

Anils Ghost

The articles investigate representations in literature, both by the colonizers and colonized. Many deal with the effect the dominant culture had on the self image of native inhabitants. They cover areas on all continents that were colonized by European countries.

THE SUNDAY TIMES BESTSELER A RICHARD AND JUDY PICK SHORTLISTED FOR THE MAN BOOKER PRIZE
'Written with a wisdom and skill that few authors attain in a lifetime' Sunday Times Still in her teenage years, Nazneen finds herself in an arranged marriage with a disappointed older man. Away from her Bangladeshi village, home is now a cramped flat in a high-rise block in London's East End. Nazneen knows not a word of English, and is forced to depend on her husband. Confined in her tiny flat, Nazneen sews furiously for a living, shut away with her buttons and linings - until the radical Karim steps unexpectedly into her life. On a background of racial conflict and tension, they embark on a love affair that forces Nazneen finally to take control of her fate. 'A brilliant evocation of sensuality' Daily Telegraph 'A novel that will last' Guardian 'Highly evolved and accomplished' Observer

Annotation It is an event in literary criticism and culture scholarship that we have new studies on the work of such an original writer as Michael Ondaatje. In this collection, some of the most perceptive scholars working in cultural and literary studies examine Ondaatje's texts - his poetry, his novels *In the Skin of a Lion*, *The English Patient* (novel and film), and *Anil's Ghost*.

In the late 1970s Ondaatje returned to his native island of Sri Lanka. As he records his journey through the drug-like heat and intoxicating fragrances of that "pendant off the ear of India, " Ondaatje simultaneously retraces the baroque mythology of his Dutch-Ceylonese family. An inspired travel narrative and family memoir by an exceptional writer. From Michael Ondaatje: an electrifying new novel, by turns thrilling and deeply moving -- one of his most vividly rendered and compelling works of fiction to date. In the early 1950s, an eleven-year-old boy boards a huge liner bound for England. At mealtimes, he is placed at the lowly "Cat's Table" with an eccentric and unforgettable group of grownups and two other boys. As the ship makes its way across the Indian Ocean, through the Suez Canal, into the Mediterranean, the boys find themselves immersed in the worlds and stories of the adults around them. At night they spy on a shackled prisoner -- his crime and fate a galvanizing mystery that will haunt them forever. Looking back from deep within adulthood, and gradually moving back and forth from the decks and holds of the ship to the years that follow the narrator unfolds a spellbinding and layered tale about the magical, often forbidden discoveries of childhood and the burdens of earned understanding, about a life-long journey that began unexpectedly with a sea voyage.

A novel by the Booker Prize-winning author of "The English Patient". The result is a disturbing and timeless revelatory journey.

During the filming of his celebrated novel THE ENGLISH PATIENT, Michael Ondaatje became increasingly fascinated as he watched the veteran editor Walter Murch at work. THE CONVERSATIONS, which grew out of discussions between the two men, is about the craft of filmmaking and deals with every aspect of film, from the first stage of script writing to the final stage of the sound mix. Walter Murch emerged during the 1960s at the centre of a renaissance of American filmmakers which included the directors Francis Coppola, George Lucas and Fred Zinneman. He worked on a whole raft of great films including the three GODFATHER films, JULIA, AMERICAN GRAFFITI, APOCALYPSE NOW, THE UNBEARABLE LIGHTNESS OF BEING and many others. Articulate, intellectual, humorous and passionate about his craft and its devices, Murch brings his vast experience and penetrating insights to bear as he explains how films are made, how they work, how they go wrong and how they can be saved. His experience on APOCALYPSE NOW - both originally and more recently when the film was completely re-cut - and his work with Anthony Minghella on THE ENGLISH PATIENT provide illuminating highlights.

"Recreates the experience of living in Thailand's aqueous climate so viscerally that you can feel the water rising around your ankles." —Ron Charles, Washington Post "Important, ambitious, and accomplished." —Mohsin Hamid, New York Times bestselling author of Exit West A missionary doctor pines for his native New England even as he succumbs to the vibrant chaos of nineteenth-century Siam. A post-World War II society woman marries, mothers, and holds court, little suspecting her solitary fate. A jazz pianist in the age of rock, haunted by his own ghosts, is summoned to appease the house's resident spirits. In the present, a young woman tries to outpace the long shadow of her political past. And in a New Krungthep yet to come, savvy teenagers row tourists past landmarks of the drowned old city they themselves do not remember. Time collapses as these lives collide and converge, linked by the forces voraciously making and remaking the amphibious, ever-morphing capital itself. Bangkok Wakes to Rain is an elegy for what time erases and a love song to all that persists, yearning, into the unknowable future.

This book grows out of the question, "What is South Asian American writing and what insights can it offer us about living in the world at this particular moment of tense geopolitics and inter-linked economies?" South Asian American literature, with its focus on the multiple geographies and histories of the global dispersal of South Asians, pulls back from a close-up view of the United States to reveal a wider landscape of many nations and peoples. Drawing on the cosmopolitan sensibility of scholars like Anthony Appiah, Vinay Dharwadker, Martha Nussbaum, Bruce Robbins, and Amartya Sen, this book argues that to read the body of South Asian American literature justly, one must engage with the urgencies of

places as diverse as Bangladesh, Sri Lanka, India, Burma, Pakistan, and Trinidad. Poets, novelists, and playwrights like Indran Amirthanayagam, Meena Alexander, Amitav Ghosh, Michael Ondaatje, Shani Mootoo, Amitava Kumar, Tahira Naqvi, and Sharbari Ahmed exhort North American residents to envision connectedness with inhabitants of other lands. These writers' significant contribution to American literature and to the American imagination is to depict the nation as simultaneously discrete and entwined within the fold of other nations. The world out there arrives next door.

Not a story about me through their eyes then. Find the beginning, the slight silver key to unlock it, to dig it out. Here then is a maze to begin, be in. (p. 20) Funny yet horrifying, improvisational yet highly distilled, unflinchingly violent yet tender and elegiac, Michael Ondaatje's ground-breaking book *The Collected Works of Billy the Kid* is a highly polished and self-aware lens focused on the era of one of the most mythologized anti-heroes of the American West. This revolutionary collage of poetry and prose, layered with photos, illustrations and "clippings," astounded Canada and the world when it was first published in 1969. It earned then-little-known Ondaatje his first of several Governor General's Awards and brazenly challenged the world's notions of history and literature. Ondaatje's Billy the Kid (aka William H. Bonney / Henry McCarty / Henry Antrim) is not the clichéd dime-store comicbook gunslinger later parodied within the pages of this book. Instead, he is a beautiful and dangerous chimera with a voice: driven and kinetic, he also yearns for blankness and rest. A poet and lover, possessing intelligence and sensory discernment far beyond his life's 21 year allotment, he is also a resolute killer. His friend and nemesis is Sheriff Pat Garrett, who will go on to his own fame (or infamy) for Billy's execution. Himself a web of contradictions, Ondaatje's Garrett is "a sane assassin sane assassin sane assassin sane assassin sane assassin sane" (p. 29) who has taught himself a language he'll never use and has trained himself to be immune to intoxication. As the hero and anti-hero engage in the counterpoint that will lead to Billy's predetermined death, they are joined by figures both real and imagined, including the homesteaders John and Sallie Chisum, Billy's lover Angela D, and a passel of outlaws and lawmakers. The voices and images meld, joined by Ondaatje's own, in a magnificent polyphonic dream of what it means to feel and think and freely act, knowing this breath is your last and you are about to be trapped by history. I am here with the range for everything corpuscle muscle hair hands that need the rub of metal those senses that that want to crash things with an axe that listen to deep buried veins in our palms those who move in dreams over your women night near you, every paw, the invisible hooves the mind's invisible blackout the intricate never the body's waiting rut. (p. 72)

Looks at the work of fifteen authors who were born in India, Pakistan, or Sri Lanka, and whose work is based at least partly there, including R.K. Narayan, Salman Rushdie, and Arundhati Roy.

Bringing to life the fabulous, colorful panorama of New Orleans in the first flush of the jazz era, this book tells the story of

Buddy Bolden, the first of the great trumpet players--some say the originator of jazz--who was, in any case, the genius, the guiding spirit, and the king of that time and place. In this fictionalized meditation, Bolden, an unrecorded father of Jazz, remains throughout a tantalizingly ungraspable phantom, the central mysteries of his life, his art, and his madness remaining felt but never quite pinned down. Ondaatje's prose is at times startlingly lyrical, and as he chases Bolden through documents and scenes, the novel partakes of the very best sort of modern detective novel--one where the enigma is never resolved, but allowed to manifest in its fullness. Though more 'experimental' in form than either *The English Patient* or *In the Skin of a Lion*, it is a fitting addition to the renowned Ondaatje oeuvre.

In her innovative study of human rights discourse, Lena Khor takes up the prevailing concern by scholars who charge that the globalization of human rights discourse is becoming yet another form of cultural, legal, and political imperialism imposed from above by an international human rights regime based in the Global North. To counter these charges, she argues for a paradigmatic shift away from human rights as a hegemonic, immutable, and ill-defined entity toward one that recognizes human rights as a social construct comprised of language and of language use. She proposes a new theoretical framework based on a global discourse network of human rights, supporting her model with case studies that examine the words and actions of witnesses to genocide (Paul Rusesabagina) and humanitarian organizations (Doctors Without Borders). She also analyzes the language of texts such as Michael Ondaatje's *Anil's Ghost*. Khor's idea of a globally networked structure of human rights discourse enables actors (textual and human) who tap into or are linked into this rapidly globalizing system of networks to increase their power as speaking subjects and, in so doing, to influence the range of acceptable meanings and practices of human rights in the cultural sphere. Khor's book is a unique and important contribution to the study of human rights in the humanities that revitalizes viable notions of agency and liberatory network power in fields that have been dominated by negative visions of human capacity and moral action. Following the phenomenal success of Michael Ondaatje's Booker Prize-winning third novel, *The English Patient*, expectations were almost insurmountable. The internationally acclaimed #1 bestseller had made Ondaatje the first Canadian novelist ever to win the Booker. Four years later, in 1996, a motion picture based on the book brought the story to a vast new audience. The film, starring Ralph Fiennes and Juliette Binoche, went on to win numerous prizes, among them nine Academy Awards, including Best Picture. Worldwide English-language sales of the book topped two million copies. But in April 2000, *Anil's Ghost* was widely hailed as Ondaatje's most powerful and engrossing novel to date. Winning a Governor General's Literary Award for Fiction, the Kiriya Pacific Rim Book Prize and the Giller Prize, *Anil's Ghost* became an international bestseller. "Nowhere has Ondaatje written more beautifully," said *The New York Times Book Review*. The setting is Sri Lanka. Steeped in centuries of cultural achievement and tradition, the country has been

ravaged in the late twentieth century by bloody civil war. As in *The English Patient*, Ondaatje's latest novel follows a woman's attempt to piece together the lost life of a victim of war. Anil Tissera, born in Sri Lanka but educated in England and the U.S., is sent by an international human rights group to participate in an investigation into suspected mass political murders in her homeland. Working with an archaeologist, she discovers a skeleton whose identity takes Anil on a fascinating journey that involves a riveting mystery. What follows, in a novel rich with character, emotion, and incident, is a story about love and loss, about family, identity and the unknown enemy. And it is a quest to unlock the hidden past – like a handful of soil analyzed by an archaeologist, the story becomes more diffuse the farther we reach into history. A universal tale of the casualties of war, unfolding as a detective story, the book gradually gives way to a more intricate exploration of its characters, a symphony of loss and loneliness haunted by a cast of solitary strangers and ghosts. The atrocities of a seemingly futile, muddled war are juxtaposed against the ancient, complex and ultimately redemptive culture and landscape of Sri Lanka. *Anil's Ghost* is Michael Ondaatje's first novel to be set in the country of his birth. "There's a tendency with us in England and North America to say it's a book 'about Sri Lanka.' But it's just my take on a few characters, a personal tunnelling into that ... The book's not just about Sri Lanka; it's a story that's very familiar in other parts of the world" – in Africa, in Yugoslavia, in South America, in Ireland. "I didn't want it to be a political tract. I wanted it to be a human study of people in the midst of fear."

NATIONAL BEST SELLER From the internationally acclaimed, best-selling author of *The English Patient*: a mesmerizing new novel that tells a dramatic story set in the decade after World War II through the lives of a small group of unexpected characters and two teenagers whose lives are indelibly shaped by their unwitting involvement. In a narrative as beguiling and mysterious as memory itself--shadowed and luminous at once--we read the story of fourteen-year-old Nathaniel, and his older sister, Rachel. In 1945, just after World War II, they stay behind in London when their parents move to Singapore, leaving them in the care of a mysterious figure named The Moth. They suspect he might be a criminal, and they grow both more convinced and less concerned as they come to know his eccentric crew of friends: men and women joined by a shared history of unspecified service during the war, all of whom seem, in some way, determined now to protect, and educate (in rather unusual ways) Rachel and Nathaniel. But are they really what and who they claim to be? And what does it mean when the siblings' mother returns after months of silence without their father, explaining nothing, excusing nothing? A dozen years later, Nathaniel begins to uncover all that he didn't know and understand in that time, and it is this journey--through facts, recollection, and imagination--that he narrates in this masterwork from one of the great writers of our time.

TWO LEGENDARY BATTLES. ONE FEARLESS WARRIOR . . . 'Brings war in the ancient world to vivid, gritty and bloody life' Anthony Riches 'Another masterpiece from Iggulden' 5***** Reader Review 'It's like being on the battlefield' 5***** Reader Review 'An epic piece of historical fiction, full of political intrigue and vivid action' Robert Fabbri **EXPERIENCE THE EPIC BATTLEFIELDS**

OF ANCIENT GREECE WITH MASTER STORYTELLER CONN IGGULDEN _____ Themistocles stands as the battle-scarred leader of Athens. Yet he is no nobleman, and is distrusted by many. But those who stand against him cannot argue with two things: his victories as a warrior, and the vast Persian army heading their way . . . And so Themistocles must fight. Fight the invaders. Fight the allies who despise him. Fight for his city. As the Persians draw close, he must prove himself again and again in battle. Because history belongs to the courageous . . . _____ 'I was transported. I felt the Mediterranean sun on my face, smelled the sea on the air . . . Here is a master at work. There is no one better at this' GILES KRISTIAN 'Bring[s] the Greco-Persian Wars to life in brilliant detail. Thrilling' DAILY EXPRESS PRAISE FOR CONN IGGULDEN 'The pace is nail-biting and the set-dressing magnificent' Times 'Pacy . . . and packed with action' Sunday Times 'One of our finest historical novelists' Daily Express 'Iggulden is in a class of his own when it comes to epic, historical fiction' Daily Mirror

In this monograph Theodor Adorno's philosophy engages with postcolonial texts and authors that emerge out of situations of political extremity – apartheid South Africa, war-torn Sri Lanka, Pinochet's dictatorship, and the Greek military junta. This book is ground-breaking in two key ways: first, it argues that Adorno can speak to texts with which he is not historically associated; and second, it uses Adorno's theory to unlock the liberatory potential of authors or novels traditionally understood to be "apolitical". While addressing Adorno's uneven critical response and dissemination in the Anglophone literary world, the book also showcases Adorno's unique reading of the literary text both in terms of its innate historical content and formal aesthetic attributes. Such a reading refuses to read postcolonial texts exclusively as political documents, a problematic (but changing) tendency within postcolonial studies. In short, the book operates as a two-way conversation asking: "What can Adorno's concepts give to certain literary texts?" but also reciprocally, "What can those texts give to our conventional understanding of Adorno and his applicability?" This book is an act of rethinking the literary in Adornian terms, and rethinking Adorno through the literary.

Reading selected texts by Michael Ondaatje, including the novels *In the Skin of a Lion* and *The English Patient* and the poem "Birch Bark," Annick Hillger demonstrates how his writing both answers and challenges attempts to delineate the idea of a Canadian national self. She sets Ondaatje's work within the context of theoretical and philosophical ideas, developing the notion of a "literature of silence" concerned with finding a ground for self beyond the realm of language.

A breathtaking novel about love and the horrors of civil war from the bestselling author of *The English Patient*. 'There is much to astonish, to disturb and to admire in this book... A rare triumph' Guardian *Anil's Ghost* transports us to Sri Lanka, a country steeped in centuries of tradition, now forced into the late twentieth century by the ravages of a bloody civil war. Enter Anil Tissera, a young woman and forensic anthropologist born in Sri Lanka but educated in the West, sent by an international human rights group to identify the victims of the murder campaigns sweeping the island. When Anil discovers that the bones found in an ancient burial site are in fact those of a much more recent victim, her search for the terrible truth hidden in her homeland begins. What follows is a story about love, about family, about identity - a story driven by a riveting mystery.

Mercy Among the Children received effusive praise from the critics, was nominated for a Governor General's Award and won the

Giller Prize. It was named one of 2000's best books, became a national bestseller in hardcover for months, and would be published in the US and UK. It is seen, however, as being at odds with literary fashion for concerning itself with good and evil and the human freedom to choose between them — an approach that puts Richards, as Maclean's magazine says, firmly in the tradition of Tolstoy and Dostoevsky. Author Wayne Johnston recounts hearing Richards read in 1983 and being struck by his unqualified love for every one of his characters, even though "it was not then fashionable to love your characters". Pottersfield Portfolio editor Tony Tremblay calls Richards the most misunderstood Canadian writer of the century, and a "great moralist", comparing him to Morley Callaghan, Kafka and Melville. As a boy, Sydney Henderson thinks he has killed Connie Devlin when he pushes him from a roof for stealing his sandwich. He vows to God he will never again harm another if Connie survives. Connie walks away, laughing, and Sydney embarks upon a life of self-immolating goodness. In spite of having educated himself with such classics as Tolstoy and Marcus Aurelius, he is not taken seriously enough to enter university because of his background of dire poverty and abuse, which leads everyone to expect the worst of him. His saintly generosity of spirit is treated with suspicion and contempt, especially when he manages to win the love of beautiful Elly. Unwilling to harm another in thought or deed, or to defend himself against false accusations, he is exploited and tormented by others in this rural community, and finally implicated in the death of a 19-year-old boy. Lyle Henderson knows his father is innocent, but is angry that the family has been ridiculed for years, and that his mother and sister suffer for it. He feels betrayed by his father's passivity in the face of one blow after another, and unable to accept his belief in long-term salvation. Unlike his father, he cannot believe that evil will be punished in the end. While his father turns the other cheek, Lyle decides the right way is in fighting, and embarks on a morally empty life of stealing, drinking and violence. A compassionate, powerful story of humanity confronting inhumanity, it is a culmination of Richards' last seven books, beginning with *Road to the Stilt House*. It takes place in New Brunswick's Miramichi Valley, like all of his novels so far, which has led some urban critics to misjudge his work as regional — a criticism leveled at Thomas Hardy, Joseph Conrad and Emily Bronte in their own day. Like his literary heroes, Richards aims to evoke universal human struggles through his depiction of the events of a small, rural place, where one person's actions impact inevitably on others in a tragic web of interconnectedness. The setting is extremely important in Richards' work, "because the characters come from the soil"; but as British Columbia author Jack Hodgins once told Richards, "every character you talk about is a character I've met here in Campbell River".

From the Truth and Reconciliation Commission in South Africa to the United Nations Permanent Memorial to the Victims of Slavery and the Transatlantic Slave Trade, many worthwhile processes of public memory have been enacted on the national and international levels. But how do these extant practices of memory function to precipitate justice and recompense? Are there moments when such techniques, performances, and displays of memory serve to obscure and elide aspects of the history of colonial governmentality? This collection addresses these and other questions in essays that take up the varied legacies, continuities, modes of memorialization, and poetics of remaking that attend colonial governmentality in spaces as varied as the Maghreb and the Solomon Islands. Highlighting the continued injustices arising from a process whose aftermath is far from settled,

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the contributors examine works by twentieth-century authors representing Asia, Africa, North America, Latin America, Australia, and Europe. Imperial practices throughout the world have fomented a veritable culture of memory. The essays in this volume show how the legacy of colonialism's attempt to transform the mode of life of colonized peoples has been central to the largely unequal phenomenon of globalization.

Ondaatje's novel, *Anil's Ghost*, presents readers with a human face to a complicated political event, the civil war in Sri Lanka, in the last century. Although a cease-fire was declared in 2002, this war continues in many ways. Ondaatje presents an intimate and detailed picture of the costs and pain of civil war as uncovered through the novel's main character, Anil, a Sri-Lankan born, American trained forensic anthropologist. Bookclub-in-a-Box will guide readers through the timely and timeless questions that Ondaatje poses about the nature of war, a topic which is extremely relevant to today's troubled world.

With his first novel since the internationally acclaimed *The English Patient*, Booker Prize—winning author Michael Ondaatje gives us a work displaying all the richness of imagery and language and the piercing emotional truth that we have come to know as the hallmarks of his writing. *Anil's Ghost* transports us to Sri Lanka, a country steeped in centuries of tradition, now forced into the late twentieth century by the ravages of civil war. Into this maelstrom steps Anil Tissera, a young woman born in Sri Lanka, educated in England and America, who returns to her homeland as a forensic anthropologist sent by an international human rights group to discover the source of the organized campaigns of murder engulfing the island. What follows is a story about love, about family, about identity, about the unknown enemy, about the quest to unlock the hidden past—a story propelled by a riveting mystery. Unfolding against the deeply evocative background of Sri Lanka's landscape and ancient civilization, *Anil's Ghost* is a literary spellbinder—Michael Ondaatje's most powerful novel yet.

From the author of *How Proust Can Change Your Life*, a delightful, truly consoling work that proves that philosophy can be a supreme source of help for our most painful everyday problems. Perhaps only Alain de Botton could uncover practical wisdom in the writings of some of the greatest thinkers of all time. But uncover he does, and the result is an unexpected book of both solace and humor. Dividing his work into six sections -- each highlighting a different psychic ailment and the appropriate philosopher -- de Botton offers consolation for unpopularity from Socrates, for not having enough money from Epicurus, for frustration from Seneca, for inadequacy from Montaigne, and for a broken heart from Schopenhauer (the darkest of thinkers and yet, paradoxically, the most cheering). Consolation for envy -- and, of course, the final word on consolation -- comes from Nietzsche: "Not everything which makes us feel better is good for us." This wonderfully engaging book will, however, make us feel better in a good way, with equal measures of wit and wisdom.

Presents a reference on Asian-American literature providing profiles of Asian-American writers and their works.

Abeysekara contends that democracy--along with its cherished secular norms--is founded on the idea of a promise deferred to the future. The belief that ethnic-political identities--such as Buddhist, Hindu, Sinhalese, and Tamil--can be critiqued, neutralized, improved, and changed, even if they remain inseparable from their genocidal pasts, is rooted in democracy's messianic promise.

Abeysekera compels us to consider our ethical-political legacies not as "problems" but as "aporias" in the Derridean sense--contradictions or impasses that cannot be resolved. Abeysekera locates distinct aporias in our modernity and situates them in the places and cultures of America, France, England, Sri Lanka, India, and Tibet. He presents concrete examples of religion in public life and calls into question the projects of refashioning the aporetic premises of liberalism and secularism.

Affective Disorders explores the significance of emotion in a range of colonial and postcolonial narratives. Through close readings of Naguib Mahfouz, Joaquim Maria Machado de Assis, and Upamanyu Chatterjee, among others, Bede Scott argues that literary representations of emotion need not be interpreted solely at the level of character, individual psychology, or the contingencies of plotting, but could also be related to broader sociopolitical forces.

The well-known challenges of international migration have triggered new departures in academic approaches, with 'diaspora studies' evolving as an interdisciplinary and even transdisciplinary field of study. Its emerging methodology shares concerns with another interdisciplinary field, the study of the relations between law and literature, which focuses on the ways in which the two cultural practices of law and literature mutually negotiate each other and on the question after the ontological commensurability of the domains. This volume offers, for the first time, an attempt to provide an interface between these overlapping interdisciplinary endeavours of literary studies, legal studies, and diaspora studies. In doing so, it explores new approaches and invites new perspectives on diasporas, migration and the disciplines that study them, hopefull also adding to the cultural resources of coping with a swiftly changing social landscape in a globalizing world.

On the lush coast of Sri Lanka, a talented and beautiful young woman, Nulani, returns day after day to the verandah of a beach house to paint. Her subject is Theo, a writer attempting to heal from a tragic loss and struggling to complete a faltering novel. Just as love blossoms between them, the country is shaken by civil war. Through the years that follow, Nulani and Theo must depend upon their memories and the art that once brought them together to find the strength to face their much changed lives. In a rare and unforgettable work, Roma Tearne captures both the fragility and the endurance of love. The story unfolds in a beguiling landscape as Tearne presents us with the turmoil of the Sri Lankan civil war, told unusually from a woman's point of view.

From the celebrated author of *The English Patient* and *In the Skin of a Lion* comes a remarkable new novel of intersecting lives that ranges across continents and time. In the 1970s in northern California, near Gold Rush country, a father and his teenage daughters, Anna and Claire, work their farm with the help of Coop, an enigmatic young man who makes his home with them. Theirs is a makeshift family, until it is riven by an incident of violence — of both hand and heart — that sets fire to the rest of their lives. *Divisadero* takes us from the city of San Francisco to the raucous backrooms of Nevada's casinos, and eventually to the landscape of south central France. It is here, outside a small rural village, that Anna becomes immersed in the life and the world of a writer from an earlier time — Lucien Segura. His

compelling story, which has its beginnings at the turn of the century, circles around “the raw truth” of Anna’s own life, the one she’s left behind but can never truly leave. And as the narrative moves back and forth in time and place, we discover each of the characters managing to find some foothold in a present rough-hewn from the past. Breathtakingly evoked and with unforgettable characters, *Divisadero* is a multi-layered novel about passion, loss, and the unshakable past, about the often discordant demands of family, love, and memory. It is Michael Ondaatje’s most intimate and beautiful novel to date.

"Tumultuous, vibrant, tragic and over too soon." --*Newsday* Handwriting is Michael Ondaatje's first new book of poetry since *The Cinnamon Peeler*. The exquisite poems collected here draw on history, mythology, landscape, and personal memories to weave a rich tapestry of images that reveal the longing for--and expose the anguish over--lost loves, homes, and language, as the poet contemplates scents and gestures and evokes a time when "handwriting occurred on waves, / on leaves, the scripts of smoke" and remembers a woman's "laughter with its / intake of breath. Uhh huh." Crafted with lyrical delicacy and seductive power, *Handwriting* reminds us of Michael Ondaatje's stature as one of the finest poets writing today.

With unsettling beauty and intelligence, this Golden Man Booker Prize–winning novel traces the intersection of four damaged lives in an abandoned Italian villa at the end of World War II. The nurse Hana, exhausted by death, obsessively tends to her last surviving patient. Caravaggio, the thief, tries to reimagine who he is, now that his hands are hopelessly maimed. The Indian sapper Kip searches for hidden bombs in a landscape where nothing is safe but himself. And at the center of his labyrinth lies the English patient, nameless and hideously burned, a man who is both a riddle and a provocation to his companions—and whose memories of suffering, rescue, and betrayal illuminate this book like flashes of heat lightning.

Nurse Hana, thief Caravaggio and soldier Kip are brought together in an abandoned Italian villa at the end of World War II by a nameless and hideously burned English patient.

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