

From Synoptic Tale to Long Fiction: Some Forms of Early Modern Fictional Narrative in Sinhalese (1860-1910)¹

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The latter part of the 19th century, especially the half-century from 1860 to 1910, may be termed the period of translation *par excellence* in Sinhalese literature. The translation of works from foreign languages had been practised by Sinhalese writers even during the earliest classical times (i.e., from the 12th to the 15th centuries), but almost all such works were renderings or adaptations from Pali originals². During the late 19th and early 20th centuries, however, Sinhalese writers looked to quite different—hitherto untapped—sources, to fictional narratives in English in particular, and, to a lesser extent, to fictional narratives in other Oriental languages like Tamil.

The major translations of the period were renderings into Sinhalese of English originals (e.g., John Bunyan's *The Pilgrim's Progress*, 1886; Jonathan Swift's *Gulliver's Travels*, 1888; several versions of the Bible³ and other portions of scripture, and an innumerable number of Christian tracts (such as *Little Cornelia*, 1841; *The Chain Parable*, 1885). During the period, also, were published a translation of the *Ramayana* (by C. Don Bastian from a Tamil version, 1886), a version of the *Panchatantra* (by Bastian Perera, 1869), and a translation of some of the stories of the *Hitopadesa* (by Weligama Sumangala thero, 1878). The epoch-making Sinhalese translation of the *Arabian Nights* (by several hands, but a greater portion of it the work of Bentota Albert de Silva), published in instalments from 1891 to 1893, was issued in definitive, one-volume form in 1894. However, this translation, too, was made from the English version published by Cassell and Co. and the work could therefore be classed with translations from English originals. The major works of translation referred to above have been dealt with in detail elsewhere,⁴ and will not be considered in the present essay, which is concerned with the minor

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1. I am indebted to Professor Ashley Halpe, to Professor A. V. Suraweera and to Mr. D. M. de Silva for their comments on an earlier version of this paper
 2. Most of the classics of Sinhalese narrative prose, including the *Jataka Book*, *Amavatura*, *Butsarana*, and *Saddharmaratanavaliya* are considered to be translations from the Pali.
 3. The chief Sinhalese translations of the Bible were the Tolfrey Version (1817), the Kotte Version (1832), the Gogerly Version (1855), the Baptist Version (1862), the Bible Society Version (1885), the Roman Catholic Version (1897), the Bible Society (Revised) Version (1910), and the Foreign and Bible Society Version of 1959.
 4. See the present writer's "The Sinhalese Prose Narrative and the Emergence of the Novel, 1860-1910," Chapter VI, for a detailed account of the Major Translations during the period (Unpublished Ph.D. Thesis, University of Sri Lanka, 1975).

narrative prose works of translation and adaptation during the period 1860-1910, including several important and relatively inaccessible fictional narratives published exclusively in contemporary Sinhalese newspapers and periodicals. Certain works like the collections of anecdotes centering round Andare and Mahadenamutta can be dealt with most appropriately here, for although such works were not translations from foreign sources, they belong with the fictional forms and techniques dealt with in the present paper.

The minor works of translation which were published in late 19th century newspapers and periodicals (like the major translations) fall into two groups on the basis of their sources: (a) works of narrative prose translated or adapted from English (or other Western) originals, and (b) works translated or adapted from Oriental sources. On the basis of length, the translations could be cross-classified into (1) short narratives (termed "story outlines" in the present study) and (2) extended narratives. A third classification is possible on the basis of subject-matter: in each of the above categories may be distinguished several types of conventional narrative forms: fables, jests, didactic or moralistic tales, religious propagandist stories, and so on. For the purpose of the present paper, however, it is the classification on the basis of length and scope that is crucial, for such differences are intimately tied up with innovatory departures in fictional forms, methods and techniques, as will be shown in the course of the present study. The new narrative forms, methods and techniques made important contributions to the rise and growth of the Sinhalese novel during the first decade of the 20th century, and as such occupy a decisive place in the development of modern Sinhalese fiction.

(a) Story Outlines

The extremely short, highly condensed story or 'Plot Outline' was one of the earliest sub-genres of modern fiction to appear in Sinhalese, its appearance being concurrent with the publication of the earliest Sinhalese newspapers and periodicals. The general characteristics of a 'plot outline' may be described as follows: it consists of a bare outline sketch or skeleton of the plot of a story, normally a paragraph or two in length. In this highly condensed plot outline, not even the names of places and of characters are provided, not to mention the building up of an appropriate background or setting. Interchange of dialogue (which was rare) was often recorded in the form of 'reported speech'; even when portions of direct speech were included, they were usually run-on into the main body of the narrational sentence structures. The concise scale on which the narrator had to operate excluded all possibilities of detailed description purely for purposes of characterisation, for the evocation of an appropriate background, or for the creation of an impression of verisimilitude of persons and events. The following anecdote, which is typical of the plot outline (published in the *Sinhala Sangrahaya*⁵, a periodical, in 1860) displays most of the features of the narrative form described above:

එංගලන්තේ එක් නුවරක කථාවෙහි දක්ෂවූ අධිකාර තත්භාවෙන් යුක්තවූ උප වාදක -අද්වොකාත්- කෙනෙක් සිටියා. තදබල නඩුවක් පැමිණීමෙන් නිදහස ලබා ගත්වි නුපුලුවන්ව සිටි එක් පල් භොරෙක් මෙහි කී උපවාදක තැන ලඟට ඇදීන් තමා පිටට පැමිණෙන්නවි නිවුනාවූ අන්ත්‍රාවෙන් නිදහස්කර ඇරියොත් බොහෝ ජේ තැරි දෙනවාය කියා සිටියා. තමන්ගේ ලාභය මිස යුතු අයුතුකම් ගැන කිසි සැලකීමක්

⁵ The *Sinhala Sangrahaya* commenced publication in January 1860.

නැත්තා වූ මේ උපවාදක -අද්වොකාත්- නැත තමන්ගේ දක්ෂකමින් මහත් උත්සාහ-කොට හොරා නිදහස් කර හැරියා. හොරාද ක්‍රතුපකාර සලකන්නාවූ එකෙක් මෙන් අභවමින් පොරොන්දුව ඉස්ටකරන පිණිස නොරදාම ගෙදරට ගොස් රත්‍රං කාසි කරුම් දූහසක් ගෙනැත් උපවාදක නැතගේ අතේ තැබුවා. එවිට ඔහු මහත් ප්‍රීතියට පැමින සවස තමන්ගේ ගෙදර කැමට සහ රාත්‍රියේ එහිම බුදිවීමට එන හැටියට එන ලෙස සොරා-ගෙන් ඉල්ළවා සොරාද ඇවිත් කා බී එහිම බුදිවී ඉද මධ්‍යම රාත්‍රියේ නැගිට කිසි භයක්-වත් වකිතයක්වත් නැතුව උපවාදක නැත බුදිවී උන් ඇතුළු ගෙට ගොස් ඔහුට කපා කරන්ට බැරිවෙනසේ කට මිරිකා තමන් විසින් දී තිබුණු කරුන් දහස අත්කරගත තවත් පෙට්ටියක් ඇර එහි තිබුණු රන් පිදි ආදිය බොහෝ රාසියක්ද අරගත මහත් සන්තෝස-යෙන් පිටත්ව ගියා. තත්භාවෙන් හා දුර්ජන සංසර්ගයෙන් වන්නාවූ ප්‍රතිඵල මෙයින් දැනගත යුතුයි.

—Percy's Anecdotes

As acknowledged at the end of the story, this is a translation of one of Percy's *Anecdotes*. In spite of the translator's attempt to draw a 'moral' from the anecdote (which is not legitimate, since the 'greediness' of the advocate is not stressed), the intention of the anecdote was the entertainment of the reader. Typical of the story outline, the names of the two characters, and the setting remain unspecified (cf. the identificatory labels එංගලන්තයේ එක් නුවරක 'in a certain city in England'; උපවාදක කෙනෙක් 'an advocate'; and එක් පල් හොරෙක් 'a burglar'). The conversation between the advocate and the burglar is set out in the form of reported speech (කමා පිටට පැමිනෙන්නඩ ලන්ව තිබුනාවූ අන්ත්‍රාවෙන නිදහස් කර ඇරියොත් බොහෝසේ නැගි දෙනවාය කියා සිටියා ඔහු...තමන්ගේ ගෙදර කැමට සහ රාත්‍රියේ එහිම බුදිවීමට එන හැටියට සොරා-ගෙන් ඉල්ලුවා).

In brief, the narrative remains at the level of the art of the primitive folk story-teller. The prose style is colloquial, unsophisticated, in keeping with the primitive, popular nature of the narrative form. The verb forms have the morphological forms that they typically assume in colloquial speech.

As popular as the entertaining anecdote, perhaps, was the animal fable. The fable was primarily published for its moral, didactic value, as clearly shown by the title as well as the moral tagged on at the end of the following fable :

ක්‍රතුපකාර ගලකීම ගැන උපමාවක්ය

කඩියෙක් උගේ පිපාසය සංහිදුවා ගන්නා පිනිස ගහක් ලඟට ගියාම ගංඉවුරෙන් වතුරේ වැටුනාය. එවිට කපුටෙක් උගේ අන්ත්‍රාව දූක අත්තක් කඩා එක වතුරට හෙළ-වාය. කඩියාද ඒ අත්තට නැගී උගේ ප්‍රානය ගලවා ගන්නාය. පසුවද වැද්දෙක් ඒ කපුටාට විදින පිනිස ඊගහ මානන විට කඩියා ඔහුගේ කකුල හැසු නිසා වැද්ද තමාගේ දුන්න බිමට දිසි කලාය. එයින් කපුටා පියාසර කර ගැලවී ගියාය. එමෙන් යමෙක් අපට යම් යහපතක් කළොත් එකට එක කරන්ඩ අපට ප්‍රස්ථාවක් තිබේ නම් එසේ කල යුතු බව මේ උපමාවෙන් අපට දැනගන්ඩ තිබෙනවාය.

Here the style used is a simplified form of the "missionary colloquial"⁷ (cf. especially the characteristic verb forms, all ending in the suffix *-ya*). These concise story outlines are simple in sentence structure, this probably being the result of direct sentence-to-sentence translation from the English originals in which, too, very simple sentence patterns had presumably been used.

6. *Lanka Nidhanaya*, February 1857, p. 37.
7. The 'Missionary Colloquial' style was characterised by the use of the colloquial forms of verbs suffixed by *-ya* and by the use of a highly colloquial vocabulary. The Kotte Version of the Bible (1832) employed this prose style.

Yet another kind of short fictional narrative popular in the newspapers and periodicals at the time was the 'jest' or humorous sketch. This was perhaps the most concise form of fictional narrative to appear in the late 19th century, for even the bare minimum of continuous action requisite for a story outline or fable is not obligatory for the existence of a jest; a jest could consist simply of a single sentence, or a question and an answer :

- (1) එක් අයිරිස් මිනිසෙක් තද වැස්සක බිලිබ්බා ඉඳලා පාලම යටට බිලිකටුව දූම්මේය. ඒ මන්දැයි ඇසූ විට මේ වැස්සට නොනෙමී ඉන්න පිණිස මාලු කුරියන් සියල්ලම දැන් පාලම යටට වෙලා ඇතුළුවාට අනුමාන නැතැයි කීලා.⁸
- (2) එක්තරා ස්ත්‍රියක් රටේ රක්ෂාවල හිඟකම ගැණ ස්වකීය පුර්වයාට කථාකරමින්, අපේ පුත්‍රයා ස්කෝලෙන් ඇරී ආවාම ඔහු ගැන කුමක් කරමු? කියා විචාරය — එවිට පුර්වයා කීවේ නම්, ඔහුට කන්ට දී නැවතත් ස්කෝලේට යවාපන්න යනුයි.⁹

Here, too, no attempt is made to supply much detail, not even the minimum of detail regarding the place of action and the characters involved; indeed, in the two examples above, the place of action is not even mentioned; in (1), the main character is identified merely as an Irishman, and the second character is not even so labelled. In (2), the two characters are identified not by their personal names but by the vague labels 'husband' and 'woman'.

"Series" of jests and humorous anecdotes began to appear in the newspapers around 1865. From that year, almost every popular newspaper or periodical invariably carried a column of jests. For example, the *Lak Mini Pahana* commenced a column entitled "Hinamulla" (Jest Corner)¹⁰ in 1865; the *Lak Rivi Kiruna* had its own column devoted to humour called 'Kavatane' around 1882; the counterpart in the *Satyalankara* was called 'Kavata Bas'. Around 1885, two columns, 'Kavata Vakya' in *Lak Mini Pahana* and 'Misra Vakya' in the *Gnanartha Pradeepaya* were also set apart for the publication of jests, as also were the columns entitled 'Sinha Kabeli' and 'Mihiri Bas' in the *Dinakara Prakasaya* and the *Sihala Samaya* respectively.

The early jests were almost without exception translations of jests taken from English newspapers. However, a tendency towards the localisation of background and of characters is noticeable after 1880, as in the series 'Eka Meka' in the *Satyalankara* of 1884. One of the jests published in this series was woven round two Ceylonese characters, a Chettiar and a Burgher, another round a native Sinhalese physician (Vedarala), and a third round a Buddhist monk and his acolyte ("abittaya"). There is no possibility of ascertaining whether or not the plots of the jests were borrowed or invented; however, the fact that an attempt at localisation was made is in itself a clear indication that the authors were aware that original fiction with a specific local background had become a necessity around the mid-1880s.

(b) Collections of Synoptic Tales and Anecdotes

A rather late development was the popularity of a series of jests centred round a single character, usually a court jester or fool. A collection of jests or anecdotes was a lineal development of the individual story outline described

8. *Lak Mini Pahana*, December 30, 1882.

9. *Gnanartha Pradeepaya*, April 23, 1885.

10. *Lak Mini Pahana*, September 13, 1865.

in subsection (2) above, a further step towards long narrative fiction and the novel. The court jester or fool was an ideal butt for satire, ridicule and humour, as was proved by the success of tales like *The Fool and His Fever* published in the *Satyalankara* of 1897;¹¹ they became so popular that regular columns were started to accommodate such series, one entitled 'Stories Concerning Fools'¹² and another called 'Tales about Nitwits'¹³ in the *Sinhala Samaya* of 1903. Three of the longer series of jests centred round a single character were, however, not thus serialised in newspapers but published in book form : *The Biography of Andare* (1891) by J. D. David, *The Story of Mahadanamutta* (1897) by Sæmon Peiera and *The Wonderful Judgements of Mariadaraman* (1899) by A. C. Namasivayam. None of these collections was, however, original. The first two had existed in the form of folk tales perhaps for several centuries, while Namasivayam's book was a translation of an Indian collection of folk tales which had been compiled by P. Ramachandra Rau Avergal under the title *Tales of Mariada Raman*.¹⁴ Each collection consisted of a series of anecdotes, each being independent and self-contained; the same character took part in every episode, thus providing the main thematic linkage for the collection. What emerged at the end of each collection was a relatively clear portrayal of a specific character, various aspects of the character and his behavioural idiosyncracies having been displayed in the individual anecdotes. Andare, for example, emerges in the *Life of Andare* as a clever and witty jester, adept at the practical joke, the witty retort and the *mot juste*, and Mahadanamutta as a foolish, pedagogical Pundit unable to see beyond his own nose. Mariada Raman was cast in the mould of the keen-witted royal counsellor Pandit Mahausadha of the Ummagga Jataka, the all-seeing Solomon of classical Sinhalese literature. In form, all these three collections were loose, episodic narratives, unified by reason of their common protagonists and of course by the humorous spirit and tone of the episodes.

The *Biography of Andare*, a collection of folk tales which had existed in Sinhalese for a long time (though not in written or printed form) is composed in a conversational style which betrays the folk origin of the tales. The variety of colloquial speech used here, however, differs from the contemporary "Missionary Colloquial" style, for, unlike in the latter, the classical grammatical proprieties are observed somewhat carefully; nor is any trace of the contemporary neo-classical Pundit style (especially its obsolete verb forms, the words (කෙමේ/කොමෝ) to mark subject-nouns etc.) very prominent here. However, no attempt is made to represent dialogue realistically, portions of direct speech being incorporated within long narrational sentence structures, as in earlier anecdotes, jests and tales. The following is a typical extract :

අන්දරේ උදේ පොල් පැල අරන් තිටවන්ට එනකොට පොල් වල්වල මිනිස්සු පහරන්ට ලැස්තිවෙනවා දැක ඔහු ඔවුන්ට සැරවු විට රජපුරුවෝ අපට පොල්වල්වල පහරන්ට අවසර දුන්නේය. ඉන් නිසා අපි එසේ කරන්ට ඕනැයයි කීවෝය. එවිට ඔහු හොඳයි රජපුරුවන්ගෙන් ලැබුන අවසරය එපමණක්ද තවත් ඇත්තේදැයි ඇසුවිට එපමණක්යයි ඔහුන් කී විට එහෙනම් තොපි රාජාඥාව ලෙස පහරණවා මිස මුත්ත කළොත්

11. *Satyalokaya*, September 1897.

12. *Sinhala Samaya*, April 23, 1903.

13. *Ibid.*, May 3, 1903.

14. The advertisement pages of G. A. Nateson & Co. printed at the end of *The Story of Tennalirama* (1902) refer to a volume of stories called *Tales of Mariada Raman*, perhaps the original of the Sinhalese translation published in 1899.

හේම නොපට කරණ වැඩ බලාපියවී කියා අන්දමේ සැරවූ විට මලපහකිරීමේදී මුත් පහවීම වලක්වනු නොහැකි හෙයින් ඔහුන් රජ වෙත ගොස් අන්දමේ කී මේ කාරණය සැලකලෝය. රජුරුවොත් සිනාසී තුටුවිය. (9 පිටුව).

Here the writer appears to have achieved a successful synthesis of the two styles, the colloquial and the classical, with the features of the former predominating, as indicated by the colloquial morphological forms of පහරන්ට, හිටවන්ට, එනකොට, කරන්ට, etc. The finite verb forms, on the other hand, take their classical morphological forms : දැන්තෝය, තුටුවිය, කීවෝය. The method of recording dialogue is that found also in the classical authors.

The episodic narrative structure of *Andare* and *Mahadanamutta* provide their respective authors with opportunities of illustrating and cumulatively building up the portraits of the principal characters (*Andare* and *Mahadanamutta*). This cumulative method of characterisation, though primitive, nevertheless probably first aroused an interest in techniques of characterisation in contemporary authors (if not also in readers); at least, it focused attention on the characters of individuals, and gave greater scope than before to authors in concentrating attention on one or more traits of the characters of their *dramatis personae* (an exercise which they were precluded from indulging in previously while writing a single episode or tale).

Apart from this salutary interest in presenting a relatively out-of-the ordinary character, the main interest of *Mahadanamutta* resides in its extensive use of the racy idiom, turns of phrase and vocabulary typical of authentic rustic speech, in keeping with the characters who participate in the story. The racy idiom is not limited to the portions of direct speech; the purely narrative parts, too, share the same diction, again indicating the folk origin of the tales. The following is a representative passage :

ඔහු පෙර සේම හුල ගෙන ගොස් ගහේ ඔබා බැඳී කල පළමු වතාවේ එහි ගිණි නිව් තුබුණු හෙයින් ඒ සැරේ නිශ්ශබ්දව තිබෙනු දැක ඉතා සතුටුව, “දුවගෙන වරෙල්ලා, හොඳ වෙලාවයි කිසි හොල්මනක් නැහැ, ගහට සිහි නැතුව හොඳටම නින්ද ගොහිල්ලා වරෙල්ලා” කියා අඬ ගැසුවේය. එවිට සියල්ලෝම දඩ්බිඩි ගා නැගිට කැහැපට ගහගත සිග්‍රයෙන් ගහට බැස්සෝය. කකුලට වතුර සලසලගා ශබ්ද නොවන ලෙස හින් සැරේ පා ඔසවා තබමින් පපුව ගැහී ගැහී බයෙන් බයෙන් එතර වූවෝය.

Typical folk idioms and expressions like ඒ සැරේ, දඩ් බිඩිගා නැගිට කැහැපට ගහගත, කකුලට වතුර සලසලගා, හින් සැරේ, පපුව ගැහී ගැහී බයෙන් බයෙන් occur in the purely narrative portions, unlike in those of *Andare*. Thus the style has moved a stage closer to folk speech. Indeed, this natural folk style of narration is superior both to the ponderous neo-classical narrative style on the one hand and to the “Missionary Colloquial” narrative style on the other. The passage above comes alive at once mainly because of the authentic racy idiom, phraseology and easy rhythmic movement (typical of folk speech) that it employs. Especially noticeable are the short sentence structures used in portions of direct speech, like දුවගෙන වරෙල්ලා, හොඳ වෙලාවයි, කිසි හොල්මනක් නැහැ, ගහට සිහි නැතුව හොඳටම නින්ද ගිහිල්ලා, and the repetitive වරෙල්ලා, වරෙල්ලා, which not only create an impression of verisimilitude, but also enact through linguistic means the excitement of the moment and

the actions described. The vivid, expressive, even onomatopoeic touches of expressions like දඩ්ඩිඩ්ගා නැගිට කැහැපට ගහගණ, චතුර සලසලගා ගබ්ද නොවන ලෙස හින් සැරේ, and පපුව ගැහී ගැහී බයෙන් බයෙන් stand out as examples of the skilful use of the resources of language.

The Wonderful Judgements of Mariada Raman (1899) was a translation of a book published originally in India (probably in Tamil), called *Tales of Mariadaraman*. The central character was a South Indian court counsellor. This book, too, has an episodic structure; the cumulative effect of the stories is the building up of the character of the hero, Raman, who is somewhat similar in character and position to Pundit Mahausadha of the *Ummagga Jataka*. The narrative technique used by the Sinhalese translator, A. C. Namasivayam is simple and colloquial, and similar to the style employed in *Andare*. An excerpt follows :

විනිශ්චයකාරතුමා විත්තිකාරයා කැඳවා මේ ස්ත්‍රියගේ කිකිළිය කොයිදැයි ඇසූ විට මම නුදුටුයෙමියි කියා දිවුරන්ට වන්නේය. එවිට විනිශ්චයකාරතුමා පැමිණිලිකාරිට සාක්ෂි ඉන්නවාදැයි ඇසූ කල ඇ නැත කී බැවින් දෙදෙනාටම යන්ට අන කොට ඔහුන් දෙදෙනාම විනිශ්චයශාලාවෙන් පිටවෙනවාත් සමගම ලග සිටි අයට කථාකොට ස්ත්‍රියකුත් වී කිකිළියත් මරා කා ඉසෙහි පිහාට්ටකුත් තබාගෙන මම කිසිත් නොදන්නෙමියි කියා කටින් ජයගෙන යන ස්ත්‍රිය කොපමණ දෙයෙහිවන්න ස්ත්‍රියක් විය යුතුද කියා ඇට ඇසෙන්ට කියේය. (23 පිටුව).

Although written in 1899, this story has all the restrictive features of the story outlines published in the newspapers and periodicals as early as 1865; no advance has been made with regard to the density of the texture of description or extent of dramatisation of events, nor is any advance perceptible in the techniques of recording dialogue.

One-volume collections of tales, anecdotes, and jests were very popular during the later 19th and early 20th centuries. Many of them were termed 'family guides', and contained besides the tales and anecdotes of the type already considered, passages of advice and moral exhortation, guidelines for achieving happiness and harmony in domestic life. The most famous of these Sinhalese family guides was A. C. Namasivayam's *Kutumba Sanrakshini Hevat Pavule Maga Penvanni* (1902). This lengthy compendium of 348 pages contained a large number of tales and anecdotes, culled from divergent sources—the majority were translated from English, while the others were presumably taken from local and Indian folklore and Oriental romance, or from traditional collections like the *Panchatantra* and the *Hitopadesa*.¹⁵ The following is one of the anecdotes from *Kutumba Sanrakshini* :

එක්තරා රජකෙනෙක් ස්වකීය සහාමණ්ඩපයෙහි සිංහාසනාරූඪවී සිටින විට දුර රටක සිට අන් රටකට පැමිණෙනු සඳහා ගමන් කළාටු පණ්ඩිතයෙක් මේ රජතුමාගේ කීර්තිය අසා තැහි ලබන අපේක්ෂාවෙන් රජු ඉදිරියට ආවේය. ඔහුව දිටු රජතුමා තමාගේ මුහුනුවර ඔහුට තිබෙනවා දැක ඔහුට කථාකොට “උඹේ මව් කවදවත් මෙනුවරට පැමිණියේදැයි” ඇසීය. ඊට පණ්ඩිතයා “දේවයන්වහන්ස, මගේ මව් කවදවත් මෙනුවරට ආවේ නැත. මගේ පියා දේශසංචාරණය කරමින් ඇවිදිනාතර ස්වල්ප කලක් මෙනුවර වීසු බැව් මම දැනීමි” කීය. එය ඇසූ රජ බොහෝ ලැජ්ජා වී කිසිත් කථා නොකොට පණ්ඩිතයාට තැහි දී යන්ට හැරියේය. (199 පිටුව)

15. For a detailed account of the translations of the *Panchatantra* and the *Hitopadesa* into Sinhalese, see the work cited in fn. 4, ch. VI.

As indicated by the narrative technique of this passage, by the beginning of the 20th century, Sinhalese authors had developed a suitable narrative style for the composition of short tales and episodes. The style of this passage, with its epigrammatic brevity, simplicity of diction, and the scrupulous observance of the classical grammatical proprieties was adequate to narrate short anecdotes and synoptic tales devoid of much detail and long stretches of dialogue and conversation. This bare, plain, simple and straightforward style is employed in another collection of anecdotes and synoptic tales a few years later : M. C. F. Perera's *Katharatnadamaya* (1906). Each tale in Perera's collection concludes with its moral enunciated clearly and pointedly at the end in verse.

Thus story outlines, jests and anecdotes (and collections of them) though they continued to be an extremely popular form of short fiction in the late 19th century, made no significant contribution towards the development of Sinhalese fiction as a serious art form; the main reason for this was the fact that this *genre* was still too synoptic to provide any scope for writers to indulge in circumstantial detail, dramatisation, characterisation, and even the recording of interchanges of dialogue. However, within this limited scope writers of synoptic tales and anecdotes achieved a direct and simple narrative style and technique, and almost perfected their chosen form as well as its style, between 1860 and 1910.

(c) Christian Tales of Edification in Translation

Most serial tales published in newspapers and periodicals during the late 19th century (especially in those with pronounced religious leanings like the *Gnanartha Pradeepaya*, the *Satyalankara* and the *Satyalokaya*) were direct literal translations of edificatory Christian tales written by western missionaries with the purpose of converting 'heathens' (in Ceylon, the Buddhists, the Hindus and the Muslims) to Christianity. These translated narratives became plentiful especially after 1880, the year in which the Christian missionaries in Ceylon began to experience serious opposition to their proselytising campaign in the form of a Buddhist Revival.¹⁶

One of the earliest of these long Christian tales was *Alberta, the Missionary's Daughter, or Life Among the Heathens* (“මිෂනාරිකුමාරයාගේ දුව වූ ඇල්බර්ටා, නොහොත් මිලාදානුෂ්ටින් අතරෙහි ජීවිතය”) serialised in the Christian periodical, the *Satyalankara*, beginning on 5th March, 1884. It appeared in regular instalments until 17th December, 1884, after which it was discontinued, with the plot suspended in mid-air. However, the 14 long instalments that were published provide sufficient material for an examination of the fictional techniques utilised around 1884 in works of extended narrative, as distinguished from those employed in synoptic stories and anecdotes which have already been examined.

It has been shown above that the very length and scope of the story outlines and anecdotes prevented their writers from indulging in detailed description and dramatisation, or in the representation of dialogue on a realistic scale. The serialised extended narrative (as typified by *Alberta*), on the other

16. For a detailed account of the Buddhist Revival, see *ibid.*, ch. II

hand, being capable of almost indefinite extension in successive instalments in a newspaper or periodical, was no longer restricted in these respects; the narration could be—indeed it had perforce to be—more leisurely-paced. Relatively long passages of ‘static’ description, giving greater circumstantial detail and helping to build up the background became a necessity, and interchanges of dialogue had no longer to be summarised in the form of reported speech. Direct speech, (more or less realistic) became an obligatory feature of the fictional narrative. Most (perhaps all) these characteristics of long fiction were the results of the change in length and scope of the narrative form, and become apparent in *Alberta*, which opens as follows :¹⁷

පැසිපික් සාගරයෙහි එක්තරා කොට්ඨාශයක නිරන්තරයෙන්ම පවත්නා ගිම්හන සෘතුවෙන් යුත් ද්වීප සමූහයක් ඇත්තේය. ඒ ද්වීපයන්හි, සුයඹ රත්මිත්තෙන් මනාසේ බබලන්නාවූ දවල්කාලය ඇත්තේය, පැහැදිලිවූ දීප්තිමත් වූ රාත්‍රී කාලය ඇත්තේය. අතිශයින් මධුරව පවත්නා කුරුල්ලන්ගේ නාද ඇත්තේය, රාජකීය පෙණීමක් ධරණ මහත්වූ තාල වෘක්ෂ පඩික්කීන් ඇත්තේය, බමරුන්ගේ සහ මිනිසුන්ගේ සත් නෙන් ප්‍රශන්න කරන්නාවූ සුගන්ධයෙන් හා නීල වර්ණයෙන් යුක්තවූ සුපුෂ්පිත මල් ද ශෝභමාන මුද්‍රික ලතා ද ඇත්තේය. සමූහයෙන් සුසර්ජිත වූ කොල පාටින් අලංකෘත වූ අනේක වර්ග ගස් ජාතීන්ගෙන් සම්පණ්ණ වූයේය. නිරතුරු හමන්තාවූ සුවදින් යුක්ත වූ මද සුලභ ඇත්තේය. මේ සකල ශ්‍රීයාවෙන් සම්පුර්ණවූ ඒ ද්වීපයන් දකින්නාවූ ක්‍රිස්තියානි නැතවතුන්ට නැති වුනාවූ පාරාදීසය සිහිපත් කරවන්නේය.

In comparison with the breakneck pace of the synoptic tale and the anecdote, the pace of *Alberta* is quite slow and leisurely; indeed, in these early pages where the background is being built up, there is hardly any forward movement of the plot action at all. The author piles detail upon detail, attempting to create an exotic and romantic mood, a mood appropriate to the romantic love story that he is about to relate.

The author's aim in this paragraph is to create an exotic, nostalgic mood of pleasantness, happiness, and fertility; for this purpose, he selects words with romantic connotations, but the majority of these words are Sanskrit *tatsamas*, pure Hela terms with connotative meaning having not yet entered the vocabulary of fiction at this early period. The translation is literal and rather awkward and clumsy, the literal flavour being conveyed by the artificiality of the Sanskrit words used, giving the passage an archaic ‘poetic’ flavour. The description sounds artificial and contrived in its over-use of exaggeration and hyperbole, and in the too-generous use of intensifiers like මනාසේ, අතිශයින්, මධුරව, මහත්, සුපුෂ්පිතවූ, ශෝභමාන, සමූහයෙන් සුසර්ජිතවූ, අලංකෘතවූ, අනේක, සම්පුර්ණ, නිරතුරු, සකල ශ්‍රීයාවෙන්. However, in spite of the stiffness and awkwardness of the literal rendering, the writing here has been given a descriptive texture and a leisurely pace which Sinhalese narrative style hardly witnessed during the immediately preceding period of its history.

Unlike in the short tales and anecdotes discussed previously, in *Alberta* the reader is not thrust violently into the centre of the action; an attempt is made to set the action and the characters against a realistic background. The opening scene, with a churchyard as the setting, for example, is presented as follows :

එක්තරා දිනෙක මැඩර්ස්ට් නගරයට අපරදිග් භාගයෙහි සුනිල් තණපත්වලින් ගැවසිගත රුවැනි භූමි ප්‍රදේශයක ලුහුඬු වගන්තියක් සහිතව අලුත තබනු ලැබුවා වූ සොහොන් ගලක් සමීපයෙහි පියාය, දුවය යන දෙදෙනෙක් වාඩිව සිටියේය.

17. *Satyalanarayana*, March 5, 1884

Syntactically, the change from the synoptic, bare, short sentences of the short tales and anecdotes to the longer tales with detailed description is reflected in a preponderance of subordinate phrases and clauses as in the sentence above. The two principal nouns and nominals in the sentence (භූමි ප්‍රදේශයක, and සොහොන් ලෙක්) now function not as nouns without nominal adjuncts but as noun heads in long, complex noun phrases each qualified by several nominal adjuncts—e.g., මැඩර්ස්ට් නගරයට අපරදිග් භාගයෙහි සුනිල්, තණපත් වලින් ගැවසිගන් රුවැනි භූමි ප්‍රදේශයක, ලුහුඬු වගන්තියක්සොහොන් කොතක්, both of which consist of adjuncts transformationally derived by the embedding of subordinate clauses, signalled by the presence of the non-finite verb forms ගැවසිගන් and තබනු ලැබුවා වූ respectively. All the passages from *Alberta* so far consist of sentences in which nominals are the products of such ‘embedding transformations’; these transformationally derived nominalisations indicate clearly the desire of the writer to provide circumstantial detail with the purpose of increasing the density of texture of the narrative.

The leisurely narrative mode of *Alberta* also called for greater attention to detail in the matter of delineation of fictional characters. The writers of short tales and anecdotes paid little attention to the delineation of character through descriptive detail; most often, a character was described by using a single qualificatory word (adjective) or a short adjectival phrase (e.g., එක් අයිරිෂ් මිනිහෙක්, එක්තරා ස්ත්‍රියක්, පුර්ණයා). In *Alberta*, however, the author slows down the narrative to provide a thumb-nail character-sketch of one of his principal characters in the following :

ඒ පියා වේදසාක්ෂිකයෙක් මෙන් දිවි පිදුවා වූ හක්තිවන්ත විලියම්ස් සහ තවත් බොහෝ දෙනාගේ ආදාශ පාරේ ගමන් කරමින් ස්වකීය ශ්‍රීවිතයෙහි වැඩි කොටස මේ උදකලාවූ දුපත්වල වනවර මිනිසුන් රූප වන්දනාවෙන් ද අවශේෂ ගෞරවය දුෂ්චරිතයන්ගෙන්ද හරවා යේසුස් ක්‍රිස්තුස්වහන්සේගේ පාමුලට පැමිණිවීමෙන්, ගත කළාවූ අවංක වූ යටහත් වූ සිත් ඇති මධ්‍යම වයසෙහි දේවගැති කෙනෙක්ය.

Again, in this sentence, the same process of (transformationally complex) nominalisation is used to produce the long nominal phrase වේද සාක්ෂිකයෙක්දේවගැති කෙනෙක් which functions as a single nominal phrase, as the complement of the sentence ඒ පියා (subject) + වේද සාක්ෂිකයෙක් + දේවගැති කෙනෙක් (complement) + -ya (predicativising postfix). This long sentence is followed by a series of (less complex) sentences which indicate other features of the missionary’s character :

එපමණක්ද නොවෙයි. ඔහු වියඹමන් මනුෂ්‍යයෙක්ය, ගරු කටයුතු දේව සේවකයෙක්ය, ඉවසිලිවන්ත ශ්‍රද්ධාවන්තයෙක්ය, ආදාශමත් ක්‍රිස්තියානිකාරයෙක්ය, ඔහුට දෙවියන් වහන්සේගේ රාජ්‍යය තමන් අවට සිටි මිනිසුන් අතර දියුණුකර හැරීම හැර අන්‍ය කිසි ආශාවක් නොතිබුණේය.

Thus in passages such as these, the deliberate provision of details to build up a character sketch was introduced (primarily through translation from English). The techniques of “block characterisation” used here were adopted by the earliest writers of original Sinhalese fiction later on in the later 19th and early 20th centuries.

Alberta, the missionary’s daughter (the principal character in the story) is introduced immediately afterwards, in a short paragraph. Again, the author

uses the technique of characterisation by means of detailed description used earlier. Alberta's age, beauty, gentleness and purity of thought are all summarily presented :

ඒ දුව, අවුරුදු විස්සක් වයස ඇත්තාවූ ඉතා ලක්ෂණ තරුණියෙක්ය. ඇ වනාහි ස්වකීය වයසටත් වඩා බාලවූ පෙනීමක් ධරු කදිම මාදු කෙනෙක්ය. එහෙත් ඇ ස්වකීය රූප ගොභමානකමට වඩා යහපත් කල්පනාව ගැණද තමන්ගේ වයස ප්‍රමාණයට වඩා ඤාණ ප්‍රමාණයෙහි මහත්කම ගැණ ද සුදුසු ලෙස කීර්ති ලද්දියක් විය.

This technique of summarising the chief moral and psychological qualities of a fictional character is a characteristic feature of the works of the early Sinhalese novelists like Piyadasa Sirisena, Simon de Silva, and M. C. F. Perera in their presentation of fictional characters.

One of the cardinal problems of writers during the period 1860-1910 was the evolution of a satisfactory method of representing interchanges of dialogue within the narrative. One of the methods by which some writers of long fiction circumvented this problem was to set out the portions of dialogue as in the script of a play (a printed drama). This early, crude method of representing dialogue ('dramatically', as it were), is used extensively in *Alberta* as in the following :

බරැට් - ගෞරවාකාරයෙන් ඔහු දෙශ බලා - මේ දූපත්වල කලක් පදිංචිවෙත්ට තමුන්-නාන්සේ අදහස් කරගණයයි කීවාක් මෙන් මට මතකය... හා, හා, මට දන් තේරුම් ගියා තමුන්නාන්සේ තරුණ මොරිසන් නෝනා හා විවාහ වෙත්ට හේමයි.

ගෝර්ඩන් - ඔව් එහෙම තමයි. ඊට පසු මොරිසන් උන්නාන්සේගෙන් වෙන්වී යන්ට උන්නාගේ ඉඩ දෙතොත් පෝර්චුනා නම් දූපතට ගොස් අමුතුවෙන් දේවමෙහෙයේ වැඩ පටන්ගන්ට අපි බලාපොරොත්තුවෙනවා.

One drawback in the use of the 'dramatic' mode of recording dialogue illustrated here was that actions, gestures and feelings occurring simultaneously with the dialogue could not be included; very short comments could be inserted, however, in the guise of "stage directions" as in the opening of the passage quoted : ගෞරවාකාරයෙන් ඔහු දෙශ බලා ('looking at him respectfully'). The other limitation of the technique was that the transition from the portions of 'dramatic dialogue' to the purely narrational portions appeared incongruous and abrupt, for the last portion of dialogue which commenced 'dramatically' (with the name of the respective speaker inserted before each utterance, implying *direct speech*) often concluded with a reportatory verb form like 'said' (implying the use of *reported speech*).

The purely 'dramatic' mode, however, is not the exclusive method of recording dialogue and conversation in *Alberta*; the typically 'fictional' method of representing dialogue, in which the direct utterances of speakers are incorporated within a narrative framework, is also used fairly often, and to great advantage, as compared with the 'dramatic' method above referred to. This technique had distinct advantages, chief of which was that it facilitated the description simultaneously with the dialogue of the gestures, actions, movements and tones of voice, facial expressions, etc. of the participants, as well as their external appearance, thoughts, emotions, and so on. The following is a good example :

ස්ලේටර් උන්නැහේ විකක් ග්‍රෝසු හඩකින් කථාකොට, “කිසි කලකවත් බැහැ? නුඹ ඔය සැබවට කී දෙයක් ද?”යි විචාළේය. ඇල්බර්ටා, “ඔව්, මගේ අදහස් ඒකමය, මම නුඹ කිසි කලක විවාහ නොකරමි, ස්ලේටර් මහතාණනි, තමුන්නාන්සේ ඇස් හැර බලන්නෙහි නම් මට තමුන්නාන්සේ සමඟ සරණ වෙන්ට බැරි කාරණා දහස් ගණන් ඇති බව පෙනෙනවා ඇතැ”යි උත්තර දුන්නීය. ස්ලේටර්ගේ හුස්ම හිරවුනාක් මෙන් හයියෙන් හුස්ම හැරියේය. ඔහුගේ ඇස් කෝපයෙන් කරකැවෙන්නට පටන් ගත්තේය.

“ඒ කාරණා මොනවාද?” කියා ඔහු මෘදු ලෙස ඇසීය.

“සියල්ලටම සැහෙන එකම කාරණයක් නම් මම තමුන්නාන්සේට ආදරේ නැති එකය. මේ ගැණ මීට වඩා කථාකරන්නට මම නොකැමැත්තෙමි”යි ඇල්බර්ටා උත්තර දුන්නීය.

ස්ලේටර් ඔහු වාඩිව හුන් ස්ථානයෙහි පොළව ක්‍රෝධයෙන් තදින් පාගමින් කතාකොට “මේක නුඹ ක්‍රියාකරන්නට පටන්ගෙන තිබෙන විධියයි මට සිතුවේය. ඉන්නියා මම නුඹලාගේ සතුරන්ට එක්වුනෙමි”යි කීය.

The technique used enables the writer to add an extra dimension to the fictional narrative as it were: the respective tone of voice and the demeanour of each speaker is indicated by a phrase like විකක් ග්‍රෝසු හඩකින් කථාකොට ‘speaking in a rather rough voice’; මෘදු ලෙස ඇසීය (‘he) asked softly’), while the actions and the movements of the speakers are described in phrases like ස්ලේටර් හුස්ම හිරවුනාක් මෙන් හයියෙන් හුස්ම ඇරියේය. ‘Slater exhaled rapidly, as if he was being choked’; ඔහුගේ ඇස් කෝපයෙන් කරකැවෙන්නට පටන් ගත්තේය. ‘His eyes began to rotate in anger’; and ස්ලේටර් ඔහු වාඩිව හුන් ස්ථානයෙහි පොළව ක්‍රෝධයෙන් තදින් පාගමින් කථාකොට ‘Slater trampled hard the spot on which he had been seated, in anger and said . . .’ Both these types of phrases helped to add greater verisimilitude to the dramatic presentation of the scene.

The relatively leisurely pace of narration in *Alberta* resulted not only in more detailed representation of background, character and dialogue; it added an almost completely new dimension to the narrative, in that it made possible the detailed description and representation of the plot action as well as the behaviour and emotional conflicts, motives, and mental states of the characters. The type of detailed descriptive texture thus added may be illustrated by a few excerpts :

1. ඇ මෙසේ කියා ගැහෙන්නාවු හිතකින් ස්ලේටර් ඔවුන්ගේ ගෙදරට එන අඩි ගැස්මට ඇහුන්කම් දෙමින් සිටිය විට ඔහු ඉස්තෝස්පුවට ඇතුල්ව දෙරට තට්ටු කළේය.
2. මෙසේ කට කොනකින් මදක් සිනාසෙමින් කාමරයට ඇතුල් වෙමින් ස්ලේටර් උන්නැහේ කැලඹුනාවු අන්දමක් ඉබේම ප්‍රකාශකරමින් ඇල්බර්ටා දෙස ඇස් යොමු කොට ඇගෙන් අමුතු කරුණාවේ බැල්මක් බලාපොරොත්තුවෙන් මෙන් ඇට ආචාර කළේය.
3. ඇගේ පියා හති දමමින්, ලේ පෙරෙමින්, ඉරුණාවු වස්ත්‍ර ඇතුළු එතැන්හි පැමුණුනේය. ස්ලේටර් ඔහු දුටු හැටියේම ලජ්ජාවී ඇල්බර්ටා අතහැරියාය.

This new dimension of detail is accompanied by an attempt to depict the internal mental states of characters, and to define emotion and feeling through metaphor and imagery :

එවිට ඇල්බර්ටා පිපිගෙන එන්නාවූ මලක් මෙන් ප්‍රීතිමත් මුහුණකින් කලාකොටකීවාය; මීට උත්තර වශයෙන් එක වචනයක්වත් කියන්නට බැරි ලෙස ඇගේ හෘදය දුක්භයෙන් සහ කලබලයෙන් පිරී තිබුණේය.

In plot, *Alberta* is a fast-moving story of hectic action and exotic adventure among savages on a tropical island; *inter alia*, there are scenes of intrigue, mutiny on board ship and acts of arson. Unfortunately, however, *Alberta* ended abruptly when the story disappeared without notice from the columns of the *Satyalankara* after a few instalments. Nevertheless, the parts of the story available indicate clearly that the narrative constituted actions involving adventure, mystery and excitement. This type of plot, with the emphasis on action, adventure and an exotic background had a profound effect on the early Sinhalese novelists, Albert de Silva, Piyadasa Sirisena, Simon de Silva, and M. C. F. Perera in particular.

Thus in works like *Alberta* the Sinhalese reading public was introduced to (and perhaps acquired a taste for) a long work of fiction with exciting action, though propagandist in basic intention.

A few months after the commencement of serialisation of *Alberta*, the Roman Catholic newspaper, *Gnanartha Pradeepaya* followed suit with a similar tale of Christian edification and propaganda. This was entitled රයින් ගංගාවේ වතුර ගැලීම ('The Flood on the River Rhine'). The first instalment appeared on November 20, 1884, and the tale was concluded (in 9 chapters) on January 8, 1885. This narrative, too, is a translation; no attempt was made either to change the German background or the names of the characters (Martin Brown, a cultivator, and Othilla, his wife). The original division into chapters and the sub-titles given to them are also retained throughout in the translation.

The odd, incongruous manner in which dialogue is represented in the Sinhalese translation of this story reflects the effects of a slavish and literal translation from English. The grammatical structure of an English sentence which incorporates a portion of direct speech has the typical structure "X said, ".....", where the reportatory verb ('said') precedes the relevant portion of direct speech. In Sinhalese, on the other hand, the structure shows a complete transposition of these elements— i.e. the typical structure may take the forms (a) ".....", X said, or (b) X, speaking, "....." said, i.e. under both methods, the reportatory verb 'said' follows the portion of direct speech. In *The Flood*, however, the translator uses the *English* method of recording dialogue, as in the following :

අනිත් සෙනග තමන්ගේ දේපල ගැණ කනගාටුවෙන් අතර ඔතිල්ලා ඇගේ දරුවා ගැන පමණක් කල්පනා කළා සහ මෙසේ කීය. " මගේ මේ ලෝකයේ තිබුණ දේ නැතිවෙලා මගේ දරුවා පමණක් බේරුනා නම් මට ඇත." පියාද ඔහුගේ සියලු දේපලවලට වැඩියේ දරුවා නැති උනාට සනසාගණ්ට බැරි කනගාටුවෙන් ඉඳ ස්වර්ගය දෙසට ඇස් ඔසවා මෙසේ කීවේය. "ස්වාමීන් දුන්නාය ස්වාමීන්ගේ නාමයට අර ගන්නාය. ස්වාමීන්ගේ නාමයට ආශීර්වාද වේවා—" ඔහුගේ ස්ත්‍රීට කලාකොට ඇස්වල කඳුලු වහරවමින් කීය— "ප්‍රිය ඔතිල්ලා දෙවියන්ගේ කැමැත්තට අපි යටහත් වෙමු....." එවිට ජෝර්ජ් කීවේ නම් "අපේ සහෝදරයා වතුරේ ගිළුනා පමණක් නොව අපේ කදිමවූ

එලදෙනුන් දෙන්නාත් නැති වුනාය.....” එතකොට මේරි කීවේ නම් “අහෝ ඔව්වර මෝඩවු වචනයක් උඹ කීවේ මන්ද - උඹ ඔය අන්දමට කියනවා කාටවත් නොඇසෙනවා නම් මම බොහොම සතුටුය-” එවිට ජෝර්ජ් කීවේ- “මන්ද නැත්තේ.....” මාර්ටින් අනිත් අයවල් අනුරන් බොහොම ස්තුති කරමින් කීවේය- “උඹලාගෙන් මම කෑම ටිකක් සහ ඇඳුම් අරගනිමි.....”

The technique of recording dialogue used here is completely alien to Sinhalese, and illustrates the awkward, clumsy Anglicised style used by certain missionaries who were not familiar with standard written Sinhalese narrative prose.

Another example of extended narration of the propagandist type was *The Rose Bush*, a Christian tale of edification serialised in 10 chapters in the *Gnanartha Pradeepaya* in 1885.¹⁸

The Rose Bush, too, as clearly indicated by the names of the characters and the names of the cities which serve as the background, is a translation *via* English of a foreign (probably German) original. This translation, too, displays both the advantages as well as the drawbacks of slavish literal translation. On the one hand, close translation results in a highly detailed treatment of scenery, actions and movements of characters, and of the mental workings of characters at critical moments of the story. Consider, for instance, the specificity and density of texture of description, of circumstantial and realistic detail, in the following paragraph :

ඔහු මේ ආරංචිය සැබෑද කියා පරීක්ෂා කරණ පිණිස ඉක්මනට එහා මෙහා ගොස් ගෙදර ඇවිත් කොච්චර සන්තෝෂයකින් පවිලේ අයවලුන්ට කියන්ට පටන්ගත්තාද කීවොත් ඔහුගේ නොපියවත් සැරයටියවත් තියන්ට මතක නැති වුනේය. මේ ආරංචිය අහන කොටම ලුවීසා ඇගේ ගොත-ගොත උන් රාමුව අහකින් තැබුවේය. ඇගේ සහෝදරියෝ මහ මහා උන් ඉදිකටු අහක තැබුවෝය. ඇගේ පුංචි සහෝදරයන්ගෙන් කෙනෙක් ලිය ලියා උන් පෑන නැවැත්තුවේය. අනිකෙක් කියව කියවා උන් පොත අහක තබා පියාගේ කට දිහා බලා උන්තේය. පුංචි ලමයින්ට පෙවීමට මව් උණුකරගණ ආ කිරි භාජනය අතේ තබාගෙන ඒක නිව් යන බව මතක නැතුවම එය අහගණ සිටියාය.

The use of realistic detail in describing the external appearance of characters and objects may be illustrated with reference to the following :

ඔහු ඒ වේලාවට නිල් කබායක් ඇඳගත මොරොක්කෝ හමින් මහපු ලියුම් පෙටටියක් ඔහු ඉදිරියේ තබාගෙන බත්කුවක් උඩ වාඩිවී ලියුමක් කියවමින් ඉන්නවා දුටුවේමි.

Attempts are also made at specific representation of feelings and emotions by the use of figurative language, as in

වලාකුලින් ඒරහිතවු අවකාශයෙන් හෙන පොල්ලක් මේ සමාගම මැද වැටුනාටත් වඩා මේ ආරංචිය ඇසු එහි පැමිණ සිටි අයවල් කලබලයට පත්වීය—මළ අයෙකුගේ සවිමැලිකම හා සමාන ප්‍රැක්ට් උන්නැහේගේ සහ උන්නැහේගේ තෝනාගේ මුහුණ සුදුමැලි විය.

18. The first instalment of *The Rose Bush* was published in the *Gnanartha Pradeepaya*, January 15, 1885.

All the advances described above—mainly the enlargement of the techniques of description—can be traced directly to the practice of close translation of foreign originals. In *The Rose Bush*, as in *The Flood*, close translation produced a crude, alien and awkward method of representing direct speech, as may be illustrated by the following :

එවිට චෝල්මන් එක්ක එ ගහමින් කිය: “ලුවිස් උඹට මතක නැති වෙලාද? මේ දක්පන් ප්‍රමයාට කිසි දෙයක් නැති බවත් උඹ ලක්ෂ ගණනකට පොහොසතෙක් බවත් උඹට මතක නැතිවද—එවිට ලුවිස් කිය: උඹේ අකමැත්තක් නැත්නම් මම මේක ඉස්ට-කරගත්තොත් මම මහත් වාසනාවන්තයෙක් වෙනවා ඇත—...ලුවිසාගේ හෘදය ලක්ෂයකට වඩා මිල වටිනාවාය—එවිට ලුවිස් රෝස මලක් කඩා ඇගේ කොන්ඩේ ගසා කිය—ඇ මගේ පියාගේ මිනිවල සරසාය ගහේ මලක්ම ඇගේ විවාහ ආහරණය වෙවා—ප්‍රිය දෙමව්පියා-නෙහි, උඹලාගේ ආශීර්වාද දුන මැනව.

One important feature of the portions of direct speech to be noted in addition is the partiality toward the literary or written register, in contrast to the colloquial register which was used in non-translated narratives (like the dialogues¹⁹.)

The “Cinderella theme” in *The Rose Bush* also probably exercised much influence on early Sinhalese original fiction; this *motif* appears in several early Sinhalese novels, especially W. A. Silva’s *Siriyalatha* (1909) and Piyadasa Sirisena’s *Tharuniyakage Premaya* (1910).

The Rose Bush was followed by another translated narrative of the same type called *Frank Goldear* in the *Gnanartha Pradeepaya*. The story comprised 22 chapters, the first appearing on March 26, 1885.

This story too, is conceived in polemical sectarian terms; the narrative serves merely as a convenient and unconcealed pretence for engaging in pro-Catholic propaganda. The plot element is bare and scanty in the extreme, the narrative being closely akin to the semi-literary propagandist form of the ‘Dialogue’ (a favourite form of religious propaganda employed in the 19th century). The strong polemical bent of this narrative also probably exerted much influence on the early Sinhalese novelists, especially Piyadasa Sirisena, whose fictional narratives too serve primarily as pegs upon which to hang pro-Buddhist and pro-nationalist propaganda.

Frank Goldear, like the other long propagandist tales referred to above, made several important contributions to the development of the narrative techniques of Sinhalese fiction. Perhaps the most important of these was the typically ‘Dramatic’ opening, which plunges the reader into a dialogue between Frank and the padre without any preliminary description of background or character :

“අපි යමු.”

“හොඳයි, මහත්මයාණෙනි, කොහාටද කියා අසන්ට කැමැත්තෙමි.”

“ලොන්ඩන් නුවරටය — එය ඉතා දුර ගමනක්ය.”

“හොඳයි එය මඳක් දුර නමුත් ඉස්සර නිබුන පරණ විධියේ කෝච්චි සහ රථ කරත්ත ගැණ යම් කෙනෙක් කල්පනා කරණවා නම් ඉහතදී දහ දවසක් තිස්සේ ගිය ගමන දුන් පැය 24 කින් යන්ට හැකි බැවින් එය බොහෝ වේලාවක්යැයි පෙනෙන්නේ නැත.”

19. For a detailed analysis of Christian propagandist dialogues, see the work cited in fn. 4 ch. VII.

“ඒ සැබැසි අවුරුදු 25 ක් තම රටෙන් සහ නිවසින් පිටවී සිටිය කෙනෙකුට දවස් නමයක් කල් මත්තෙන් ගෙදරට සේන්දුවීම සත්තකටම මහත් ආශීර්වාදයකි.”

මේ ඉහත ජෛනන කථාව කරන්ට යෙදුන අත්තෝ නම දෙවෙනි කැලැසියේ රථයක ගමන් කළාටු මගියෝ දෙදෙනෙකි.

The identity of the two speakers, and the place of the action are given not before (as in traditional narratives) but after the short interchange of dialogue, which renders the opening dramatic. The interchange is different from that in the ‘dialogues’ in that the names of the participants are not prefixed to each speaker’s utterance. Another point to be noted is the manner in which background information regarding one of the speakers is given through the dialogue itself (as in Elizabethan drama).

As in many modern works of fiction, the dramatic opening quoted is followed by detailed descriptions of the external appearance of the participants. Here again, the detailed texture of the description is striking; realistic details are provided of the dress and appearance of the participants, their ages, the material out of which their clothes were made, etc. The two main characters are introduced as follows :

- (1) ඉන් එක් කෙනෙක් අවුරුදු හතළිහක් පමණ වයසැති පැහිවිව පෙනුමකින් යුක්තව නීලවර්ණ කන්තාඩියක් දමාගණ, ඇති වයසට වඩා අවුරුදු දහයක් පමණ මහළු පෙනීමක් ඇතුළු සිටියාටු කෙනෙකි. දනහිස් දක්වා පානට වැටුණාටු දිග කලායක් ද, කන් දෙක දක්වා උඩු අතට නැමුණාටු කර පටියක්ද ඔහු පැළඳ සිටියේය.
- (2) පසුව කී නැනැත්තා දීප්තිමත් තෙත් ඇතුළු ප්‍රීතිමත් ගතියකින් ප්‍රශ්නයක් අසන්ට හෝ පිරුළක් දීමට නිතර සුදුනම්ව ඉන්නාටු ආකාරයක් දක්වන්නාක් මෙන් කට අයා සිටියාටු අඳුරු වර්ණ පාටක් ඇති අයෙකි. ඔහු දුඹුරු පාට ඇති කළු කලායක් ද, ඇමරිකන් කලිසමක් සහ මීසරයේ ලෝමවලින් සාද තිබුණ තොප්පියකින් හිස වසා ගනිමින් විලියානු වහන් සහල් නොහොත් සපත්තු පැලඳ සිටියේය.

Apart from the employment of a descriptive style with greater specificity and density of detail, stories of the type of *The Rhine Flood* and *The Rose Bush* provided models of long, sustained prose narration to Sinhalese writers who had hitherto been familiar only with short synoptic stories.

Frank Goldear, coming after *The Rhine Flood* and *The Rose Bush*, marked an advance in translation procedure—especially in methods of incorporating direct speech within the narrative. As has been shown above, in *The Rhine Flood* and *The Rose Bush*, the reportatory framework used in English had been taken over *in toto* into the Sinhalese version too; in *Frank Goldear*, however, the translator has reverted to the reportatory framework used in classical Sinhalese prose (which was even then being used by many native writers). In the following extract, for example, the traditional methods of recording direct speech are used, but without the most obsolete features of the latter :

පුත්තේ පාදිතැනගේ මුන නොබලා, “තමුන්නාන්සේ නොනවත්වා කියවන්ටයැ” යි කීය.

“මට තමුසේ ප්‍රථමයෙන් උත්තර දියන්නැ” යි පාදිතැන කීය.

“නැහැ, නැහැ, ඊට තමුන්නාන්සේම උත්තර දෙනවා ඇත—කරුණාකර ඔය වගන්තිය තව ටිකක් දුරට කියවාගෙන යනවා යහපති,” යි පුත්තේ කීය.

Another important development was the attempt to combine this 'reportatory' technique with the 'dramatic' technique with which the story opens. This combination results in an excellent method of recording dialogue, and produces a form often used in fiction even at the present day. The combination eliminates the monotony inherent in the repetition of the same type of reportatory sentence pattern characteristic of the passage just quoted. This type of combination is found in the following extract :

“ එහෙම කියන්ට එපාය ” අනිත් මහත්මයා කීය. “ නමුත් මම එසේම කියමි ” යි අනිත් අය කීය — “ ඇත්තටම නමුත්තාන්සේට කියන්ට නම් මට මතක තිබෙන තරමට මම ආගම ගැන එකම වචනයක්වත් අසා නැත ”. “ කොපමණ තරකද? ” වැඩිමහල් මහතා කෑ ගැසීය. “ එසේ කීවාට මට සමා වුව මැනවි. කොහොම නමුත් තමුසේ බයිබලය කියවා ඇත. බයිබලය කියවන අයෙකුට නම් ඔහු ආගමක් නැතුව ඉන්නවාය කියන්ට නුපුළුවන. ”

“ ඒ, ඒ, නමුත්තාන්සේ කියන්නේ මොකක් ගැනද? බයිබලය? එය පොතක් ද? එය ගැන කිසි කලෙක මම අහලා නැහැ. ”

“ බයිබලය ගැන කවදවත් අහලා නැහැ, මහත්මයානනි තමුසේ කවටකම් කරනවා වෙන්ට ඕනෑය. ”

“ කොහෙන්ම නැහැ, කලින් කලට මට ප්‍රචාන්ති පත්‍ර සහ පොත් කියවන්ට ලැබුන නමුත් මම ඒක ගැන - මොකක්ද නමුත්තාන්සේ කීවේ? ”

“ බයිබලය. ”

“ ආ, බයිබලය ගැන මම කවදවත් අහලා නැහැ. ”

The dialogue style used here is remarkably similar to that employed by A. Simon de Silva in his three early Sinhalese novels, *Meena* (1905), *Theresa* (1907) and *Ape Agama* (1910). Through stories like *Frank Goldear*, Sinhalese readers and writers probably first became aware of the modern method of representing dialogue in fictional narrative. Here, there is a distinct improvement upon both the synoptic narratives in which direct speech is almost completely absent, as well as on the earlier propagandist narratives (like *The Rhine Flood* and *The Rose Bush*) in which the awkward 'English' technique was employed slavishly.

Three other long Christian propagandist narratives which come under the same category as those already considered were *Peter Laroux's Temptation* (පීතර් ලෙරුක්ස්ගේ දුර්ජර්ක්ෂාව),²⁰ *The Wooden Cross* (ලී කුරුසිය)²¹ and *The Best Inheritance* (අනගිවු උරුමය).²² All these had a European background, the first having probably been written originally in French and the second in German.

A Christian propagandist tale entitled *A Crown of Stars* (තරුයුත් කිරුළ)²³ published in the mid-1890s marks a further advance in narrative style. Here, we meet an easier flow of narrative, an elegant vocabulary and relatively short sentence structures, together with a more advanced and mature technique of

20. *Gnanartha Pradeepaya*, August 27, 1885 to September 10, 1885.

21. *Ibid.*, November 12, 1885 to January 28, 1886.

22. *Ibid.*, February 4, 1886 to May 20, 1886.

23. *Ruvan Maldama*, 1895.

representing direct speech than in the earlier tales. There is, however, a neglect of grammatical conventions, especially of the rules of concord between subject and verb, which detracts from the effectiveness of the prose :

ඉසබෙල් බාල් නැටුමකට යාම පිණිස සුදුනම්බි තීන්දු විය. ඇගේ සුදු සැටින් ඇඳුමෙන්ද ඇගේ හිසකෙස් අලංකාර කළ මුතුමාලාවෙන් සහ දියමන්ති වලින්ද බොහෝ ලක්ෂණ විය. ඇ කන්තාඩියෙන් බැලූ අතර එසේ කල්පනාකළාට අනුමාන නැත. දිලිසෙන මුතු සෙමින් අතගාමින් පස්සෙන් සිටි ඇගේ පුංචි ජෙනි නංගි එසේ කල්පනා කළේය.

“ලමයා ප්‍රවේසම් වෙයන්, උඹ මගේ හිසකෙස් අවුල් කරනවා. උඹ මක්කරනවාද?”

“මොකක්වත් නැහැ. ඔය උඹේ ඔටුන්නේ තිබෙන ලක්ෂණ තාරකා බලමින් මම දෙයක් ගැන කල්පනා කළා.”

“මොනවා ගැනද? උඹ වගේ පුංචි ලමයෙකුට ඒවා ගැන සිතන්නට පුළුවන් කොහොමද?”

“ජෙනි, කලා නොකරපන්. මෙන්න කරන්නය ආවා.”

ඇගේ පුංචි නංගිව ඉක්මනින් සිඹ ඉසබෙල් බාලට යන පිණිස පිටත්විය.

This passage differs significantly from those quoted earlier in that the quality of the translation is of a higher order: all earlier translations, both in narrative style and technique of representing dialogue bore unmistakable marks of *literal* translation. *A Crown of Stars*, on the other hand, reads like an original composition in Sinhalese.

Long narratives, propagandist in content and translated from English appeared regularly and in increasing numbers in newspapers and periodicals during the last two decades of the 19th century. The characters and backgrounds of these stories were European (English, German or French). The early translations were slavishly literal, and often resulted in non-native grammar and therefore a ‘foreign’ or alien linguistic style; but with the increasing facility of the translators in Sinhalese composition, they gradually began to approximate to stories written originally in Sinhalese.

Some of the important long propagandist tales serialised in newspapers and periodicals between 1895 and 1900 were as follows : *The Kidnapped Child, or How Henry Dykanfelds Learned about God*²⁴ by A. S., *Titus and His Family*²⁵ by M. A. S., *White Lies*²⁶, *Clara, or Red and White Roses*²⁷ and *Lewis the Little Emigrant*.²⁸ During the first decade of the 20th century, they became even more numerous than during the late 19th century.²⁹

24. *Gnanartha Pradeepaya*, 1897-1898.

25. *Ibid.*, beginning March 9, 1899.

26. *Ibid.*, April 27, 1899.

27. *Ibid.*, July 31, 1899.

28. *Ibid.*, September 7, 1899.

29. Some of the long narratives in translation which were serialised during a single year (1901) were as follows : *The Shepherd Boy, Baron Von Stainfeld, The Carrier Pigeon, The Flower Basket, The Hop Blossoms, The Daisy, The Water Pitcher, The Old Castle*: all these stories, moreover, were published in a single newspaper, the *Gnanartha Pradeepaya*.

(d) Oriental Romances in Translation

The long Christian tales of religious edification, by their very propagandist nature, and by their places of publication (Christian newspapers and periodicals) catered to the Christian reading public. The Buddhists had no such ready-made sources of fiction; they had, perforce, to delve into the Oriental tales, especially Indian stories connected with the fabulous adventures of kings, queens, princes and princesses in which the supernatural element (in the person of wizards, magicians, ogres, gods and goddesses) played major roles. Unlike the plots of Christian tales (which, though far-fetched, and based on actions involving divine providence and coincidence, were at least humanly possible), the plots in these Oriental tales could never appear realistic or plausible. The earliest manifestations of Oriental romance appeared in the form of the major translations (*The Ramayanaya*, 1886, and *The Arabian Nights*, 1891--2) which are not dealt with in the present essay. After 1895, tales of the marvellous and the supernatural, with an Eastern background, appeared in the pro-Buddhist newspapers like the *Dinapata Prvrtti*. Shortly after the commencement of its publication, the *Dinapata Prvrtti*³⁰ began serialising a collection of Eastern stories, probably Persian in origin, called *The Dowry Paper Presented by Mail Khabul to His Son-in-law* (මයිල් බාබුල් විසින් දුටු වෙනුවෙන් බැණා අතට දුන් දැවැද්ද පත්‍රය). Like the *Arabian Nights*, it contains a frame-story related in the first person by Khabul, of a dream-vision that he had experienced—a book falls on his bed from nowhere, and the tales to be related are from this book. A series of emboxed tales follows, the stories being similar in both subject matter and technique to those in the *Arabian Nights*. The first tale is called *The Golden Flower* (රන් මල).³¹ The third, a tale of wonder, begins as follows, indicating the Persian origin of the collection of stories: “There was a village named Bishalba near the northern forest of the prosperous Arabian kingdom. A poor shepherd in that village named Muksha had a son named Babulak.” The following is a representative excerpt from *Mail Khabul*,³² illustrative of the subject-matter and the style :

.....මෙහින් තද දුකින් කුහරයට බැස්සාය. එසේ බැස වටපිට බැලූ කල සැබවින්ම අමුතු ආලෝකයක්ද, නානාවිධ වස්තු ද මිහිරි නාද පවත්වන කුරවි කොවිලන්ද, පිරිසුදු ජලයන් ද, මල්විලිද, දිටුවාය. විකක් දුරින් වූ විශාල මාලිගාවක්ද, එහේ මෙහේ පියාසර කරන ගැණු ද, පසහතුරු නාද ද, ප්‍රිය දර්ශන විත්‍ර කර්මාන්ත ද, පෙනුනේය. මේ ගැන මවිතවී මාලිගාවට යන අදහසින් කකුල උස්සනවා සමග ඉතා පුදුම රන් කර්මාන්ත කළ සැප පහසු ගෙන දෙන මාහැඟි දෝලාවක් රැගෙන පිහාටු ඇති ඉතා ලක්ෂණ යොවන ස්ත්‍රීවරු දෙදෙනෙක් මෑ කරා ආවාහුය.

In plot, we have here the familiar stock-in-trade of the stories of the *Arabian Nights*—magicians and other supernatural beings performing superhuman actions. The style too, is not far removed from that used in the *Arabian Nights*, a style which observes the classical grammatical proprieties (of concord, etc.) and is marked by a mixed Hela-Sanskritic vocabulary. The few lapses in concord were probably the result of translation done at speed, probably by a newspaper hack. The portions of direct speech too are rendered in the ‘literary’ register; no attempt is made to convey any realistic effects.

30. The first issue of *Dinapatha Prvrtti* appeared on March 7, 1895. It was edited by C. Don Bastian, the translator of the *Ramayanaya* (1886).
 31. *Dinapatha Prvrtti*, March 29, 1895.
 32. *Ibid.*

The Indian romances bulk large in the fiction columns of the pro-Buddhist newspapers (the *Sarasavi Sandaresa* and the *Dinapatha Prvrtti*) and Albert de Silva's periodical *Viveka Kalaya* (Leisure Hours), during the first five years of the 20th century. Indeed, it was Albert de Silva and M. C. F. Perera (editor of the *Sihala Samaya*) who were largely instrumental in popularising the Eastern romance among the Sinhalese reading public. Albert de Silva himself composed four original romantic tales between 1892 and 1894, inspired by Indian romances and the *Arabian Nights*; M. C. F. Perera became a prolific translator of Indian romances (published in the *Dinapata Prvrtti* and later in the *Sihala Samaya*). In 1903, the *Sihala Samaya* began the publication of a series of Eastern (especially Indian) romances, entitled "Eastern Tales" (Poorvadiga Katha). The first tale in the series was *Princess Gulga and Princess Chandra*.³³ Among the Oriental tales which followed in the same series was *The Story of Prince Rupanga*, with an Indian background. The world of this tale is identical with the world of the *Ramayana* and that of the *Arabian Nights*; it is peopled by kings, magicians, *rakshasas* (demons), and incredible events provide the staple of the plot :

රූපාංග කුමාරයා නම අත තිබුණු කඩුවෙන් රාක්ෂසයාගේ හිස ගහ දැමුවේය. මින් පසු රාක්ෂසයා තවත් ඔප්වක් මවාගෙන පොරට ආයේය. ඊට ද බිය නොව රූපාංග කුමාරයා ඔහු දෙපලු කෙළේය. මින් පසු රාක්ෂසයා පැන දිව්වේය. මෙම රාක්ෂසයාට ඔප් නවයක් ඇති බැවින් දෙකක් කපනු ලැබූ මුත් තවත් හතක් තිබෙන සෙයින් නැවත සෙට ඊමට කල්පනාව ඇති විය. රූපාංග කුමාරයාද...දිව්වල් දෙක කපාගෙන...යන්ට ගියේය.

We are back again, in this story, in the fantastic world of the *Ramayana*, with the *rakshasa* with nine heads. Many such stories, written in direct imitation of the *Ramayana* and containing an Indian background, were published in contemporary newspapers. Some examples were : *The Tale of Prince Rupasoma*,³⁴ *The Tale of Prince Gnananga*,³⁵ and *The Tale of Prince Pragnakirti*.³⁶ All these stories had an Indian setting, supernatural characters, and incredible events. *The Tale of the Two Brothers*³⁷ even transported the reader to the world of the Nagas (cobras).

During the first five years of the 20th century, Oriental romances had become so popular and numerous that almost every issue of the *Sihala Samaya* carried such a tale. Albert de Silva commenced his periodical *Viveka Kalaya* for the sole purpose of catering to the great demand for this type of marvellous tale, and all the tales published in it were of the marvellous, romantic, non-realistic type³⁸.

³³ *Sihala Samaya*, commencing on January 15, 1903.

³⁴ *Ibid.*, commencing on February 12, 1903.

³⁵ *Ibid.*, commencing on March 5, 1903.

³⁶ *Ibid.*, commencing on March 19, 1903.

³⁷ *Ibid.*, April 9, 1903.

³⁸ The following were the titles of some of the longer Oriental romances published in the *Sihala Samaya* between 1903 and 1906; (The Tale of) *Kanchanadevi*, *Prince Jayalath Prakasha*, *Silomani*, *The Silver Tree*, *The Three Brothers*, *Princess Indrawathi*, *Prince Rajram*, *Princess Nattami*, *Prince Sukumaran*, *Prince Bhimasena*, *Princes Suraweera and Narasundara*, *Swarnakesi*, *Madhurati*, *Prince Vajramukuta and Princess Padmadevi*, *Bhrungabuja*, *Shatrupratapa*, *Prince Wickramasara*, *Prince Abbayanama*, *Prince Barsena*.

(e) Western Tales and Romances in Translation

Less numerous than the Oriental romances and the Western Christian Propagandist tales were the Western tales and romances of the mythical or the fairy tale variety, published in contemporary newspapers and periodicals. These tales differ from the propagandist tales in that they are motivated by a desire to provide simple entertainment. They too are non-realistic in plot action and character, like the oriental romances already described.

Most of the non-propagandist Occidental romances were translations of Greek myths and legends; among them were the stories of Empedocles,³⁹ Cronus, Rhea, Zeus, Hera, Poseidon, Pluto, Prometheus and Ephimethus. The fantastic and incredible adventures of Baron Munchausen too were recounted in the *Sihala Samaya* in 1902.⁴⁰ Other tales and stories drawn from the Occidental storehouse of myth, legend and fairy tale were: *The Story of Princess Allen Catherine*,⁴¹ *The Story of Hans*,⁴² *The Story of King Midas*,⁴³ *The Story of Cinderella*,⁴⁴ *The Story of Princess Elira*,⁴⁵ *Hansel and Gretel*,⁴⁶ *The Golden Bird*,⁴⁷ *The White Serpent*,⁴⁸ *The Golden Apple Tree*,⁴⁹ *Tom Thumb*,⁵⁰ *Orson and Valentine*,⁵¹ and *Selmina*.⁵²

Thus between 1860 and 1910, and especially between 1885 and 1910, foreign tales and romances of several types were translated into Sinhalese, the majority of them in contemporary newspapers and periodicals. The Christian propagandist tales were comparatively realistic, while the rest (especially the Oriental and Occidental romances) were of an exceedingly fantastic character in plot, setting and characters. The common feature of these stories was their comparative length—most of them were of novel or novelette length. These narratives served to provide models in the long involved narration of a winding plot in which lengthy, static description of scenery, character and action were essential pre-requisites, as was the use of stretches of dialogue and conversation. These were ingredients which had not been essential in the type of tale that had been in vogue earlier—the synoptic tales and narratives. Thus the minor translations described in the present paper made a significant contribution to the development of a mature Sinhalese narrative prose technique by indicating to Sinhalese writers the technical features of long fiction with its slow, leisurely narration of a complicated, often multilinear plot, which in turn necessitated the inclusion of considerable descriptive detail and the use of

39. *Dinapatha Prvrtti*, July 12, 1899.

40. *Sihala Samaya*, October 9, 1902, to October 1, 1903.

41. *Ibid.*, April 30, 1903.

42. *Ibid.*, August 27, 1903.

43. *Ibid.*, November 5, 1903.

44. *Ibid.*, November 24, 1904.

45. *Ibid.*, October 31, 1904.

46. *Ibid.*, March and 11, 1907.

47. *Ibid.*, March 28, 1907.

48. *Ibid.*, March 14, 1907.

49. *Ibid.*, April 4 and 8, 1907.

50. *Ibid.*, April 11, 1907.

51. *Viveka Kalaya*, 1903, p. 28.

52. *Ibid.*, p. 89.

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interchanges of direct speech. In subject matter, however, the majority of these stories directed the non-Christian Sinhalese writers towards fantasy and romance rather than towards credible plot action. The Christian writers however, were directed towards a comparatively realistic plot action, through the influence of the translations of English propagandist narratives.

The influx of the narrative forms described in the present paper, i.e., Story outlines and jests (and collections of them), Christian propagandist tales, and Oriental and Occidental romances, constitute an important phase in the development of the Sinhalese novel. They introduced contemporary authors as well as readers to hitherto unknown forms of fiction, forms which were close to novelistic fiction, and calling for specifically fictional techniques (such as detailed description of character and background, and the recording of interchanges of dialogue).