.*, p. 219.

³⁵ Piyadasa Sirisena's last novel was *Debara Kella* (1937).

³⁶ Preface to *Miringudiya*, first edition (1925), p. 5.

³⁷ Preface to *Miringudiya*, second edition (1950), p. 7.

indiscriminate 'Westernisation'-- the blind, unrestrained imitation of everything European instead of following its useful and more valuable features. Later in his autobiography Wickramasinghe declared that his views and attitudes to human character and its frailties had "changed so radically" at the time he composed *Miringudiya* that he "depicted Molly's character like a man who secretly loved the virago Molly Dhanasooriya."³⁸ It was this change of attitude to human character and especially in the deep interest in the study of the mental conflicts and psychological processes of men and women under the strong emotional pressures of married life that made Wickramasinghe concentrate on the "inner life" of his characters.

This new (or, rather, resuscitated) preoccupation with the "inner life" of fictional characters manifests itself clearly in *Miringudiya* in the depiction of the mental conflicts of Molly, the main female character. Molly Dhanasooriya, tempted and attracted by an inordinately anglicised Sinhala young man named Lavison Neelakantha elopes with him to England. Living in London with Lavison, but still not married to him, she experiences a deep sense of fear, suspicion, uncertainty and insecurity, caused by the feeling that one day her lover would lose sexual interest in her and abandon her in an alien country. This feeling of alienation makes Molly undergo an emotional and moral conflict which perhaps no previous character in Sinhala fiction had ever been made to face. The deep and serious manner in which Wickramasinghe records this internal conflict in Molly naturally makes *Miringudiya* a significant landmark in the development of the psychological novel in Sinhala.

In the following passage which traces Molly's internal conflict, Wickramasinghe uses the method of the "internal monologue" in both its well-known forms, direct and indirect. The passage begins in the form of an indirect internal monologue, but after the first sentence there is a transition to the 'direct' recording of Molly's thoughts without the intervention of the author: (Direct interior monologue can pass into indirect monologue and vice versa by the simple expedient of omitting tags like "She said" or "She thought" in order to make the monologue "direct").

"Even if I have to die I shall not beg his pardon," Molly said to herself. "I can't stand his sight. I hate him. Why should I appeal humbly to him? Lavison loves me...Yes, of course, he does...loves me with all his heart. Why then should I fear not being legally married? But...if he grows tired of me?" Saying so, Molly walked up and down in the room..."No! No! He will not leave me in the lurch...How strongly he loves me! Yes...Yes...I

have no reason for sadness..." Molly slowly approached the looking glass and surveyed her own beauty. Her unparalleled beauty, she thought, was even greater than before. "Yes...Yes I should not relax my efforts to retain his mind fixed on me. A child? ...No, it's unnecessary...It may lead to a lessening of his attraction towards me...A child then is not necessary...unless of course he expresses a wish for it...no, not otherwise...What am I thinking of now?...I'm mad! I'm mad! I may lose him by living with him outside wedlock...Yes, of course, I must see to it that we are properly married legally...but..."³⁹

The passage depicts fairly successfully the acute feelings of suspicion, fear and vacillation in Molly's mind while she is confronted by a serious emotional and moral crisis: it imitates her "stream of consciousness" while passing through a process of self-debate and self-examination.

Just before Molly commits suicide by taking poison after finding no satisfactory solution to her emotional and moral dilemma, Wickramasinghe again gives the reader a direct transcript of her stream of consciousness:

Yes...Yes, Of course, I can now understand all...He (Lavison) doesn't want me---no, he certainly doesn't. He said once before that he wanted to marry me legally...Yes...Yes...But I rejected his offer. To live with me unmarried is shameful and degrading to him...Yes...Yes. I never thought about that before...When we were in Colombo he could not pass a single day without seeing me...Even when we were new here he did not spend a single day away from me. Now he doesn't want me. Living with me without marrying me legally is apparently a shameful stigma to him. Oh! What a foolish woman I have been!...I should have thought of this earlier...Yes, of course, I understand...I do understand everything now.⁴⁰

In this passage of stream of consciousness Molly's thoughts are shown moving back and forth between the present and the past, using the modern technique of "flashback". In the passage which follows, Wickramasinghe uses its opposite, the "flashforward" technique, to portray dramatically and realistically Molly's future hopes and

³⁹ Wickramasinghe, *Miringudiya*, p. 127. (Page references to the 3rd edition, 1955).

⁴⁰ *Ibid.*, p. 143.

aspirations and the possible consequences of her present behaviour on her later life. Here she considers her emotional problem from the point of view of the alternatives available to her in the future in trying to resolve her dilemma. Again, the result is an effective passage of stream of consciousness where Molly goes through a process of mental self-questioning and self-debate. Here too Wickramasinghe has employed the technique of 'direct interior monologue':

To write to Paul (Molly's legal husband, back in Sri Lanka) imploring him to release me? No, certainly not. I will never write to him. I will not pray to him...Lavison...he will come tomorrow. Yes, he will come tomorrow. Then I will ask him whether he still loves me. He will tell me the truth...Yes. He will never lie to me, I am sure of that....If he is tired of me already...Lavison does not like to live with me now as he used to do before....Why should he go to such far-off places?...It must be a ruse of his to be away from me.⁴¹

Molly's thoughts just before she finally commits suicide in despair are also presented directly to the reader without authorial interference, in another passage of direct interior monologue as follows:

I am unwanted! He does not want me...It is quite clear now. My going in search of him will create more frustration in his mind. Yes, Yes, I am certain of that...I know...I know...I know....Everything is over....(she thought, before shutting herself up in her room to take poison).⁴²

Thus, as early as 1925, Martin Wickramasinghe had introduced modern techniques characteristic of the psychological novel such as the use of direct and indirect interior monologue, internal debate, self-questioning, flashback and flashforward, as techniques to be used individually or in combination to simulate and to imitate closely the movement of the stream of consciousness of his main character. However, as before (in *Leila*), such techniques were not used (in *Miringudiya*) on a scale extensive enough to make it appear to be a method deliberately chosen and practised to achieve the primary purpose of bringing to life dramatically the inner life of one or more selected characters, as should be found in a 'psychological novel'. Hence Wickramasinghe's *Miringudiya* too cannot be categorised as a true 'psychological novel', although it displays the sporadic and

⁴¹ *Ibid.*, pp. 143-44.

⁴² *Ibid.*, p. 145.

incidental use of many of the features typically used in psychological fiction.

Strangely enough, our expectations that Martin Wickramasinghe would develop further the psychological techniques that he had used in *Miringudiya* are not fulfilled during the next 30 years. After 1925, indeed, there was a long interval in the development of the psychological novel in Sinhala, when neither Wickramasinghe, nor any other Sinhala novelist showed any interest in the workings of the psyche of their fictional characters--the Sinhala novel was, indeed, dominated almost exclusively by two novelists, Piyadasa Sirisena and W.A. Silva, neither of them fully aware of the basic characteristics of good, modern novelistic fiction. Until his death in 1946, Piyadasa Sirisena practised, without any significant change, his novel of manners with the basic motive of carrying out religio-nationalistic propaganda with a strong element of ethical teaching, while W.A. Silva, who published his last novel *Juli Hatha* in 1943, also followed faithfully to the end of his novelistic career the formula of his first novel *Siriyalatha* (1909), the sentimental and melodramatic novel of the lowest artistic calibre. In the context of the popularity of these two novelists who monopolised the world of fiction at the time and set up the literary standards by which contemporary fiction was judged, *Miringudiya*, in spite of its modernity in theme as well as in fictional techniques (including the psychological techniques described above), was completely ignored: just as Wickramasinghe's ultra-modern ideas in *Leila* were far too advanced for their time and disregarded in 1914, so once again his ultra-modern themes and fictional techniques used in *Miringudiya* unfortunately suffered the same fate. As Wickramasinghe confessed bitterly later in his autobiography, "After writing and publishing *Miringudiya* I discovered to my mortification that Sinhala readers at the time were not so concerned with artistic features in a work of fiction but with virtue and vice, good and bad morality, and the exposition of traditional Sinhala customs and cultured behaviour."⁴³

For the next two decades, therefore, Wickramasinghe eschewed the writing of serious fiction, in spite of his obvious talents in this direction; instead, directed obviously by the success of W.A. Silva⁴⁴ in that particular genre of fiction known as "the historical romance", Wickramasinghe tried his hand at writing historical novels, publishing next, in quick succession, two short novels named *Ummada Chithra* (1928) and *Rohini* (1929)

⁴³ Wickramasinghe, *Upan Da Sita*, p. 171.

⁴⁴ W.A. Silva's historical romances *Sunethra Nohot Avichara Samaya* (1933), *Daivayogaya* (1936) and *Vijayaba Kollaya* (1938) became very popular in the 1930s.

which brought him some popularity as he had expected⁴⁵ but not much literary distinction. In going back to the novel of social analysis in *Gamperaliya* ('Upheaval in the Village', 1944), however, Wickramasinghe achieved the distinction of producing one of the greatest landmarks of Sinhala fiction, now generally acclaimed as the first "modern" novel in Sinhala.⁴⁶

In *Gamperaliya*, however, perhaps by the nature of its theme of social evolution of a Sinhala village (i.e., the changes wrought upon the lives of a feudal family on the southern sea coast as a result of the passage from 19th century feudalism to 20th century capitalism), Wickramasinghe showed no interest in the psychological processes of his characters. *Gamperaliya* is almost completely devoid of any probings into the minds of its characters, of "travelling inward".

Wickramasinghe's next novel, *Agenda* (1949) was more or less a continuation of *Gamperaliya*, tracing another and later development of Sinhala society -- the rise of the Sinhala upper middle class having now migrated to the city of Colombo from their native villages, their entrepreneurship in trade, commerce and industry, their relationships with the working classes, with the inevitable clashes of interest between capitalists and their workers. Thus, being very similar to its predecessor *Gamperaliya* in basic theme and preoccupations, *Yuganthaya* (1949) offered its author little scope for the probing of individual characters and their feelings and emotions. Moreover, the absence of any main characters in these two novels (it has been claimed that the main "character" of *Gamperaliya* is the village Koggala itself) may have been one of the reasons why Wickramasinghe does not probe the individual psyche of any individual character in either of these works.

⁴⁵ Sarathchandra claimed that "a historical romance *Rohini* brought him more fame than any of his other novels", and that "Wickramasinghe chooses the most romantic period of our past history, the heyday of nationalism, the almost legendary exploits of Dutugemunu and his warriors. His reconstruction is at once fascinating and authoritative." Sarathchandra, *op.cit.*, p. 143.

⁴⁶ Sarathchandra (writing in 1950) claimed that *Gamperaliya* is, "certainly, the best novel in Sinhalese, with a village background...(it) suggests an entirely new direction for the Sinhalese novel...it is a truer tale of village life than anything that has appeared before." (*op.cit.*, p. 146). "It is a very accurate reflection of the pattern of living of a Sinhalese village." (p. 149). K.D.P. Wickramasinghe called *Gamperaliya* the finest "realistic novel in Sinhala, depicting real human life, devoid of murders, poisoning and coincidences." K.D.P. Wickramasinghe, *op.cit.*, p. 484.

The decade 1950-1960 marked the real efflorescence of the psychological novel in Sinhala. Not only did several works of fiction utilising modern psychological techniques appear in Sinhala during this decade; significantly, it was during this decade that *Viragaya* (1956) by Martin Wickramasinghe and *Hevanella* (1960) by Siri Gunasinghe, two of the novels which could without hesitation be called "psychological novels", appeared in print, as well as Wickramasinghe's *Kaliyugaya* (the second part of a trilogy comprising *Gamperaliya*, *Kaliyugaya* and *Agenda*) which also made liberal use of certain modern psychological techniques such as direct and indirect interior monologue. This third and last phase of development of the psychological novel in Sinhala will be the subject of the rest of the present study.

Part III

The third and most important phase of the evolution of the psychological novel in Sinhala begins with Martin Wickramasinghe's most important novel *Viragaya* (1956) and culminates with the publication in 1960 of Siri Gunasinghe's *Hevanella*, the first novel in Sinhala that could be termed a "psychological novel" of the "stream of consciousness" type. This decade also saw the publication of the second part of Martin Wickramasinghe's trilogy already referred to (*Kaliyugaya*) in 1957. This middle part of the trilogy, however, probably because it was written and published after the first and third parts (*Gamperaliya*, 1944 and *Agenda*, 1949, respectively), and especially because it was immediately preceded by *Viragaya* (1956), (the novel by Wickramasinghe which approaches most closely a "psychological novel") differed significantly from the other two parts of the trilogy, especially in narrative technique. Not only does the author use interior monologue of both types in this novel; he also uses the epistolary technique to include one long "flashback" into the past by a major character in the novel named Allen.

In order of publication, *Viragaya* (1956) preceded *Kaliyugaya* (1957) by one year, although it is not definitely known whether such was the order of actual composition. However, since *Kaliyugaya* had been planned as a trilogy, of which the first and the third parts had already been published in 1944 and 1949, respectively, it may be surmised that at least some portions of *Kaliyugaya* had been written by Wickramasinghe earlier than *Viragaya*. Considered from the point of view of the evolution of Martin Wickramasinghe's (especially psychological) technique, there is little evidence of either novel being more 'advanced' or 'mature' than the other. However, *Viragaya* approaches the true psychological novel much closer than *Kaliyugaya* in that in theme the latter is (like the other two parts of the trilogy to which it belongs) primarily a close study of changes in society, while *Viragaya* is an intense study of a single character and his psychological conflicts. In other words, *Viragaya* is organised round a specific individual (Aravinda) and his mental and psychological conflicts in a manner in which *Kaliyugaya* is not. In technique too, *ipso-facto*, the psychological methods used in *Kaliyugaya* appear to be

incidental and sporadic, as in *Miringudiya*, while they are more central and deliberate in *Viragaya*. For these reasons, it appears more useful to consider the 'psychological' aspects of *Kaliyugaya* before those of *Viragaya*.

Kaliyugaya (1957), like the other two parts of the trilogy of which it forms the middle, has no real central character or characters; in Wickramasinghe's own words, the trilogy shows "the way of life of a rural family gradually changing under the influence of western civilisation during three consecutive generations."⁴⁷ It is therefore a 'chronicle' novel tracing changes in society, the purpose being, again in the author's own words, to depict "the changes that took place in Sinhala culture by its coming into conflict with western culture."⁴⁸ In this middle section of the trilogy, the main subject-matter comprises the life led by Nanda and Piyal with their children (of *Gamperaliya*) after migrating to Colombo. The eldest child of the family, Allen, elopes to England with a girl called Irene, disregarding the opposition of his parents to their marriage. After ten years of suffering in London he writes a long letter to his mother (in English) explaining the reasons why he had to disobey his parents.

Kaliyugaya opens with Allen's long letter narrating in cinematic flashback in the form of a self-confession Allen's gradual alienation from his parents after an interval of more than ten years. Allen's long epistle comprising chapters two, three and four (occupying 33 pages), is tantamount to a severe criticism of the hypocrisy and inconsistency of behaviour of his father, Piyal. The reading of Allen's letter back at home creates a serious disturbance in Nanda's heart. Wickramasinghe has depicted Nanda's mental condition quite successfully by using indirect interior monologue as in the following passage:

Nanda, hearing Allen criticising certain things that his father had said and done, was greatly agitated in mind. What if Allen criticised his mother (herself) too before he ended his letter? Nanda remembered how she had faced difficult situations which almost drove her to break her marital vows, and how at times she and Piyal quarrelled with each other. She was startled to remember these, as if she was startled at revealing her own nakedness by taking off her clothes and flinging them away. Feeling that Allen may even have accused her of adultery, the secret of which she herself and only one other person was aware, she wanted to seal her ears

⁴⁷ Martin Wickramasinghe, *Kaliyugaya*, Saman Press, Maharagama, 1957, Preface, p. 6.

⁴⁸ *Ibid.*

with her fingers. Nanda rose from her chair and looked around. The affair between her and Samaraweera reminded her of her sister Anula too. She, Nanda, also was responsible for Anula's death by tuberculosis. She could not avoid the self-blame that arose in her inner mind, telling her that her caste-pride was merely a mask which she had used to hide her own selfish ideas and feelings.⁴⁹

Here the author gives the reader the opportunity to enter the psyche of Nanda at a critical moment of her conflict, by the effective use of interior monologue which is in effect a record of Nanda's "stream of consciousness". The end of the passage illustrates Wickramasinghe's use of another typical modern psychological technique - that of the "free association of ideas". Anula, Nanda's elder sister, was aware of the immoral relationship between Nanda and Samaraweera, a friend of Nanda's husband Piyal, the adulterous relationship referred to in the concluding part of the passage above.

In his letter, Allen occasionally engages in the self-analysis of his psychological conflicts; in the following passage, for instance, Wickramasinghe's keen interest in Allen's feelings and emotional conflicts is brought out quite well:

My heart begins to tremble in pain when I remember how my love for you and my father sank to the lowest depths of my mind during the time when I was in love with Irene. That love for you rose up once more in my mind in a strangely powerful manner after I came here with Irene and lived here with her for seven or eight months. I was impelled to blame you and my father because my subconscious mind became a torture to me.⁵⁰

However, it is in the depiction of the inner workings of the minds of two comparatively minor characters, Matara Hamine (Piyal's mother) and Anula (Nanda's sister) that Martin Wickramasinghe once again extends the boundaries of psychological fiction in Sinhala in an obviously experimental manner. In the following passage, for example, Matara Hamine ruminates over certain events in the past with a feeling of envy and jealousy, reminding herself how she had not been treated with due respect by her son and daughter-in-law after Piyal's marriage to Nanda. Here, Matara Hamine's feelings of anger, inferiority complex and jealousy emerge effectively through the direct interior monologue that the author has employed.

⁴⁹ *Ibid.*, p. 35.

⁵⁰ *Ibid.*, p. 45.

Nanda had first married a nincompoop from a decadent aristocratic family. The tumbled-down house they had lived in was renovated a little by spending the money of her son whom Nanda had married as her second husband. Nanda's first husband had died in a pauper's ward in a government hospital...After settling down in Colombo Nanda's aristocratic, arrogant nature took a different aspect. How did Nanda, who had been so obedient to her and even borne abuse silently and patiently, become a completely different woman before a year had passed since she began to live in Colombo! Indeed, from the day she had married her son, Nanda had acted with the intention of deceiving her...the crafty thief...⁵¹

Here Wickramasinghe has recorded Matara Hamine's stream of consciousness effectively by using the technique of indirect interior monologue at the beginning of the passage which later passes unobtrusively into the direct form of it and afterwards also using the method of "free association of ideas" to make the character think of her daughter-in-law's past behaviour and marital history. Later she engages in a dramatic self-questioning to bring out the envy in Matara Hamine's mind. This passage of stream of consciousness (of Matara Hamine) continues for several more paragraphs (over 2 pages) in which a series of past events impinge on her mind in succession. One of them is a flashback to a past incident when Nanda refused to attend Laisa's wedding because of her aristocratic pride;⁵² in another flashback she recounts how formerly she (Matara Hamine) had liked and trusted her daughter-in-law : at that time she had even gifted Nanda a paddy field and four acres of coconut property by deed of gift. In this series of flashbacks Matara Hamine surveys in her consciousness her past life -- how she had worked like a slave after she had married a poor villager; how she had to do all the household work usually done by servants; how she had beaten coconut husks to obtain coir to weave yarns of coir rope to make money; how, after that, she began to sell coconut husks soaked in water and also started a small-scale pawnbroking business, lending money on the security of jewellery; how from the money thus earned she had taken coconut properties as security, increased their harvests and gradually became rich; how, using her savings she had bought small plots of coconut land and soon became the owner of about ten acres of coconut land.⁵³ The passage ends with Matara Hamine's attempts at self-justification and attributing bad motives to Nanda, accusing her of trying deliberately to separate her from her son Piyal. The series of flashbacks ends as follows:

⁵¹ *Ibid.*, p. 53.

⁵² *Ibid.*, p. 54.

⁵³ *Ibid.*

Nanda, who had stolen her son from her and gone away from her was a crafty woman. Sadness mixed with envy, hate and love for her son was consuming her heart like a huge flame. In her eyes, however, there was not even a minute sign of that inner flame; nor did it appear in her face.⁵⁴

Two important features of the psychological technique used by Martin Wickramasinghe in the passages quoted from *Kaliyugaya* are his attempt to use poetic imagery to convey the state of mind of a character, and the use of indirect interior monologue which enables the author to move back and forth between impersonal third person narrative merging at times with the thoughts and feelings of a character which give the impression of first person soliloquy (a method used, for example, by James Joyce in *A Portrait of the Artist as a Young Man*). The first feature, the attempt at hinting at the obscure psychic states of a fictional character by means of appropriate symbols and images may be illustrated by the use of such images as a shower of sparks, a burning flame, and the devils and the underworld in the passages quoted above. The passages from *Kaliyugaya* already quoted, for example, come quite close to passages like the following, where Joyce had used the same narrative method much earlier (the mixture of direct and indirect interior monologue):

He (Stephen Daedalus) felt the cold air of the corridor and staircase inside his clothes. He still tried to think what was the right answer. Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? You put your face up like that to say goodnight and then his mother put her face down. That was to kiss. His mother put her lips on his cheek; her lips were soft and they wetted his cheek; they made a tiny little noise: kiss. Why did people do that with their two faces? Sitting in the study hall he opened the lid of his desk.⁵⁵

This narrative method combines the advantages of the two traditional "points of view" in fiction, viz., the third person omniscient narration by the author, and the first person narration by a major character. It enables the author to keep the reader acquainted with factual details of what is happening to his characters in the outside world, but when necessary also to dip into the consciousness or memory of the character, and to give a direct transcript of the thoughts, feelings and emotions of the character (as in "Was it right to kiss his mother?" "What did that mean, to kiss?"). Thus this interior monologue

⁵⁴ *Ibid.*

⁵⁵ James Joyce, *A Portrait of the Artist as a Young Man*, 1916, Penguin Books, Ltd., England, (1960 edition), p. 15.

technique adds great freedom and flexibility to the narrative and is especially suited to novels where the main thematic preoccupation is the exploration of the psychic conflicts of fictional characters.

The manner in which the omniscient third person point of view of the unobtrusive narrator in *Kaliyugaya* passes imperceptibly into the direct thoughts, feelings and self-questionings of the character concerned, (as happens also in the passage from Joyce quoted above) is illustrated in the following passage from Wickramasinghe's novel where Anula is thinking in flashback about the premarital love relationship between her younger sister, Nanda, and Piyal in the context of a situation where Nanda, now married to Piyal, is apparently carrying on an adulterous relationship with a friend of Piyal, called Samaraweera:

Anula once again opened the almirah and searched for her sister's underwear. Surely Nanda will not be deceived by Samaraweera...How hard Piyal had tried to win Nanda's heart! Nanda had not accepted the gifts sent by Piyal after she had heard of Jinadasa's death...When I scolded her, Nanda buried her face in her pillow and bit it hard to prevent her heart-rending sorrow from emerging through her lips. . .No. No, of course she will not be deceived by Samaraweera.⁵⁶

As shown earlier, the stream of consciousness of Matara Hamine is presented through internal monologue imitating the workings of her mind. In addition, Wickramasinghe uses the free association of ideas and the dislocation of syntax (the use of words, phrases and sentence-fragments instead of complete sentences) to make the flow of Matara Hamine's thoughts realistic. In the following passage, for example, Matara Hamine notes with suspicion and alarm the growing adulterous relationship between her daughter-in-law, Nanda, and Samaraweera, a doctor-friend of Piyal. By the principle of association of ideas, the intimacy between Nanda and Samaraweera makes Matara Hamine recall a Buddhist Jataka story where an adulterous relationship is the main focus. That Jataka story reminds her first about a middle-class villager in her own village who had an illegitimate relationship with his mistress' daughter (his-step-daughter).

Piyal's mother thought of the intimacy between Nanda and Samaraweera with peculiar suspicion. She thought that there was an improper intimacy between her daughter-in-law and Samaraweera. It was her duty to rescue Nanda before she sank deep into the mire. The father was walking along

a path through the jungle. He seized her hand with lustful intent. The daughter started crying. "I held your hand to test you," the father said.⁵⁷

This incident that flashed through Matara Hamine's mind when she thought of Nanda and Samaraweera by association of ideas immediately brought into her mind another case of incest, this time in her own village, Koggala. It concerned a peasant called Modduwa, who had tried to engage in incest with his step-daughter;

Here, Matara Hamine's thoughts are recorded realistically in the form of a succession of words and phrases instead of fully-formed sentences.

Modduwa...the middle-class villager...his mistress' daughter...the legal wife committed suicide by taking poison...the villagers know the reason...that's a dangerous game...my son...Anula knows...tries to keep it dark...Anula fell ill because of her guilty knowledge...a mental illness...cough...what cough? It's mental disorder...Nanda is a crafty deceiver...she ruined Jinadasa...she is destroying my son too.⁵⁸

This is yet another instance of Wickramasinghe's use of the technique of association of ideas. It should be noted that in the passage above, the stream of consciousness of Matara Hamine is rendered, not in complete grammatical sentences but in a kind of verbal shorthand, a kind of linguistic impressionism where words and phrases follow each other in rapid succession, without the formal organisation of conventional syntax. This kind of dislocation of syntax is another device employed to give a realistic impression of the workings of a character's stream of consciousness.

A short time later, the same character, Matara Hamine, talks to Nanda's unmarried elder sister Anula about Samaraweera. In the following passage which records Matara Hamine's thoughts on this occasion, once again the same techniques of flashback, association of ideas and dislocation of syntax are used quite effectively, creating a realistic impression of Matara Hamine's process of thought. Here is Matara Hamine engaged in her self-communing:

The elder sister knows all about the tricks of the younger one. The older one is trying to keep secret the younger sister's faults and tricks. The younger one went to Colombo in order to misbehave like this deliberately...the child born to Jinadasa died...the new pair of

⁵⁷ *Ibid.*, p. 113.

⁵⁸ *Ibid.*, pp.113-14.

scissors...the small sidetable covered with a tablecloth...the old rusty pair of scissors...the navel cord...crafty woman...Anula is better, but a scheming woman... Tissa a good man. Nanda is her mother's own daughter...Jinadasa died...she clung on to my son...the son was summoned before the father died...shed tears profusely...the lips moved...drew in his last breath...that was all...as soon as the father died, the carpenter came---sawed a number of jak planks, made a wooden box by levelling the planks and fitted them together with iron nails...I heard the sound of the iron nails being driven in and burst into tears...a shining coffin nicely varnished, with silver fittings...the muhandiram was not buried in a very expensive coffin...⁵⁹

Here Wickramasinghe attempts to present a direct transcript and imitation of the stream of consciousness of Matara Hamine; it was the most advanced psychological technique used up to that time (1957) and highly innovatory---here free association of ideas, flashbacks based on association, combined with the dislocation of normal syntax to imitate the rapid flow of thoughts through a character's mind, are used in a manner reminiscent of modern stream of consciousness techniques employed by 20th century writers like James Joyce, and hitherto unused in Sinhala fiction. The passage quoted from *Kaliyugaya* above comes close to passages of Joycean "stream of consciousness" like the one below: (here Leopold Bloom is thinking of women at childbirth just before visiting Mrs. Purefoy in the maternity hospital):

Phew! Dreadful simply! Child's head too big: forceps. Doubled up inside her trying to butt its way out blindly, groping for the way out. Kill me that would. Lucky Molly got over hers lightly. They ought to invent something to stop that. Life with hard labour. Twilight sleep idea: Queen Victoria was given that. Nine she had. A good layer.⁶⁰

The stream of consciousness technique as used in the passages like those quoted above from *Kaliyugaya*, therefore, may be described as the highest point of development of the psychological techniques up to 1957. However, Martin Wickramasinghe himself failed to take the next logical step in the evolution of the psychological novel in Sinhala, viz., to explore, using the techniques already tentatively introduced by him in *Kaliyugaya* on a small scale, the stream of consciousness of a single character in depth and in detail.

⁵⁹ *Ibid.*, p. 115.

⁶⁰ James Joyce, *Ulysses* (1922), Penguin Books Ltd., England, (1960 edition), p. 204.

This final, crucial and conclusive step remained to be taken shortly afterwards by another novelist, Siri Gunasinghe, in *Hevanella* (1960).

Kaliyugaya, therefore, in spite of its technical innovations and virtuosity, cannot be termed a 'psychological novel' in the strict sense for two reasons: first, its application of the typical and most important stream of consciousness techniques is confined to the representation and analysis, very sporadically and incidentally, in a traditional non-stream-of-consciousness novel, of major characters like Anula and Matara Hamine (Nanda and Piyal are the two main characters in the novel); secondly, the novel is not centred in the consciousness of a single major character with whom the reader remains throughout the novel, and whose experiences, feelings and emotions the reader shares throughout the book.

It was in *Viragaya* (1956), often called not only Martin Wickramasinghe's "greatest work" but also "the finest novel in Sinhala"⁶¹ that Wickramasinghe took his next step in writing a "psychological novel". Although in *Viragaya* he does not employ any further the techniques of interior monologue and its other associated psychological methods, there is in this novel a concentration of focus and attention of the reader on the experiences, feelings and emotional and socio-cultural conflicts of the chief character, Aravinda, to an extent not seen in any Sinhala novel before 1956.

Viragaya is presented in the form of a first person, i.e., autobiographical narrative, through which Aravinda Jayasena, the central character, presents to us a confessional self-portrait of himself and his mental and emotional conflicts which arise from his inability to reconcile the two worlds, the practical world of day-to-day reality and the idealised world of his imagination. As Sarathchandra expresses it, Aravinda lived "in two worlds. One was the practical world of day-to-day reality around him, symbolised by Menaka (his sister); the other was the idealised world of his imagination, full of love and romance, charity and social service, self-sacrifice, symbolised by young Sarojini (the girl he loved at a distance in his younger days)."⁶² As Sarathchandra noted, *Viragaya* is above all "a study of Aravinda's character...He was unable to transcend his environment (and as a result) he had a double-sided or 'split' character."⁶³ Not possessed of strong will-power, Aravinda vacillated between the two worlds of ordinary materialistic existence and the

⁶¹ Ediriweera Sarathchandra, *Sinhala Navakatha: Ithihasaya ha Vicharaya*, Saman Press, Maharagama, 1951, 3rd edition, 1960, p. 108.

⁶² *Ibid.*, p. 109.

⁶³ *Ibid.*

ascetic ("viragaya" means "absence of lust") way of life. The conflict within Aravinda of these two worlds, or ways of life, left him completely inactive, frustrated, passive.

This theme of an individual pulled in two diametrically opposite directions, of a divided or split personality, of a suspension between two worlds, together with the use of the confessional first person point of view, made it obligatory for the author to engage once again in experimentation with the representation of the main character's stream of thought. What is interesting and new about Aravinda as a fictional character is his habit of introspection, of self analysis, attempting always to analyse his own feelings, to dissect his experiences; in fact, Aravinda calls his story his "Autobiography";⁶⁴ he realises that his weakness was the lack of will power either to defy tradition and convention and lead his own independent life or to conform totally with tradition against his will.⁶⁵

However, despite the psychological nature of the theme (Aravinda's self-analysis) there is relatively little use of the modern technique of "stream of consciousness"; one such passage is the following, where Aravinda ponders upon his own passivity and pusillanimity in chapter 21:

I became an inactive, passive individual because I tried to behave conventionally without thinking conventionally...Sarojini claimed that I did not think conventionally because I did not want to take positive action...Her complaint was not untrue. Being violent in speech but attempting to be a good and pious man in action made me a hypocrite. Although hypocrisy is not inherent to human life it is necessary for social life. I sometimes think that it is better to live close to primeval nature like a primitive veddah than to live as a hypocrite.⁶⁶

In the same chapter, the conflict faced by Aravinda in attending Bathee's wedding in order to give away the bride is presented as follows; Aravinda even goes into a "flashforward", imagining what others would think of him if he appears in public on this occasion:

⁶⁴ Martin Wickramasinghe, *Viragaya*, Saman Press, Maharagama, 1956, 3rd edition, 1959, p. 47.

⁶⁵ *Ibid.*, pp. 226-27.

⁶⁶ *Ibid.*

Men and women who see me going along the road would laugh at me in contempt. They will mentally call me a sanctimonious lay devotee (*balal upasakaya*). Why did I educate Bathec? I never thought before that she would become a grown up woman, that it would lead to rumour if I lived with her alone. I never imagined before that anyone who saw her lustful face would suspect me of living alone with her. In mind, though not in body, I derived enjoyment from her beauty.⁶⁷

Throughout the greater part of the novel, Aravinda constantly engages in the type of self-analysis illustrated above. However, what is important regarding these passages is their orderly, logical nature---the reader always feels that he is in contact with Aravinda's mind, but not in an unordered, confused and therefore chaotic stream, but in the form of the summarised conclusions of Aravinda in logical argumentation. Even when Wickramasinghe attempts the technique of 'flashforward', the reader is aware of the patterned orderliness of presentation of his thoughts and reminiscences, as in the following passage where Aravinda is imagining what would happen if he elopes with Sarojini:

Even if Sara and I elope and leave the village and go to a distant one, her parents will send the police after us. We shall not be able to overcome the shame and the humiliation until the end of our lives if we are hauled up before a judge. The people of the world, seeing us living as husband and wife without being married, would despise us. Even when we walk on the roads people would laugh at us with derision. How can I first go to the law courts with Sara and on the very next day go to my office? What if both of us are punished in court? If only I am punished Sara will commit suicide...⁶⁸

Chapter 9 begins with a passage of self-confession where Aravinda ponders deeply upon the causes for his own changed behaviour after the death of his father, as follows:

Certain persons thought that the change in my life was due to my ignoring the day-to-day, practical affairs of life. I cannot agree with that idea. My life changed gradually as I had never expected, and without my awareness, because I did not have the will power to go against

⁶⁷ *Ibid.*, p. 228.

⁶⁸ *Ibid.*, p. 121.

conventional behaviour. However, I did not act ignoring practical life. I tried to swim against the current, but only in my imagination; when the time came for taking direct action, my will power collapsed. As long as I did not act, I could engage bravely in logical thought; when the time for action arrived I became a slave of feeling; hence I became a slave in the practical world too.⁶⁹

It is comparatively rarely in *Viragaya* that Wickramasinghe departs from this orderly, well-organised but indirect presentation of Aravinda's self-analytic thoughts, to bring us in direct contact with Aravinda's consciousness. Such a rare example occurs at the point where Aravinda thinks of his beloved, Sarojini, trying to conjure up her picture in his imagination. What is significant and new here is the author's attempt at rendering the processes of Aravinda's thoughts in a direct manner, using a kind of grammatical shorthand as described earlier.

Behind the two orbs of my eyes stands Sara's reflection...her smile...her two eyes focused calmly on my face...my mind becomes calm...it is filled with a feeling of devotion...my eyes become heavy with sleep...Sara's picture fades away...my mind merges into the darkness...Siridasa...Sara...both step up onto my threshold, laughing together...talk to friends and relations...Sara does not look at me...both, their bodies jostling each other, enter the room. She looks at me and laughs.⁷⁰

Even here, attempting to record a "flashforward" or imaginary dream-vision, Wickramasinghe uses not the typical dislocated syntax and grammar of the stream of consciousness novel using the spoken idiom, but formal grammar and well-ordered sentences, as clearly indicated by the formal written (as distinguished from the colloquial) verb forms such as *godaveti*, *genayay*, and *sinasey* ('step up', 'take' and 'laughs' respectively).

In passages of self-debate too, the conventional method of self-analysis in well-ordered summary form is employed:

Near the Kachcheri, I thought that I would become the victim of the

⁶⁹ *Ibid.*, pp. 100-101.

⁷⁰ *Ibid.*, p. 189.

curious looks of our acquaintances. They will think what they like. Why should I think of them? What harm is caused to me even if they laugh? Long ago a Brahmin courtier brought up a small girl with the help of an old man. When she grew up he made her his wife. This girl became friendly with a young man and got him to knock the Brahmin husband on the head. What if they compare me to that old Brahmin and tease me? How would they know the Jataka story? Everyone knows the Andhabuta Jataka...the people of those villages...⁷¹

Here, too, it is the neatly summarised, orderly presentation of the stream of Aravinda's thoughts cast into fully-formed sentences (rather than the use of dislocated syntax) that strikes the reader.

In the last two passages quoted above, Wickramasinghe once again, as in *Kaliyugaya*, employs some of the most characteristic features of stream of consciousness fiction such as flashbacks, flashforwards, and association of ideas, together with soliloquy and interior monologue. However, such passages are the exception in *Viragaya* rather than the rule; the staple of the narrative is the well-ordered, chronological self-analysis by Aravinda, exemplified by the first three passages quoted above from *Viragaya*. As a result, the novel, considered as a whole, cannot be termed a "stream of consciousness novel", for the reader is brought into direct contact with the workings of Aravinda's psyche comparatively rarely just as in *Kaliyugaya*.

The significance of *Viragaya* in the evolution of the psychological novel in Sinhala therefore may be said to lie in the fact that though the novel itself failed to become a stream of consciousness novel, it clearly prepared the ground for its production by fulfilling one of the requisites for such a work, by centering the entire novel in the mental condition of a single character (Aravinda). There remained only one (the final) step to be taken --- to make the novel "reveal psychological processes in which a single point of view is maintained so that the entire novel is presented through the intelligence of a character."⁷² This final step was to be taken in Siri Gunasinghe's *Hevanella* (1960), only four years after the publication of *Viragaya*. *Viragaya*, because of its preoccupation with the psyche of Aravinda, achieved the status of a 'psychological novel'; however, it failed to become a piece of "stream of consciousness fiction" because in it the basic emphasis is not placed on "exploration of the prespeech levels of consciousness for the purpose, primarily, of

⁷¹ *Ibid.*, p. 212.

⁷² *Humphrey, op.cit.*, p. 4.

revealing the psychic being of the characters,"⁷³ which Humphrey described as the main defining characteristic of stream of consciousness fiction.

Part IV

For the reasons indicated in Part Three of the present study, Martin Wickramasinghe's *Viragaya* (1956) may be called the first "psychological novel" in Sinhala for its focus of interest upon a single character and his internal conflicts. However, this novel remains almost throughout in the area of "rational communicable awareness...with which almost all psychological fiction is concerned"⁷⁴ but rarely or never moves into "those levels that are more inchoate than rational verbalisation--those levels on the margin of attention".⁷⁵ According to Robert Humphrey, "Stream of consciousness fiction differs from all other psychological fiction precisely in that it is concerned with those levels"⁷⁶ mentioned above. In Sinhala fiction, for the first time, it is in Siri Gunasinghe's *Hevanella* that those levels "on the margin of attention". that Humphrey refers to are reached, making *Hevanella* the first "stream of consciousness novel" in the language.

Gunasinghe's *Hevanella* thus marked the culmination of the tendencies towards the analysis of psychological states and conflicts which had appeared in Sinhala novelistic fiction from the beginning of the 20th century, i.e. from Simon de Silva's *Meena*, *Theresa* and *Ape Agama*, through Martin Wickramasinghe's *Leila*, *Miringudiya* and *Kaliyugaya*. In Wickramasinghe's *Viragaya* (1956), at the end of a period of five decades, the entire novel was organised around a single character and his psychological conflicts and problems, producing the first true "psychological novel" in Sinhala. In both *Viragaya* (1956) and *Kaliyugaya* (1957), Martin Wickramasinghe employed the device of interior monologue in association with other well-known stream of consciousness techniques; however, such techniques were applied on a small scale in the representation of the psychic states of one or two minor characters, and did not result in the production of a "stream of consciousness novel."

The final step of centering the entire novel in the psyche of a single character, and

⁷³ *Ibid.*

⁷⁴ *Ibid.*, p. 2.

⁷⁵ *Ibid.*, pp. 2 - 3.

⁷⁶ *Ibid.*, p. 2.

applying the techniques of recording the thought processes (both of the upper as well as the lower levels of consciousness) was undertaken for the first time in *Hevanella* by Siri Gunasinghe. Being highly exploratory and innovatory especially in technique, *Hevanella*, the first novel of its *genre* shows the strengths as well as some of the weaknesses inherent in such a pioneering work.

Siri Gunasinghe's first novel thus marks the culmination of the developments described earlier, and is a landmark in modern fictional technique. Though not highly original in theme, it is conceived as a deliberate exercise in the application of innovatory techniques in Sinhala of methods of writing "stream of consciousness" fiction used in early 20th century western novels by such writers as James Joyce, Virginia Woolf and William Faulkner. Not only is *Hevanella* thus a *tour de force* in the use of methods of recording the workings of the human consciousness, it is also one of the most concentrated attempts at the use of complex symbolism and imagery in a work of Sinhala fiction.

The epigraph to *Hevanella* provides a clue to the meaning and significance of the title "The Shadow": "There is a shadow which pursues every man---the same shadow is at times pleasant and beautiful, at others fearful and terrible. Whether it is beautiful or fearful depends entirely on the individual concerned. However, man more often sees the fearful shadow---it is that fearful shadow that most often pursues man". In the light of this epigraph, the theme of the novel appears to be the way in which the hero's past (strongly Buddhist) upbringing in a traditional village, represented chiefly by his mother and the chief priest of the village temple, casts a "shadow" over his life, preventing his achieving a full, spontaneous, individual personality of his own. As Sarathchandra has put it, Jinadasa (the main character of *Hevanella*) "tries to adapt himself to the 'new' society of the University but his effort is unsuccessful; he is unable to escape from the bonds of tradition--he has no will power to transcend the limits of his village life and upbringing...the shadow of his own past overshadows his life and prevents him from going forward".⁷⁷

Manifestly, Jinadasa's mother is the principal element of the shadow that relentlessly pursues him, hindering his psychological development, and crippling his spontaneity of emotional behaviour. This theme commonly associated with Sigmund

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Sarathchandra, *Sinhala Navakatha*, Preface to the 4th edition, 1962, p. xviii.

Freud's theory of the 'Oedipus Complex'⁷⁸ had been used as early as 1913 by D.H. Lawrence in his novel *Sons and Lovers*, where Paul Morel and his brother William are shown to be hampered psychologically as a result of their close attachment to, and strong influence of, their mother Mrs. Morel. The deleterious effects of Jinadasa's mother, Gunasekera Hamine, on the psychological and spiritual development of her son are clearly brought out in the following passage:

While his mother lived, he could not be alone, himself, a separate individual. Jinadasa could not endure his mother pursuing him like a shadow in everything he thought and did. Jinadasa wanted to be alone, to escape from life. The only obstacle he encountered was his mother. Every time his mother came into his mind Jinadasa remembered his past. What his mother expected of him, and what he expected of himself, was only a mirage. But it was impossible to save himself from that mirage as long as his mother lived...To live a life without hopes and expectations, he should shatter all the bonds that bound him to his mother. He was sure that he could escape all by escaping from his mother...To live without any hopes and expectations he must destroy the bonds that bound him to his mother.⁷⁹

However, Jinadasa's mother is not the only deleterious and hindering influence on his moral and emotional behaviour. Everything associated with his essentially rural Sinhala-Buddhist upbringing, especially its constricting and outdated moral conventions, too, form part of the immense "shadow" that is thrown across Jinadasa's path. These social conventions and traditional Buddhist mores are symbolised and represented by the chief priest of the village temple. We are informed very early in the novel that the village priest was Jinadasa's closest associate next to his mother; Jinadasa spends the greater part of the evening after school in the temple. The chief priest loved Jinadasa very much. Jinadasa too liked the chief priest most. He follows the chief priest's advice willingly.⁸⁰

⁷⁸ In psychoanalysis, the term Oedipus Complex (familiarised especially by Sigmund Freud) may be described as "a libidinal feeling that develops in a child, especially a male child, between the ages of three and six, for a parent of the opposite sex." C.H. Holman and W. Harmon, *A Handbook to Literature*, Macmillan, New York, 1986, p. 344.

⁷⁹ Siri Gunasinghe, *Hevanella*, Saman Press, Maharagama, 1960, p. 126.

⁸⁰ *Ibid.*, p. 7.

The basic theme of *Hevanella*, therefore, is quite evidently the conflict of two cultures--a young man pulled in two directions, the traditional and highly conventional rural Sinhala-Buddhist way of life on the one hand and the "modern", westernised way of life of the city of Colombo and the University which exposes Jinadasa to a hitherto unknown world of free sexual relations (including resort to brothels), smoking, drinking liquor, and western-style "socials" and parties and picnics on the other. This cultural conflict leaves Jinadasa a completely frustrated young man unable to find his way through a moral and psychological maze from which he can only find escape and solace in the tavern and in the brothel, after breaking off all relations with his mother and the village. Even then, however, Jinadasa finds it impossible to break from his own "shadow" of tradition upbringing, ending up neither here nor there, a young man suspended between the two worlds of tradition and modernity.

Thus, in *Hevanella*, for the first time in Sinhala fiction, a sensitive individual's moral and psychological conflicts provided an author with the opportunity of utilising the methods developed in early 20th century western (especially English) fiction, the techniques collectively referred to as "stream of consciousness" techniques. Although, as shown earlier in the present study, some of these "psychological" techniques (such as direct and indirect interior monologue,⁸¹ flashback and flashforward, association of ideas, and direct psychological analysis through omniscient narration) had been used more than half a century before Gunasinghe (in Simon de Silva's *Meena* (1905) and employed since then casually and unsystematically up to Martin Wickramasinghe's *Kaliyugaya* (1957), *Hevanella* can be considered more as a product of Gunasinghe's reading of modern western psychological fiction (and especially "stream of consciousness" novels) rather than a result of the slow evolution of techniques developed by Sinhala novelists from Simon de Silva to Martin Wickramasinghe.

It is with Siri Gunasinghe's *Hevanella* that the psychological novel in Sinhala came to full maturity. First, in theme, *Hevanella* is 'psychological' in the sense that the author is mainly preoccupied with the psyche of his protagonist Jinadasa; secondly, in technique, it uses for the first time deliberately and continuously in Sinhala the processes of the flow of stream of consciousness as its staple narrative method; and thirdly, it employs, again for the first time, the entire range of modern techniques now associated with "stream of consciousness" fiction in western literature, such as the cinematic techniques of "flashback" and "flashforward" referred to already.

However, significantly, this culminating work did not lead to any further

⁸¹ Indirect interior monologue was first used in Simon de Silva's *Meena* (1905) 55 years before the publication of *Hevanella*.

experimentation by other contemporary writers. Indeed, the crucial significance of *Hevanella* in the evolution of the Sinhala novel has not so far been brought out by any important critic writing in either Sinhala or English; the present essay is probably the first attempt to place *Hevanella* in its proper place in the evolution and development of the Sinhala novel, paying particular attention to its contributions to narrative techniques. The two important critics of *Hevanella*, Martin Wickramasinghe⁸² and Ediriweera Sarachchandra⁸³ (both writing in Sinhala and implicitly acknowledging the importance of *Hevanella* as a Sinhala novel) confine themselves to the discussion of the thematic aspects of the novel, and unfortunately make no comments whatsoever on Siri Gunasinghe's far-reaching innovations in narrative technique.

Part V

The rest of the present essay will be devoted to an analysis of the basic features of the "stream of consciousness technique" employed by Siri Gunasinghe in *Hevanella*.

The "modern psychological novel" as it developed in western languages such as English and French was born between 1913 and 1915. Its alternative names in English criticism, called by Leon Edel "the stream of consciousness novel" or "the novel of the silent, the internal monologue," and in French "the modern analytic novel", provide significant clues to the distinguishing characteristics of a "modern psychological novel." The main term together with its alternate names are used in the present essay in the senses that they are used by Leon Edel in his well-known work on psychological fiction.⁸⁴ Modern psychological fiction is distinguished primarily by a keen interest in catching or capturing "the very atmosphere of the mind,"⁸⁵ the main phrase used by Edel to characterise the essence of psychological fiction.

It can be asserted without hesitation that it was in Siri Gunasinghe's *Hevanella*

⁸² Martin Wickramasinghe, *Upan Da Sita*, Saman Press, Maharagama, 1961, pp. 350-54.

⁸³ Ediriweera Sarachchandra, *Sinhala Navakatha*, Preface to the 4th edition, 1962, pp. xvii-xviii.

⁸⁴ Leon Edel, *The Psychological Novel 1900-1950*, Rupert Hart-Davis, London, 1955.

⁸⁵ *Ibid.*, p. 11.

that a serious and deliberate attempt was made to capture "the atmosphere of the mind" for the first time in the history of Sinhala fiction. For this purpose the author has selected his principal character, Jinadasa Gunasekera, whose mind and movements provide the main central focus of the novel. This focusing of the entire novel on a single (main) character is one (but not the only) necessary condition for the production of a psychological novel; according to Edel, the central character of a psychological novel should be one who is "aware, in extraordinary degree, of his feelings and sensations",⁸⁶ and show "an acute need to cope with inner problems and project his inner life before the world."⁸⁷ In *Hevanella*, Siri Gunasinghe, like all previous psychological novelists such as James Joyce, Marcel Proust, and Virginia Woolf, clearly sought "to retain and record the inwardness of experience."⁸⁸

Like almost all psychological novels, *Hevanella* broke away significantly from all earlier Sinhala fiction, by rejecting both the "omniscient third person point of view" as well as the traditional "first person point of view", the only two principal points of view used in pre-1960 Sinhala fiction. Even a novel with a manifestly "psychological" theme like Martin Wickramasinghe's *Viragaya* (1956) used the traditional first person point of view--it is described as the "autobiography" of Aravinda Jayasena, "edited" by his cousin Sammie; Aravinda's "autobiography" is introduced by Sammie's narrative, also in the first person point of view,⁸⁹ while the rest of the novel (from chapter 2 onwards to the end of the novel) is written (except for a few passages which approach the form of "interior monologue") in the well-known, conventional, third person point of view.

Hevanella, unlike most Sinhala novels, plunges the reader dramatically, *in medias res*, into the consciousness of Jinadasa at a moment of psychological, moral, and emotional crisis. Once the reader thus enters the story, he participates in the novel with Jinadasa, following the latter's thoughts, feelings, emotions, mental conflicts, physically and emotionally moving from place to place with him, and seeing, hearing and feeling what Jinadasa does. There is the complete disappearance of the omniscient author who could comment on the action; instead, the author becomes merely a recording instrument, utilized purely to record in writing the main character's thoughts and his feelings, his view of the world during the period of time selected for representation in the novel. The opening of

⁸⁶ *Ibid.*, p. 12.

⁸⁷ *Ibid.*

⁸⁸ *Ibid.*

⁸⁹ Martin Wickramasinghe, *Viragaya*, p. 20.

Hevanella accordingly plunges the reader dramatically into a scene at the Colombo university restaurant where Jinadasa is seen in earnest debate, arguing with his best friend Wijepala on a topic of great thematic importance in the novel, i.e., the nature, quality and value of the life at the university (highly westernised at the time), which was quite alien to the rural Sinhala-Buddhist way of life under which Jinadasa had been brought up from his birth. In this opening scene of the novel, the background of the university restaurant is presented through Jinadasa's eyes, but in the characteristically restricted third person point of view:

There was a large crowd, laughing and shouting loudly. No happiness penetrates into Jinadasa's mind. Jinadasa cannot find even a drop of consolation from any spot, from anything in the university. "Nonsense, Wije, I have no liking [for the campus] at all. Much better if had not come here at all. Can't you see? Is this in any way a civilised place"?⁹⁰

"Interior monologue" has been defined as "the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered just as these processes exist at various levels of conscious control before they are formulated for deliberate speech."⁹¹ In other words it (interior monologue) "represents the content of consciousness in its inchoate stage before it is formulated for deliberate speech."⁹² It is this condition of appearing to be in a state "before it is formulated for deliberate speech" that distinguishes the "interior monologue" from the traditional forms known generally as "dramatic monologue" and the "stage soliloquy."

The narrative method thus labelled "interior monologue" had been used by James Joyce and others in the early 20th century for the representation of the psyche or consciousness of fictional characters in two basic forms, labelled (a) Indirect Interior Monologue and (b) Direct Interior Monologue. The basic difference between these two sub-types is that "indirect monologue gives to the reader a sense of the author's continuous presence; whereas direct monologue either completely or greatly excludes it."⁹³ To put it

⁹⁰ Siri Gunasinha, *Hevanella*, p. 1.

⁹¹ Humphrey, *op.cit.*, p. 24.

⁹² *Ibid.*, p. 25.

⁹³ *Ibid.*, p. 29.

in more formal terms, "*Indirect* monologue is that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character, and, with commentary and description, guides the reader through it. It differs from *direct* interior monologue basically in that the author intervenes between the character's psyche and the reader. It retains the fundamental quality of interior monologue in that what it presents of consciousness is direct; that is, it is in the idiom and with the peculiarities of the character's psychic processes."⁹⁴

Thus, the opening of *Hevanella*, already quoted, contains the feelings and thoughts of Jinadasa, the main character, but arranged and presented by the author-narrator who is continuously felt to be present by the reader; the entire scene is reported and recorded by the author who "intervenes between the character's psyche and the reader," and acts as an "on-the-scene guide for the reader."⁹⁵ The passage which follows is representative of the form of narration called *indirect* interior monologue in *Hevanella*; here, the protagonist Jinadasa, a young undergraduate brought up in typical Sinhala-Buddhist fashion shrinks from close contact and association with female fellow undergraduates and suffers from mental conflict brought about by the conflict of the two ways of life or cultures. Jinadasa is strongly attracted at the university by a pretty girl called Vineetha, but has no strong will-power to approach and court the young woman: a case of "calf-love" somewhat similar to that depicted by James Joyce in his short story *Araby*.⁹⁶ In this particular scene in the novel, Jinadasa tries hard but fails to concentrate on a book he is reading in the university library. Vineetha too is seated just opposite at the same table:

The passage from the *Attanagaluvamsa*,⁹⁷ (a work of classical Sinhala prose on the theme of religious devotion and piety denouncing women and sensual lust in particular) began to flow into his mind. Jinadasa felt his head becoming lighter. The distressing thoughts that seemed to arise

⁹⁴ *Ibid.*

⁹⁵ *Ibid.*

⁹⁶ "Araby" is the title of one of the 15 short stories in James Joyce's *Dubliners*, first published in 1914.

⁹⁷ The *Elu-Attanagaluvamsa*, a classical Sinhala prose work of religious edification. In this work, a Buddhist monk called Nanda thero advises prince Siri Sangabo to eschew all sensual pleasures, especially women, who are described as the roots of all evil and "bring nothing but ruin to the male."

from thinking about Vineetha seemed to have vanished now. He could now remove his eyes from Vineetha's gently rising and falling breasts. But that was only for a moment. A woman is not something fearful, Jinadasa told himself. It was foolish to run away in terror. No, I shall look, and look properly, at Vineetha. Jinadasa thought he was behaving like a small child.⁹⁸

By virtue of the fact that in this passage the reader's attention is concentrated throughout on Jinadasa and his thoughts, feelings and reactions towards Vineetha, and his sharing them with Jinadasa, the passage is clearly a piece of interior monologue; but since Jinadasa's thoughts and feelings are not presented directly as they impinge on Jinadasa's mind but are reported by the author who has arranged them in a series of fully-formed grammatical sentences in a logical order, by which he (the author) guides the reader using such narrative tags as "Jinadasa felt", "Jinadasa thought", the passage has to be categorised as a piece of *indirect* interior monologue.

On the other hand, when such narrative tags as "Jinadasa thought/Jinadasa felt" are omitted completely, and as a result only the thoughts and feelings of Jinadasa are directly transcribed by the author who has virtually disappeared completely from the scene, what results is a passage of *direct* interior monologue, as in the following passage, where Jinadasa's flow of thoughts is directly rendered without the intervention and guidance of the author-narrator. This passage immediately follows the passage quoted just above:

How disgusting! What a despicable thing to do! I don't care whether it's Vineetha or anyone else. What do I care? I must read my book. He turned a page. Why can't I alone become friendly with a girl? How many girls has Wije courted this year alone? *He* (Wije) lives very happily, (has) as many girls as he wants. He doesn't even run after girls like Seville Samare. Even Seville Samare has a girl! He is a really slimy character. It's common knowledge that Seville Samare is scared stiff of girls. Why can't I behave like Wije? Am I so very ugly? That cannot be. What greater beauty has Wije that I myself don't have?⁹⁹

Although there are many continuous passages which remain for large stretches either in indirect or in direct interior monologue, Gunasinghe's general practice in

⁹⁸ *Hevanella*, p. 17.

⁹⁹ *Ibid.*

Hevanella is to pass back and forth from one to the other. The following passage provides a good example of the method of passing to and fro between the two forms of interior monologue; it begins in the form of indirect monologue but later passes imperceptibly to the direct where the reader comes in contact with the main character's thoughts directly. Here it is Jinadasa's feeling of inferiority that he is not handsome that is brought out through Jinadasa's self-confession:

Jinadasa did not believe for a moment that Wijepala was more handsome than himself. On several occasions he (Jinadasa) had locked the door of his room and stood in front of the looking-glass. He had scrutinised his reflection carefully and confirmed in his own mind that he was a handsome young man. Jinadasa involuntarily made it a habit to remove his clothes, throw them on his bed, stand in front of the looking glass and carefully scrutinise his own nakedness. Beautiful hair. Chest full of luxuriant hair. Long, pretty legs. In a moment, he feels that he must be twenty or thirty times more handsome than Wijepala. He cannot imagine why not a single girl is interested in him. I know. I'm a churlish uncultured village boor, a *godaya*, I'm too much of an *upasaka* (a man of great religious piety). Otherwise, there's no reason why even this girl Vineetha should reject him. Jinadasa looked again at Vineetha to verify for himself whether that idea of his was correct or not.¹⁰⁰

Here *Hevanella* shows that typical mixture (within the same paragraph and on the same page) of the two kinds of interior monologue, as used commonly in most western stream of consciousness fiction; as Humphrey notes, In practice, indirect interior monologue is usually combined with another of the techniques of stream of consciousness, especially with description of the consciousness. Often it is combined with direct monologue. This latter combination of techniques is especially suitable and natural, for the author who uses indirect monologue may see fit to drop out of the scene for a length of time, after he has introduced the reader to the character's mind with enough additional remarks for them to proceed smoothly together."¹⁰¹

From the point of view of the evolution of the psychological novel in Sinhala, it is in the extensive use of "direct interior monologue" that *Hevanella* makes its most important innovatory contribution, for passages of psychological analysis recording a character's thoughts and mental conflicts had been used to a considerable extent from the

¹⁰⁰ *Ibid.*, pp. 17-18.

¹⁰¹ Humphrey, *op.cit.*, pp. 29-30.

beginning of the 20th century; in fact from the time of the publication of Simon de Silva's *Meena* (1905), and therefore its use had preceded *Hevanella* by more than half a century, as shown earlier in the present paper. However, before *Hevanella*, passages that could be described as the "direct" representation of the thoughts, feelings and psychological conflicts, without the intervention of the author, had been quite rare, being found occasionally in one or two novels of Martin Wickramasinghe like *Miringudiya* (1925) and *Kaliyugaya* (1957). Direct interior monologue had in fact been used before *Hevanella*, but not on any extensive scale, as shown earlier in the present article. Gunasinghe's main contribution to Sinhala psychological fiction was, therefore, not the introduction of either direct or indirect interior monologue, but their use on a wide and extensive scale and as the staple narrative medium, sustained throughout a whole novel, and especially their combination and interweaving together to project effectively the psyche or consciousness of the main character.

Another device now considered essential to render the workings of the human consciousness, known as "free association" or "association of ideas" is also used quite often in *Hevanella*. William James, the psychologist, defined the phenomenon of "association of ideas" as follows: "Objects once experienced together tend to become associated in the imagination, so that when any one of them is thought of, the others are likely to be thought of also, in the same order of sequence or co-existence as before."¹⁰² In passages using the technique of the "association of ideas", the character's thoughts are typically shown to follow each other not by logical order, but by an order depending upon casual connection which indicates their *past connection or association* in the experience of the particular character concerned. In the following extract, for example, when Jinadasa sees another undergraduate Weerasena squeezing Vineetha's hand, by "association of ideas" Jinadasa is reminded of a similar past incident in his own life, where he had squeezed their servant girl Laisa's hand one day at home:

He saw how Weerasena held and squeezed Vineetha's hand. A strong feeling of jealousy arose within him. He was beginning to think that Vineetha must be in love with Weerasena. Jinadasa remembered how he himself had held Laisa's hand during the last vacation. How his mother had come at that very moment! Jinadasa's mother protected him from Laisa as if she was protecting a young goat from a tigress. Laisa slept in his mother's room---it was impossible to go to her mat at night. There were innumerable protective measures during the daytime too. That day

¹⁰² William James, *The Principles of Psychology*, Henry Holt & Co., New York, 1950, p. 561.

his mother had no sooner left the room for a moment unexpectedly than a ruse had struck Jinadasa's mind to take advantage of the situation, as if by some divine power.¹⁰³

The use of the stream of consciousness of the main character (Jinadasa) as the focus or centre of the narrative throughout made it unnecessary and impossible to preserve a strictly *chronological* sequence of events in the novel; instead, *Hevanella*, like other "stream of consciousness" novels, follows basically the process of thoughts passing through Jinadasa's mind during the *imagined present*. (i.e., the time selected for representation in the novel). By taking advantage of the mind's (or memory's) ability to think of past or of future happenings (both by the process of association of ideas as described earlier) a series of events can be assembled, to form a "plot", though, significantly, such a plot is not presented in chronological order. In this non-traditional, highly innovatory plot of a stream of consciousness novel, therefore, the reader is made to move back and forth from the present to the past and sometimes to the future, producing the effect of 'flash-back' and 'flash-forward' considered typical of the cinema. The passage already quoted) regarding Jinadasa squeezing Laisa's hand is a good example of the "flashback" technique combined with the "association of ideas"; in the passage below, again by "free association", Jinadasa, having just thought of his mother at home, recalls his father and the date of his death, several years earlier:

Jinadasa spent most of his time since he arrived in Colombo thinking of his mother and his home. Jinadasa's father had died when he was just five years old. His only memory of his father was that a lot of people had put him into a long box and carried it away. He could not remember anything else that happened on that day because of mother's weeping and wailing. After his father's death his only friend was his mother.¹⁰⁴

Just as *past* events from any period of time in the main character's life can be recalled at any point in the narrative sequence from the beginning to the end of the novel, *future* events as imagined to be likely, possible, or desirable by or for the central character could be imaginatively created in his mind before their occurrence. In the following passage, for instance, Jinadasa is building castles in the air, day-dreaming about how he would, after passing his university exams, get through the prestigious Civil Service

¹⁰³ *Hevanella*, pp. 62-63.

¹⁰⁴ *Ibid.*, p. 3.

Examination and later become a Government Agent.¹⁰⁵ (Chief administrative officer of a province) driving a big red limousine:

No matter. I only want to pass the Civil Service Exam. Then all these people will come after me. Let them laugh at me now...No matter...I don't care for them. Some day I'll become an honourable Government Agent as Kiri Ganithaya (the village fortune-teller) prophesied. He saw a large red limousine through the black letters on the page. He imagined that he heard someone's timid, humble voice from somewhere mumbling, "Honourable Sir..." Jinadasa looked around, startled, as if his backside had been bitten by a bug.¹⁰⁶

Yet another characteristic device used in modern stream of consciousness fiction to make the story dramatic and highly realistic is another method associated with the modern cinema, called "montage". In using this device, the author attempts to capture and present a series of rapid changes taking place in the external world through which the main character is moving, while also simultaneously recording changes in the character's feeling, emotions and attitudes as the changes in the outside world impinge upon his senses, especially his mind. This technique of "montage" may be illustrated by the following passage from James Joyce, an author who used the technique extensively in his fiction:

He crossed Townsend Street, passing the frowning face of Bethel. El, Yes: house of: Aleph, Beth. And past Nichols' the undertakers'. At eleven it is. Time enough. Daresay Corny Kelleher begged that job for O'Neill's. Singing with his eyes shut. Corney. Met her once in the park. In the dark. What a lark. Police tout. Her name and address she then told with my tooraloom tay. O, surely he begged it. Bury him cheap in a what you may call. With my tooraloom, tooraloom, toolaroom, toolaroom.

In Westland Row he halted before the window of the Belfast and Oriental Tea Company and read the legends of leadpapered packets; choice blend, finest quality, family tea. Rather warm. Tea. Must get some from Tom

¹⁰⁵ A Government Agent was the chief executive and administrative officer representing the government in a large province and was the most prestigious person in the area.

¹⁰⁶ *Hevanella*, pp. 14-15.

Kernan. Couldn't ask him at a funeral, though. While his eyes still read blandly he took off his hat quietly inhaling his hairoil and sent his right hand with slow grace over his brow and hair. Very warm morning. Under their dropped lids his eyes found the tiny bow of the leather headband inside his high grade hat. Just there. His right hand came down into the bowl of his hat. His fingers found quickly a card behind the headband and transferred it to his waistcoat pocket.¹⁰⁷

This fictional device consists of using a rapid succession of external events (imitating the process of "mounting" or "montage" (in French) of disconnected camera shots one on top of the other) giving rise to a series of disconnected feelings and impressions not arranged in any logical order; in other words, as Harry Levin has said of Leopold Bloom's mind in James Joyce's *Ulysses*, when the technique of montage is employed, the main character's mind, in effect, becomes "a motion picture, which has been ingeniously cut and carefully edited to emphasise the close-ups and fadeouts of flickering emotion, the angles of observation and the flashbacks of reminiscence...the thought of his (Joyce's) characters is like unreeling film."¹⁰⁸ This device or "method of construction, the arrangement of this new material, involves the crucial operation of montage," according to Levin.¹⁰⁹

Siri Gunasinghe, one of the pioneer 'modern' film-makers in Sinhala, would have been interested in, and familiar with, the use of montage in the making of the Sinhala film *Sat Samudura*, as well as with the exploitation of the device of montage in western stream of consciousness novels for literary purposes. It is not strange, therefore, that Gunasinghe was capable of utilising the technique of montage quite effectively and with great ease, as in the extract below:

Jinadasa who had reached the pavement felt the pandemonium on Galle Road like a person who had awakened from sleep. The uproar in the street made its impact on his eye, ear, hand, and foot, causing pain all over his body. Cars, buses, lorries, going up and down; women, men, boys, girls, peep, peep, book, boom, kreen, kreen, I, No, Oh, Yes, You, No, I, Ha, O, O, Hullo, I can't I can't, gudugudu, dadi bidi, ...Wonder

¹⁰⁷ James Joyce, *Ulysses*, 1922, Penguin Edition, 1992, p. 86.

¹⁰⁸ H. Levin, *James Joyce: A Critical Introduction*, Faber & Faber, London, 1944, p. 82.

¹⁰⁹ *Ibid.*

whether I'm late...Six thirty...No matter...The entire Galle Road is a fancy bazaar, he thought. Red sarees, blue sarees, yellow sarees; he saw how the frock of the Burgher girl riding a bicycle went up in the air. Although he looked away shyly, in a moment Jinadasa felt like looking back to see her legs again. What if someone sees me? Jinadasa did not look back. What beautiful legs! Had I gone along the other pavement! How the wretched bus came at the same moment. On Jinadasa's left was a textile shop. Nagindas, Hirandas, What fine names these fellows have! Mamuji, Kanji, Branji, Sinji, Sinko machan seru seru, indiappan jaaru jaaru.¹¹⁰ Jaari georgette. Elegen georgette. Elite.¹¹¹

Siri Gunasinghe's *Hevanella*, in which almost every modern stream of consciousness technique (i.e., direct and indirect interior monologue, self-debate and soliloquy, association of ideas, flashback and flash-forward, and montage, among others) is employed systematically and deliberately throughout an entire work of long fiction, therefore, may be termed the first "stream of consciousness novel" in Sinhala. The "stream of consciousness novel", however, is only one of the sub-categories of a larger fictional *genre* called "psychological fiction", to which such works as Martin Wickramasinghe's *Viragaya* (1956) seem to belong, mainly owing to Wickramasinghe's focusing his entire novel on the psychic experiences, thoughts and feelings of the central character, Aravinda Jayasena. However, Martin Wickramasinghe, unlike Siri Gunasinghe, used the older and more conventional narrative technique of first person confessional narration which puts the novel *Viragaya* outside the genre of the "stream of consciousness" novel proper. But because of the nature of its subject-matter *Viragaya* still remains within the category of "psychological fiction". In other words, Wickramasinghe's *Viragaya* may be categorised as a "psychological novel" while not being a "stream of consciousness novel" in the proper sense.¹¹²

To sum up, therefore, Siri Gunasinghe's achievement in *Hevanella* may be described as the composition of the first "stream of consciousness novel" in Sinhala; it is perhaps unique in that, more than 35 years after its first publication, it still remains the one

¹¹⁰ Two lines from a popular comic song, probably a "Kafrinna" song.

¹¹¹ *Hevanella*, p. 49.

¹¹² No detailed study and assessment of Martin Wickramasinghe's *Viragaya*, one of the greatest---if not the greatest---of Sinhala novels, as a *psychological* novel has been made so far and provides a fruitful subject for future research.

and only attempt at the writing of a stream of consciousness novel on western lines, similar to, and modelled upon, the fictional works of writers of the calibre of James Joyce, Virginia Woolf and Marcel Proust. *Hevanella* is unique, also, in that no later writer of Sinhala fiction appears to have followed Siri Gunasinghe's praiseworthy innovatory and pioneering effort. However, it should be noted that, whatever the value of *Hevanella* as a work of art, through his first work of fiction the author extended the boundaries and potentialities of the Sinhala novel.

In adopting for his first novel the form of the "stream of consciousness novel", and also adopting all its associated narrative techniques as described in the present study, Gunasinghe in fact opened up a whole new territory for Sinhala writers of fiction---a rich potential form which Robert Humphrey said justifies its use in the statement that "the great advantage, and consequently, the best justification of this type of novel (i.e., stream of consciousness fiction) rests on its potentialities for presenting character more accurately and more realistically"¹¹³ (than before). Future Sinhala novelists, however, will probably utilise the great potentialities offered by this new form in time to come, following the lead given in 1960 by Siri Gunasinghe in his first exercise in novelistic fiction.¹¹⁴

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¹¹³ Humphrey, *op.cit.*, p. 7.

¹¹⁴ Nearly 25 years after *Hevanella*, Siri Gunasinghe published *Mandarama*, a continuation of *Hevanella* (Lake House Investments, Colombo, 1994). The present article had been completed by the time of its appearance and *Mandarama* will be the subject of a separate paper (in preparation) by the present writer.