The two comments are to be viewed as complementary in the sense that the contradiction to do with the thinking of the Lankan creative writer in a postcolonial backdrop are best highlighted by these. English is a global property and despite periodic changes of nationalistic currents, there is now a body of writing which carries the uniqueness of the Lankan landscape but which is also true of English literature and has gained recognition.

Goonetilleke’s book is important in the sense that it is one of the most up-to-date studies of Lankan cinema, produced by a Sri Lankan academic. Provided with a detailed introduction on some definitions of literature, it runs into 11 chapters. Goonetilleke notes that “it has been mapping and exploring its subject for a long time and it is to be witnessed that the product of the making since the early 20th century and its continuities but definite progress have been analysed in relation to the first main genre.”

The question of the urban-rural divide applicable to the Lankan English creative writer and his persona has formed part of Goonetilleke’s discussions. Chapter 8. The sense of alienation left by the urban Anglicized upper-middle class writers is dealing with the rural milieu and the resultant culture has been examined at length. In discussing what has already been termed by Williams (1989) (village folk) fiction in relation to the early writings of the Lankan English novelist Parakrama Wijenayake and James Gunawardena, Goonetilleke observes that “using the country-side or rural characters as subject-matter is an attempt to capture truly national, authentically Lankan experiences and find a way to make them count,” they tend to romanticize village life and simplifying rural character.”

The theme is to see us to Godfrey Goonetilleke’s major efforts into the cinema language employed by these well-known artists. While stressing the significance of a language being familiar enough to a person to enable him to think in it, Goonetilleke asserts that “a number of attitudes and tones of address would find satisfying utterance for the English-educated Sinhalese or Tamil only in the vernacular” (Kasthurini 1994).

In “dramatizing the developments then and now”, Goonetilleke finds it is no longer possible to level the charge that used to be earlier – Lankan English is, on being an ‘improved’ medium and the Sinhalese still retaining, ‘an impoverished’ individual in the colonial sense.

This study is indeed significant in that it is matters in perspective for the student of Lankan English literature, the neat writers and the uninitiated with regard to the Lankan English writer’s craft.

Goonetilleke’s analysis of the Lankan English writer’s craft, as situated in language, centred on major factors calling for an adjustment of their relational ways. He notes:

“In the case of truly creative writing, extrinsic conditions will fix the language that comes naturally to this well-dimensioned composer, whether Lankan, British, or something else. Although Lankan Wickramasinghe is often expunged by employing, he might have been the country’s better known poets, at this stage, and his writing and critical work is a country now inextricably linked to any modern library. Goonetilleke’s newest publication would benefit anyone interested in the study of the Lankan cinematic creations. Thoroughly researched, this volume is an important text for the study of the Lankan cinema and the uninitiated with regard to the Sri Lankan cinema and the uninitiated with regard to the Sri Lankan cinema.”

As an introduction to the subject, Goonetilleke offers his own definitions and ideas about the film medium.

The changing waves of the film medium

Researches would have noted that the films described in this chapter are selected and produced mainly in order to be enjoyed and understood as entertainment. Films are a combination of story and entertainment, with the former being the main purpose and the latter being a secondary purpose. However, the films are also a vehicle for the conveyance of social, political, and ethical messages. The films selected for this chapter are a mixture of popular and art films. The films are selected for their ability to convey messages that are relevant to contemporary issues and concerns.

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