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Demystifying the Local?:

Cosmopolitan Justice and the Reconstruction of the Other in Michael Ondaatje's *Anil's Ghost*

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Abstract

By dealing with violations of human rights in Sri Lanka during its civil wars, Ondaatje's 2000 novel shows hesitation to accept the humanitarian intervention authorized by the UN Security Council to overrule state sovereignty. The novel recounts the homeward journey of a diaspora, Anil, who is a member of human rights organizations and anthropologist coming back to investigate mass political murders. Nevertheless, the author plays with the novel's title by using the possessive adjective "Anil's" to propose an ethical relationship of belonging between the cosmopolitan and the local, but not that of possession or control. It means that Ondaatje's novel does not so much deal with individuality as with collective and culturally-affirming community. This paper argues that *Anil's Ghost* moves away from the normative and political accounts of cosmopolitanism into the domain of a transnational cosmopolitan community. Through the process of reconstructing the war victim's identity, Anil participates in and witnesses how local communities in different ways "read" the information of the skeleton—and comes to identify with her native land. In the first half, this paper will begin by reviewing how the novel thematizes the concern with massive violations of human rights and outside intervention justified on humanitarian grounds. By assigning the heroine the role of both the UN representative and the cosmopolitan outsider, Ondaatje's novel not only questions the international authority as an external intervener but reveals its limitations when it comes to state sovereignty. By undoing the coupling between the UN and professional groups, the novel, as the

paper’s second half shows, allows the cosmopolitan elitist Anil to join and embrace local cultures and communities. Through the process of reconstructing Sailor’s identity, Anil cannot but ask help from local experts and forge a community based on a shared ethics of professional obligation—which is both transnational and culturally specific.

Keywords: cosmopolitanism, professionalism, human rights, witnessing

When writing about his home country, it would be impossible for the Sri Lankan-Canadian author Ondaatje to shy away from dealing with violence that had occurred during the Sri Lanka civil war. However, in the 2008 Interview Ondaatje says that he prefers not to depict violence in a pornographical way (McCann 2008). Instead of representing scenes of bloodshed and slaughter, the author, by casting the heroine as a forensic anthropologist, leads us readers to the postmortem examination of the body of the war victim. The physical violence is not what concerns him most. Elsewhere, in the BookPage interview, the author explains that the reason he uses Sri Lanka as the setting for his novel is that he tries to bring its history and culture to light, away from the topical side of violence. Being a migrant writer who loves his native land as well, Ondaatje claims that he has the responsibility to depict the country not simply as a nation full of conflict and death, but a land of, in his words, "intricate, subtle, and artistic culture" (Kanner 2000). The author wants to assess his native land's situation in a non-simplified way to promote understanding of its people.

Anil's Ghost starts with an investigation of the political violence of the civil war but goes on to explore the intimate relationship among supranational institution, states, and the underprivileged people within the war-torn societies. Ondaatje's novel talks about the homeward journey of a diaspora, Anil, who serves as a UN forensic anthropologist and works to uncover the truth and expose a government crime committed as part of an ongoing policy of political mass murder. Even though well-intentioned, her words, "The truth shall set you free" (*AG* 102) stand for a self-justified claim to authorize the intervention of the UN mechanisms of human rights protection and international mediation, in the figure of a forensic anthropologist. The novel, instead of glorifying the heroic mission, turns a presumed detective story (that leads to the discovery and capture of the criminal) into a drama of civil communities falling apart but trying to patch up. By undoing the coupling between the truth-telling (scientific) view of professionalism and the political cosmopolitanism of the UN, the novel divorces professionalism from global governance and makes expertise an alternative basis for cosmopolitan engagement. Through her encounters with local experts, Anil moves toward a form of intersubjectivity with which she learns to appreciate her native land. By ending the novel with the repair of Buddha statues, the author analogizes the reconstruction of the skeleton not with the epistemological positions inherent to institutional operation but with ethno-religious art. Instead of relying on the "deux ex machina" of UN peacekeeping forces, the country finds peace through Buddhist faith which is locally situated and bound to the Sri Lankan context.

Cosmopolitan Human Rights

As Ondaatje mentions it in the preliminary note to the novel, during the mid-1980s and the early 1990s Sri Lanka suffered from the crisis of civil war among the government and the other two counterforces, "the anti-government insurgents in the south and the separatist guerrillas in the north" ("Author's Note"). During that decade, the government passed the Indemnity Act to carry out the illegal suppression of the "chaos." There were numerous disappearances like that of the civilian who was reduced to the skeleton Sailor in the novel; many were killed, brutally disfigured—or worse—erased from official records. Supposedly an ostensibly political novel, *Anil's Ghost* however does not inform many of the readers enough about the complexities of the Sri Lankan civil war and proves controversial for being an aesthetically satisfying but politically risky work. Nevertheless, instead of charging the author's tale with an irrelevant agenda, Rajini Srikanth defends Ondaatje's novel as "a useful text to engage amid the geopolitics of the present moment" (76). She reminds us that it is not coincidence that the novel was published in 2000, the same year as U.S. army entered Iraq (Srikanth 77). For that reason, the novel is not so specific to the Sri Lankan civil war as informing about the warfare between the globalized West and indigenous localized East in the present international political circumstances.

After the end of the Cold War, Sri Lanka is one of the "third-world" countries that got caught up in the so-called humanitarian emergencies identified by the UN. Debjani Ganguly coins the term "humanitarian wars" to differentiate the new type of warfare due to the magnitude of humanitarian crisis in the post-Cold War era. According to Ganguly, the wars, characterized with its non-state rather than state actors, can be identified by three features: extra-legal transnational forms of violence, massive civilian causalities, and authorized aid in support of global human rights:

> [First,]…it is a composite of state-sponsored violence, civil and interethnic conflicts, guerilla warfare, and organized crime.…Second, civilians are the largest causalities in these wars….The third significant feature of these new wars is the amplification of the scale of operations of the global humanitarian industry to help cope with the volume of humanitarian causalities. (16)

In short, the term "humanitarian wars" is used to signify wars or intervention into conflict that threatens human rights on another state's territory. Ganguly mentions that the global humanitarian industry makes use of new technology—such as visual documentation and digital records—as capable of making humanitarian claim neutral to justify a new global war against the diabolical. But Ondaatje's novel, according to Ganguly, casts doubt on "factual" witnessing in the zones of war (22). In the same realm, Teresa Derrickson also points out that Ondaatje's novel calls into question the "truth claims" that Western humanitarian players have made. As she puts it, Anil's

truth claims of science are debatable since she relies on part of Sri Lanka's reality to be known, to have a distorted Western story to tell the world (Derrickson 136). The global human rights discourses thus need rigorous examination because they not only lack "a proper contextual understanding of the domestic situation at hand" but also "impose[s] Western philosophies of justice in non-Western settings" (Derrickson 132). In the name of the "right to truth," global human rights organizations may forestall a distortion of reality in the news media to pursue their self-interests.

Both critics consider the novel's dissatisfaction with human rights discourses and organizations to be a reflection on the legitimacy of the representations they have made. We can be reminded here that Ondaatje, as mentioned earlier, cares about getting people to know Sri Lanka's attributes other than the violence represented by the West. Although these observations are well-taken, they are insufficient for our objective because they do not tell us how Ondaatje's novel brings up an alternative relationship of human rights to a cosmopolitanism that is situated and located in the specificities of indigenous people. Instead of considering "human rights" to be a legal tool for analysis, this paper prefers to use the term "cosmopolitanism" for two reasons. First, human rights fulfill a banner role under which to show the new cosmopolitan world order. Second, even though the term "human rights" refers to rights that belong to all human beings, it actually deals with the political life which is an aspect of the political community of a state. By entitling his novel with the word "ghost," the author does highlight the condition of bare life[1] which demands a human community of mutual recognition that transcends existing political boundaries.

By thematizing the further strained relations between the UN and Sri Lanka, *Anil's Ghost* calls into question the unexamined cosmopolitan ideals that justify its suspicious intervention into the domestic affairs of a postcolonial nation. It is crucial to note that Ondaatje is not opposed to cosmopolitanism, but he realizes the risk that accompanies the attempt to universalize and extend Western cultural norms.

Normative cosmopolitan theories, for their tendency to be American or Eurocentric, cannot explain the postcolonial conflicts in the Third World since World War II. Ondaatje's novel thus envisions a cosmopolitanism uncoupled from the globalized West and coupled with a deep respect for the local (here, for Sri Lanka). As we can see, cosmopolitanism in the novel in fact takes forms varying from "a person free from local provincial attachments" to "supranational models of governance." The novel opens with the heroine as a cosmopolitan elite returning to her native land

[1] This paper uses the term "ghost" in the title of Ondaatje's novel to refer to the idea that those lives caught in the midst of civil war have their political status stripped away and are excluded from a political community. They can be killed without punishment, not different from non-human lives. Those people living what we can, parsing Agamben, refer to as "bare life" who are not protected in terms of their citizenship and even human rights, which still rely on the will of the nation.

stricken by civil war and political turmoil, brings to light the issues that are faced by scholars such as Nussbaum, who advocates a universalistic conception of world citizenship to counter dangerous tendencies toward patriotic-national pride. Then the novel further complicates the relationship between the cosmopolitan and the local by presenting the heroine as one who works under the auspices of the United Nations. Anil embodies the two types of cosmopolitanism—individualistic and institutional—which claims universality but is incomplete if it ignores the specificity of Sri Lankan experiences in a postcolonial society. The novel lays bare the limits of western cosmopolitism, as it shows how, first of all, a detached perspective cannot be justified in a local context since it fails to recognize the strength of local cultures. Then the UN or other international agencies, whilst still relying on the framework of state order in approaching an issue in a nation, fail to protect underprivileged people against violations of their rights. Without a well-functioning state, Anil's investigation to identify the victim's skeleton—to politicize bare life within a state's body politics—leads nowhere. After deconstructing the western hegemonic discourses of cosmopolitanism, the novel outlines its vision for a third postcolonial version of cosmopolitanism, one wrought not only with a cluster of locally-situated practices, but also with a broader conception of human community. By using the term "cosmopolitan" as an adjective not to describe individuals who are well-travelled but to describe an ongoing ethical process of engaging with others, either stateless or subaltern, whose vulnerability we recognize as our own, this paper argues that *Anil's Ghost* ventures beyond existing cosmopolitan theories to examine the issue of how to redefine community as a group of individuals—namely, professionals who are more likely to be exposed to transnational experiences—sharing common values and responsibility as they ethically respond to people who are marginalized and excluded.

The paper reflects on how a local context of Sri Lanka as a postcolonial nation is put under threat of external intervention and civil war, particularly with regard to the native population of war-torn country. Concerning people in the local context, we can be reminded of the distinction between cosmopolitans and locals, a distinction that is raised by Hannerz (1990) in his account of the experiences of transnational cultures. By looking at the transnational trajectories of people in the organization, Hannerz considers professional workers to be genuine cosmopolitans who are more involved with, and more capable of intellectually appreciating, transnational cultures than others (243-244). Most professionals are cosmopolitan due to their global exposure. But in so claiming, Hannerz seems to naturalize professional workers too quickly as cosmopolitans and sees "cosmopolitanness" as a privileged position in transnational cultures. Even though inspired by the emergence of transnational professionals, this paper finds it not only insufficient to define cosmopolitism as a property exclusive to

an elitist class, but also an act of willful neglect for local people. Instead of taking the distinction between cosmopolitans and locals as a naturalized given, we should focus upon the continuum, rather than dichotomy, between them. Understood as opposed to nationalism, cosmopolitism should be invoked as a means of rising above difference and calling for a locally-situated community of professionals.

By using the term "professional," this paper means to highlight people who are equipped with both knowledge and training so as to be able to separate themselves from workers. But the new middle class of professionals has no means of production so that they are forced to work for the capitalists (Ehrenreichs 1979: 12). Unlike what Edward Said calls "organic intellectuals" who lead a life outside institutionalization, professionals are often criticized for not only being complicit with the market, but for their lack of political agency. But the inherent ambiguity of the professional class demands further reflection of what is left of professional autonomy and the ethic of social responsibility. First of all, it is crucial to see that aside from its modern meaning of narrow, highly technocratic practice, the word "profession" in its original sense can mean the devotion someone has to their vocation, which means a calling, rather than a job. Then professionals are likely to be exposed to, in light of Hannerz's perspective, cross-cultural experiences in their workplaces in the global economy. It is potential, as this paper suggests, that professionals—either as a class between labor and capital or as a group between insiders and outsiders—are not endowed with any kind of secure identity; their identity depends on how they engage with the role and responsibility of their position. By coining the expression "cosmopolitan professionalism," this paper wants to describe how professionals take responsibilities as strongly towards minority groups in the global context. In my reading of Ondaatje's novel, it is professionals from many fields, either as a cosmopolitan or as locals, that come together to respond to the suffering and grief of war victims. These professionals are institutionalized in different organizational fields and must negotiate their disciplinary conflicts; however, they still share professionalism as a fundamental principle that binds them to higher virtues because of the nature of their work. The novel, as this paper suggests, gives us a glimpse of a non-national community of professionals whose witnessing—or ethical encounter with local people as incommensurable others—makes them cosmopolitan.

After British decolonization, Sri Lanka, an independent island state, did not bring stability to the people, but rather escalated ethnic conflicts to a 26-year civil war. "The streets were still streets," so the narrator describes how complex everyday living was during the war, "the citizens remained citizens. They shopped, changed jobs, laughed. Nevertheless, the darkest Greek tragedies were innocent compared with what was happening here. Heads on stakes. Skeletons dug out of a cocoa pit in Matale" (*AG* 11). With a depiction of how everyday life and death go hand in hand, the passage not only

conveys a sense of horror but also discredits any simplistic views of the crisis that prevails in the country. We can see how innocent the heroine Anil is when she says that the facts of death are supposed to be revealed and presented to the world, "same for Colombo as for Troy" (*AG* 64). To her, the horrors in the present Sri Lankan civil war are equal to or comparable with the horrors of war in the city of ancient Greece. In face of the complicated local social situations, Anil's claim of universality ("The truth shall set you free") is disputable because it not only imposes a singular universalizing truth but also stays trapped in the unexamined Westernized global authority behind international "humanitarian interventions."

Serving the role of both cosmopolitan elite and UN human rights emissary, Anil reminds us of a widespread skepticism about a New World order of Anglo-American domination, which was said to advocate universal principles and international law:

> How can *an abstract idealism*—a belief in the principles of freedom and democracy, for example—be intertwined with a solid understanding of and sensitivity to complicating local factors that may cause the 'agent' bringing these supposedly universal ideals to be viewed with suspicion? How can *an intervening outside force*—whether a foreign government or an international agency—recognize the power and reality of conflicting emotions in the people whose land it enters? (Srikanth 76, emphasis added)

As reviewed earlier, Srikanth specifically relates these questions to Ondaatje as a Srilankan-Canadian author concerned with the US-centered geopolitics of the present moment.[2] Although not using the word "cosmopolitanism," she does acknowledge the cosmopolitan concern at both cultural and political level that are the "two faces" of cosmopolitanism (Hannerz 2006: 5). And she reminds us how the relations between the cosmopolitan and the local and those between the cosmopolitical and the national are characterized by tension, confrontation, and mutual suspicion.

Being a cosmopolitan elite, the expatriate Anil is seen as an outsider in face of the civil crisis in Sri Lanka. She has spent fifteen years abroad, travelled with a British passport, and now works as a forensic specialist for the Geneva human rights organization. Far from her home country, she reads "documents and news reports" available to her which shows that Sri Lanka is "full of tragedy" (*AG* 11). She believes that she has "now lived abroad long enough to interpret Sri Lanka with a long-distance gaze" (*AG* 11). In her journey homeward and work-bound to her country of origin, she regards the cosmopolitan distance as a virtue to be free of national prejudice and prepossession. But her confidence in the detached intelligence is challenged by her Sri Lankan partner Sarath. It is irresponsible, says the local Sri

[2] According to Srikanth, these questions will be urgent to Ondaatje as an American author to a certain degree, "particularly in light of the United States' aspiration to direct geopolitics of the Middle East, South America, South Asia, and Southeast Asia" (76).

Lankan archaeologist Sarath, of Anil to "slip in, make a discovery and leave" (*AG* 44). Living through the war, Sarath criticizes her for not being able to judge Sri Lanka's conditions due to her outsider stance. "'I'd believe your arguments more if you lived here,'" so he points out (*AG* 44). He considers her detachment from the country to be a weakness since she knows nothing but what the West represents to her. He accuses Anil of a transient and ill-conceived relation to the country, comparing her to a hit-and-run journalist from the West, in Sarath's words, "who file reports about flies and scabs while staying at the Galle Face Hotel. That false empathy and blame" (*AG* 44). As one of the local people, here Sarath turns hostile towards Anil because the latter, by claiming judge from a perspective abstracted from any particular local context, fails to attach to her homeland in the first place.

With the above scenario, we are reminded of the familiar debate between the cosmopolitan and local or patriotic concerns. Being a cosmopolitan elite who represents the UN cosmopolitanism, Anil, like Nussbaum, believes in a worldview that is both universal and detached from the culture and tradition of each society[3]. And she is not so much different from Nussbaum by ignoring the fact that she is not neutral but belongs to "the village of the liberal managerial class," called so by Pinsky (87). He uses this phrase to refer to a virtual village "where the folk arts are United Nations institute reports and curriculum reform committees and enlightened social administration" (Pinsky 88). By provincializing the UN as a purely Western enterprise, Pinsky suggests that we may admire the village for its enlightening views on the society but criticize its inhabitants as those who "spectacularly fail to achieve precisely what she [Nussbaum] calls for—understanding others" (88).

As belonging to the "village of the liberal managerial class," a term raised by Pinsky to critique Nussbaum's cosmopolitanism, the heroine embodies an elitist cosmopolitanism with her travels, education, detachment from and ignorance of the true situation of her home country. But the novel complicates its criticism of cosmopolitanism by showing how Anil represents another form of cosmopolitanism—or cosmopolitics—that can be defined as a global politics imperative. Anil is not merely an innocent cosmopolitan bystander but plays an active role as the Geneva organization's expert in intervening in the domestic affairs of Sri Lanka. In their excavation work, Anil and Sarath find the skeleton of a recent murder

[3] Nussbaum (1994), a scholar who has worked with the UN, pits cosmopolitan allegiance against patriotism, which is defined by her as "morally dangerous" as it is based on the sentiment and attachment to a specific community (1). A cosmopolitan or citizen of the world, as she argues, can transcend local origins and form very broad alliances across state borders. But as Pinsky (1996) criticizes it, Nussbaum's cosmopolitanism is a "bloodless utopianism" (89), devoid of attachment to a concrete place and culture. Since she does not bother to respect patriotism, Nussbaum's cosmopolitan values overgeneralize particular features of a culture and too easily refer to the universal human experiences.

victim buried deep in a cave. Anil claims that the murder is politically motivated since the victim Sailor's body is found in a historical site under government supervision. In spite of Sarath's exhortation that she should not judge too quickly but should try to understand how pervasive violence is ("Every side was killing and hiding the evidence. *Every side*") (*AG* 17, emphasis original), Anil insists on proving her accusation to be correct. To be more precise, the UN emissary Anil has jumped to the conclusion that the government is the guilty party responsible for human rights violations. Then what she has to do is collect evidence and identify the victim to support her claim.

In Ondaatje's novel, Anil is motivated to identify Sailor's skeleton because he is believed to be, in her words, "the representative of all those lost voices. To give him [Sailor] a name would name the rest" (*AG* 56). From her view, Sailor's skeleton is seen as one of the "ghosts"—or victims of injustice—whose existence is erased by political power. Then her attempt to fetch the skeleton and identify who he was is the attempt to personalize ghosts, to include the anonymous dead into the realm of human rights language, and to politicize "bare life" by tackling rights on to it. Thus, what she appeals to, as a UN human rights emissary, is a norm presumably valid for every ethno-nation and thereby universal. But what are the rights of Man—if not justified by natural rights, then by legal rights on a national or international level?

In asking the above question, we wish to reflect on the assertion that rights come from the government. In her article "The Perplexities of the Rights of Man," Hannah Arendt considers the declaration of "inalienable human rights" to be a paradox from the beginning since it "it reckoned with an 'abstract' human being who seemed to exist nowhere, for even savages lived in some kind of a social order" (89). Such thinking not only takes the political for granted and as "natural," but also denies the sacredness in "the abstract nakedness of being nothing but human," so says Arendt (97). The stateless are rightless, as she exemplifies, because they lack a national status. Human beings, in other words, are never bestowed with any rights because all rights come from the authority. By questioning the already existing ties between human rights and civil rights groups, Arendt makes us aware of the importance to call for "a right to have rights," as in her famous formulation. By arguing the point, Arendt here suggests that those who are kept apart from the state have grounds to claim the right to political membership as a given.

Here we can be reminded of Etienne Balibar's comments that "[Arendt's] idea is that apart from the institution of community…. *there simply are no humans*" (2007: 733, emphasis original). Arendt's stateless people are those who are not considered citizens of any state and thus are denied political rights. It is understandable that Arendt believes that stateless people deserve membership in a political community for

recognition. Although this paper agrees with her that stateless people need protection, it disputes the claim that being part of a political community is a precondition that guarantees human rights. In making this stance, we can see that Ondaatje's novel presents us with a "ghost" story that occurs within a state's institutional system. Under the wartime conditions, Sri Lankan soldiers, as the local archaeologist Sarath describes ironically, "burned our village [and] they said this is the law, so I thought the law meant the right of the army to kill us [citizens]" (*AG* 44). Unlike refugees and exiles, Sri Lankan citizens do have settlements in the country. But like stateless people, local people caught amidst the war are under threat by the state, let alone being protected by law. We may extend Balibar's idea a bit further: There are citizens in the country—but not humans sometimes.

Since the protection of human rights depends on the institutional framework of a state, Ondaatje remains skeptical of the basis of every community. In fact, the novel does suggest that UN experts who confront the government risk losing influences:

> In the Congo, one Human Rights group had gone too far and their collections of data had disappeared overnight, their paperwork buried. As if a city from the past had been reburied…. So much for the international authority of Geneva. The grand logos on letterheads and European office doors meant nothing where there was crisis. If and when you were asked by a government to leave, you left. (*AG* 29)

As the novel suggests, human rights groups play an ambiguous role in intervening in the internal affair of another state. As actors external to the state, human rights groups are themselves marginal with no substantial recognition or protection of the government. *Anil's Ghost* thus lays bare the futility of the human rights specialist's insistence on identifying the skeleton and doing justice to those anonymous victims in the war. Anil's investigation into the crime is futile and dangerous for two reasons. First, her identification of Sailor's bones ("To give him a name would name the rest") (*AG* 56) relies on the assumption that the war victim's identity can be represented as a civilian. She uses the politics of naming to contribute allegorical representation of the unprivileged locals and to interpret the "truth" of Sri Lanka's current political situation as genocide. But if the truth she represents derives from her deliberate choice of evidence for interpretation, then the justice Anil gets by hunting down the government is not credible. Second, in spite of the accusations of the government's violations of human rights, Anil faces challenges when it comes to state sovereignty. Even after she succeeds in knowing the identity of Sailor (*AG* 269), Anil cannot give an account of the truth without contextualizing it in a democratic state. Without that, "truth is just an opinion," as Sarath's teacher Palipana asserts (*AG* 102); that is to say, the truth/opinion becomes vulnerable to abuse and manipulation. With the bone

evidence lost, stolen, and destroyed, Anil's charge of war crimes perpetuated by the government is eventually dismissed in a humiliating way.

Joseph R. Slaughter thus reflects on the disturbing implications of the heroine's cosmopolitanism. Anil, as Slaughter points out, is "a professional reader not just of bones but of human rights reports from the Third World that are 'copied and sent abroad to strangers'" (188). Her scientific account of the humanitarian work is not innocent in the sense of being an objective statement but is intended to convey knowledge and shape an opinion on Sri Lanka. Readers who align themselves with her may have trouble swallowing the UN cosmopolitan embrace of human security because it proves to be nothing more than an "imagined international community," as Slaughter calls it, which is founded on universal human rights discourses (188). Given that the skeleton's identification still relies on a democratic nation-statist framework, such cosmopolitanism is considered pretentious or to be merely an internationalism in its presupposition of, according to Slaughter, "an egalitarian national public sphere, a functional democratic nation-state, and a common national narrative" (191). In other words, Anil, an expatriate returning from the West on behalf of the UN external intervention policy, takes the whole set of nation-state institution for granted and ignores the fact that Sri Lanka, as a new post-colonial country, suffers exactly from the civil conflicts in the formation of a state. Anil's cosmopolitan worldview leads her nowhere other than, as this paper will show in the second half, to an engagement with the local community.

So far as this paper is concerned, the novel calls into question the legitimacy of the state-based UN organization, which makes an untenable and insufficient claim to universal humanity. But it does not mean that the author is anti-cosmopolitan. Rather, Ondaatje shows a great concern for ordinary, local people who suffer from the chaos of war worldwide, but at the same time, he explores how they manage to build a relationship with strangers. "We may be strangers brought up in different cultures," as Ellen Kanner puts it in the BookPage interview of the author, "but there's always a link. What links *Anil's Ghost* and *The English Patient* is their depiction of strangers thrust together in a time of war." She exemplifies the point by showing that Anil and Sarath are at first opposed to each other but then strike up a creative partnership. Here, to further Kanner's observation of a link between strangers, or between cosmopolitans and locals, one looks forward to a new community that is formed beyond the State and therefore is considered a "cosmopolitan" entity. A cosmopolitan community in this sense does not assume any top-down obligation (or control) over the elusive world community.

Homi Bhabha once asks, "What is the relevant—or responsible—community in the context of global interconnectedness?" (194). By asking this question, he reminds

us of the importance of building a new cosmopolitan community that concerns about the relationship between the global and the local. He believes that "unsatisfaction" (a word with which he entitles his article) with given forms of community serves as "a sign of movement or relocation of revision of the 'universal' or the general" (Bhabha 202). Again, Bhabha is suspicious about the universalist claims of world citizenship since they are not truly universal but Western-specific, thus failing to engage with cultures other than their own. Nor does he agree that the state serves as the basis of a global order because the experiences of local people are incommensurable and cannot be fully integrated into a shared national imagery (194). Then he raises the question, "is it precisely our task to turn the movement of 'unsatisfaction' towards the 'domestic' to reveal it as an *uncanny* site/sign of the native, the indigenous, as a kind of vernacular cosmopolitanism?" (Bhabha 202, emphasis original). By using the word "uncanny," he suggests that a state is home to all its citizens; however, it becomes unhomely for local people whose different cultures and backgrounds are overlooked. Unsatisfaction means that given communities fail to work for marginalized groups. In his proposal of vernacular cosmopolitanism as a "cosmopolitan community envisaged in marginality" (195), Bhabha considers marginality to be a necessary condition to negotiate with any given community or nation and then to forge alternative community links.

Bhabha's proposal not only departs from the universalist cosmopolitan vision but also presents crucial insights into the internal conflicts of a nation-state. As we can see in the novel, the international human rights organization is West-centric. Then the postcolonial state of Sri Lanka is an unhomely place in the sense that it tries to establish itself as a single nation through war crimes and ethnic cleansing. Instead of protecting its citizens from external and internal threats, the state exacerbates the insecurity. But local people still struggle to survive in the country, working hard to help one another. In so far as this paper is concerned, I find Bhabha's formulation helpful not only in its affirmation and embrace of excluded groups, but also in its support of marginality as it is negotiated out of the process of underpinning our responsibility for any stateless or unrecognized communities in the country they live. In Ondaatje's novel, we can see the forensic anthropologist Anil comes to identify with her "ghost" Sailor as much as a flesh-and-blood human being as she is. *Anil's Ghost* is proposed to highlight a mutual cosmopolitan relationship between self and other, which is organic in the sense that it arises out of our unsatisfaction, resistance and "insurrection" (Balibar 2002: 164-65) against the political establishment. In my following discussion of the novel, this paper will discuss the ethical potential of an ideal cosmopolitan community based on a shared concern of "other" world citizens.

Professional Witness and Responsibility

So far, this paper has focused on explaining why Anil, though being a specialist representative of a human rights organization, fails in her attempt to do justice to local people who are under threat from the political turmoil. As argued earlier, Anil's cosmopolitanism proves at best an inter-nationalism in the sense of not being able to transcend nation-states. While the novel deconstructs Western cosmopolitanism as a universalist ideology for people around the world, it still allows for an ethical recognition of our dependence on others. It is vital to recognize a narrative shift in the novel from Anil's self-making (*bildung*) to the making of the "ghost." The victim is important not only to the investigation of the war crime but also to an ongoing involvement from experts who work on the reconstruction process. With varied sorts of expertise come varied professional ways of witnessing, helping the heroine reconstruct Sailor's identity. Anil learns to "unmake" her former self as a Westernized expatriate, coming to identify with local communities and her native country.

In this half of the paper, I shift to a more specific focus on different methods of witnessing, the role of professional witnesses, and their ethical obligations. By using the term "witnessing," I am referring to the ethics of reading/representing others. The UN forensic anthropologist Anil, for instance, dedicates herself to the universalized knowledge of science but oversimplifies the local contextual characters of human experiences. It is local experts' knowledge and expertise of Sri Lankan people that help Anil interpret the bones and counterbalance her unfulfilled cosmopolitan ethics. Ondaatje's novel, as Slaughter points out, "proposes a dialectical view of the relation between a text and a public sphere in which the two are interconstitutive" (192). In order to identify the victim to the outside world, experts, whether local or overseas, work in an irregular form of cooperation without sovereign power to command them. This paper contends that *Anil's Ghost* calls for a cosmopolitan community of professionals to witness marginalized existences excluded from dominant discourses and visions. Anil, because bearing witness to others' suffering, undergoes the transformation from an expatriate to a returnee who identifies with her home country. In doing so, she finally explores the potential of Bhabha's marginal cosmopolitanism to move beyond both the universalist and state-based paradigm of international law.

It is crucial to note that Ondaatje's novel introduces two parallel but intertwined narratives, one about human rights and the other about witnessing.[4] Indeed, the novel recounts how Anil is a UN emissary and defender to protect human rights and hold

[4] The two narratives interestingly correspond with Agamben's notion of two ages, "the age of human rights" and "the age of witnessing" (Ganguly 15). According to Ganguly, whilst "the age of human rights" begins after WWII with its establishment of the UN and the advent of human rights law, "the age of witnessing" corresponds to the period after the Cold War and can be seen as a time of "an affective orientation that is more singular, and hence, also more transitive, in its empathetic reach" (15).

the government accountable. As shown above, global human rights discourses and regimes prove untenable in the face of a state's resistance to engage in dialogue over human rights. But we shall also be reminded that Anil is simultaneously a mediator and witness in local communities. Manav Ratti argues that Ondaatje's novel invokes human rights discourses to aestheticize the law as a form of witnessing, which is oriented towards the particular (123-24). As an aesthetic form, the novel is capable of literalize the law of human rights as the ethics of engaging the others, with which Anil eventually contributes to the witness of the local community. For Milena Marinkova, *Anil's Ghost* is concerned with the ethics of representation by problematizing how the Sailor investigation begins as an epistemological inquiry into science but ends as a useful dissemination of political propaganda (Marinkova 110). She coins the phrase "the body witnessing" to explain how the presencing of bodies evokes affection in one so as to "detour the instrumental use of the corporeal. Bodies engaging with other bodies—human, natural, artistic—transcend their ascribed functionality as cognitive instruments and assume the role of active witnesses of difference" (Marinkova 111). The forensic scientist Anil will get involved in witnessing the skeleton and mapping out his story, and so will local experts like Sarath, Palipana, and Ananda. The novel foregrounds the manifestation of the corporeal as active and irreducible in relation to bodies of varied professions.

The ethics of witnessing, according to Ratti and Marinkova, lies not in observing and knowing facts, but in exposing oneself to the incommensurable experiences of others. Both critics notice that Ondaatje's novel transforms the witness Anil from an objective professional to a listening companion. This paper agrees with this point of view that bearing witness to the local, the particular, and the corporeal can transform the passive observer into a participant. But we will discuss in this study not only how to engage and represent others, but also discuss how the transformative nature of witnessing can help us connect to what we witness. My study participates in the discussion of the ethics of witnessing in *Anil's Ghost* by acknowledging a professional's unique role in witnessing. Professional witnesses are different from ordinary eyewitnesses in the sense that they are permitted to use their knowledge and expertise to deal with an incident as casework. It is not only what they see but also their different ways of seeing that matter. Whether in an aesthetic (Ratti) or affective (Marinkova) manner, the novel turns witnessing from an epistemological matter into an ethical process of response to local people. In doing so, the novel focuses on the participation of all professionals, whether cosmopolitan or local. Professional witnessing is found to be a way of attending to a new cosmopolitan community that transcends national boundaries and connects with the local.

As noted above, *Anil's Ghost* gives us a heroine, the UN forensic anthropologist,

who believes in “truth” as a tool against impunity. While staying away from her native country, Anil, as she describes herself, is already equipped with “a long-distance gaze” (*AG* 11) in the sense of being a cosmopolitan. Nevertheless, such a description proves equally relevant in thinking of her professional role as a detached scientist. Anil’s scientific reading is also insufficient for rebuilding the victim’s face from the skeletal remains. She wants to give Sailor a name to reveal his identity, but the best she can do is to turn “bodies into representatives of race and age and place” (*AG* 55). Anil can translate individual singularities into collective and typological labels, but she as a scientist cannot have intimate experiences to conjure up individual-identifying traits. When knowledge is insufficient, imagination comes into play. As we can see, in the following scene, Anil’s scientific reading of the bones proves as a reconstruction of a possible truth rather than the truth per se:

> She [Anil] sat there watching him [Sailor]. She began to examine the skeleton again under Sulphur light…. One forearm broken. Partial burning. Vertebrae damage in the neck. The possibility of a small bullet wound in the skull. Entrance and exit. She could read Sailor’s last actions by knowing the wounds on the bone. He put his arms up over his face to protect himself from the blow. He is shot with a rifle, the bullet going through his arm, then into the neck. While he’s on the ground, they come up and kill him. (*AG* 64-65)

In this scene, Anil proves to be a belated witness of the acts of brutality and abuse. In her professional life as a forensic scientist, she pieces clues together to learn about an event. Each wound in her eyes proves a trace or clue by which she summarizes the scene of murder. But what she calls “permanent truths” is nothing more than a reconstructed scene that exists in her mind as a professional reader. It means that the way Anil works is to be inspired by those traces that make sense or are interpretable to her. If so, then Anil’s scientific reading does not work without imagination—by which she, from traces left behind, is summoned to “see” what has happened.

The forensic expert Anil’s ways of thinking are considered objectifying, abstract, and impersonal. Adam Rosenblatt then analyzes why death investigation specialists are very adept at interpreting human rights concepts. The dead body in a forensic investigation, according to Rosenblatt, “is an avenue towards some ethical or political goal meant to benefit living people: the end of certainty for families of the missing…the prosecution of war criminals, or political stability” (923). Investigating the dead is considered purposeful and meets the needs of the living, which can be connected to the concepts of human rights. Nevertheless, David Bobcock points out the tension between the institutional ideology and the heroine’s professional approach. Whilst the UN’s epistemological framework of human rights is universalist and does not vary from one country to another, Anil’s forensic practice, as he claims, “requires

her to apply her expertise serially, rendering many distinct local contexts juridically equivalent to each other….The migrant lifestyle that her job requires give rise to a highly abstract form of meaningfulness" (Bobcock 67). The universalizing ideology, as he claims, shapes the heroine's private ethical commitments to her work. But Ganguly reveals another layer to Anil's forensic work, and that is compassion: "The forensic pathologist in the novel not only makes a juridical case to be presented before a tribunal," she claims, "but also seeks to individuate each case medically through painstaking research on the nature of the victim's death" (Ganguly 25-26). The novel, as she points out, demonstrates how the practice of forensic witnessing contributes to the sympathetic understanding of the suffering of others which tempers the legal language of rights.

Just as the previous scene of witnessing has shown, Anil is having a committed time in "reading" each part of Sailor's body, getting to know and map out his embodied existences. Ganguly's reading of Anil's forensic profession addresses the importance of the ethics of witnessing, which should be both objective and compassionate towards others. She also emphasizes that the choice of Anil's gender is not incidental but instead provides a novelistic reflection of the witnessing in a time of terror (Ganguly 25). As a female forensic anthropologist, Anil has such a passion for her job that she can bear witness in equal measure. Her forensic science is equipped with both "long-distance" and "close-up" sights, with detached observation and intimate engagement with the victims' death. Because of her professional and caring nature, Anil, as Ganguly notes it, can significantly undergo an identity transformation process:

> ….her [Anil's] sympathetic imagination urges her to seek help from unconventional sources to reconstruct terror and pathos of the extinguishment of lives in civil conflicts—that is, she goes beyond her scientific training and finds complementary pathways to research and present a 'sentimental' case. (26)

To understand the terror faced by the unprivileged people, the scientist heroine Anil's "sympathetic imagination," in Ganguly's words, brings her to "unconventional" or unscientific methods adopted by local civil societies and groups. Anil's sympathetic or even sentimental imagination of witnessing Sailor's death is affirmed as a dynamic force that helps her cross the scientific-folkloric and international-indigenous boundaries.

Anil's Ghost does more than present the opposition between universalizing and local systems of knowledge; it also demonstrates a search for an ethical understanding that enables the scientist heroine to find "truth" beyond the factual and material. Whilst Ganguly invokes a feminized, compassionate way of gazing on the part of

professionals, Babcock also believes that intimacy allows professionals to realize alternative potentialities that come into view when new relational possibilities emerge. In his article “Professional Intimacies,” Babcock focuses on how Ondaatje’s novel dramatizes the possibility for interdisciplinary collaboration on Sailor’s “truth.” The novel starts with the breakdown of what the heroine represents, that is, according to Babcock, “the hermetic, self-fulfilling narratives of liberal institutionalism and human rights discourses” (62). Anil is often dismissed just due to her professionalism, which carries the universalist values she supports and her disciplinary practices which constitute her as no more than a trained body. But after recognizing the unattainability of realizing the ideal in local communities, Anil turns failure into opportunity by having recourse to local experts on Sri Lanka’s knowledge and expertise. Her negotiation with local experts can be celebrated as a way of furthering professional growth. But the question is: what permits the transformation of the Western liberal professional to a member of the local community?

To answer the question he poses here, Babcock analyzes the formation of a professional subject: “They [professionals] have subjected their bodies to long-term disciplines that have influenced their sleep patterns, eating habits…all of which in turn affect their ability to connect and communicate with others” (62). Professional subjects depend upon experiences that come from having a body with particular knowledge of the profession that is responsible for shaping any process of ensuring a professional’s capacities. Nevertheless, since the practices of a discipline are materially anchored in the professional’s body and expressed through it, professions, according to Babcock, “contain within themselves the tools to revise and renegotiate their own founding assumptions” (62). Professional subjects need not be the instrument of the institution but have relative autonomy to carry out a work to the extent of transcending institutional domains/demands through embodied practices. When Anil’s one-woman detective adventure turns into a collective witnessing by a bunch of professionals, they have not only to negotiate the diverse kinds of disciplinary knowledge and practices, but also collaborate with experts from distinct disciplines whose objectives may disrupt one another. Embodiment “makes professionalism work; it is what makes it possible for the disciplines to mediate their discrete claims to universality” (Babcock 62). By launching such a dialectical process among professionals either local or global, Ondaatje’s novel initiates unpredictable negotiations that are socially-productive (Babcock 62).

In line with Babcock’s observations, it will be understood that Anil can make the leap due to her professional intimacy in relation to her country. Indeed, Anil’s ways of working around the world are shaped by the Western institutions. And her innocent equation between the Colombo victims and the Trojan dead, as noted earlier, shows

what she can give at first is merely "simplicity" in an unhelpful way, commented thus by Sarath (*AG* 259). Nevertheless, in the novel, Anil's devotion to her forensic profession allows her to elevate her professional aspirations. During her time working in the lab she gives up personal comforts in favor of contributing to forensic science. In grave excavations, Anil works so diligently as to be able to make herself useful for the violated other. "When I've been digging and I'm tired and don't want to do any more," so she reflects, "I think *how it could be me in the grave I'm working on*. I wouldn't want someone to stop digging for me" (*AG* 34, emphasis added). Instead of keeping a "long-distance gaze" (*AG* 11) as usual, Anil confronts the bodies of victims hidden under the grounds, experiences a mutual vulnerability with them, and hopes to further her professional experiences in Sri Lanka so that she can do justice to the dispossessed. As Babcock claims promisingly, "If Anil does her job fully and rigorously, it will present her with opportunities to step outside the institutional assumptions that brought her into Sri Lanka" (63). Anil will achieve an embodied practice of professional intimacy which potentially shifts her perspective from being an observer to a participant, from being an "outsider" to feeling like an "insider."

Nevertheless, in *Anil's Ghost*, the insider status is not as unproblematic as it may suggest. We do have an insider—the local archaeologist Sarath—that teams up with the UN anthropologist Anil but is shown to be binary to her character. As Ganguly puts it, the author Ondaatje pairs Anil with Sarath in order to demonstrate the "thematic interplay between the polarities of an abstract versus a culturally informed pursuit of knowledge [that] both informs and complicates the ethics of witnessing war crimes" (27). Whilst the cosmopolitan Anil appears to be too culturally-innocent to act as a responsible participant in the process of witnessing, the local Sarath knows too well to do anything—not until very late in the novel. In the former part of the novel, Sarath passively withdraws himself from what happens in the country, failing to take any action to resist the violent acts committed against the people (*AG* 155). His lack of action results not from fear for his own safety, but from an inability to fundamentally change. Sarath reminds Anil of the nature of the war ("'The reason for war was war'") and how it was waged by every side (*AG* 17; 43). Even worse than this is that in the country of suppression, there is no safety for sorrow when a friend or family member disappears, no room for protest because that will cause a greater loss (*AG* 56). It is such public fear that has kept the people from fighting against injustice and protecting their fellow-citizens. And it is such a harsh reality that has kept Sarath from resisting any resistance.

The novel does not prefer either the local insider or the cosmopolitan outsider; instead it discovers their shared aspiration in pursuit of professional goals. Despite their opposed views of witnessing and the ethical impasses their works bring them to,

Anil and Sarath belong to the similar professions of anthropology and archaeology, both of which involve the study of bone fragments. As Sarath reminds Anil of her outsider status, “You can’t just slip in, make a discovery and leave…. I want to understand the archaeological surround of a fact” (*AG* 44). His words refer not only to their cosmopolitan versus local orientations but to their different historic professions. An anthropologist stays in the laboratory and uses medical evidence to map out the general picture of human change over time. An archaeologist, however, cannot rest with such a bounded understanding but needs to locate a site and excavate ruins of ancient civilizations. Sarath, in this sense, knows well from what he is trained for in the discipline of archaeology; he knows that truth is constructed rather than lying in the evidence presented: “Sarath had seen truth broken into suitable pieces and used by the foreign press alongside irrelevant photographs” (*AG* 156). For an archaeologist whose principle is truth, Sarath believes that his individual life does not matter as long as he makes himself useful by sacrificing for truth (*AG* 157). It makes sense to say that Anil’s investigation gives Sarath a chance of breaking through the catch-22 of living a “bare life” without rights. Indeed, in the novel, Sarath is the one that criticizes and warns the heroine of the risk of overlooking local customs and national systems. Nevertheless, he is also inspired by and supports Anil’s mission to name the war victim, saving her life eventually at the cost of his own.

But for Sarath’s help, Anil couldn’t have identified Sailor through the assistance of different local experts from a variety of fields. We have another opposite pair of local experts: a historian and a physician. Sarath’s teacher Palipana, a blind historian and epigraphist who studies ancient scriptures, leads Anil to reconstruct the skull with a local way of knowing. He once turned the table around by offering a local-nationalist archaeological approach to a body of scriptures, and the method goes counter to acceptable Western ones (*AG* 79). Afterwards, Palipana takes a departure from the Western science and instead builds connection with the local. By attempting a contrapuntal analysis of the texts and of local practices, he maps out a mythic other reality that is “more than a trick, less of a falsehood in his own mind” (*AG* 81-83). He contributes an ethical insight into the importance of local experiences that need to be recognized in order to tell the story beyond the dichotomy of East versus West. Nevertheless, as a historian who is expected to base his claim on factual authenticity, Palipana obtains an unprovable truth that contains transcendental meaning (*AG* 83). And we have Sarath’s brother Gamini, an emergency surgeon facing the casualties of war continually, immerses himself in another life-saving war. In fact, in the novel, Gamini is one of the three physician characters, a workaholic surgeon, who saves countless lives of war victims. Unlike the forensic Anil, who focuses on autopsy work, he and Linus Corea, a kidnapped Colombo doctor, are immediately confronted with

the life-and-death struggles of the people. The importance of the medical profession in wartime conditions is based not on theory nor morality but on practical physical skills to save more victims (*AG* 228). As a doctor devoted to saving people, Gamini must have found a sense of belonging in his professional work. "They keep me going," as Dr. Linus Corea shows appreciation for the opportunity to be kidnapped, to be forced to work hard to save the wounded in war, "It's [Healing is] my life" (*AG* 125).

Ondaatje's novel brings to light various perspectives of the war-torn country with characters as diverse kinds of professionals. Through the heroine's journey of solving Sailor's mystery, we can see local professional figures who feel distanced from institutions and embody a locally-enacted and situated approach to professional competence. But *Anil's Ghost* is not merely satisfied with what local expertise is available but wants to show the impasses confronting the professional characters from discrete disciplines to take immediate disciplinary actions to work for the country:

> Each of these disciplines has its own internal means for situating the body as an object of knowledge. Each character finds a different immediacy, both ethical and physical, within their disciplinary framework, and in both case Ondaatje points out the limitations that this sense of immediate value imposes. (Babcock 70)

As Babcock puts it, with each profession offering a different specialty, the body will require revisions. Nevertheless, since these disciplines find different values of immediacy, interdisciplinary communication becomes difficult and frustrating. Instead of merely juxtaposing different hermetic disciplinary accounts, Ondaatje's novel, according to Babcock, focuses on how the crosshatching occurs because of "the physical contact between professionals—themselves embodied by their own professional training" (71). In a physical and mental sense, embodiment allows these professionals to form intimate relationships with other people and works against the tendency to treat bodies simply as objects of disciplinary power.

In the novel, we have another local professional—or put it more precisely, non-professional—figure who bridges the disciplinary divides. Anil and Sarath find Ananda, an alcoholic miner and local craftsman, who Palipana assures can rebuild Sailor's head. The way he works is to immerse himself in the local cultures and their people. In the village market, Ananda "chatted with anyone who sat near him, shared his few cigarettes and watched the village move around him, with its distinct behavior, its local body postures and facial characteristics. He wanted to discover what the people drank here…the varieties of hairstyle, the quality of eyesight. Did they walk or cycle.…" (*AG* 167). At first sight, he knows not only how to observe the skeletal structure of the local people as Anil does, but how to flesh it out into their "character and nuance and mood" (*AG* 259), the cultural context that the archaeologist Sarath is

looking for. He appears to be the professional who can, in a utopian way, bridge the gap between anthropological and archaeological researches and achieve a sort of interdisciplinary cooperation. But what Ananda can provide, as a broken man who has lost his wife due to a government abduction, is a face of peacefulness; it is what he hopes to bring peace to the victim. The face is not absolutely factual, but rather a kind of a mourning for the "disappeared." "The imbued affect of the face provides a touchstone for the collective loss that pervades the community," so claims Babcock (72). In a suppressive country, it is a necessary ceremony of mourning that allows the local people to move from fearful silence to positively engage in their communities.

Ondaatje's novel more crucially allows the heroine to watch and resonate with Ananda's bone-rebuilding process, foregrounding their comparability of professional competence. The local craftsman is also familiar with the anthropological techniques of facial reconstruction (*AG* 167). And in the following scene, Anil sees Ananda carrying the bones in his arms in an intimate way that she has experienced before. It is after long time of investigating that the scientist heroine feels compelled to

> …lift Sailor into her arms, to remind herself *he was like her*. Not just evidence, but someone with charms and flaws, part of a family, a member of a village who in the sudden lightning of politics raised his hands at the last minute, so they were broken. (*AG* 170, emphasis added)

As we can see, Anil learns to change her perspective of how to perceive the body; she at first conceives of Sailor's skeleton as an object of investigation one can keep, but then as one member of a familial community or even a community of friends. Anil, in other words, encounters an intersubjective relationship with other people when touching Sailor's bones. He is like her, whether was a local or an expat. That's how Anil later can announce herself against the government, "I think you murdered hundreds of us" (*AG* 272). Anil's announcement, so thinks Sarath, "was a lawyer's argument and, more important, a citizen's evidence; she was no longer just a foreign authority…Fifteen years away and she is finally *us*" (*AG* 273, emphasis original). By using the word "citizen" here, the local archaeologist recognizes Anil's identity as an insider and qualifies her as one of the community. But what kind of community is it?

It is through a professional intimacy with the ghost's body and with the local experts' practices that the UN forensic expert launches a journey back to her native country. Anil no longer belongs to a universalist community, nor to an ethno-political national group, but rather to a transnational professional community that is oriented towards utilitarian and indigenous legacy of knowledge and practices. By proposing a marginal space where a cosmopolitan community arises, I refer back to Bhabha's conception regarding marginality as a resilient transforming force to confront existing rigid global-local connections. The heroine's announcement, "I think you murdered

hundreds of us" (*AG* 272) expresses a sense of unsatisfaction with the deprivation of cultural and social agency available to marginal people. In line with Bhabha, unsatisfaction with the universal or the general serves as a sign of the movement towards, in his words, "a process of 'unanticipated transformation' of what is local and what is global" (202). This process, according to Bhabha, involves the relocation of the categories of the local and the global, and in this respect, marginality serves as the ground on which a new kind of cosmopolitanism can emerge (202). I find Bhabha's marginal cosmopolitanism helpful for me in examining witnessing as a way of transforming subject-other relationship. In *Anil's Ghost*, as witnessing blurs the distinction between subject and object, Anil comes to identify with and connect to her "ghost" or the suffering subaltern.

以人權為名的揭密正義？：

麥克・翁達傑《安霓尤的鬼魅》裡世界主義與專業倫理

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摘要

國際組織以調查人權侵害為名，介入一國內政，或許是當代社會習以為之正義，卻是翁達傑（Michael Ondaatje）《安霓尤的鬼魅》（*Anil's Ghost*）質疑的對象。小說以斯里蘭卡 80 年代爆發的內戰為背景，女主角是聯合國人權組織的法醫，去國多年，為調查政治犯罪回到母國。她在考古保護區挖到新骨骸，要還原骨骸的身分去揭露政府殺人的秘密，相信「有了真相才能得到真正的自由」（102）。以憂懼恐怖的內戰歷史為背景，小說以安霓尤對骨骸的調查開始，透過科學專業還原所謂真相，忽略當地歷史學家忠告「在這個世界上，大部分時候，真相有時候只是片面之詞」（102）。對所謂真相的不同定義，實則暴露了國際組織宣稱世界主義的正義原則下，忽略在地歷史政治背景的差異。本論文探討作者翁達傑小說質疑國際公權力介入的正當性、更重新思考：透過女主角這歸國法醫由國際組織轉向在地的認同，「揭密」成為超越國界的在地想像。為還原骨骸身分，安霓尤以科學方式閱讀骨骸，知其不足，尋求當地考古學家和醫生的協助。那麼骨骸是讓安霓尤從西方科學轉向，接觸考古、歷史、甚至於藝術宗教的在地專業人士，重建她與這片土地與在地群體的聯繫。一旦她明瞭骨骸不只是政治犯罪的證據，而是屬於斯里蘭卡「我們」的一份子，便啟動了由普世政治轉向在地倫理的可能，開展出跨國群體以專業倫理相繫的認同。

關鍵詞：寰宇主義、專業主義、人權、見證

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