Secondly, Tanizaki may be left misunderstood or kept unwanted in cross cultural studies especially in the post colonial literature. Like Prof: Ariya Rajakaruna, Prof: Kulatilaka Kumarasinghe too deserves our praise for this attempt.

One significant factor that emerges from Prof: Kulatilaka's translation is the availability of creative sources in order to discuss the literary trends is a must, and no scholar could evade the issue.

As a translator he utilizes two forms of diction, namely in the summary he uses the classical diction as far as possible and the common verbalism in the dialogue and the entries, retaining perhaps the flavour of the original work. Titled "Yatura" (Key) in Sinhala the title sounds symbolic of the web of human experiences kept in closed doors for which a key is wanted, to enter.

Prof. Sunanda Mahendra

A meaningful discussion of post-modernism

Every body talks about postmodernism, but very few people understand it. Even the academics who are conversant with the subject are rare.

Prof. Kulatilaka Kumarasinghe is one of the few academics who can lucidly explain what postmodernism is. His recent publication 'Paschath Nuthanavadaya saha vimarshanathmaka Lipi throws light on this vexed subject.

Prof. Kumarasinghe, defines postmodernism as follows:
"Postmodernism is a complicated term, or set of ideas, one that has only emerged as an area of academic study since he mid 1980s. Postmodernism is hard to define, because it is a concept that appears in a wide variety of disciplines or areas of study including art, architecture, music, film, literature, sociology communication, fashion and technology. It is hard to locate it temporally or historically, because it is not clear exactly when postmodernism begins. (P.30)

That is the widely accepted definition for post - modernism, in Sri Lanka. Although Prof. Kumarasimghe is not responsible for coining the Sinhala term, Paschathnuthanavadaya, he is credited with giving us an accurate definition of it.

Prof. Kumarasinghe's book is divided into 14 chapters. The first chapter is called "Postmodernism'. There he talks about Lyotard, Jurgen Hebamans and Daniel Bell, and also about 1968 French student's riot. Actually the riot was the foundation stone for the "House of Postmodernism".

The second Chapter is entitled "Modemism and Postmodernism". Here the author compares modernism with post modernism in depth.

Prof. Kumarasinghe says that the easiest way to start thinking about postmodernism is by thinking about modernism, the movement from which postmodernism seems to have arisen. According to the author, modernism has two facets or two modes.
There are three different stages of capitalism. The first is market capitalism which occurred in the 18th through the late 19th centuries in Europe and America. The first phase (or stage) is associated with particular technological developments, namely, realism. The second phase occurred from late 19th century until the mid 20th century. The second phase is nominated as Monopoly Capitalism. It is associated with modernism.

The third, the phase we are now in is multinational or consumer capitalism. This third phase is associated with Postmodernism.

In this society everyone wants to consume more, and more without a limit. Market urges you to keep on buying.

You go to a supermarket and you want to buy one thing. But you walk out with a heavy bag full of items, some of which are absolutely inessential.

In the second chapter, Prof. Kumarasinghe describes some of the main characteristics of postmodernism. One of them is rejecting grand narrative.

Totality and stability and order, he argues, are maintained in modern societies through the means of grand narratives or master narratives.

Prof. Kumarasinghe allocates the fourth chapters mainly for Jameson. Following Jameson, Prof. Kumarasinghe argues that there is a radical break in society. This break is most often related to notions of the waning or extinction of the hundred years old modern movement. (or to its ideological or aesthetic repudiation)

Thus, abstract expressionism in painting, existentialism in philosophy, the final forms of representation in the novel, the film of the great directors and the modernist school of poetry are all now exhausted. To replace them, emerge Andy Warhol’s paintings, John Cage’s music and synthesis of classical and popular styles found in composers like Phill Glass and Terry Riley.

The sixth chapter is about sexuality and feminism. Prof. Kumarasinghe explains the functions of feminist theory, social transformation and sexuality, gender arrangement and natural barrier in postmodernism.

The seventh chapter is on postmodernism and academia. In chapter eight he discusses morality and postmodernism.
Chapters 9 to 14 discuss literary criticism, which is not directly related to postmodernism.

However, a knowledge of literary criticism is a sine qua non to understand postmodernism and its application to various subject areas.

Taken as a whole, Prof. Kulatilaka Kumarasinghe's "Paschath Nuthanavadaya Saha Vimarashanthmaka Lipi" fills a big vacuum in the literature of this area.

Manoj Ratnayake