

The Figurative Language to Express Kamini's Psychological Oppression with Special Reference to Punyakante Wijenaiké's Novel, Giraya

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Abstract- Punyakante Wijenaiké is a conspicuous Sri Lankan novelist who addressed the women's social issues of Sri Lanka throughout the previous six decades. *Giraya* is her second novel in which depicts the psychological oppression of a middle class woman who has been married to a man of high class and high cast.

The Psychological oppression of the Sri Lankan traditional woman after her marriage is usually brought out by her mother-in-law and husband. This usual Sri Lankan phenomenon is clearly presented in the novel and it has been a serious women issue in Sri Lanka for a long time. The Psychological oppression of the protagonist in the novel has been elaborated by a thickly decorated figurative language and this paper provides an in-depth analysis of its figurative language in respect with the protagonist's psychological oppression.

This paper is a content analysis and it collects the primary data from the printed book. The researcher gives a qualitative analysis by deeply analyzing the primary data. The qualitative analysis is purely based on the figurative language used in the novel. Therefore, it considers the figures of speech used in quantitative data as much as possible.

After the qualitative analysis is done, it is obvious that symbolism, imagery, and simile have given a considerable impact on presenting the fact of the protagonist's psychological oppression. Among those, symbolism has taken a significant place. It has been fertilized by the other literary devices and the figurative language has been purely enriched by the symbolism.

Index Terms- Psychological Oppression, Figurative Language, Symbolism

I. INTRODUCTION

The word "Woman" has a significant consideration in any civil society since one cannot deny the fact that no event is complete without the participation of women. In this regards, when an attention is given on the "Pearl of Indian Ocean", her role has been broad and variable with the factor of time. But, it won't be an exaggeration to say that her contribution in every field of Sri Lanka is titanic. While current population of Sri Lanka is about 21 086 797 and its female population is about 10 682 918. The female gender in the population as a percentage is 50.7%. Therefore it is very clear that woman has taken a prominence even in the population of the country.

This research paper addresses a pathetic side of a Sri Lankan woman in 1960s. The state of Sri Lankan woman has been changing with the moving time and her role in 1960s and later times were very woeful. Traditional Sri Lankan poor woman in 1960s had to psychologically oppress since major causes like poverty of families, alcoholism of husbands, responsibilities of considerable number of children etc. If a traditional middle class woman was married to a man of high caste and class, she happened to psychologically oppress a lot. It was very pathetic and sympathetic under severe circumstances. Novel *Giraya* is written based on this thematic idea and researcher aim is to elaborate the psychological oppression of the protagonist, Kamini, through the figures of speech.

Punyakante Wijenaiké, the author of *Giraya*, is an eminent Sri Lankan writer who spoke on women's issues through her novels. The Third Women, The Waiting Earth, Uhulana Derana, The Betal vine, The Rebel, A way of Life, To follow the Sun, An Enemy Within, The Unbinding, That Deep Silence, When the Guns Fall Silent are some of the embodiment novels of Sri Lankan women issues by the author. *Giraya* was published in 1971 and it is in its peak level from the perspective of women issues. Since this research paper is a revelation of women's psychological oppression through the figurative language used in the novel, the words psychology, psychology of women and oppression must be interpreted in an understandable way.

The earth, the third planet of the solar system, has been acquired a significant importance in the universe since it is the only planet where the life exists. The earth is home for around eight million seven hundred thousand species and they have spread all around the world in different types of habitats. The human being is one of the significant beings and their significance has been highlighted through their capabilities of brains. The human brain is a super natural gift and it functions remarkably in particular contexts. People are skillful enough to appropriately think and work accordingly. It is the most essential organ in the human body since it transmits millions of messages to perform different actions. The importance of brain has been emerged by different kinds of sciences in current world. Among that, psychology is on a top priority in nowadays.

Since this research paper is going to deal with a psychological side of a human being, it is better to have a common definition of psychology before reaching to the research proposition. Following definition would provide a basic clue on what psychology is.

Merriam Webster Dictionary defines psychology as 'The study of mind and behavior in relation to a particular field of knowledge or activity'. Your Dictionary is on the view of 'Psychology is defined as the science that deals with emotional and mental processes'

According to the above dictionary meanings, psychology is simply a study of mind and its behaviours. Even if it says 'a study of mind and behaviours', scholars have little struggled to decide whether it is about human mind and animals' mind. Therefore it has many definitions and they are not clear cut. Even among scholars, there is a dilemma whether it is an art or science. But, core scholars of psychology like James Williams and Sigmund Freud believe that the psychology is a science and it is a study about human mind and its behaviours. This research also follows that perception and it can be further developed by referring the Oxford Advanced Learner's Dictionary. It says 'The scientific study of the human mind and its functions, especially those affecting behaviour in a given context.'

As Oxford Advanced Learner's Dictionary suggests, it is able to finalize a basic definition of psychology where a scientific study of human mind and its behaviours under the different contexts. With that definition it is clear that human mind differs according to the existing environment. Further the fact that the showing of these variations through their behaviours is also revealed.

What has been found out throughout this research is a catastrophic psychological side of a woman from a literature perspective. Therefore a heavy weight has been put on the women's psychology. Women's psychology differs from men's because there are biographical differences between man and woman. Since these biological differences, the way they experience the life is different. The way they are looking for the life is different. Women's psychology relies on this key assumption and this can be understood from the perspective of experience. Nobody can have an experience of somebody. An experience is a self-own matter. Even if it is well explained to another, it cannot be done exactly. It has to be experienced by individually. In the case of women also, this is natural and women experiences of life are different from men's'. A man can never explain a matter of women's exactly since he is a man. Women are capable of explaining their experiences since they are in the same biological group. Therefore what is being prominent in the women psychology is the biographical differences.

When a deep consideration goes on women psychology, it has been found out that sex is inter connected with women's psychology. There is a close link in between these two components and the researcher has proved that this connection is clearly visible in the novel Giraya. Professor David. M. Buss has pointed out this fact as follows;

'Female sexual psychology touches every facet of human affairs, from cooperative alliances through strategies of hierarchy negotiation. Some women use sex to get along. Some use sex to get ahead. Sexual motives pervade murder. Failure in sexual unions sometimes triggers suicidal ideation. I thought the complexity of women's sexual psychology was finally starting to be captured when recent research revealed 237 reasons why women have sex, ranging from "to get rid of a headache" to "to get closer to God," from "to become emotionally connected with

my partner" to "to break up a rival's relationship.'

The protagonist of Giraya shows this discovery of sex to a certain level and absence of her sexual life has been a cause to her longing.

The psychology of women also differently shapes according to their aging. They experience the society in different ways with their different stages of age. This idea again reflects with the idea of biographical differences because their thoughts are matured when their organs are matured, especially sexual organs. Therefore people can study of women's psychology in respect with their different stages of age such as infancy, childhood, adolescence, pregnancy, childbirth and motherhood. The researcher of this research has paid his attention on this point and he has given an effort to fit the protagonist, Kamini, with this concept of age.

The word oppression also has taken a major important in this research. Oppression can be defined as follows;

Cambridge Dictionaries Online says oppression as 'A situation in which people are governed in an unfair and cruel way and prevented from having opportunities and freedom'. Merriam Webster Dictionary says 'unjust or cruel exercise of authority or power.' Oxford Advanced Learner's Dictionary has defined it as a 'Cruel and unfair treatment of people, especially by not giving them the same freedom, rights, etc. as other people'

According to above three dictionary definitions, it is obvious that there are two kinds of people where privileged and unprivileged people. As Oxford Advanced learner's Dictionary says privileged people always release a gigantic pressure on suppressed people by not giving them the freedom and rights where they are currently satisfied. With that basic understanding, the word psychological oppression has to be interpreted and it can be identified as an extension of oppression. People are psychologically oppressed when they are fed up of continuous suppression by privileged people. Anybody has a limitation of their own tolerance. When the oppression is continuously relied on people, it hurts to their psychology because they know that they are unable to get out of it. On the other hand, if the oppression is too much or severe that leads them towards the psychological oppression. Harsh words of privileged people are definitely a cause of psychological oppression and individual thoughts of the people are marginalized and blunt by the psychological oppression.

With these detailed interpretations of psychology, women psychology, oppression and psychological oppression, it is better to find where to fit the protagonist of this novel.

Kamini is a woman of twenty two years old and has delivered a son. To an extent, she is a matured woman and his psychological side is also matured. Her vision towards her husband home is very critical and her higher education shapes her psychological perception. The researcher has analyzed the psychological side of Kamini as a mother, wife, niece, sister. But it should be very clear that this researcher has not had the view of psychologist. What he has done was elaborating the psychological oppression of Kamini through the literary devices used by the original author.

According to the definitions of psychology cited above, this novel exactly describes the mind of Kamini and her behaviours in respect with the certain environments of her mother-in-law's home. According to the definition of Your Dictionary, emotional

and mental processes of Kamini under the psychological oppression also have been nicely described by a competent figurative language. Roots of her psychological oppression originated from her husband and her mother-in-law. Not only she describes her psychological oppression but also she has shown how it reflects on her physical behaviors. Psychological oppression of a young woman like Kamini can be observed by her sexual urge towards her husband. That prominent and essential fact also has been portrayed with an imaginative and figurative language. In additionally, the quantity of psychological oppression of Kamini has been spread by a thickly decorated figurative language.

At last but not least, *Giraya* is a flamboyant novel since it expresses the women's psychological oppression by an ideal figurative language.

II. OBJECTIVES

- To find out Kamini's psychological oppression in the novel.
- To analyze the figurative language used in the novel in expressing Kamini's psychological oppression.

2.1 SIGNIFICANCE OF THE STUDY

This research is an in-depth-analysis of the figures of speech used in *Giraya* in respect with women's psychological oppression. Two major topics have been illustrated in which the protagonist's psychological oppression and the quality of figures of speech within the Kamini's psychological oppression. The reader of this research will be able to get a sketch of protagonist's psychology. Further it will facilitate the readers that how her psychology is connected with oppression. By major examples of the novel, researcher tries to make the readers aware of protagonist's psychological oppression. Hence those who are interested in psychology, oppression, women's psychology may be able to refer this research as a new knowledge.

Being a literature research is the other important advantage of this research to the readers. They have been provided ample examples to show the psychological oppression of protagonist and those examples are thickly crowded with powerful literary devices in the English Language. The function and the forms of those devices have been analyzed according to the relevant cultural context. Therefore this research will facilitate to those who are interested in literature, especially from the perspective of figures of speech. Not only figures of speech but also they have been elaborated them according to the Sinhala culture. Therefore if someone is there to grasp the cultural values of Sinhala culture, this research would be an ideal resource for him/her.

By and large this research can be used as a resource of new knowledge to those who are interested in women's psychological oppression and literature.

2.2 RESEARCH QUESTION

Has the psychological oppression of protagonist been expressed by a competent figurative language in the novel *Giraya*?

2.3 LIMITATIONS

Since the novel was written based on the Sri Lankan cultural frame, its readers are minimum. Therefore earlier literatures on this novel are limited and when it comes to the fact of women's psychological oppression in Sri Lanka, people have rarely commented on the proposition. This was a huge limitation of gathering information for the topic.

III. REVIEW OF LITERATURE

The researcher has decided to have a research on the topic of the figurative language to express Kamini's psychological oppression based on few important reasons. Among those, one was very significant in which there were least number of available researches on this novel. Even though *Giraya* has touched one of the deliberative subjects, it was a matter of surprising that very few people have commented on this novel. Since that reason, researcher has understood that doing a research on a rarely commented novel is a new innovation and a challengeable task. Therefore this research can be studied as a new born child. Though the academic articles and researches are least for *Giraya* the researcher has used in the following some world literatures to show how this research is differentiated from the thematic perspectives from other literatures. In the following literatures the researcher has provided thematic ideas of most related novels for this research.

The *Yellow Wallpaper* is a great masterpiece of Charlotte Perkins Gilman. In this novel Gilman portrays one of the key realities of women life where the subordination of women in Marriage. Through that he has depicted the psychological oppression of women.

In "*The Yellow Wallpaper*," Gilman uses the conventions of the psychological horror tale to critique the position of women within the institution of marriage, especially as practiced by the "respectable" classes of her time. When the story was first published, most readers took it as a scary tale about a woman in an extreme state of consciousness—a gripping, disturbing entertainment, but little more. After its rediscovery in the twentieth century, however, readings of the story have become more complex. For Gilman, the conventional nineteenth-century middle-class marriage, with its rigid distinction between the "domestic" functions of the female and the "active" work of the male, ensured that women remained second-class citizens. The story reveals that this gender division had the effect of keeping women in a childish state of ignorance and preventing their full development. John's assumption of his own superior wisdom and maturity leads him to misjudge, patronize, and dominate his wife, all in the name of "helping" her. The narrator is reduced to acting like a cross, petulant child, unable to stand up for herself without seeming unreasonable or disloyal. The narrator has no say in even the smallest details of her life, and she retreats into her obsessive fantasy, the only place she can retain some control and exercise the power of her mind.

(<http://www.sparknotes.com/lit/yellowwallpaper/themes.html>)

The novel *Yellow Wallpaper* was written based on the respectable classes practiced in the nineteenth century. In this period, basically different types of classes were in practice and men were considered as first-class citizens and women represented the second-class citizens. Since males are actively engaged in working they belong to the first-class citizens. Most of the men in this period used to have their wisdom to earn money. John, the husband of story's protagonist, was used to show this typical character. As men were known as clever people in this period they were more respected than women. Society also tends to think that women are in need of helping of men since they are the reflections of wisdoms. Therefore women were helped by men thinking that they are helpless and they are not as clever as them. They were considered as a kind of ignorant people and since that reason they were framed only to domestic work. Framing only to domestic works is the psychological oppression of protagonist and *Giraya* is a bit different from this novel from few angles.

Even though class classification is available in *Giraya* it should be emphasized that it is the class division in the later part of twentieth century in Sri Lanka. The *Yellow Wallpaper* talks about the class division in nineteenth century in U.S.A. The *Yellow Wall Paper* expresses the class division based on American culture and *Giraya* shows it with Sri Lankan culture. So, cultural background has given a considerable impact on the final outcome of both novels. When an emphasis is given on the class division of both novels, contextual wise both are different. When it comes to *Giraya* it is the feudal system based on Sri Lankan coconut cultivation in 1970s and in the *Yellow Wall Paper*, the class division in nineteenth century is common to whole country.

While class division is not a big issue of Kamini's psychological oppression in *Giraya*, it has been a main reason of protagonist's psychological oppression in the *Yellow Wallpaper*.

According to *The Yellow Wallpaper*, woman has been portrayed as a character that had been oppressed by the patriarchal society in the nineteenth century. She had to be a slave of her husband and only the freedom she has was her own self thinking. Though psychological oppression is presented in this novel, that has not been created by the family members of husband. It was just created on protagonist by husband. Since this reason *The Yellow Wallpaper* differs from *Giraya*. It also differs from *Giraya* from the perspective of figurative language. While the success of *Giraya* relies on symbols this particular novel has used a fairly mixed figurative language. Since these contradictories a research on *Giraya* can be studied as a new knowledge of women's psychological oppression, especially under the Sri Lankan cultural context.

The novel, *The Awakening*, also has a considerable impact in world literature from the perspective of women's psychological oppression.

For Edna Pontellier, the protagonist of *The Awakening*, independence and solitude are almost inseparable. The expectations of tradition coupled with the limitations of law gave women of the late 1800s very few opportunities for individual expression, not to mention independence. Expected to perform their domestic duties and care for the health and happiness of their families, Victorian women were prevented from seeking the satisfaction of their own wants and needs. During her gradual

awakening, Edna discovers her own identity and acknowledges her emotional and sexual desires.

Initially, Edna experiences her independence as no more than an emotion. When she swims for the first time, she discovers her own strength, and through her pursuit of her painting she is reminded of the pleasure of individual creation. Yet when Edna begins to verbalize her feelings of independence, she soon meets resistance from the constraints—most notably, her husband—that weigh on her active life. And when she makes the decision to abandon her former lifestyle, Edna realizes that independent ideas cannot always translate into a simultaneously self-sufficient and socially acceptable existence.

Ultimately, the passion that Robert feels for Edna is not strong enough to join the lovers in a true union of minds, since although Robert's passion is strong enough to make him feel torn between his love and his sense of moral rectitude, it is not strong enough to make him decide in favor of his love. The note Robert leaves for Edna makes clear to Edna the fact that she is ultimately alone in her awakening. Once Robert refuses to trespass the boundaries of societal convention, Edna acknowledges the profundity of her solitude.

<http://www.sparknotes.com/lit/awakening/themes.html>

The woman in *The Awakening* has achieved a freedom from her pressure inside her home. She was bound inside the home only by expecting the taking care of family members, especially children. With the development of the plot she came to know about her own independence feelings and she releases her psychological pressure by enjoying her life. Women in *The Awakening* have been given minor rights even by law. Without considering these entire barriers, protagonist is searching the happiness of life. At last she got to know that even if she finds the happiness nobody accepts it. Her husband and society are not going to accept it because woman has been given a dark image by the social set up. In this novel also slightly the research topic is available. It is the psychological freedom of woman and her psychological oppression. Though it is there, the presentation of psychological oppression is different. The author, Kate Chopin, tries to show the psychological oppression of protagonist through her entertainment of life at the later part of the novel. But in *Giraya* this is the other way and she has no any roam to enjoy her life. By her thoughts readers are given a nature of her psychological oppression. So by this literature it is clear that different authors have expressed the women's psychological oppression in different ways. For that, existing social methods may have been a reason. The practiced social system in 1970s is feudal system and it is a byproduct of colonialism. The contextual background of *Giraya* is this feudal system and all the roots of Kamini's psychological oppression are tied with this system. But in the awakening this type of an area framed social system is not maintained and it is a common patriarchal society which is in that time period.

How Emma connects with the research topic is as the concept of marriage. Emotional and social obligations of marriage have been major issues of women measurement in Emma. Even though it doesn't reveal a psychological battle of a woman it shows the importance of the marriage to a woman. Since that idea it has a slight connection with *Giraya* because

Giraya reveals a pathetic side of its protagonist after her marriage.

The novel's limited, almost claustrophobic scope of action gives us a strong sense of the confined nature of a woman's existence in early-nineteenth-century rural England. Emma possesses a great deal of intelligence and energy, but the best use she can make of these is to attempt to guide the marital destinies of her friends, a project that gets her into trouble. The alternative pastimes depicted in the book—social visits, charity visits, music, artistic endeavors—seem relatively trivial, at times even monotonous. Isabella is the only mother focused on in the story, and her portrayal suggests that a mother's life offers a woman little use of her intellect. Yet, when Jane compares the governess profession to the slave trade, she makes it clear that the life of a working woman is in no way preferable to the idleness of a woman of fortune. The novel focuses on marriage because marriage offers women a chance to exert their power, if only for a brief time, and to affect their own destinies without adopting the labors or efforts of the working class. Participating in the rituals of courtship and accepting or rejecting proposals is perhaps the most active role that women are permitted to play in Emma's world

(<http://www.sparknotes.com/lit/emma/themes.html>)

When the consideration goes on women's psychological oppression from a Sri Lankan perspective, there is no other important writer as same as Punyakante Wijenaiké. Other than Giraya, she has written many novels based on Sri Lankan women's issues. Sri Lankan Woman is oppressed under many social contexts within the country. *The waiting earth, Amulet, the third woman, the betel vine, when guns fall silent* are some of the revelations of women's problems under deferent Sri Lankan social backgrounds. Amulet is one of the best by the author and it clearly reveals the psychological nature of woman in respect to the factor of sex.

Neshantha Harishchandre has written a lengthy essay on whole Punyakante Wijenaiké's writings with analyzing women issues. It has touched most essential status of women life such as marriage, pregnancy, childbirth etc. Even it was based on those sides it has not given a prominence of psychological sufferings of women characters in Wijenaiké's writings. This research has paid an attention on psychological oppression of those characters with figurative language used in the novel, Giraya. Therefore this research separately stands from the other literatures. The following is the conclusion Harishchandre's article.

Wijenaiké's portrayal of love, marriage, and female sexuality, and how far these issues propagate the oppression of women in Sri Lanka, is both sensitive and honest. Lokuge says that Wijenaiké's stories "reflect the aspirations of her time" (Lokuge, 164). Looking at Wijenaiké's stories in chronological order, one may discern her evolution as a writer of women's fiction. Part of this evolution has to do with her portrayal of issues regarding love, marriage, and female sexuality. For instance, if we were to analyze her stance on marriage, and see whether there seems to be a change in her outlook towards it, we might compare one of her earliest stories with a recent one. The girl who was married off in "My Daughter's Wedding Day" (1963) as a virgin, has given place to the lecturer who toys with the idea of living with her fiancé before marriage in "To Fall in Line ... " (1998). Even her individuality has evolved. Whereas

earlier, the girl was just a "daughter", with no name mentioned, now she has a name as well as a distinct personality. The only time the writer allows a voice to the former in the whole story, is when she "whispers" timidly in reply to her mother's crude questioning as to whether she has slept with any man: "No, Amme, no!" (The Third Woman and Other Stories, 118). On the other hand, Annekha has very definite views on love, marriage, and female sexuality, which she does not hesitate to voice before her mother. Yet in some instances, Wijenaiké seems to be still steeped in conventional prejudice. This can be seen even in her latest collection of short stories, *That Deep Silence* (2009). In "The Distant Dream", marriage is still defined as the "normal" life for a woman: "Yet I had been hazily aware that I may ... never know love, never marry, never have children, never lead the normal life intended for a woman (129)". In some depictions of the unmarried woman, too, the writer has not gone beyond her earlier characterizations of spinsterhood as given in Sappohamy in "The Tree Spirit" (1963) and Hewawathie in *A Way of Life* (1987). In "Tradition", the narrator says of her sister-in-law: "Being a spinster, she had a twisted mind and a narrow way of thinking" (132). Wijenaiké has succeeded in giving an authentic picture of love, marriage, and female sexuality in her fiction, moving along with society's changing attitudes to these issues, to a certain extent. Yet the occasional patriarchal biases seen along the way prevent the critic from seeing her as a champion of women's causes, as one would expect a writer whose world has been described as "a woman's world," to be. (http://dlib.pdn.ac.lk/archive/bitstream/123456789/2760/1/News_hantha%20Harishchandra%20-%20Vol.%20XXXV%20Nos.%201%20%26%20%202009.pdf) At last it is better to mention about a book of Rajiva Wijesinghe on essays on Sri Lankan writing in English. The book was named as *Breaking Bounds* and Giraya was introduced there as an artistic failure. Since the author has missed the logical connection of Sinhala month method when she was ordering the chapters of novel, prof. Wijesinghe is on this mind. But by and large it must be mentioned that this article also has not been addressed the women's psychological to a considerable level. Therefore researcher has strongly accomplished that revealing the psychological oppression of Kamini through a figurative language should be elaborated as a new research. Since that reason this research has come to the light.

IV. METHODOLOGY

The content of the printed novel, *Giraya* has been analyzed in respect with the suggested research topic. Therefore methodology follows the method of content analysis. In the content analysis, researcher has collected related quotations from the book and the book is considered as a source of primary data. Quotations have been presented by chapter wise. In the data analysis the competence of figurative language has been elaborated with its figures of speech. This evaluation has been done based on the collected quotations and they have performed a significant role in this research.

Even though *Giraya* is a novel, it has been written in the form of a diary. The narrator reads her diary for the reader which is in the first person point of view. In a diary, people put their

notes according to the dates and days. In the same way the book has been published as the author's diary. Therefore, the chapters are invisible in the *Giraya*. Instead of that it has been ordered according to the dates of the year. Hence one date is considered as one chapter. Dates of the years have been presented according to the Sinhala cultural pattern.

According to the number of days present in the novel, *Giraya* has 57 chapters in 151 pages. The women's psychological oppression has been weighted according to the dictionary definitions of psychology and definitions of psychological scholars. The researcher has assumed that the quotations given in data analysis express Kamini's psychological oppression in the novel. Even though they express Kamini's psychological oppression, most of them do not elaborate it by a figurative language. Therefore the researcher has selected 7 quotations to his analytical part.

V. DATA ANALYSIS AND RESULTS

Before the presentation of detailed analysis of data, a knowledge of Sinhala culture has to be spread out upon the readers' mind since it is a convenience to understand the research proposition ideally.

The novel, *Giraya*, has been written based on Sinhala culture. If the reader is born to Sinhala culture, he/she is capable of catching the thematic idea of the novel without any hard effort because they know almost everything about Sinhala culture. If the reader is foreigner or new comer to the Sinhala culture, he/she little struggles to understand the novel properly because their cultural background is totally different from the cultural background of the *Giraya*. They seem to catch only the literal meaning of the novel. If someone needs an in depth analysis of *Giraya*, he/she must definitely have studied about the cultural obligations of Sinhalese and their traditional objects.

The best example for this is the title of the novel "Giraya". There must be a strong reason within the author's mind to put the title as *Giraya*. It seems to be that the author has put the title by considering *giraya* as a traditional object in the Sinhala culture. Not only that, but also she may have considered about its cultural obligation with Sinhala People. Punyakante Wijenaiké has written a note on the back page of *Giraya* as follows.

"...a *giraya* is a familiar object in most Sinhala homes. Fashioned out of brass, steel, silver, or gold it comes in a variety of shapes and sizes according to the status of its owner."

The word "familiar" in the above quote gives an impression where *giraya* has been with Sinhala people for a long time. If somebody is familiar with someone they must have a longtime and strong association. So as to *giraya* with Sinhala people. *Giraya* is the arecanut-slicer and it can be visible even nowadays in Sinhala homes, especially in the rural set ups. Many people in the remote villages in Sri Lanka have a habit of chewing betels. It is a cultural custom rather than a habit. It comes from generation to generation and they believe that when they do so, they maintain the cultural obligation to the next generation. Betel chewers in the villages are more respected rather than those who don't do it since it has been a symbol of rural life.

For a chew of betel, villagers use betel, arecanut, white chunam, tobacco, cardamoms and cloves. *Giraya* is used to slice the arecanut which is a seed of hard surface. These companions of a chew of betel including *giraya* are more respected in Sinhala cultural functions. *Giraya* is used as a symbol of strength in many cultural events in Sinhala culture. When Sinhala people invite for a wedding, they offer a betel tray to the invitee. Betel tray is a symbol of invitation and it is filled with companion of a chew of betel. Moreover, the head priest of the buddhist temple is usually invited for religious functions by offering a betel tray. *Giraya* is often a part of this betel tray. Companions of a chew of betel are considered as the symbols of prosperity in Sinhala culture.

In additionally, exorcist who is considered as the physician of the village makes use of the *giraya* to cure the disease of the people by having a treatment called *Dehi kepima*-cutting lemons. With these basic cultural understanding of the object *giraya* it is better to have a consideration on women's psychological oppression present in the novel.

1. Chapter 1 (Paragraph 3: sentences 1-9)

THE GIRAYA, arecanut-slicer, lies motionless, its steel damascened legs spread wide open, its hands clasped in perpetual worship. Its face is stern, contemptuous with straight nose and firm chin. Its knot of hair is low at the nape of the neck. The blacksmith who created it must have had a certain woman in mind. Why did he make a *giraya* in the shape of a woman....The blade which grips the arecanut and cuts it now lies as motionless as the face.(2)

This is the first explanation of the *giraya* given in the novel. The author has been very careful to express it in the second page of the book because she is in need of making the platform for her intention on *Giraya* earlier. With that mentioning, readers are given a clue that writer has something special and strong with *giraya*. Great writers of literature make their platform by passing the clues to the readers in the beginning of their masterpieces. Readers are given a couple of information about the *giraya* by this explanation.

1. The outlook of *giraya*
2. The function of *giraya*

The outlook of *giraya* is explained up to the final dot as much as possible. Doubtless, a fine mental picture of a *giraya* is visualized on the readers' mind when this quotation is read. Therefore the language is imaginative and this explanation functions as a kind of imagery. It is very interesting to say that the word *giraya* is both bold and capitalized. Through that technique also, readers are proved the strong emphasis of author on *giraya*. At the same time, an imagination of women figure also begins to create in the mind of readers by the words like *legs, hands, face, straight nose, firm chin, knot of hair, nape of the neck*. Since then the word *giraya* starts to generate the clue of symbolism.

The beauty of writer is she symbolizes the Sri Lankan oppressed women through an extremely imaginative language. Through the imagination of *giraya*, readers tend to think of a woman figure. That woman figure is shown by the figure of *giraya* and readers are given the condition and status of the woman by explaining the outlook of *giraya*. This idea is more proved with the couple of words where *perpetual worship*. The

depicted woman figure is always worshipping and a question begins to generate within the readers mind where, to whom and why this woman is always worshipping. This question is solved in the following chapters for the readers.

Nevertheless, after all, the reader is able to have an idea that there is a close relationship in between woman and the giraya in the novel. It has been laid on reader's mind through a transformation of imagery into a symbol. This is a super quality of the author in which shows the beauty of her competent figurative language.

At last of this paragraph, function of the giraya is mentioned in a single sentence. It can slice an arecanut which is a seed with a hard surface. Before the slicing, the two blades of the giraya catch the arecanut and when it catches the arecanut, it can't go anywhere. Indeed, the blades of the giraya are very sharp and when it becomes blunt, blacksmith again gives it to a life by sharpen the blades.

After providing all information of giraya the narrator has an auto generated question where *why did the black blacksmith make a giraya in the shape of a woman*. Readers are given a clue to think further. Critical readers interpret this as the main message of the novel. Symbolism always stands for other meanings. Giraya symbolized the oppression of Sri Lankan traditional woman and this oppression is both physical and psychological. References are in large numbers to convince this symbol throughout the book. Some of the following quotations also prove this idea.

According to the quote, giraya is the arecanut slicer. Arecanut is a symbol which symbolizes the Sri Lankan traditional woman. Giraya is its slicer of oppression. Arecanut even itself is a seed of a hard surface and it reflects the idea of the strong tolerance of Sri Lankan traditional woman on oppression. Giraya is the slicer of that strong woman and the word *slicer* is also meaningful. This is different from cut. If something is cut, pieces are least. But if it is sliced, pieces are unimaginable and uncountable. That shows the pathetic psychological nature of Sri Lankan traditional woman which is given by her mother-in-law and husband. Two sharp blades of the giraya are symbolized this dual pressure and this symbolism is witnessed by the lots of following quotations.

2. NIKINI FULL MOON DAY– Chapter 18 (Paragraph 04 and 05)

'Let Sugath crawl more outside this room. Why must he be always with you?'

My heart stood still. Then it began to beat again.

'He must not expose himself too much' I said hastily.

'He's recovering from a cold'

Let's Lucia Hamy take him then and look after him. She will boil coriander water and cure his cold.'

My mouth is dry as I say: How can I give him to a mad woman?'

Lal flushed. 'You misunderstand Lucia Hamy just as you misunderstand everybody else in this house.'

I stand still. So they have spun the web strong around me already! Soon I will be caught like a hapless arecanut between the jaws of the giraya. My son will be taken from me and then what would happen to me? (62)

Women's psychology shapes according to their assigned roles in a particular system. It is also based on their stages of age. In the case of Giraya, Kamini is a mother of 22 years old. As a mother, her psychology is a significant factor been highlighted in the Giraya. The writer of the Giraya very beautifully depicts the nature of a mother's psychological oppression in this quote. Any mother of this world is very loveable towards her children. Affection of a mother is always with her children. To a mother, her everything is her children. Nobody can be expressed the value and the size of the mother's love by words. So as to Kamini. She has an eight years old son namely Sugath. He is the only relief to Kamini inside the waluwe amidst lots of pressure. Kamini cures all her psychological oppression by looking at her son's face. She locks always inside her room and she spends most of the times of her day with Sugath peacefully. If someone is ready to claught this priceless affluence in between this mother and son, how insane they are? If it is so, what would be the nature of psychological oppression of Kamini.

By considering all these factors, the author has put the above dialogue into the novel. According to the dialogue, Lal's effort is taking out Sugath from Kamini's room. He was forced to do so by Adelaine, mother-in-law of Kamini. For that, readers are given lots of references earlier. The beauty of Punyakante Wijenaika is with the following sentence.

My heart stood still. Then it began to beat again

After the rude question of Lal, narrator says above sentence. It shows the readers how a mother suffers if she knows she is going to lose her son. If the heart of somebody stops that man/woman must be died. In the death of a being, heart stood still. Since Kamini expresses these utterances she becomes a dead body when she gets to know that her son is going to be taken away from her. That shows a mother's ascendant love towards her son. And also it shows the nature of the sudden shock which emerges within her mind.

The most important fact is that this shows her psychological oppression as well. If there is something which attacks seriously on a mother's psychology it should be about her children. It is better to give an attention on the sentence my mouth is dry as I say. Kamini indirectly says that spittle of her mouth is dried up until to the last drop. This expression again reflects the psychological oppression of Kamini. According to the definition of psychology, studying about the human mind and its behavior is psychology. At this time nature of Kamini's brain is visualized by her behavior. Her behavior shows how hard she is psychologically suppressed by this questions asked by Lal. Her behavior is drying up as her mouth. Human mouth is always wet with spittle unless she/he is not good health. In the other times if it is dried up it should be out of terror or shocking. Losing her son is the shocking moment of Kamini.

Thus the author very beautifully expresses Kamini's psychological oppression by this sentence. The author expresses the climax of Kamini's psychological oppression as a mother at the end of this quotation. In there readers are said by the narrator that there is a strong spread web around her which created by Adelaine and company. This web creates the psychological oppression of Kamini. The web is nothing but the plan of Adeliene to take out Sugath from the room.

Again the identity of Punyakante Wijenaiké emerges from these last two lines of the paragraph. The main symbol of the novel is used again and readers are convinced that giraya and arecanut are definitely used with the meaning of symbol. Narrator says that I will be caught like a hapless arecanut between jaws of the giraya. According to this statement, Kamini is the arecanut without any doubt. Jaws of the giraya are Lal, her husband, and Adelaine, her mother-in-law. They are the psychological oppression of Kamini and reader can think how the people slice arecanuts by giving a huge force on it. Nature of this force given by Adelaine is elaborated in the next quotation. At the end of the day, the arecanut is a pile of slices. So as to Kamini's psyche. At last of the quote readers are given an open ended question to think of her psychological oppression as a mother.

My son will be taken away from me and then what would happen to me?

This is a very serious and critical question which leads the readers to picture out the real psychological oppression of Kamini.

3. Vesak (May) 18th – Chapter 6 (Paragraph 8 : sentences 9-13)

I watch the giraya at work in Adeliane's hand. As she slices the arecanut she goes on talking to Lal. The hand is firm and hard upon the giraya, though her voice is silvery soft. Lucia and I are both unhappy. She, because she is not permitted to slice the arecanut, and I.....look at Lal and heave sigh.(25)

Anybody who pays a deep attention on giraya is able to have an impression that giraya is a highly symbolical novel. The author has been more creative enough with symbolical representation at a larger account. This second quotation is one of the best of her symbolical representations. Actually her success is not only on symbolical representation but also how she has expressed the psychological oppression of Kamini through symbols. Her competence on figurative language mostly relies on symbolism. Kamini has been portrayed as the protagonist of this novel and she represents whole traditional women of Sri Lankan society in 1960s. Once a traditional poor girl is tied up with a man who belongs to a rich and high cast family, this phenomenon is common to any woman. She has to be undergone so many oppressions under the roof of her husband's home. It is both psychological and physical. What Punyakanthe Wijenaiké has depicted with this novel is psychological oppression of that woman.

The word giraya in given quotation is a symbol and this is the most powerful symbol in the novel. The author tries to sum up the core idea of the whole novel by this symbol. According to the earlier explained symbolical expression, Kamini is oppressed by two persons inside the walauwe. The major pressure comes from Adelaine and the other is from her husband, Lal. This quotation shows how and in which way Adelaine gives her pressure on Kamini. The author has needed to show that Adelaine is a pretended character. Adelaine always shows her white face to those who outside the walawuwe. While she is talking, she wants to show the others that she has a clear vision

on what she is doing. And also she needs to show that she is a woman who has soft qualities. But Kamini only knows how soft Adelaine is. With a kind of sarcasm the author depicts these ideas by the words of *her voice is silvery soft*. The adjectives, silver and soft, give the quality of sarcasm. Though her voice is so, her hand on giraya is firm and hard when she slices the arecanut. By these two adjectives, firm and hard, readers are given an idea how hard Kamini is oppressed by Adelaine. She slices arecanut with hard and firm effort. As a result of that effort, small piece of arecanut can have. So as to psychological oppression of Kamini. Since giraya and arecanut are already symbols of this novel reader can think that Adelaine gives a rough pressure on Kamini as same as she gives a firm and hard effort of slicing the arecanut. Kamini's psychological oppression is in bit and pieces as same as arecanut becomes small pieces. It is because of her mother- in-law's firm and hard pressure on her. This is being done by various ways and taking out Sugath from kamini's room is one of the foxy ways of Adelaine's pressure.

At the end of the paragraph the author again tries to show the psychological pain of Kamini because her husband is still with her mother like a child. This is explained in the form of a comparison. The comparison is in between Lucia Hamy's love of slicing arecanuts and Kamini's love towards her husband. This is indirectly shown and it is obvious that writer says that Lucia Hamy is very upset because she was not given to slice the arecanut today. After that statement author has used *I.....*. These few dots may mean that Kamini is also very upset like Lucia Hamy because her husband is always a dutiful character to his mother. Since that reason she is being neglected and ignored by her husband. That is the reason Kamini heave a sigh by looking at Adelaine arecanut slicing. The word heave has a powerful hidden meaning of sorrow. People heave sighs when they are unable to bear their sorrows of mind. So as to Kamini.

4. Esala (July) 17th – Chapter 14 (Paragraph 11 : sentences 15-19)

She placed a hand on Manel's shoulder. I could feel those thin, strong fingers dig into my bones as if her hand was upon my own shoulder. I could feel the power of her will bending my will, breaking my strength like the giraya cutting arecanut into pieces. And she would get Lucia Hamy to sweep up the pieces that had once been an individual with a mind of her own, and hide them away in a drawer..... (53)

This paragraph is one of the best examples to show the women's psychological oppression in the novel. This shows the reader that Kamini is seriously psychologically oppressed by her mother-in-law. According to the human psychology, if somebody thinks about a man or woman continuously, that man/woman has a huge impact on his/her mind. So as to Kamini. She thinks more about her mother-in-law because Adelaine has created a huge resistance on Kamini's life by various actions inside the walauwe.

This whole paragraph is an imagination of Kamini and it is originated out of fear towards Adeliane. Even though nothing happens to Kamini by the actions of this paragraph, she thinks that if this (the hit given to Manel by Adelaine) would have given to her what would be? She says that thin, strong fingers dig into

my bones .If the hit got on Kamini, she gets it from strong and thin fingers. The author uses two different adjectives here where thin and strong. If one can think of the point of a needle, which is very thin. Once the point is thinner and sharp it can dig the things easily. Therefore Adeline's finger has that power of oppression which is thin and strong .That has been highlighted by the word thin and strong. The word bones and dig are also more figurative. Bones are the strongest parts of the body. *Dig* gives an impression of taking out something by making a hole. If there is something which is capable of digging strongest thing in a system, definitely it should be a super strong one. So as to power of Adeline on Kamini's life. This power is nothing but psychological oppression of protagonist, Kamini. This psychological oppression is further explained by writing the power of her will bending my will. Kamini has happened to keep back her every wishes on future since her oppression. Adeline influences on Kamini's will. When somebody is controlling one's willingness, it is directly affected to the psyche of relevant person

This imagination is further decorated by a simile called breaking my strength like the giraya cutting arecanut into pieces. In the case of a simile it always follows a comparison in which expresses the good and bad qualities of both the parties. Here the author remembers us the situation of slicing arecanut by the giraya. When giraya slices, an arecanut is parted into two parts first of all. The surface of the arecanut is hard and since this reason it needs the pressure from both the sides. The hard surface of arecanut can be referred to the energetic tolerance of pressure which is on Kamini from her mother in law. Even though she is more tolerable on that pressure she is no longer to survive. This idea is enriched by the phrase of the *giraya cutting arecanut into pieces*. Adelines pressure on Kamini is capable of perishing her strength in to pieces not even into two parts. The words pieces again shows the reader how powerful the pressure of Adeline on Kamini.

Even though this is a simile readers are again convinced this has a more symbolical power. Here readers are very clear that kamini is like the arecanut which is caught by the couple of blades of giraya and through that the author tries to show the size of the psychological oppression of Kamini. Readers are given the information of how hard she was oppressed by the mother in law. For that the author has used a competent figurative language.

5. Esala (July) 17th – Chapter 14 (Paragraphs 13,14 : sentences 7-10)

The blending of their voices came to me like the low murmur of the wind warning the trees of an approaching storm. 'Yes, my son,' said Adeline's silver soft voice. 'How true is the saying that when the kingfisher is away the small fish come to the surface.....You must be on your guard against her.....' (54)

This quote convinces the idea that readers should be a person of Sinhala culture to correctly understand the women psychological oppression present in the novel. Extremely the language used here is figurative and that is rich with an idiomatic phrase. This shows the quality of competent figurative language which is filtered by a Sinhala idiomatic phrase. That is the beauty of Punyakante Wijenaike and through that writer portrays the idea that how much this protagonist is psychologically suppressed by her mother in law Adeline.

These utterances are coming from the room of Adeline and she was having a chat with her son after his long journey to Colombo. Both mother and son meet after a long time and they have had lot of things to talk. During this talking, Kamini is heard this utterances which were made by Adeline. Idiomatic Phrase is included in that utterance and before that the author modifies the voice of Adeline by putting two words where silver and soft. These two adjectives show the beauty of language. Silver is a white and bright metal and it gives an impression of more clear. Adeline voice is very clear and if she says something silver voice that is direct and it has to be implemented by the householders, including her son. The word soft gives the light to the word silver and it strength the hidden meaning of silver.

Kingfisher is a bird which hunts the fish by having a smart strategy. The kingfisher is also very skillful of flying faster and it is also able to grab anything in the ground level at once since it is a faster. Since this inborn skill it is famous in Sinhala people as a skillful hunter. Its way of hunting is it rests at a branch of a tree which is too far away from the place of the fish. If it is a river, the kingfisher waits on a branch until fish come out from the water. Fish don't come out often and kingfisher has to be in patience until they come out. Once they appear on the water surface it flies faster and catch a fish by its beak. Then it flies away faster.

Within this kind of scenario, small fish comes out of water surface when the presence of kingfisher is not there. If they are aware of the kingfisher is too far away from their habitat they come to the surface of the water and enjoy with the sun light.

Punyakante Wijenaike uses this idiomatic phrase to show the readers that how adeline expects Kamini to be inside the Walawuwe. She should be like a small fish under the water without engaging with family matters. Adeline make use of her son to oppress Kamini and this oppression comes to Kamini psychologically. Adeline symbolically express this idiomatic expression. Readers can think of this line because of the last sentence of paragraph. You must be on your guard against her. The word *her* may be referred to Kamini because in this chapter readers are given references to think so. Therefore according to the idiomatic phrase Kamini is a small fish and Lal is the Kingfisher. Kamini supposed to be always under the Lal's observation and according to the Adeline's statement that has not happened for last days. Adeline does not bear this and she says indirectly Lal that she is too much when Lal's observation is lacking. Indirectly she asked to keep her under his ruling. It is a kind of order and the power of order is expressed by the auxiliary verb must. Therefore very beautifully author expresses the mother-in-law's oppression on Kamini. The way of expressing has been done delicately by using a competent figurative language.

Readers are given another beautiful figurative expression to show that How does this idiomatic expression of Adeline fell on Kamini. The first sentence of the above quotation is a best example of competent figurative language of the author to express women's psychological oppression. By that, the readers are able to realize that protagonist of the novel is seriously psychologically oppressed. Narrator says us the blending of their voices came to me Voices of Lal and Adeline are not clear to Kamini. That is the reason author has used the word blending.

They are actually not speaking but murmuring. That is another reason to use the word blending. After that, the author tries to relate this phenomenon with a natural incident by using a simile where the blending of their voices came to me like the low murmur of the wind warning the trees of an approaching storm. After the word like, the natural incident is mentioned. Before a storm the wind is natural. The wind is growing little by little before the storm. When this light wind touches the tress it is like a murmur. Eventhough it is a murmer, it is a hint of coming storm. In the case of Kamini this storm is nothing but her psychological oppression. After Kamini is heard about the statement of kingfisher she is completely psychologically flourished as she is going to take under the oppression of this son and mother.

6. Esala (July) 21st – Chapter 15 (Paragraph 05)

Lal, why do you not speak to me? My bare feet are bruised by the stones on the earth. I lighted a stick of incense and I saw your face upon the incense holder. I clasped my hands and looked up at the quivering leaves on the Bodhi tree and I saw your face like a pale moon so far away that I can never touch it. Why did you marry me Lal? I married you for security I admit: but you, why did you marry me? You saw me but once before the wedding. Did you not like me a little? I did not seek love in this marriage. And yet now it seems that love has become important to me. (55)

This is another symbolical representation of Kamini's psychological oppression. This paragraph is filled with different types of symbols which express Kamini's Psychological oppression towards her husband. The situation is set up in the temple yard. First of all the author has used the literary technique of apostrophe in the beginning of this paragraph. She addresses her beloved husband as Lal. These are not utterances, but imaginations. Speaking directly to an imagined listener is a good figure of speech and it shows her loneliness and absent mind to her husband. When an attention is paid on the sentence my bare feet are bruised by the stones on the earth the author symbolically says that Kamini is very helpless character and she is suffering. Kamini's feet are bare here because people usually don't wear the foot wears in a temple. Even though the real situation is this is so readers can interpret this idea from the perspective of Kamini's life. The life without any support of anybody is symbolized by the bare feet. Nobody is there to help Kamini, even her family members. Her mother struggles with life with another sister at home and father has passed away when she was at the last stage of her higher education. They have a very poor economic background as well.

Since this humiliation though there is an opportunity to go back to her home, Kamini cannot go home because she knows how hard they spend their lives. Inside the walawuwe also Kamini is helpless. Her mother-in-law does not accept her as the niece of the walawuwe. She is not involved with the family matters. She only feels that she made use to have a son to the walawuwe. So she feels all alone in Walawuwe. Not only Adelaine, but also Lucia Hamy, Old Loku, Manel do not treat her as the niece of this walawuwe. The devoted servant of her mother-in-law, Lucia Hamy, is the second burden of Kamini next to Adelaine. Since these all the reasons Kamini feels her life is

very helpless. That is why the author has symbolically used the phrase my bare feet.

Once the feet are bare they are open to be wounded and can be bruised by the stones. The word bruised symbolized her psychological oppression. When there is a bruise it is bleeding. Kamini is also psychologically bleeding by this wound of oppression. The stones symbolize the forces which crates psychological oppression. Stones are very hard. So as to psychological oppression of Kamini. Adelaine, Lucia are taken a prominence place among those forces. Therefore according to this full sentence, helpless life of Kamini is severely psychologically oppressed by her mother-in-law and her devoted servant lady, Lucia Hamy. Lal is the only one who can listen to this injustice because he is the husband of her. She thinks that Lal is the only assistance to her inside the walawuwe, even if it is not so. That is why the author has used the technique of apostrophe before this symbolical expression.

The author has used another beautiful symbol to show that Lal is like an effigy inside the walawuwe. Even though Kamini likes to have the admit of Lal, she is not getting it because Lal has been used by his mother, Adelaine. I lighted a stick of incense and I saw your face upon the incense holder. People usually light the stick of incense when they are at temples. So as to Kamini. Kamini sees the face of Lal on the incense holder. Incense holder is a nothing. Within few second it becomes as a pile of ash. So as to Lal. Kamini thinks that Lal is also like this incense holder. He is not given any alone authority to do anything inside the walawuwe. Adelaine runs everything and Lal says 'yes' whatever he is asked to do. In the case of Kamini also he follows instructions of Adelaine. He spends his marriage life according to his mother's instructions. This is not a good sign of a successful marriage and if this continues, Lal also has to become a pile of ash when his mother is dead. It is like the nature of incense holder. A good husband must be a man of strong spine in decision making. That is why Kamini sees Lal's face on incense holder.

Beauty of Punyakante Wijenaik in this paragraph is not only on symbolism but also on similes.

I saw your face like a pale moon so far away that I can never touch it

This is purely a simile and the word like shows the readers two words where the face of Kamini's husband and the pale son. A comparison on these two things is built on readers mind when this is read. Still the face of husband is a moon to Kamini. This means she sees a sign of compassion in his face. Even though it is so, the moon is pale. Pale means his good qualities are hidden by external forces inside the walawuwe. Author further says that moon is so far away. This means that even though Kamini and Lal are husband and wife, there is a long gap in between them both psychologically and physically. It is proved by the author in the following chapters as well. That I can never touch it means that this gap cannot be filled and it is a long lasting one.

After expressing all these symbolical presentations, Kamini asks a question from Lal where Why did you marry me Lal?, It is a direct and straightforward question. By this question readers are clear that all above symbols relies on this question. Moreover, readers can understand the psychological pressure of the Kamini. When a wife asks a question like this from her husband readers can think how pathetic the situation is. The

indirect meaning of this kind of question is she is getting sick of her marriage. For Kamini, it may be out of the humiliation of her husband and mother-in-law. Otherwise a good wife never asks a question like this.

A woman always expects a security from her husband. But when readers are given following sentence I married you for security I admit: but you, they can think that expected security hasn't been received to Kamini. That negative quality is generated by the couple of words but you. This shows language competency of author. She uses coordination conjunction *but* after the sentence which revealed her expectation of marriage. People use *but*

to express contrastive ideas. So as to with this but also. It gives an idea that Lal has not given the security Kamini expects from him.

After that technique again the author has put the same psychological question of Kamini why did you marry me? Placing the same question in two times shows how much Kamini is suffering from this oppression. At the later part of this paragraph the author has been able to make a pity feeling on readers mind about by putting did you not like me a little? The word little is more powerful and when a wife asks this question that is even more significant. Husband and wife are supposed to have a strong liking to each other. But this wife is asking her husband that did you not like me a little? This expression says the importance of husband's love towards his wife.

7. Vap(October)11th – Chapter 25 (Paragraph 07: sentences 2-10)

Why had Adelaine arranged my marriage? To show the world that she had done her duty? To have a grandchild to carry on the illustrious name? I know now that she is a woman who cannot bear to have her son happy with a woman other than herself. Yet she has to have a daughter-in-law to show the world that everything was as it should be, in a walauwe. And so she had chosen me, as Manel had put it, so that she could keep me in the background. And when she found she could not keep me in the background....It is the strength of her love for her son that frightens me. It is like an umbilical cord slowly strangling us to death...(83)

This quote is another expression of Kamini's psychological oppression. First of all author tries to show the psychological nature of Kamini as humiliation created by Adelaine. The sentences given in the quotes are thoughts of kamini. By those thoughts, readers can have an exact picture of her psychology. Actually Kamini is really worried about her marriage because she now knows that she was used to have a grandchild to walauwe . Adelaine had wanted to show the world she has done her duty for his son. According to all these idea what reader can see is that Kamini is considered merely a woman who was used for the task of reproduction. By these questions which generate inside the Kamini's mind readers are shown the status of Kamini's psychology. These questions show the destitute nature of Kamini life. After all she came to know that she has been used by the waluwe people. When somebody gets to know that he or she is used by the people that feeling is very pathetic. Actually that feeling cannot be expressed by words. Even if it cannot be

expressed, Punyakante Wijenaiké has tried to depicts that feeling on readers mind. For that, these self-generated questions of Kamini have been used as a strategy.

Moreover the author has needed to show the readers that Kamini's psychological battle is not to be over. And also she wanted to show the readers that her dark imagination of her life is everlasting lasts. For that author has used a simple technology. That is nothing but a few dots. It is a salient language technique used by the author. At the end of this quotation readers need the super quality of Punyakante Wijenaiké writings. It is nothing but her figurative language competency on women's psychological oppression.

In last two sentence readers are doubtful to interpret her figures of speech. In there first of all she has said that Adelaine's love towards her son is like an umbilical cord. It is very clear that since readers are given the word like it is a simile. Since in the case of simile comparison always follows, readers compare the umbilical cord and her love towards son. Punyakante Wijenaiké very beautifully converted this simile into a symbolical representation by putting slowly strangling us to death. Hence readers are now obvious that her love towards her son is symbolized by an umbilical cord. Umbilical cord is the living tube between mother and fetus before the delivering. If that umbilical is a cause to the death of baby how pathetic it is. So as to Adelaine's love towards her son. It will decide not only his destination but also the destination of others inside the walauwe.

VI. FINDINGS AND DISCUSSION

Ultimately this research shows that the success of figurative language in expressing Kamini's psychological oppression is mainly based on symbolism. All over the book symbolism has been presented in different forms which grip the spine of figurative language in the research. Though literary devices such as sarcasm, similes, metaphors are presented they seems to be all alone in expressing research proposition and their contribution in the novel is reinforcing the main literary technique symbolism. The complete novel is built upon a main symbol giraya. Everywhere this symbol performs a duty to show the psychological oppression of Kamini. To say that the giraya is the guised power of the novel, Lucia Hamy, the devoted servant of the walawuwe, always holds a giraya in her hands. As same as she has a giraya always in her hand, giraya exists in the novel also as the main symbol.

Being the giraya as the main symbol of the novel leads the readers to a cultural corner. That is nothing but Sinhala culture and it's because of giraya is a cultural object which can be seen in everywhere of Sinhala people's lives. As same as giraya is everywhere in Sinhala lives, Kamini's psychological oppression is also everywhere in her life. This could be the base of this research and this may be the logical connection between Kamini and giraya. Therefore most of the presented quotations in the data analysis touch this main symbol and through that psychological oppression of the protagonist has been explained. Within those explanations other language devices also are presented on and off.

According to first quotation presented in the data analysis, writer's greatest skill of imaginative language is obvious. At the

same time she tries to transform the main image in the quote into a symbol. That is a super quality of Punyakante Wijenaiké's writing. Even if she came with an image, it is landed on the land of symbolism. She may have had a special interest on the literary device symbolism. That is what the reason Giraya is filled with full of images. So, initially, in this paragraph also that is ultimately obvious even though it began with a powerful image. Image has the quality of grasping the readers mind without moving here and there. By carving the image of giraya on readers mind first of all, she takes the readers interest towards her piece of writing. Then she accompanies readers towards the symbolism by putting a simple question why did the blacksmith make a giraya in the shape of a woman. This question has thousand and thousand hidden meanings which she reveals at the later part of her novel. So, in the initial level itself it is explicit that how talented Punyakante Wijenaiké is, when she conveys symbolical ideas through other literary devices.

When Punyakante Wijenaiké elaborates the psychological oppressive nature of Kamini through symbols, her assigned positions of the walawuwe also has been considered. Though inside the walawuwe Kamini was given several roles to perform by her marriage after all she is a loveable mother to her son. When it comes to the second quotation in data analysis it is able to see how Kamini is oppressed as a mother inside the walawuwe. One of the deliberative components of this research is Kamini's psychological oppression under the different roles inside the walawuwe. This quotation is an ideal example to convince the giraya is the main symbol of this novel which holds her power full hidden meaning. That is obvious by the sentence I will be caught like a hapless arecanut between jaws of the giraya. So the pathetic psychological oppressive nature of our protagonist is given here by a symbolical sentence. It again shows us Punyakante Wijenaiké's strong interest on symbolism. Not only this sentence but also my heart stood still then it began to beat again is also highly symbolical. It is strong enough to show a lamentation of a mother when her children are separated from her. So the author's laudable talent of symbolism in expressing Kamini's psychological oppression is again explicit by a couple of successful symbols. Therefore repeatedly what is proved is that the beauty of symbolism in presenting the psychological oppression of Kamini.

In the third quotation the author seems to be getting out of her traditional literary technique symbolism. Instead of that she has followed the literary device sarcasm when she depicts the Kamini's psychological oppression. That is mainly revealed by the term her voice is silvery soft as analyzed in data analysis. Here is a good example to say that writer merely doesn't depend on symbolism. Instead of that her figurative is language decorated by some other literary technique like sarcasm. But the skill of Punyakante Wijenaiké is converting the using technique into a symbol. Here how it was done is that adding two adjectives firm and hard in the next sentence. These two adjectives are again comes with several hidden meaning and mostly they says about the Adelaine's pressure on Kamini. So again the author has been successful in symbolical representation.

Though this research is an attempt to analyze the figurative language used in expressing Kamini's psychological oppression at the end of the day it seems like an analysis of symbolism in

expressing Kamini's psychological oppression. It's because of two third of figurative language is consisted with symbols. Quotation no. 4 again gives us symbols as follows. Thing, strong fingers dig into my bones, the power of her will bending my will, breaking my strength like the giraya cutting arecanut into pieces. So step by step, this research comes to an idea that the author's fully success is on symbolism. Quotation no. 5 is an author's reflection on his culture. This particular quote follows basically the literary technique of simile and it has an idiomatic phrase in Sinhala culture. The beauty of author is this idiomatic phrase expresses as a symbolical expression and by that trick protagonist's psychological oppression is obvious. Therefore this is again witnessed us that Punyakante Wijenaiké is very skillful to convert a simple idea into a symbolical expression with the help of other literary devices.

When the story of giraya thickens to its deeper level, the author has needed to show thicken psychological oppressive nature of Kamini as well. For that the author has decorated her figurative language using the same literary device symbolism. But in this stage, she has come with some symbols which seem to be the most successful symbols in revealing Kamini's psychological oppression. The top level of Kamini's psychological oppression is given in the quote no. 6 by mentioning my bare feet are bruised by the stones on the earth. Apart from this, to develop this idea the author has used a same question twice why did you marry me Lal? It is a kind of repetition as mentioned in data analysis and this can be pointed out a place in which the author has deviated of her main track symbolism.

After considering of all the data presented in the data analysis it is able to see without any hard effort, symbolism is the key in presenting the research topic. All most all of them at least were consisted with single symbols and it was the most powerful language figure in each particular data. Therefore what has been found out basically at the end of this research is Kamini's psychological oppression is presented through symbolical representation. Even though the research topic is connected with analyzing the all the figures of speech in Kamini's psychological oppression, symbolism has been basically emerged since other devices are not effectively engaged in expressing the research proposition. Their contribution in the novel is giving the nourishment to main symbols.

VII. CONCLUSION

Even though Giraya had been written four and half decades ago, it is millions worth even for nowadays because it has addressed a long time lamentation of the Sri Lankan married women. It is nothing but her psychological oppression inside the husband's home and Giraya is its literature revelation. Presentation of women's psychological oppression in Giraya exceptionally has been done by a figurative language and the competency of that language is elaborated by this research.

Kamini, the narrator of this story, has been used to relate the women's psychological oppression in Giraya. The readers are figuratively shown that how she is psychologically oppressed as a wife, niece, mother within the institution of marriage. She was basically oppressed by her mother-in-law and her husband inside the walawuwe,. The author has shown this oppressed nature of her

psychology in Giraya. That has been brought out to the readers through a competent figurative language and it is decorated by considerable number of figures of speech. The researcher has had an in-depth analysis of that competent figurative language through this research.

To emerge the psychological oppression of Kamini, symbolism has been often used by Punyakante Wijenaikē. This is clearly shown in the samples and data analysis. Even though she has used some other literary devices like similes, images, apostrophes, they have not been individually performed to show the psychological oppression of protagonist. What they have done in most of the time is strengthen the figurative quality of main symbols. Therefore at the end of the day, Giraya can be referred as a highly symbolical novel in which expresses the women's psychological oppression. Symbolical representation in the novel has been nourished by the other figures of speech.

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