

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
Dally News, July 07. 2004.**

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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 the 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. Kumarasinghe 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 Hebarmas 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 "Modernism 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

of definition, both of which are relevant to understand postmodernism. The first facet of modernism comes from the aesthetic movement broadly labelled modernism. "This movement is roughly coterminous with twentieth century western ideas about art. Modernism, as we probably know, is the movement in visual arts, music, literature and drama which rejected the old Victorian standards of how art should be made, consumed and what it should mean.

Postmodernism follows modernism in some ways. For instance, both postmodernism and modernism admire "Fragmentation." While, Postmodernism seems very much like modernism in these ways, it differs from modernism in its attitude towards a lot of these trends. Modernism for example, tends to present a fragmented view of human subjectivity and history.

Modernism presents that fragmentation as something tragic, something to be lamented and mourned as a loss. Many modernists try to uphold the idea that works of art can provide the unity, coherence, and meaning which have been lost mostly in modern life: and it will do what other human institutions fail to do.

According to Prof. Kumarasinghe, postmodernism, in contrast, does not lament the idea of fragmentation provisionality or incoherence.

In his article, he says, "Is the world meaningless? Let us not pretend that art can make meaning then, let us just play with nonsense" (p.33)

That is the postmodern vision.

According to Prof. Kumarasinghe, the second facet of modernism relies on culture. (These factors are directly related to the postmodernism also)

Modernism and post - modernism are cultural formations which accompany particular stages of capitalism. Postmodern theorist Prof. Fredrick Jameson outlines three primary phases of capitalism, which dictate particular cultural practices. It was Prof. Jameson who wrote the book entitled "Postmodernism and cultural logic of late capitalism."

In that book he tried to emphasize that postmodernism is a cultural logic of late capitalism.

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 every body 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
Daily News, July 01, 2005.

පශ්චාත් නූතනවාදය සහ විමර්ශනාත්මක ලිපි

මහාචාර්ය කුලතිලක කුමාරසිංහ පශ්චාත් නූතනවාදය ගැන මේ කෘතිය රචනා කිරීම සුවිශේෂ කාර්යයකි. වසර හයක් තරම් කෙටි කාලයක් තුළ දී මුරකමී ගේ නවකතා ලක්ෂ හතළිහක් අලෙවි වන තත්ත්වයට පත් විය. ඔහු ප්‍රබල පශ්චාත් නූතනවාදී රචකයෙකි. මේ දැනුම අත ඇතිව මහාචාර්ය කුමාරසිංහ මෙරට පාඨකයන්ට ගැලපෙන අන්දමට මේ කෘතිය රචනා කර තිබේ.

ටී.එස්. එලියට් සඳහන් කළ පරිදි “අප ආරම්භයයි කියන්නේ අවසානයටයි. අවසානයේ ඇතැයි කියන්නේ ආරම්භයක් ඇති බවයි. අප යමක් ආරම්භ කරන ස්ථානය එහි අවසානය ද වන්නේ ය. “පශ්චාත් නූතනවාදය ගැන ද සාමාන්‍ය පිළිගැනීම නම් අවසානය පිළිබඳ සිතිවිල්ල නිසා එය අවුල් වී ගිය බවයි. මෙකී විචාරවාදය ආරම්භ වන්නේ කොතැනින් දැයි පැටුම්පියා වෝග් කියන අන්දමට බටහිර ඥාන භාණ්ඩගාරයෙන් කොටසක් ලෙස නොසලකා එය විශේෂයෙන් ම කාන්ට් ඇතුළු දර්ශනවාදීන් ප්‍රකාශ කළ සෞන්දර්යවාදී නූතන චින්තනයේ අවසාන කෙළවර ලෙස පිළිගැනීම සාධාරණ බවයි. පශ්චාත් නූතන වාදය නම් සෞන්දර්යවාදී චින්තනය රෝමාන්තිකවාදයේ යළි මතුවීමක් ලෙස පිළිගැනෙයි.

මූලාශ්‍ර හිඟ වීම නිසා මෙරටෙහි නව‍්‍ය විචාරවාද ගැන විවිධ තර්ක විතර්ක පහළ විය. ඉංග්‍රීසි සාහිත්‍යයෙහි ද වර්ජනියා චුල්ෆ් සහ ටී.එස්. එලියට් වැනි ලේඛකයෝ ද මෙවැනි තත්ත්වයක සිටි පාඨකයන්ට මං පෙන් පහදා දෙමින් සාහිත්‍යයක විචාරයේ නූතන ගමන් මඟ ගැන කරුණු දක්වා සිටියහ. ආකෘතිය ගැන නොසලකා හැර කලා කෘතියක “චින්තනය, භාවාත්මක පක්ෂය හා භාෂණය” වැදගත් වන බව ඔවුන්ගේ ලේඛනවලින් ද පැහැදිලි විය. එසේම අතීතයේ හා වර්තමානයේ

සම්බන්ධතාවලින් ඇත් වන ස්වයං අවබෝධයක් ද එහි ගැබ්ව තිබුණි. ඒ නිසා ම පශ්චාත් නූතනවාදය ගැන සාකච්ඡා කළ බටහිර විචාරකයන් අතර ද එකඟත්වයක් විද්‍යමාන වූයේ නැත. වූල් කාන්තාවාදී විචාර ගුරුකුල දේශපාලනයට ඇදී ගිය අතර, එලියට් සාහිත්‍ය කෘතියක සාම්ප්‍රදායිකභාවය ගැන සිත් යොමු කෙළේ ය.

මේ සියලු කරුණු ආමුඛ වශයෙන් සිත්හි තබා ගෙන රචිත මහාචාර්ය කුමාරසිංහගේ කෘතියෙහි සිංහල පාඨකයන්ට කිසියම් පැහැදිලි අවබෝධයක් ලබා දෙන අන්දමට ග්‍රන්ථයේ අන්තර්ගතය වින්‍යාස කර ඇති බව පෙනේ. නූතනවාදය සහ පශ්චාත් නූතනවාදය ගැන අදහස් දක්වමින් ඓතිහාසික වශයෙන් විචාර වාදවල සම්බන්ධතා දක්වයි.

මහාචාර්ය නිස්ස කාරියවසම්.
'සිළුමිණ' - 2005.10.23