

Tribhuvan University

Michael Ondaatje's *Anil's Ghost*: A Fable of Violence and
Terrorism of the Postmodern Era

A thesis submitted to the Department of English, Faculty of Humanities and Social
Sciences, Ratna Rajya Laxmi Campus, in partial fulfillment of the requirement for the
degree of Master of Arts in English

By

Uma Neupane

Roll No.: 17

2008

TRIBHUVAN UNIVERSITY
RATNA RAJYA LAXMI CAMPUS

This thesis entitled “Michael Ondaatje’s *Anil’s Ghost: A Fable of Violence and Terrorism of the Postmodern Era*”, submitted to the Department of English, Ratna Rajya Laxmi Campus, by Uma Neupane, has been approved by the undersigned members of the Research Committee.

Members of the Research Committee,

Supervisor

External Examiner

Head,

Department of English,
Ratna Rajya Laxmi Campus

Date: _____

Acknowledgement

At the very beginning, I would like to express my sincere gratitude to my supervisor, Dr. Vinay Jha, Reader in English, Ratna Rajya Laxmi Campus, Kathmandu for providing me invaluable instructions, suggestions and innovative guidelines, despite his busy schedule.

I am highly indebted to Dr. Anand Sharma, Head, Department of English, Ratna Rajya Laxmi Campus, for his acceptance of my proposal and necessary academic suggestions for the preparation of this thesis. Similarly, I am highly obliged to my revered teachers Mr. Hrishikesh Upadhyay, Mr Bijaya Rauniyar, Mr. Rudra Poudel and other respected Gurus of the Department of English, who have directly or indirectly helped me in the course of my study. Words are insufficient to thank my ideal Guru, Mr. Kamal Thoklihang, whose academic personality inspired me a lot to complete this thesis.

Likewise, I can't help expressing my thanks to my friends Mr. Gyanu Adhikari, Mrs. Lata Adhikari (Bhattra), and Miss Indira Karki for providing me important materials for this thesis.

It is quite difficult to express my deep gratitude to my respected brothers Mr. Arjun Kumar Neupane and Mr. Atmaram Neupane along with my family whose invaluable encouragement and support inspired me to get through my work.

Finally, I owe the highest level of thankfulness to my dear husband Mr. Manoj Dawadi whose emotional, financial and technical supports have helped me a lot in completing this thesis.

Uma Neupane

Date: December 2008

Table of Contents

Acknowledgement

Chapter I: Introduction	1
1.1 Michael Ondaatje: Life and Works	1
1.2 General Introduction to the Novel: <i>Anil's Ghost</i>	3
1.3 Political and Historical Setting of the Novel	7
1.4 Fable	11
1.5 Violence	13
Chapter II: Postmodernism in Literature	17
2.1 Postmodernism	17
2.2 End of Grand Narratives	19
2.3 Postmodern Narratives	22
2.5 Narrative of War	30
Chapter III: <i>Anil's Ghost</i>: A Fable of Violence and Terrorism of the Postmodern Era	32
3.1 Anil's Representation as a Classic Westerner	32
3.2 Sarath's Stand in the Novel	41
3.4 Rupture in Linear Temporality	44
Chapter IV: Conclusion	49

Chapter I: Introduction

1.1 Michael Ondaatje: Life and Works

Born into a wealthy family in Colombo, Ceylon (now Sri Lanka), Ondaatje left home after his parents' divorce in 1952, for London, where he attended Dulwich College. Shortly thereafter, Ondaatje migrated to Montreal, Canada, to study at Bishop's University in Lennoxville, where he began writing poetry, and later at University of Toronto, where Ondaatje met poet Raymond Souster. Souster included Ondaatje's work in his 1966 anthology of young Canadian poets titled *New Wave Canada*. After winning the university's Epstein Award for Poetry, Ondaatje was introduced by poet Wayne Clifford to Coach House press, which published his first collection, *The Dainty Monsters*, in 1967.

In 1964 Ondaatje married artist Kim Jones, who had four children from a previous marriage; the couple had two children of their own soon after. Marriage, family life, and friendships inform a number of poems in Ondaatje's first book as well as in the 1973 collection *Rat Jelly*. After completion of his M.A. at Queen's University, Ondaatje began teaching English at the University of Western Ontario. In 1971, unwilling to obtain a Ph.D., Ondaatje left the university for a teaching position at Glendon College in Toronto. In 1980 Ondaatje separated from his wife and soon after, began a relationship with another woman. The events of his life at this time, primarily the sadness of divorce and the joy of new love, are documented in Ondaatje's 1984 collection *Secular Love*. In addition to writing and teaching, Ondaatje has edited a number of important anthologies for Coach House press.

Ondaatje emerged during the 1960s as one of Canada's most respected young poets. In his verse, Ondaatje examines the dichotomy between rational intellect and disorderly reality and suggests that the poet's efforts to render personal experience

must necessarily result in distortion. Ondaatje's style is characterized by humor, flamboyant imagery, extravagant metaphors, and sudden shifts in tone.

Ondaatje's early collections of poetry *The Dainty Monsters* and *The Man With Seven Toes* (1969), display a preoccupation with domestic and personal conflicts, mythical and historical figures, the often violent relationship between humans and animals, and destructive impulses among artists. Critics noted that his verse is consistently presented in musical sound-conscious language. The *Collected Works of Billy the Kid: Left Handed Poem* (1970), which won a Governor General's Award, is considered Ondaatje's most important volume of poetry to date. Combining prose, verse, photographs, and drawings, Ondaatje presents a fictionalized biography that probes the psyche of notorious American outlaw William Bonney. *There's a Trick with Knife I'm Learning to Do* (1979), which also won a Governor General's Award, contains selections from *The Dainty Monsters* and *Rat Jelly* as well as nineteen new poems centering on such topics as friendship and family history. *Secular Love* comprises four unified sequences of confessional lyrics exploring paternal love, Ondaatje's traumatic divorce, and the redemptive qualities of love. In these poems, Ondaatje is both a character and a creative observer molding his experiences into art. *The Cinnamon Peeler* (1989) and *Handwriting* (1999), both explore Sri Lankan history and culture.

Besides poems, as an expatriate writer, he has written novels, plays about his native country, Sri Lanka. Being a migrant writer, Ondaatje, in his marvelous memory fiction *Running in the Family* has talked about his genealogy and landscapes of his native country. In another novel entitled *The English Patient* (1992) which received the worldwide acclaim leading to its 1996 film adoption, Ondaatje implicitly raises the question of identity. The main characters in the novel exist outside the

nationalistic passion of the war. The novel presents the history of the World War II as the background of narration.

In his recent novel *Anil's Ghost* – the winner of the 2000 Giller prize, the prize Medicis, the Kiriya Pacific Rim Book Prize, the 2001 Irish Times International Fiction Prize and Canada's Governor General's Award. Ondaatje in particular talks about violence and terrorism of Sri Lanka in order to expose the postmodern notion of end of grand narrative. The civil war of Sri Lanka has become a tool to expose the postmodern situation for Ondaatje.

1.2 General Introduction to the Novel: *Anil's Ghost*

Anil's Ghost is Michael Ondaatje's fifth novel published in 2002. This book has bagged many awards for its outstanding representation of Sri Lankan Civil War between 1980s – 90s but the readers can't find the exact date on which the events take place in the novel. The book has eight sections which are not numbered; just given the title only. They are: Sarath, The Grove of Ascetics, A Brother, Ananda, The Mouse, Between Heartbeats, The Life Wheel and Distance, serially. Each section tries to focus on the results of the ongoing civil war in Sri Lanka at that time. The readers will not find continuity in the actions or events in these sections. This means the readers are taken front and back through the narration by the novelist. So, the readers feel, at first, that they did not get the perfect story or they did not enjoy the story perfectly. This novel is written in even more tightly condensed fragments than Ondaatje's earlier books. So, the novel asks the readers to engage in the act of the reconstruction, piecing together stories and psychologies as one of the characters in the novel, Ananda – the Sri Lankan artist, pieces together the ruined Buddha. Like Ananda's reconstruction, the readers' reconstruction becomes imperfect, a human artifact with visible sutures.

The main characters of the novel are Anil Tissera – a Sri Lankan born American citizen, a forensic anthropologist who has spent the last eighteen years in Britain and America. As a UN human rights investigator, she is permitted to return to her homeland for seven weeks on the condition that she works with a local archaeologist – Sarath Diyasena. Gamani Diyasena is his brother who is a doctor in a government hospital. Palipana is a famous monk of Sri Lanka, and Ananda is an artist.

Ondaatje's thought-provoking novel *Anil's Ghost* is an apt representation of violence and terrorism of the postmodern era. The central character of the novel, Anil Tissera, 33, a forensic anthropologist, returns to Sri Lanka, working under the United Nation. She has come to investigate the mass murders occurring in the ongoing civil war in Sri Lanka. She works with local Sri Lankan archaeologist, Sarath, to investigate human rights violation in Sri Lanka. Her task is to investigate the state sponsored murders. The violence and terrorism in the novel can be seen foregrounded by the rupture in the narrative in order to manifest the transcendence of spatial and historical location of Sri Lanka. On narrative level, the technique of terror narrative reinforces the transnational characteristic of postmodern terrorism that makes the novel a fable of violence and terrorism. On its thematic level, the vanishing of Anil, who holds UN passport of western brand of justice, reflects back the postmodern notion of the collapse of grand narratives.

The novel has been studied, praised, appreciated and interpreted by different scholars with various perspectives. These approaches, no matter whether they are author-oriented or language-oriented have tried to reformulate the meaning of the text. However, the approach of the present study of the novel is "ahistorical" or "post-

historical.” This ahistorical approach (postmodern) shows the relationship of terror narrative with regard to the postmodern notion of the collapse of grand narratives.

“A postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces are not in principle governed by pre-established rules” (Lyotard, 77).

Avant-garde literary moments generally reject traditional genres and cannon, claiming to overcome their limitation. Jean Francois Lyotard, who is one of the few social thinkers to introduce the term “postmodern” into current discussions of philosophy, politics, society and social theory, opines that postmodern philosophers revolt against the normalizing function of tradition. Many writers as well philosophers have found literary styles that have challenged the tradition of scholarly writing in their discipline. Rejection of pre-established rules and cannon in postmodern writing is not only in philosophy, psychoanalysis and intellectual history; rather it is used in fiction too. Michael Ondaatje’s *Anil’s Ghost* is one of those novels influenced by postmodern theory and experimented with the terror narrative. Margaret Scanlan comments:

Anil’s Ghost is surely a novel of terrorism, but one that abandons most of the conventions of the genre. It reproduces no political rhetoric, adjudicates, no political claims, projects, no political solutions. Its terrorists remain shadowy, nameless figures, encountered briefly; no police, no secret agents, no journalist heroes emerge to lock wits with them, hunt them down, or play the part of secret sharer. We understand early that we will find no master narratives, no organic psychologies, no resolution and no moral. (“*Anil’s Ghost*”,303)

The representation of terror narrative in *Anil's Ghost* lacks its concrete historical perspective. Though in particular, the novel is written about the historical and political background of Sri Lankan civil war as the author has quoted under "Author's Notes" but in general, the historicity of Sri Lankan civil war is de-historicized. The representation of terrorism lacks its spatial and temporal location; thereby the novel transcends the historical location of Sri Lankan civil war and remains a fable of terrorism. The novel is not just about Sri Lankan civil war; it could be Irish, Central European, or South Asian too. In an interview, Ondaatje has disliked the "historical" and "official" story especially about war because he thinks that it is difficult to find out any moral, official and political solution in any war. That's why in this present novel also the narrator does not take any sides or groups who are involved in Sri Lankan civil war; he remains neutral. As the nature of postmodern war itself is unidentifiable, the readers hardly recognize who the enemy is. This literal inability to identify the victim strikingly makes the text postmodern. For Ondaatje, constructing meaning does not open a door to escape grief and fear for the survivors of catastrophe.

What is interesting with Ondaatje is his interest in "unhistorical" and "unofficial" story. He seems irresponsible regarding the politics of Sri Lanka. Neither Ondaatje takes any sides of civil war groups nor does he support Anil, who represents the dominant version of human rights. The representation of Anil reflects the western brand of justice that Ondaatje doesn't support in the novel. As the postmodernism deliberately wallows in the fragmentation, chaos, disorder, and alienation, the postmodern novel blurs the boundaries between the real and the unreal. In *Anil's Ghost*, temporal linearity is ruptured frequently in order to experience violence and terrorism which Ursula Heise has called "Chronoschism". The characters grow

aware of time. They experience time through experiencing violence and terror. The fragmented account of memory offers not a linear movement; just a vision of ruin.

1.3 Political and Historical Setting of the Novel

The Sri Lankan civil war is an ongoing conflict on the island-nation of Sri Lanka. Since 23 July 1983, there has been on-and-off civil war, predominantly between the government and the Liberation Tigers of Tamil Eelam (LTTE, also known as the Tamil Tigers), a separatist militant organization who fight for the creation of an independent state named Tamil Eelam in the North and East of the island.

Amazon.com notes that over 70,000 people have been officially listed as killed in the war since 1983. However, a recent study published in the esteemed British Medical Journal indicates that these figures are far from accurate. The independent study, performed by the University of Washington and Harvard Medical School, indicates that at least 215,000 people were killed in Sri Lanka's war up to 2002. The study further states the estimate may be as high as 338,000 killed, taking into account various factors that may have led to under reporting, and only includes those killed directly due to violence in the conflict. The study is careful to point out that their survey's inability to "capture families with no survivors" is another source of downward bias, and that their estimates are thus conservative.

The possibility of a lasting peace was raised when a cease fire was declared in December 2001, and a ceasefire agreement was signed with international mediation in 2002. However hostilities renewed in late 2005 and the conflict has continued to escalate, resulting in the deaths of over 4,000 people since November 2005. The government has launched a number of military offensives against the LTTE since July 2006, and driven the LTTE out of the entire Eastern province of the island, and on the fifth anniversary of the signing of the agreement the LTTE declared they would

“resume their freedom struggle to achieve statehood”. The government’s forces also claimed recently to have destroyed all commanders expressed their hope to win the war in the near future, on January 2, 2008 the government formally announced withdrawal from the ceasefire agreement. The government further alleged that the LTTE violated the agreement over 10,000 times.

As a result of fighting since April 2006, there are more than 200,000 internally displaced persons in the country. Deliberate and indiscriminate attacks on civilians (including killings during aerial bombardment, shelling and claymore mine attacks) are taking place in violation of international humanitarian law. On December 7, 2007 the Human Rights Watch and the Amnesty International in a joint letter asked the UN Human Rights Council to take urgent action in order to end abuses in Sri Lanka, both by the government and the LTTE.

The main problem that Sri Lanka faces is the linguistic and religious problem between the two target ethnic groups: Sinhalese and Tamils. Sinhalese constitute about 74 percent and the Tamils constitute about 18 percent of the total population. The Sri Lankan Tamil minority, however, forms majority in the Northern and Eastern provinces of Sri Lanka. They had dominant position in the public services and professions during British colonial period and for some time after independence. But they found their position challenged by the Sinhalese in the 1950s; particularly after the Sinhalese’s language was made the only official language of Sri Lanka in 1956. Among Tamils, Indian Tamils have been fighting for their fundamental rights such as citizenship and voting rights. The Sri Lankan Tamil minority has complained that they are discriminated by the Sinhalese especially in employment and higher education.

It seems reasonable that when the underprivileged ethnic group feels suppressed it may be forced to raise arms against the dominant group. The mobilization of minority group's culture may be directed towards more than achieving development goals. Such a group may also seek political autonomy or self-government. For their political autonomy they even demand for a separate "nation state" which becomes quite difficult ethnic problem for the state government; leading the country towards civil war.

More than the political cause, the ethnic problems may be caused by the problem of language, race and territory/culture. Politics appears on the front of ethnic problems but in depth, there remain the issues of language, race and culture. Concerning the issue of ethnic problem, political analyst Jeffy Haynes writes in *Third World Politics*:

Ethnic problems often stem from a basic contradiction involving the idea that each sovereign country should be filled with a nation of people sharing a common language or culture. The problem is that in reality all countries are to a lesser or greater extent multi ethnic; it is impossible for every self – proclaimed ethnic group or 'nation' – i.e. large ethnic group to have its own state. (98 – 99)

As a nation is formed of large community of people who share a common history, culture, religion and language, ethnicity is also a group of people who have common characteristics like culture, religion, language and territory. Ethnic people want their separate state when the majority group and government do not recognize their legitimacy as well.

In this situation a state suffers from conflict and confrontation. On the one hand, the government is formed not to fulfill the demand of a separate state of ethnic

group. And on the other hand, the ethnic group is formed to obtain its demand. For this process, it is prepared to fight against government as well as majority group even physically by preparing its own military power. These Sri Lankan Tamil minority problems have become explosions in the late 1970s and 80s due to the violent activities of Tamil militants who are fighting an armed struggle against the armed forces of the state.

Although often considered as a Canadian writer, Ondaatje travels back to his homeland in Sri Lanka for the setting of *Anil's Ghost*. Set during the turbulent period in Sri Lanka from the mid 1980s to early 1990s, the characters in *Anil's Ghost* face the everyday struggles of living in a warring nation. During this period, Sri Lanka was divided into three main warring sides; two ethnic groups and the government. During this time, illegal and legal government squads were sent out to capture the separatist and insurgents. Numerous deaths occurred during the civil war, and the characters in *Anil's Ghost* fight to provide justice and recognition to the endless victims.

Ondaatje himself has given the historical background of the novel under the 'Authors' Note'. *Anil's Ghost* transports us to Sri Lanka, in the late 20th century. The author does not mention any particular name of the groups involved in civil war; the groups discussed are from the history of Sri Lanka and its various ethnic and religious groups. In brief Author's Notes Ondaatje explains:

From the mid 1980s to the early 1990s Sri Lanka was in a crisis that involved three essential groups: the government, the antigovernment insurgents in the south and the separatist guerrillas in the north. Both the insurgents and the separatists had declared war on the government. Eventually in response, legal and illegal government squads were

known to have been sent out to hunt down the separatist and the insurgents.

Despite the civil war of Sri Lanka, many local references to cuisine, clothing and architectural details are untranslated. The specific geographic, linguistic and cultural details link the *Anil's Ghost* with the history and politics of Sri Lanka. But in general, novel does not talk only about Sri Lanka rather it transcends its historical location. Barbara Mujica comments, "Through Anil's obsession with just one victim who speaks for all victims, Ondaatje both particularizes and universalizes the horror of civil bloodshed" (334).

1.4 Fable

A fable is a short, pithy animal tale, most often told or written with a moral tagged on in the form of a proverb. Thus to convey a moral is the aim of most fables, and the tale is the vehicle by which this is done, providing both an illustration of and compelling argument for the moral.

The word "fable" comes from the Latin "fabula" (a "story"), itself derived from "fari" ("to speak"). In a pejorative sense, a "fable" may be a deliberately invented or falsified account of an event or circumstance. In its original sense, however, "fable" denotes a brief, succinct story that is meant to impart a moral lesson

Wikipedia notes, "A fable is a succinct story, in prose or verse, that features animals, plants, inanimate objects, or forces of nature which are anthropomorphized (given human qualities), and that illustrates a moral lesson (a "moral"), which may at the end be expressed explicitly in a pithy maxim."

A fable differs from a parable in that the latter excludes animals, plants, inanimate objects, and forces of nature as actors that assume speech and other powers of humankind. Fables can be described as a didactic mode of literature. That is,

whether a fable has been handed down from generation to generation as oral literature, or constructed by a literary tale-teller, its purpose is to impart a lesson or value, or to give sage advice. Fables also provide opportunities to laugh at human folly, when they supply examples of behaviors to be avoided rather than emulated.

Fables frequently have as their central characters animals that are given anthropomorphic characteristics such as the ability to reason and speak. In antiquity, Aesop presented a wide range of animals as protagonists, including *The Tortoise and the Hare* which famously engage in a race against each other; and, in another classic fable, a fox which rejects grapes that are out of reach, as probably being sour ("sour grapes"). Medieval French fabliaux might feature Reynard the Fox, a trickster figure, and offer a subtext mildly subversive of the feudal social order. Similarly, the 18th-century Polish fabulist Ignacy Krasicki employs animals as the title actors in his striking verse fable, "The Lamb and the Wolves." Krasicki uses plants the same way in "The Violet and the Grass."

The fable is one of the most enduring forms of folk literature, spread abroad, modern researchers agree, less by literary anthologies than by oral transmission. Fables can be found in the literature of almost every country. The varying corpus denoted *Aesopica* or *Aesop's Fables* includes most of the best-known western fables, which are attributed to the legendary Aesop, supposed to have been a Greek slave around 550 B.C..

Hundreds of fables were composed in ancient India during the first millennium BC, often as stories within frame stories. These included Vishnu Sarma's *Panchatantra*, the *Hitopadesha*, *Vikram and The Vampire*, and Syntipas' *Seven Wise Masters*, which were collections of fables that were later influential throughout the Old World. Earlier Indian epics such as Vyasa's *Mahabharata* and Valmiki's

Ramayana also contained fables within the main story, often as side stories or back-story. Some scholars have argued that these fables were influenced by similar Greek and Near Eastern ones.

Fables had a further long tradition through the Middle Ages, and became part of European literature. During the 17th century, the French fabulist Jean de La Fontaine (1621–1695) saw the soul of the fable in the moral — a rule of behavior. Starting with the Aesopian pattern, La Fontaine set out to satirize the court, the church, the rising bourgeoisie, indeed the entire human scene of his time. La Fontaine's model was subsequently emulated by Poland's Ignacy Krasicki (1735–1801) and Russia's Ivan Krylov (1769–1844).

In modern times, the fable has been trivialized in children's books. Yet it has also been fully adapted to modern adult literature. For instance, James Thurber used the ancient style in his books, *Fables for Our Time* and *The Beast in Me and Other Animals*. George Orwell's *Animal Farm* satirizes Stalinist Communism in particular, and totalitarianism in general, in the guise of animal fable. Felix Salten's *Bambi* is a *Bildungsroman* — a story of a protagonist's coming-of-age — cast in the form of a fable.

Here, our main concern is not to go in detail after the fable but to show the novel, *Anil's ghost* as a fable of postmodern era with violence and terrorism as its characters or subject matters.

1.5 Violence

The unlawful exercise of physical force is violence. It is a kind of fear. It results from a number of reasons: social, economical and political and like. *Encarta Reference* defines violence as “physical attack”, especially from other person, which involves violent or a physical assault. Violence, therefore, is beating beings. The other

causes are hatred and destructiveness. Hate and destructiveness are the impulses, which obscure rational and objective thinking. As a result, it leads towards the violent activities. John Dollard argues that aggression is always the result of frustration. Sigmund Freud and Thomas Hobbes suggest that violence is inherent in human nature.

The violent nature is also found in the animal kingdom but it is more frequent and intense in the human beings. Human beings are more reactive because of their rational power. Erich Fromm in *Encarta Reference* says, "The most widespread type of aggressiveness is reactive or defensive aggressiveness" (4). Every animal exhibits this type of aggressiveness when its vital interests such as life, territory, food, and the young are threatened. Human beings also react with aggression in defense of his vital interests. As they are more aware they become more violent.

Human beings are more concerned while choosing certain values, images, persons and institutions. They do not want to give up such values in the society. They also do not bear an attack on such values and systems. It does not matter whether rationally the values they defend make sense; what matters from a psychological standpoint, necessarily they are in the process of psyche equilibrium. Any threat to them has become threat to their vital interest.

However, it is not sure that man involves himself in violence because of his consciousness only. Sometimes, he is brainwashed and motivated by someone. Therefore, they indulge into war and violence. If his leaders try to make him believe that he is or will be threatened and if he lacks critical judgment, he will be reactionary to a real threat. It does not matter whether he is really threatened or not. The degree of violence and terrorism depend heavily on his group leaders and his persuasion and the rebel's lack of critical thinking.

In postmodern society, fundamental interest of man lies on the economic, social and political equality and equity, which are taken as the prime elements of human development. Hence, no one is absolutely right and wrong in war as they are fighting for their rights. For this, Michel Ondaatje takes ahistorical, unofficial and apolitical side while narrating his thought provoking war novel, *Anili's Ghost*. Condemning a person, a group in a war or any moral distinction between war groups gives no solution for Ondaatje.

The introduction or what the whole thesis is going to be about is Ondaatje's stand in *Anil's Ghost*, historical setting of the novel and the term violence have been discussed so far. Now, in next paragraph a very brief outline of the chapter of the present study will be presented.

The present work has been divided into four chapters. The first chapter presents an introductory outline of the present study. A synopsis of entire work is figured out in this chapter. The second chapter of this present study will be concerned on discussing the theoretical modality that is going to apply in this research. It explains shortly the postmodern notion: especial emphasis to Jean Francois Lyotard's notion of collapse of grand narrative, postmodern narrative, and terrorism and terror narrative in postmodern era. Based on theoretical modality outlined in the second chapter, the third chapter will be analysis of the text in considerable length. Some extracts from the text will be taken out as evidence to prove the hypothesis of this study. Under this chapter, the study will focus on the stand of two competitive characters: Sarath and Anil, and rupture in linear temporality of the novel which transcends the temporal and spatial location of the novel. The fourth chapter is the conclusion of this research. Based on the textual analysis of the third chapter, it will

conclude the explanation and arguments and will show the novel as a fable of violence and terrorism of the postmodern era.

The present research work touches the burning issue of violence and terrorism especially in present era, which is perceived as postmodern era. The transnational characteristic of terrorism in one level corresponds to the postmodern notion of collapse of grand narrative. It is hoped that the study will be of interest to those readers who are involved in the burning issue of terrorism as well as scholars involved in contemporary literature and theories.

Chapter II: Postmodernism in Literature

2.1 Postmodernism

'Postmodern' or 'postmodernism' can mean different things from individual to individual. The ambiguity of the postmodernism is a consequence of different meanings and ways. The term has been used to characterize the different fields such as social, aesthetic, economic, and political phenomena. Many writers and critics begin postmodernism having no clear definition of it. Jean Baudrillard claims that contemporary culture is postmodernism. For him, the word "postmodernism" suggests fragmentation and trivialization of values. In the field of architecture, the word "postmodernism" denotes the rejection of the functionalism and brutalism of modern architecture.

In the field of art and literature, postmodernism denotes a break with or a continuation of modernism. The perceptual difficulty between continuity and discontinuity, unity and fragmentation, implies the conceptual problem. To define the term postmodernism is to betray the spirit of postmodernism itself as Lyotard rejects the notion of the grand narrative.

Now, the postmodernism has become a global phenomenon, a new awareness that characterizes in all fields such as sociological, anthropological and philosophical phenomena of the present context.

Postmodern writers were more modest in past because they have witnessed the dramatic failure of the modernists' social ambitions. Many modernist writers made their efforts to save western societies from their own destructive potential. The quest to restore lost universals is consciously celebrated by postmodernist writers. Postmodernists trivialize the political functions and contents of literature, as Huey Newton has insisted, "Not to be part of the solution is to be part of the problem".

Postmodernism deliberately wallows in the fragmentation, chaos, disorder and it does not offer any solution.

For Hassan, postmodernism is more an “Impulse of self – unmaking” with “immanence and indeterminacy” than anything else. Hassan coins the term “indeterminacy” to describe the ethos or style of postmodernism. The nomenclature of the term postmodernism to Hassan seems to be a “will to power”. Hassan says in an interview with *Style*:

Play, parody, pastiche, and pluralism – the staples of postmodern style or sensibility – tend to relativism, as does openness or indeterminacy. Non-foundational or pragmatic philosophies also tend to relativism. And hybrid, heterogeneous, conflictual societies further tend to relativism. All three are the part of “Postmodern Condition”. (121)

He implies that postmodernism signifies something different by not being what it should mean like. This has an echo of modernist “correction” which puts Hassan in a flexible position.

Liotard begins his essay, “The Postmodern Condition” by stating:

The status of knowledge is altered as societies enter what is known as the postindustrial age and cultures enter what is known as the postmodern age. This transition has been under way since at least the end of the 1950s, which for Europe marks the completion of reconstruction. (3)

Liotard uses the term postmodern to designate the deconstruction of the meta-narratives and revolts against the normalizing functions of tradition. For him, any grand theory or meta-discourse or a meta-narrative serves the purpose of legitimating

lower order or narrative claims. Any meta-discourse is just a narrative like other forms of narratives. Lyotard characterizes the postmodern condition as one, in which there are always a number of small narratives.

As Lyotard celebrates the multiple, incompatible, heterogeneous, fragmental, contradictory and ambivalent nature of postmodern society, postmodernism rejects the depth of the subject, accepts chaos and delights in surface. Postmodernism does not seek to rise above chaos. Lyotard, in the essay “Answering the Question: What is Postmodernism?” warns us, “We can hear the muttering of the desire for a return of terror.” And he urges us to “wage a war on totality: let us be witness to the unpreventable” (82). For him, fragmentation, or celebration of chaos is deliberately given form because postmodernism happily accepts it.

2.2 End of Grand Narratives

Modernity is fundamentally about order, about rationality and rationalization. It believes that the societies are going towards decay; therefore; there is urgent need to create order out of chaos. The assumption is that creating more rationality is conducive to creating more order, and that the more ordered a society is the better it will function, because modernity is about the pursuit of ever increasing levels of order. Modern societies constantly are on guard against anything and everything labeled as 'disorder'. While modernity pursues 'order' and guards 'disorder' modern societies go on continually establishing a binary opposition between 'order' and 'disorder', so that they can assert the superiority of 'order'. Modern society thus continually has to construct 'disorder'. In western culture, this 'disorder' becomes 'the other' – defined in relation to other binary oppositions. Thus anything non-white, non-rational, etc. becomes part of 'disorder', and has to be eliminated from the 'ordered', rational modern society.

The way that modern societies go about creating categories labeled as 'order' or 'disorder' has to do with the effort to achieve stability. Lyotard equates the stability with the idea of 'totality' or 'totalized system'. Totality, stability and order, Lyotard argues, are maintained in modern societies through the means of 'grand narratives', which are stories of a culture that tells itself about its practices and beliefs. Jim Powell points out grand narratives as “big stories, stories of mythic proportions that claims to be able to account for, explain and subordinate all lesser, little, local narratives” (29). In this respect philosophies of Marxism or narratives of Christian salvation can be the examples of 'grand-narrative'. A 'grand narrative' in American culture might be the story that democracy is the most enlightened form of government, and that democracy can and will lead to universal human happiness. Every believed system has its own grand narrative, for Marxism, the 'grand narrative' is the idea that capitalism will collapse in itself and utopian socialism world will evolve.

Lyotard argues that all aspects of modern societies, including science as the primary form of knowledge, depend on these grand narratives. What then science does? Powell questions:

According to Lyotard -is that since World War II, people no longer believe in these two grand meta-narratives? After all, applying science and reason to the construction of gas chambers and efficient railroad schedules, the Nazis exterminated millions of human beings. Did these people experience freedom and liberation? And did science fulfill Hegel's narrative of increasing knowledge? (30)

Postmodernism, then, is the critique of grand narratives, the awareness that such narratives serve to mask the contradictions and instabilities that are inherent in

any social organization or practice. In other words, every attempt to create 'order' always demands the creation of an equal amount of 'disorder'.

But a grand narrative masks the constructedness of these categories by explaining that disorder really is chaotic and bad, and that order really is rational and good. Postmodernism, in rejecting grand narrative, favors 'mini-narratives' stories that explain small practices, local events, rather than large-scale of universal or global concepts. Postmodern "mini narrative" is always situational, provisional, contingent and temporary, making no claim to universal truth, reason, or stability. In postmodern societies many mini-narratives are stuck together. This crowd of narratives replaces the monolithic presence of one "meta-narrative" (Powell, 32). Thus, mini-narratives reject the universal system of meaning.

Mini narratives unlike science don't seek to be legitimized itself with reference to a grand narrative. Each story, while it is being told, is its own proof, and the proof of all the others. And not one of these little stories can dominate or explain the rest. These mini-narratives offer many alternatives, and focus on thinking of any and all actions as necessarily local but nonetheless effective. By discarding grand narratives and focusing on specific local events, the post modern politics offers way to theorize local situation as fluid, unpredictable. Then any claim to grand scheme or master plan can be regarded as the means that only are useful in modern but in postmodern societies.

The contemporary tradition of narrative analysis or whole range of philosophical research undergoes a process of authenticity. Lyotard argues that the legitimating crisis has taken place from the moment of high modernism itself. He says that postmodernism is not something that follows modernism; rather it is a cyclical moment that returns before the emergence of ever new modernism (3). For him, any

scientific discourse or narrative is just the language game, which contains rules and principles. But rules and principles are internal to each game and can't be applied to another without injustice. So the function of narrative is to legitimize.

Lyotard discusses mainly two narratives: philosophical and political. He says, "the state resorts to the narrative of freedom every time it assumes direct control over the training of the people under the name of the nation in order to point them down the path of the progress" (*The Postmodern Condition* 32). Lyotard adds that scientific knowledge is not the only kind of knowledge. Even the scientific knowledge needs legitimating. Lyotard describes the self-legitimizing quality of narratives on two accounts: popular stories and myths, and science. The legitimating of narrative in stories and myths lies in its pragmatics or the man who has told it. But legitimating of narrative in scientific discourses are no longer based on pragmatic, rather it is obtained through extended consensus of experts. In this way science is a different kind of language game from that of stories.

Lyotard in his essay "The Postmodern Condition: A Report on Knowledge" traces the history of narratives in the western history and the process of legitimization of knowledge and its function. He shows the function of this legitimated knowledge in the society. He also sees the shift of paradigm from modernism to postmodernism from which the status of knowledge is altered in the age of postmodern.

2.3 Postmodern Narratives

In any piece of work of art and literature narrative implies written or spoken account of events of fictional or non-fictional stories. The tendency of narrative in postmodern art and literature is quite different from modern narrative. The present chapter contents the nature of postmodern narrative in fiction in which level Ondaatje meets.

Postmodern novel can be distinguished in its narrative strategies from the modernist novel. In literature, we expect one quality of writing that is linear narrative or continuity. Many writers and critics organize their scattered thoughts into an ideal order or in its progress from one topic to another without distorting and omitting any important point. This is what modernist narrative writing is based on. Therefore, traditional novelists found historical as well as spatial coherence in their writing.

Postmodernism, which we know also as 'posthistory' that refers not to any specific historical development, but to the process of history and the understanding of temporality itself, is suspicious of continuity or history. Many postmodern writers disrupt the continuity of their discourse by blank space in the text, contradiction, permutation, and by rupturing the temporal discourse by making it timeless fable. This abrupt break in linearity or history of the text makes postmodern novel or literature universal in its characteristic. The endings or existence of the postmodern narrative has multiple meanings. The novel ends with multiple interpretations unlike close ending of traditional novel.

Postmodern novels are avant-grade, experimental in their forms. In these avant-grade novels, narrative experiment has introduced new ways of handling characters, plot, description, dialogue etc. They deal with the temporal disintegration of the individual. The relation between time and history is understood as a social, not only individual experience. It was the cause of technological extension of consciousness. The postmodernist culture has often shifted in its emphasis from time to space. Ursula Heise in her *Chronoschism; Time, Narrative, and Postmodernism* says, "The culture of time has changed since the early twentieth century, and postmodern texts and works of art do not usually celebrate the interlacing of memory and expectation in the individual experience of time" (1).

Postmodern novels are centrally concerned with experiencing time in the age of 'posthistory'. Heise in her *Chronoschism* describes the relationship between postmodern narrative structure and transformation in the western culture of time. Western cultures after 1960s have changed consciousness of time due to the development of science, technology and socio-economic structure. Heise says that postmodern texts develop and transform the modernist narrative technique as to create a very different sense of time that in its discontinuity, its fragmentation into multiple temporal itineraries (6). This technology implies certain characteristics of a culture of time, development in science, technology, media of production etc. The fragment plots of many postmodern novels are to some extent conditioned by the temporal speed of late - capitalist technologies of production and consumption. The postmodern fragmented narrative is the result of postmodern theories about the failure of master narratives as well as culture of time, which tends to shape our time. It focuses shortened temporal horizons at the expenses of long term planning and coherence.

The shortening of temporal horizons in late twentieth century and awareness of western society of culture of time due to the technological innovation challenges the official history. Neither the postmodern technological time has relation to any calendar of events nor does it have any collective memory. It has made a permanent present or "timeless intensity" (Heise, 26). Like Heise, Jameson and Eramnrth also hold similar view: they have focused on the importance of present in the contemporary time sense. Both writers point out the difficulties of describing more long-term temporal patterns.

Heise sees the most fundamental challenge to postmodern novel is the demise of character, of human experience as the central organizing parameter of narrative (7). So one of the differences between modernist and the postmodernist novel is the

disintegration of narrator and character, and their scattering or fragmentation across different temporal universe that cannot be reconciled with each other. So the coherence of narrative comes not from plot for that would suggest coherence of human events but from a repetition of images, gesture, action, phrase etc.

In postmodern culture of time, neither the time of individual mind functions as an alternative to social time, nor social time any longer is perceived as the flow of consciousness. On the contrary, it is subject to the same division that affects the world and identifies the individual character. An individual mind is aware of time both social and cultural, and at the same time affected by individual experiences.

Postmodern narrative as claimed by Lyotard is based on such foundation that the end of grand narrative has become basic element in postmodern era. Lyotard says that the overarching narratives of legitimating which justified scientific activity in the past have lost its credibility in the postmodern time.

No doubt, the temporal problems have reflected on the narrative form of the postmodern novels. Time has become fundamental element to organize narrative as Heise says. Paul Ricoeur in his book *Time and Narrative* says, "Time becomes human to extend that it is articulated through a narrative model, and narrative attains its full meaning when it becomes a condition of temporal existence" (321). Postmodern narrative in Heise's words differs from modernist novels in two ways:

The differing amounts or flashbacks are not linked to the mind of any narrator or character configured with view toward psychological realism, and they tell event sequences in contradictory and mutually exclusive version that does not need to infer a coherent story and reality. (54)

So postmodernists present different versions of the event they describe or they present a story together from flashback. Postmodern novels project into the narrative in the present and past experience of time.

According to Ursula Heise, both modernist and postmodernist foreground breaks in time. The development of postmodern culture of time differs from that of modernist in two ways. The first is that the high modernists question the relevance of the past whereas postmodernists challenge the notion of time. The second is that the modernists emphasize the difference between private and public time, whereas both become dependent in postmodernists' awareness.

By dividing and subdividing the time, the postmodernists want to show the multiplicity of possibilities. To do so, they use repetition and experimental typographies. Repetition is so general feature of all kinds of narrative forms that many postmodern texts repeat the identical scenes and present almost the same words every time. Only slight variations distinguish one description from other. The comparison of different narrators' accounts in a modernist novel usually allows one to form particular picture of the events that lie behind them. But it is impossible for the postmodern readers to reach coherent image of the actions that under lay the repetitions. This experiment explores the temporal awareness of the crucial scene. It focuses on the microstructure of time. This is the situation in which the reader never is certain whether one thing leads to another at all or not.

This microstructure of time does not bridge the gap rather it splits the things. In literary narrative, repetitions and recursions are articulated by means of written language. Postmodernist novels focus on the moment or the narrative present at the expense of large temporal development. Ursula Heise says, "The reduction of temporal scope in the postmodernist novel forms part of a more general culture of

time that has become wary of hypostatizing long term historical patterns and developments (64). And Michael Ondaatje's *Anil's Ghost* is not an exception from such narrative strategies.

2.4 Terrorism and Postmodernism

The question of what terrorism is has many meanings for policy makers and public. There is no agreed definition of terrorism. The subject of terrorism has connotations of danger about it. The term has actually become an insult. Defining a person or groups or nations as terrorist implies a moral judgment, which has led to the greatest problem of definition. Many have used terrorism and claimed to be fighting in the name of freedom. The debate on the definition of terrorism has been whether the groups are themselves freedom fighters or terrorists. The weaks argue that the strong always condemn them as terrorist and they also condemn the state they are fighting as terrorist in their suppression of the innocent.

The Oxford Dictionary defines terrorism as "The use of violence for political aims or to force a government to act, esp. because of the fear it cause among the people". The US state Department's definition about terrorism is, "premeditated, politically motivated violence perpetrated against non-combatant targets by sub national groups or clandestine agents usually intended to influence an audience". The British government formulates the definition of terrorism as, "The use of violence for political ends including any use of violence for the purpose of putting the public or any reaction of the public in fear".

Walsh and Poole in their book *Dictionary of Criminology* write, "Terrorism is a mode of violence involving the systematic use or threatened use of murder, injury and destruction to immediate or shock to target group wider than the immediate victims or to create a climate of terror" (348). The original use of the term 'terrorist' in

English can be traced back to French Revolution. Edmund Burke has defined the term 'terrorist' in 1795, commenting on the Regime of terror of Maximilien Robespierre and the Committee of Public Safety in France.

The history of terrorism has appeared in many guises – killing people for personal reason, mass murder for political and other reasons, threatening people, bomb blasting, nuclear attack, rape, violence, physical attack etc. The nature of terrorism has shifted in number of ways in postmodern time. In the past, terrorism was meant only as military strategy. It has changed according to geography and culture. It has sometimes been a tool for revolutionaries and nationalists. So it was an instrument of state power exercised by a revolutionary state. That is to say, terrorism in the past was organized, deliberate and systematic. Terrorists were either nationalist or anarchist or extremists of the left and the right, but the situation is not so today. Scanning the postmodern situation, today's society faces not a single form of terrorism but multiple forms of terrorism. Now terrorism has become transnational in its characteristics. Terrorism does not mean only militants' strategy. It has become individual working in very small groups due to the theoretical as well as technological impact of postmodernism and post capitalistic society respectively. Over the last two or three decades, individuals have become consciously or unconsciously involved in global network of communication. The significant changes have taken place due to transportation and communication, which has made cultural interaction possible, and the people are affected by the global flow of information. The worldwide change in technology has brought changes in perception and mood of people so the definition of terrorism has also been changed

During the 1950s and 1960s, the world has seen much dissatisfaction in the life of people due to war. Because of different consequences of war, people formed

many organizations in order to boost political establishment. But the situation became worse than before as the people with different ideologies started fighting with each other to fulfill their demands. And they exploited not only the national but also international agreements concerning the legitimacy of terrorism. And slowly the transnational terrorist groups have increased significantly in the postmodern time. In this way, terrorism is spread all over the world. There is the absence of significant international restraints in the activities of terrorists. That may be one cause that many terrorists groups facilitated their operational capability. Neither the UN nor an individual state are able to restraint this new nature of terrorist activities or attacks. Hence, terrorism is not the problem of an individual or a state; it has become a worldwide problem. In this situation, no one can determine with confidence where, when, why or against whom their next attack may be launched. The situation is identical as Michael Ondaatje mentions in *Anil's Ghost*, "yet the darkest Greek tragedies were innocent compared with what was happening here" (11).

Terrorism in the postmodern time is quite different. It is random, indiscriminate and asystematic. It is more individual or works in very small groups. An individual may possess the technical competence to manufacture the weapons that he/she needs for terrorist purpose. When the terrorists work alone or are in very small groups, it becomes more difficult to detect who the enemy is. As Ondaatje says in the novel, "There was no such gesture to the families of the dead, not even the information of who the enemy was" (11). Postmodernism is the time of long terrorism. The society or any state has become vulnerable to a new kind of terrorism. The advanced societies of today are more dependent everyday on the electronic storage, banking, trade, transportation and scientific work. Such material things are made the target of terrorists. With the development of new theories, technologies and

the changed nature of the world, postmodern terrorism, their approach, motivation and aims are also changed at the same time.

2.5 Narrative of War

The 'Narrative of Terrorism' or 'War Narrative' means the appearances of terrorism and violence in work of art and literature. The fiction writers or novelists involve themselves in war by writing war novels. But their representation of the moment of terror and grief in work of art and literature is not all equal.

For some postmodern writers, narrative is not merely written or spoken form of story telling or even simply linguistic but is a structuring principle that precedes language. This notion of narrative is far away from what we generally understand narrative in terms of plot, genre, or point of view. For them narrative itself is assumed to be a syntactic. In another words, such narrative ignores the possibility that language itself might be a product of narrative. It means to say that mind is first narrative. The narrative represents something moral primal than language in mind. Roland Barths in his book *Introduction of the Structural Analysis of Narratives* states:

Narrative is present in every age in every place, in every society. It begins with the very history of mankind and this nowhere is nor has been a people without narrative ... narrative is international, transhistorical: it is simply there, like life itself. (79)

For Barths narrative is one universal cultural mind. So to disrupt narrative is to disrupt body and mind. But this notion cannot be applied in work of art and literature.

The terrorist of war narrative has certain motives and ideas in any form of literature discourse. Such narrative is set out to explore the socio-political and psychic act of terrorism. Postmodern novels or narrative forms are avant-grade, experimental in their forms. Many postmodern war narrative writers have exposed the experience

of terror and terrorism in work of art and literature. And what they have developed certain form of narrating terrorism in work of art we simply know it as 'war narrative' or 'narrative terrorism'. It attempts to disrupt linearity, temporality, plot, characters, or whatever conventions may be regarded to be essential to the production of the story or drama. Any narrative whether fictional or historical necessarily creates and articulates time. So the war narrative often tries to expose the very moment of war and terrorism by rupturing narrative linearity or by abrupt break in temporal dimension for what Ursula Heise calls "Chronoschism".

Chapter III: Anil's Ghost: A Fable of Violence and Terrorism of the Postmodern Era

3.1 Anil's Representation as a Classic Westerner

Anil stands in the novel as 'Western Hero'. The novel starts with her arrival in Sri Lanka as a formal westerner. Her mission is a simple one charged with the authority of the UN's office of the high commission for human rights. Her job is to investigate the complaints of government sponsored murder. Complaints have done by Amnesty International and other civil rights groups on behalf of Sri Lanka.

The central question in the *Anil's Ghost* concerns with the issue of truth and perception of it, especially public truth verses private truth. The central character of the novel, Anil, represents the western sense of holding truth above anything else. Anil Tissera, 33 years old forensic anthropologist returns to her native country Sri Lanka to investigate possible human rights violations. She has left the country at 18 to be educated in England and America. In this sense, she does not belong to Sri Lanka though other critics have tended to comment her returning as her quest for identity. Her western training has given her both attitude and desire for discovering western sense of truth. Ondaatje writes about her:

In her years abroad, during her European and North American education, Anil had courted foreignness, was at ease whether on the Bakerloo line or the highways around Santa Fe. She felt completed abroad. (Even now her brain held the area code of Denver and Portland). (54)

Anil, now, arrives in Sri Lanka, as a formal westerner, bearing 'a British passport' to signal her new 'national affiliation' (16). She has worked under the auspices of the United Nations. Anil says to Sarath, "Mr. Diyasena, I'd like to remind

you that I came here as a part of a human rights group, a forensic specialist. I do not work for you. I am not hired by you; I work for an international authority” (*Anil's Ghost*, 274)

Anil is teamed up with a local Sri Lankan archeologist, 49 years old Sarath. They work together in order to determine whether or not a recent skeleton can provide evidence that Sri Lankan government has been systematically killing its own people in the campaign of murder. Their investigation begins just to find out: Whose was the skeleton they call Sailor? Who tried to burn his bones? Who is responsible for the terror? Who killed the Sailor? Anil and Sarath drive to the south and hire a miner named Ananda to reconstruct the skeleton's head, so the victim can be identified. Though they (Anil and Sarath) work together, the struggles over their philosophy are played out in a drama as two protagonists. The narrative of justice is fought among them.

Anil represents the western dominant version of civil and political rights. So the novel *Anil's Ghost* extends the discussion about the United Nations' Universal mandate of human rights. The United Nations approach seems exactly how Anil intrudes in the internal affairs of Sri Lanka. The idea of 'truth' or 'universal justice', which UN holds of human rights violation, is both 'discoverable' and the same time 'desirable'. By this approach, we cannot say International Human Right Commission (IHRC) works freely. Certainly, it takes sides. Such investigation occurs without a proper contextual understanding of the domestic situation. They often impose western philosophies of justice in non - western settings. *Anil's Ghost* exposes the politics at work behind the function of the United Nation or such institutions.

Anil's task in Sri Lanka is to investigate the state sponsored murders. When she and Sarath find a new body buried among the excavations of a sixth - century

archeological preserver, she expresses her desire to blame the state, “This is a recent skeleton. We can prove this, don’t you see? This is an opportunity, it’s traceable. We found him in a place that only a government official could get into” (52). On the contrary, Sarath is aware of the fact that such political charging could cast their lives. Anil believes in 'truth'. In any cost, she wants to prove the skeleton as recent one. This statement gives her search for objective truth:

She began to examine the skeleton again under sulphur light, summarizing the facts of his death so far, the permanent truths, same for Colombo as for Troy. One forearm broken partial burning, vertebrae damage in the neck. The possibility of small bullet wound in the skull. Entrance and exit. (64 – 65)

Finally Anil and Sarath successfully investigate the sailor’s name, profession, and date of abduction. But their teamwork falls apart as they have different philosophy. Anil’s distrust of Sarath’s political motives leads her to take matters into her own hands. She rushes to Colombo to present their evidence to a group of military and policy personnel. During the hearing, Anil is confronted by a hostile Sarath. He (Sarath) interrogates her from his position in the audience because he is able to see what she can’t. Sarath knows that the government will not tolerate any expression of illegal activities. Sarath discredits her as well as the entire investigation in order to save her life. Sarath has seen such happening before in another case where civilians have tried to expose the government’s illegal activities, “The warden of an orphanage who reported cases of annihilation was jailed. A human rights lawyer has shot and the body removed by army personnel” (42). Towards the end of the novel Sarath is killed for his part in the investigation, while Anil has escaped the country but the narrative of *Anil’s Ghost* moves forward.

Just as critics call into question the 'universality' and 'objectivity' of a system of international law that is founded in western philosophies and western capitalism, *Anil's Ghost* invites us to question the grand narrative or brand of justice as offered to the people of Sri Lanka by western dominant institutions. Such institutions control the narrative of justice in the name of human rights violations.

Anil's representation or her investigation is just to create the truth over Sri Lanka. The following excerpt serves the comment on the independent act of human rights:

'American movies, English books – remember how they all end?' Gemini asked that night. 'The American or the Englishman gets on a plane and leaves. That's it. The camera leaves with him. He looks out of the window at Mombasa or Vietnam or Jakarta, someplace now he can look through at the clouds. The tired hero. A couple of words to the girl beside him. He's going home. So the war, to all purposes is over. That's enough reality for the West. It's probably the history of the last two hundred years of Western political writing. Go home. Write a book. Hit the circuit'. (285-86)

It is clear that any kind of story we tell, matter more than the others tell our stories. This fact is made clear by above excerpt where Gemini makes us understand that the story Anil will tell about the 'truth' of Sri Lanka, ultimately is a western story as Lyotard urges us to “wage of war on totality” (83). The tired western hero “who gets on a plane and leaves” will escape back to the West. Her accounts of Sri Lanka well reflect “enough reality” for West. Her accounts become the truth for them; an objective truth. They have distorted the reality for “the last two hundred years”. That the “truths” Anil will take back ultimately serves the political interest of human rights

and capitalistic society of the west. The information Anil bears might be used to “write a book and hit the circuit”. The statement “hit the circuit” implies the capitalist interest or mission after all. The novel insists the statement throughout that “the reason for war was war”. It offers us to think why the two major ethnic groups of Sri Lanka are involved in political dispute that involves daily disappearance, torture, fears and terror. We are made to think that the justice decided by the West is meant to serve the West. So the western legal practice or justice is shaped in order to economical liberalization. Sarath states that:

Every side was killing and hiding the evidence ... The government was not the only one doing the killing. You had, and still have, three camps of enemies -one in the north, two in the south- using weapons, propaganda, fear, sophisticated poster, censorship. Importing state-of- the-art weapons from the West, or manufacturing homemade weapons. (17)

The war in Sri Lanka has become only for war sake not for a political solution.

Ondaatje stresses:

It is Hundred Years’ War with modern weaponry, and backers on the sidelines in safe countries, a war sponsored by gun- and drug-runners. It became evident that political enemies were secretly joined in financial arms deals. *'The reason for war was war.'* (43)

The reference here describes the state of chaos in Sri Lanka as never ending.

Ondaatje frames his text with the suggestion that justice for the Sri Lankan people may not be obtained through the human rights mandate that is governed by cultural outsiders.

The justice is not eternal and universal but it is a culturally and historically constructed. Furthermore, Anil's introduction to the horror of Sri Lankan civil war is only the first of many incidents. Throughout the novel we come to know many atrocities. Sarath's wife confronts with incident when she makes her way to the village school. Narrator writes about her:

She is about ten yards from the bridge when she sees the heads of the two students on stakes, on either side of the bridge, facing each other. Seventeen, eighteen, nineteen years old . . . she doesn't know or care. She sees the two more heads on the far side of the bridge and can tell even from here that she recognizes one of them. (174 – 75)

Similarly atrocities we hear that the teacher herself and forty - six of her students are picked up in the school yard by trucks with no license plate. Many incidents have been committed by several people and groups in Sri Lanka. As Sarath informs to Anil:

We have seen so many heads stuck on poles here, these last few years. It was at its worst a couple of years ago. You'd see them in the early morning . . . There was only one thing worse. That was when a family member simply disappeared and there was no sighting or evidence of his existence or his death. (184)

Ondaatje also elaborates on this comment, writing:

In a fearful nation, public sorrow was stamped down by the climate of uncertainty. If a father protested a son's death, it was feared another family member would be killed. If people you knew

disappeared, there was a chance they might stay alive if you did not cause trouble. This was the scarring psychosis in the country. (56)

So, every group and everybody are involved in violation and terrorism. But Anil's investigation is directed to find evidence of government's wrongdoing; every one and everything is nearly wrong, not only the government. Anil appears to be more objective. She is convinced of her own political impartiality. She says' "We are independent organization, we make independent report" (274). Anil's mission is focused on creating truth – about a specific kind of atrocity and to charge government in any way. On the contrary Sarath is not convinced. The truth Anil sees becomes partial and subjective to Sarath. Sarath puts his argument with Anil:

The bodies turn up weekly now. The height of the terror was 'eighty-eight and 'eighty-nine, but of course it was going on long before that. Every side was killing and hiding the evidence. Every side . . . The government was not the only one doing the killing. You had, and still have . . . There is no hope of affixing blame . . . What we've got here is unknown extrajudicial execution mostly. Perhaps by the insurgents, or by the government or the guerrilla separatists. Murders committed by all sides. (17 – 18)

Sarath points out that everyone has blood on his or her hands in Sri Lanka, not just the government. The truth of the Sri Lanka may be far more complicated than Anil's investigation. Ondaatje says that if murder is committed by all sides then Anil's finding of government sponsored murder has no value. The question of whether or not truth is discoverable is asked through out the novel. Anil's search of truth in Sri Lanka is somewhat troubling as many characters point out. Gamini for example warns Anil that when it comes to the Sri Lanka civil war, "Nobody's perfect;

nobody's right" (132). Even the epigraphist Palipana shares similar view. That he says to Anil, "There was nothing to believe in with certainty. They still didn't know what the truth was; we have never had the truth. Not even with your work on bones . . . Most of the time in our world, truth is just opinion" (102).

Palipana's view is that the truth cannot be known because truth is just opinion. The fact, the novel suggests that the domestic and political situation of Sri Lanka is not easy to know as Anil does without knowing the proper situation of Sri Lanka. So Sarath instructs to Anil:

I want you to understand the archaeological surround of a fact. Or you will be like one of those journalists who file reports about flies and scabs while staying at the Galle Face Hotel. That false empathy and blame . . . That's how we get seen in the west. (44)

Sarath again and again tries to make Anil understand the complex nature of truth. Sarath insists in another moment that it was another world with its own value system (261). He also explains to Anil:

You don't understand how bad things were. Whatever the government is possibly doing now, it was worse when there was real chaos. You were not for that – the law abandoned by everyone, save a few good lawyers. Terror everywhere, from all sides. We wouldn't have survived with your rules of Westminster then. So illegal government forces rose up in retaliation. And we were caught in the middle. It was like being in a room with three suitors, all of whom had blood on their hands. In nearly every house, in nearly every family, there was knowledge of someone's murder or abduction by one side or another. (153-54)

Here, Ondaatje questions the apolitical nature of international sponsored human rights investigation. By presenting forensic science in the identification of the sailor, U.S. or the West creates the 'truth'. The 'truth' that seems beyond history, culture and politics. Anil, by doing so, wants to create the 'permanent truth', truth that holds no political bias.

In the novel, the forensic truth about sailor's death is parallel into a political truth about Sri Lanka's human rights record. Even Anil cannot tell the difference. Anil emphasizes, "You're an archeologist. Truth comes finally to the light: it is in the bones and sediment" (259). In these lines, Anil is no longer talking about the truth of sailor's death rather she is talking about the truth of the broader situation. But Sarath offers an alternative perspective by saying, "Truth is in character and nuance and mood" (259). But this fact is denied by Anil. She tells to Sarath' "That is what governs us in our lives, that is not the truth" (259).

The UN, by depending on the objectivity of science or launching scientific strategies and practices conceals the political nature of this work. It has been even in the case of Sri Lanka. As the novel tells us, the president of Sri Lanka only approved of Anil's visit in an attempt to "placate trading partners in the west" (16). This statement says that why the Sri Lankan government has taken the interest in civil rights. It is clear that Sri Lanka is involved in business with West. So that he has allowed to human right to investigate its people. Sri Lankan civil war is big business to the West. Because those western states have been capitalized on the production of the weapon. There is the conflict in Sri Lanka due to western trade. As Ondaatje writes "It was a Hundred Year's War with modern weaponry . . . Political enemies were secretly joint in financial arms deals"(43).

This is a way, Anil represents as a western hero. In any sort of involvement in the Sri Lankan human rights violation, she appears to deliver a new brand of justice. The brand of Anil's justice is not separate from global politics. She has not any mission to act in the best of Sri Lankan People.

3.2 Sarath's Stand in the Novel

Sarath is one of the competitive protagonists of the novel. He is 49 years old, a local Sri Lankan archeologist who works with Anil. He challenges to Anil. Though Ondaatje does not take any sides of his characters, at the end of the novel, it turns out that Sarath is at least partly right. He does not believe in Anil where her perspective is colored by the typical justice agenda of the west. In the urge of Anil to believe in 'truth', Sarath replies her, "I believe in a society that has peace, Miss Tissera. What you are proposing could result in chaos. Why do you not investigate the killing of government officers?" (275).

Ondaatje writes about Sarath:

Sarath knew that for her [Anil] the journey was getting to the truth. But what would the truth bring them into? It was flame against a sleeping lake of petrol. Sarath had seen truth broken into suitable pieces and used by the foreign press alongside irrelevant photographs. A flippant gesture towards Asia that might lead, as a result of this information to new vengeance and slaughter. There were dangers in handing truth to an unsafe city around you. As an archeologist Sarath believed in truth as a principle. That is, he would have given his life for the truth if the truth were of any use. (156 – 57)

In this statement, Sarath points that the truth under the current circumstances “is of no use”. For him objective truth cannot be translated into social and political situation unproblematic. He adds that the truth at the wrong time can be dangerous and Anil’s revelation of 'truth' about the Sri Lankan government proves itself to be careless gesture.

Anil never accepts that the idea of truth at wrong time becomes more dangerous and it is like a “flame against slipping lake of petrol” (156). That is why she boldly announces the murder of skeleton in the gathering of Sri Lankan officials towards the end of the novel. After few hours of her announcement civil violence occurs which takes Sarath’s life. This incident shows that the search for truth by global human right violation leads to at least one more killing. So Sarath’s stand seems partly right.

3.3 Collapse of Anil's Mission

Anil in the present text is one of the competitive Sri Lankan born protagonists living in the west. She is a forensic anthropologist who has spent the fifteen years in Britain and America. As a UN human rights investigator, she is permitted to return to her homeland for seven weeks. Now she has a British passport. And UN International Human Rights Commission (IHRC) has chosen Anil to investigate, explore and expose violence and make a report about the human rights violation. Years of medical school in Britain and Western training have left her identifying more with West. She has come in Sri Lanka with a mission. Her mission is to create the truth. In this sense she is westernized outsider.

Since Anil is a forensic anthropologist belonging to UN human rights commission, it is better to know the task of forensic anthropologist in association with United Nations. The major aim of United Nation is to create universal law or the

universal truth and internationally protected code of human rights, on which all nations can subscribe and to which all people can aspire. Thus, Anil uses scientific technique of investigation. She exhumes the skeleton from the unmarked graveyard and comes to conclusion that government person killed the Sailor. She finds it in the place where only the government officials could have access. For her, truth is discoverable and her permanent truth that holds no political bias," . . . the permanent truth same for Colombo as for Troy" (65). Anil looks for permanent truth in the chemical traces that survive in bones. But her competitive protagonist Sarath insists that truth is inseparable from life. Anil, like forensic experts, conducts the exhumation in the appropriate scientific manners. Forensic experts analyze the skeleton remains to examine the physical characteristics of the victim, together with the cause, manner, time and place of death with a view to asserting the victim's identity. In doing so, they use techniques of pathology, ontology, radiology etc. Anthropological studies may be undertaken to determine the age, death, sex and race of skeleton. Like all forensic experts, Anil follows all techniques to discover the truth guided by the West.

The novel successfully avoids the western narrative which needs the univocal truth by showing the vanishing of western hero. Anil as a western hero never makes symbolic departure from the Sri Lanka. We never learn of her possible fate and what comes out of her report which she delivers in Geneva. Finally she faces different problems in carrying out her mission because of the unhelpful tendency of government officials. Army and police officer humiliate her at the day of presentation of her report about her mission or investigation.

Ondaatje suggests that the solution of Sri Lankan crisis is not based on politically charged motives of a western-based human right discourse rather than the human compassion that touches person to person. Even after the collapse of Anil's

mission, the narrative of *Anil's Ghost* moves further. The reader at last witnesses two random events. The first event involves the assassination of the president of Sri Lanka. The second event occurs away from violence of Colombo, which involves the reconstruction of an immense statue of Buddha that was destroyed in bombing. The second event comes with the promise of peace and reconstruction.

By showing the importance of human-to-human compassion in the resolution of this internal conflict of Sri Lanka, Ondaatje denies the intervention of western mission in non-western countries. Ondaatje suggests that though the UN has made significant progress in promoting social justice world wide, its role in those efforts has not been an entirely neutral and independent one. Like the western state from which it derives the authority, the UN necessarily takes sides, and promotes political, cultural and economical agendas over nonwestern countries.

3.4 Rupture in Linear Temporality

They covered sailor and taped the plastic. "Let's lock up", he said. "I promised to take you to that temple" (52)

"You're six hours away from Colombo and you're whispering-thing about that".

"I don't want to go to temple now."

"That is fine, you don't have to. I will go." (53)

Michael Ondaatje in these lines abandons linear order of narrative so as to present spontaneous act of narration. This example occurs in the first chapter, in a section entitled "Sarath". The narrator here mentions the conversation between the protagonists: Anil and Sarath. While they are working together for human right violation in Sri Lanka, Sarath asks Anil to go to temple. The narrator does not disclose why Sarath wants to take her in temple. In the next page, after long

discussion of murder's report, Anil replies, "I don't want to go to temple now" (53). The relevance of temple is remained unclear.

The narrative structure of the novel moves in such a way that the readers feel difficult to predict where they are going next structurally: forward or background, or somewhere off to the side. Ondaatje moves very quickly to over entire scenes; for example, the "cuneiform stones". The narrator tells to Sarath about them, "He was a man used to cuneiform, faded text in stone. Even in the shadowed light of the Archeological Offices, this was an easy translation for him" (27). Then later Palipana mentions them again, "All archaeological data proposed by a student had to be conformed. Every rock cuneiform or carving had to be drawn and redrawn into the page of journals, in sound, on backboards, until it was a party of dreamy" (79).

So as we read the novel, all of sudden readers are made aware of missing scene. The plot of *Anil's Ghost* is structured as a series of such temporal gap and casual contradictions. It distorts time in such a way that the reader can't be certain whether the incident has already happened or lies till in the future. The abandon of clues and connections between the various events or cases that the narrator uncovers never leads to the conviction of the happening.

This time shifting can be seen, for example in the events of the novel's section entitled "The Life Wheel":

She moved around the *Walawwa* furiously alone. Then it was six days. She got Sarath's cell phone working and called Ratnapura Hospital but it seemed that Ananda had left, had gone home. There was no one to talk to. She was alone with the sailor. (269)

Immediately after it, Anil phones with unidentified person. After the telephone conversation the narrator mentions about her:

A day later Anil was in Colombo, in the Armour Auditorium that was the part of the anti - terrorist unit building in Gregory's Road. She no longer had possession of the Sailor's skeleton. A car had picked up her at the Walawwa. (271)

From the above statement, we come to know that Anil and Sarath had identified sailor. In order to search more about the skeleton's name in government list, Sarath goes to Colombo and Anil is all alone with sailor until sixth days. As Sarath does not return, she talks in phone. But when she reaches in Colombo, she has lost skeleton. Nobody knows whether she has lost the skeleton or confiscated it. Did she just miss it by seconds or is there a longer time? This incident has been exposed while Anil and Sarath talk to each other later on:

'Confiscated. Confiscated . . . Who confiscates it?' Sarath said.

'It was taken while I met with Dr. Perera in Kynsey Rode Hospital.

It was lost there.'

'So you lost it, then it was not confiscated.'

'I did not lose it. It was taken from the lab when I was speaking with him in the cafeteria'. (274)

Here the narrator is hiding something and does not say all which he could. Since the text only mentions the events but not what happened in between. What might have been a relatively linear narration is split up throughout the novel.

These are only the few examples that by rupturing the temporality, the narrative structure of *Anil's Ghost* reproduces the experience of terror. The novel is characterized by blurring of temporality that Ursula Heise calls "Chronoschism".

Unlike modern novelist, postmodern novelist refuses to assimilate to the “Unifying time of individual mind” (Heise, 7).

The rupture in linear narrative in *Anil's Ghost* creates a sense of time experienced through terror. Characters grow aware of time through experiencing terror. *Anil's Ghost* is surely a novel of terrorism, which is set in a civil war period of Sri Lanka. But terrorism and violence has become a tool to expose the postmodern situation. Blurring of temporal as well as spatial linearity is one of the powerful postmodern stylistic devices that make the novel as 'fable'; a 'fable' that does not hold its originality or historicity. So the novel has come up with wider relevance. The novel is not merely about Sri Lanka; such incident might occur in any place or country all over the world regardless of the linear temporality that transcends the historical location.

To prove that the novel ruptures the linear temporality, it is important to note the absence of dates and numbers throughout the novel. There are no numbers to introduce chapters. Instead of numbering the sections, only the section titles are provided. The elimination of chapter numbers and the use of section titles in addition to the lack of concrete dates emphasize the anonymity of wartime victims as well as the ambiguity of the war in Sri Lanka. In Sri Lanka not only victims remained unidentified, but the enemy or assailant also remained an unknown similar to the lack of numerical information that is presented in the book. By omitting factual information this novel may also reach a wider audience making it more relatable without specifics and conveying the message that this type of war can occur anywhere so long as the details and individuals are neglected.

Not only that, the main character of the novel- Anil, whose name also breaks the stereotypical thinking of the people. Anil is generally regarded as a boy's name

but here the novelist has given this name to a girl that adds confusion to the readers at first. In my observation, by doing so, Ondaatje wants to say that what is usually being accepted is not always the same; there are other sides to be observed too which is one of the main characteristics of the postmodernism.

Finally, the title of the novel, *Anil's Ghost*, is also not so clear. It is in the sense that the readers do not get at what thing Anil's 'ghost' is reflected or seen. In my opinion, 'ghost' is present in the novel in Anil's psychology when she does not understand why she is not permitted to prepare a free report with evidence of murder from the government side to the UN Human Rights Commission. She is repeatedly haunted by this 'ghost' and finally she leaves Sri Lanka with this 'ghost' in her mind. So, the hidden motif behind naming the book and hero of the book also makes this novel a product of postmodernism.

Chapter IV: Conclusion

Anil's Ghost, as a fictional work, is a subtle representation of violence and terrorism of contemporary Sri Lanka. Although the novel is set in a particular political and historical background of Sri Lanka, it remains a fable of violence and terrorism in general that may occur everywhere and at anytime. The narrative structure has focused on ahistorical and unofficial version of truth. The frequent rupture in linear temporality transcends its historical location of Sri Lanka. As a postmodern novel, *Anil's Ghost* does not offer any political solution of Western mission to solve the Sri Lankan conflict.

As stated earlier, the purpose of the present study is to focus on how the novel addresses the postmodern notion of collapse of grand narrative. For this, we have examined the novel as a postmodern war narrative that ruptures the linear temporality thereby transcending its historical location and as such it makes the novel a fable. It is a fable in the sense that the novel should not only be read relating it with Sri Lankan civil war. Broadly speaking, the novel transcends its temporal and spatial location and remains a fable. So the novel is about broad context of war. It might be the war of South Asia, North America, Central Europe or anywhere else. The Sri Lankan civil war or the violence and terrorism have become just a tool to deny the western brand of justice for Ondaatje.

By favouring postmodern notion of collapse of grand narrative, Ondaatje's novel is apolitical as claimed by the critics. Ondaatje seems irresponsible regarding the politics of Sri Lanka. He neither takes side of the groups who are involved in civil war, nor does he support the western-based human rights agent, Anil.

In postmodern nature of terrorism, it is complex to identify who the enemy is, in the same token, Ondaatje has stressed that any moral distinction and political

solution may be difficult to discern in war. This apolitical and unofficial gaze of Ondaatje corresponds to what is meant by 'responsible' and what is 'not responsible' with respect to the politics of another country that can not be determined through the western perspective.

As we have discussed earlier, the shortening of temporal horizons in late twentieth century and awareness of culture of time due to the technological innovation has equally influenced the postmodern narrative techniques (blurring in innovation linearity) and the postmodern terrorism, which is random and indiscriminate in its activities. In this complex and chaotic situation of war, the moral distinction of good and bad is completely impossible. Unlike Anil, Sarath raises this issue, in the novel. Hence the Ondaatje's apolitical gaze in war seems very realistic.

Anil's Ghost as a postmodern novel implies terrorism as a tool to extend the discussion about the United Nations Universal mandate of the human rights; the idea of 'truth' or 'the universal justice' which unfolds in human right violation, is 'desirable'. Ondaatje denies the independent working of UN based human rights. Since the western hero Anil vanishes well before the end of novel, western narrative is also collapsed. The novel moves forward and gives multiple interpretations to the readers.

The postmodern theoretical tool that is used in present research shows how UN's mission favors the western notion of unitary truth. Anil's mission also favors the western notion that the "discovery" of the truth is necessarily desirable. Ondaatje suggests that Anil's mission to uncover the truth with respect to the Sri Lankan conflict provides a global ideology of justice rather than acting in the best interest of the Sri Lankan people.

To reveal these hidden motives, Ondaatje has used the competitive protagonists: Anil and Sarath. Anil's perspective is colored by the typical justice agenda of the west. She is a western hero. Her mission is to punish historical wrongdoing as Sri Lankan government has violated human rights. Her mission has no significance in the novel as Sarath points out that the truth under the circumstance "is of no use."

The novel clearly posits the postmodern concept of identifying the meaning of 'truth' and 'justice', is at least partially dependent on context and culture. The novel successfully avoids the western narrative that assumes western historical account, is filled with 'false empathy and claim'. Unlike the endings of historical novels, we never learn of Anil's fate. Even we never learn what comes from the report she delivers in Geneva. Ondaatje shows the vanishing of western hero as the symbolic departure of grand narrative.

Ondaatje suggests that the resolution of Sri Lankan crisis is not based on western mission rather it leads to one more killing. Immediately after the Anil's announcement of human rights violation, there occurs another violence, which has taken Sarath's life. By this evidence, Ondaatje suggests that the resolution of Sri Lankan crisis can be human-to-human compassion. The UN mission promoting social justice worldwide has not been an entirely neutral one. It goes on searching the proofs from its own side without caring the situation of the local people and circumstances. Society always does not function with the proof. Sometimes, evidence may not reflect the reality. That's why the novel suggests that one sided research like that of Anil's is not acceptable to the people. So, Anil has to return to the west with her incomplete task.

By using violence and terrorism as a tool, Ondaatje, at the narrative level, ruptures the linear temporality and transcends its historical location of Sri Lanka so as to make the novel a fable of terrorism. In thematic level too, the novel reflects the postmodern notion of the end of grand narrative by discounting the western brand of justice in the case of Sri Lanka.

Works Cited

- Ashcroft, Bill, Gareth Griffiths and Helen Tiffion. *Key Concept in postcolonial Studies*. London: Routledge. 1998.
- Barbour, Douglas. "Michael Ondaatje: Canadian Poet, Novelists". *Encyclopedia of Postcolonial Literature in English*. 1995.
- Barths, Ronald. *Introduction to the Structural Analysis of Narratives*. New York: Hill and Wong. 1997.
- Davies, Rebecca J. "A Tale of the Sri Lankan Civil War". *Style*. 20 January. 2001. 357: 9251. 241.
- Dermot, Walsh and Poole Adrian. *A Dictionary of Criminology*. New Delhi: East West Press. 1996.
- Derrickson, Teresa. "Will the 'Un-truth' Set You Free? A Critical Look at Global Human Rights Discourse in Michael Ondaatje's *Anil's Ghost*".
<<http://web.ebscohost.com/ehost/results?vid=6&hid=13&sid=61a3d7bf-8bbf-4554-b96a-f48b9b5f8a1d%40sessionmgr109>>
- Foucault, Michael. *The Archaeology of Knowledge and Discourse on Language*. New York: Pentagon Books. 1971.
- Fromm, Erich. *Encarta References*. New York: Oxford UP. 2002.
- Hassan, Ihab. Interview with Ihab Hassan. *Style*. 17th August. 1991. 231: 497. 119-125
- Haynes, Jeffy. *Third World Politics*. Massachusetts: Blackwell Publishers. 1996.
- Heise, Ursula. *Chronoschism; Time, Narrative and Postmodernism*. Cambridge: Cambridge UP. 1997.

- Jalalzai, Musa Khan. *Theories and Ethnic Violence in South Asia*. Lahore: Publishers Emporium. 1995.
- John, Gearson. *The Nature of Modern Terrorism*. Oxford: Blackwell Publishing. 1994.
- Laqueur, Walter. "Postmodern Terrorism". *Foreign Affairs*. Sep/Oct. 1996. 75: 5. 24-36.
- LeClair, Tom. "The Sri Lankan Patients". 19 June. 2000. *The Nation*. 31
- Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Trans. Bennington, Geoffrey, Brian Massumi. Manchester University Press. 1984.
- Mujica, Barbara. "Anil's Ghost". *Book Review*. Nov/Dec. 2000. 52:6. 314-335.
- Mullins, Greg. *Peace Review*. Jan-Mar 2008, 20:1. 4-12.
- Ondaatje, Michael. *Anil's Ghost*. London: Picador. 2000.
- *The English Patients*. London: Picador. 1992.
- *Running in the Family*. London: Picador. 1982
- Powel, Jim. *Postmodernism for Biggane*. Chennai: Orient Longman. 1998.
- Ricoeur, Paul. *Time and Narrative*. Trans. Kathleen McLaughlin and David Palaver. Chicago: Chicago. 1983.
- Scanlan, Margaret. "Anil's Ghost and Terrorism's Time". *Studies in the Novel*. Fall 2004. 36:3. 303.
- *Plotting Terror: Novelists and Terrorists in Fiction*. New York: Random. 2001.