

(Re)visiting life-afterlife through body resistance in *Seven Moons* of Mali Almeida

Dr. Jayshree Goswami

Assistant Professor of English

Kolkata Police Law Institute

(Affiliated to the University of Calcutta)

7 D.H Road, Bodyguard Lines

Kolkata- 700027

Abstract

In this article, a qualitative analysis is confined to Shehan Karunatilaka's work 'The Seven Moons of Maali Almeida,' where the article focuses on how human rights issues are both conceptually and representationally discussed in the body of human rights literature. Taking place in Sri Lanka during the times of vigorous political unrest and armed struggle, the novel uses magic realism to explore and explain the relationship of violations of human rights and culture. The protagonist, Maali Almeida, a war photographer, who wakes up one day to face death and is in a state of limbo, tragically repeats the story of dehumanisation and the victimisation of the Tamil people. On life afterlife of Maali, the novel presents a shocking picture of dehumanisation of people living in war torn areas within certain political and social agendas. Karunatilaka maps out the broader ethnic and political conflict to show how people are constantly required to negotiate for identity in conflict. Besides, the novel raises questions about the function of culture in either reinforcing or subverting the dominant discursive practises of domination and antagonism. Combining both social concerns and emotional struggles of an individual, "The Seven Moons of Maali Almeida"(2022) presents an effective analysis of the societal players that contribute to, and hinder, right violations. These are the findings that indicate that the novel can be included into the list of works which promote human rights and provide people with more effective understanding of the problems existing in the world.

Keywords: Human rights, Sri Lankan literature, Shehan Karunatilaka, cultural narratives, identity, post colonia

Introduction

The Seven Moons of Maali Almeida (2022) by Shehan Karunatilaka has carved a niche in contemporary literature as an intrepid work of magical realism and black comedy that refuses to ignore the mechanical society and international human rights abuses. And, it was initially published with the title *Chats with Dead* (2020) in the backdrop of civil war that has been prevalent in Sri Lanka in the 1980s revolves around Maali Almeida, a war photographer who dies, and is lost in the limbo, or the bureaucratic state known as 'In Between'. In only seven moons, or seven days, Maali must solve the mystery of his death and his story represents not only the struggles of the individual, but also the oppressed in the society as a larger backdrop. The personal and the political intertwine smoothly: through Maali's ghostly commentary the reader witnesses war crimes, ethno-political conflicts, and state terrorism. Wherever possible, Karunatilaka employs metaphors and sharp wit to build

the whole context, which not only teaches, like political but also encourages readers to investigate the brutal reality of power.

The objectives of this analysis are threefold: to also better understand what kind of human rights literature *The Seven Moons of Maali Almeida* is, to consider its portrayal of identity and dehumanisation within the context of postcolonial theory, and to assess the text's deployment of literary devices to tackle the concepts of justice and memory. Through Maali's narrative the private becomes public and the novel situates personal testimony in a broader history of Sri Lankan post war, thus recalling Rawnsley's questions in entitled, animalizing, bearing witness as the novel engages with literature as a tool in human rights advocacy. They present the life journey and extra – cultural/ political circumstances as a syndrome of the protagonist where characters such as Maali loses her voice in life but can speak in death. This distinctive narrative approach also identifies the value of storytelling as a form of therapeutic defiance and regaining one's power.

It notable that the author, through brilliant use of vivid metaphors and black humour descends into the silly formalism of the bureaucracy and violence. For instance, Maali who refers to the afterlife as “The IRS and everyone wants their cut” paints the picture of the frustrations and confusion endured by the souls in the “In Between”. This imagery also captures the vices in earthly structures; it also comments on the structure vices in the world that keep perpetuating injustice. The postmodernist afterlife itself as the novel's location for storytelling quickly emerges as an opportunity for a dead protagonist to try to tell the truth to power—replaying history with a telescope rather than a canon. Even Maali, one of the characters, claimed that his photographs “could bring down governments”, which proves that the visually-narrative forms can promote the struggle against the repressive authorities (Karunatilaka, 6).

The approach to this literary analysis is thematic and cultural. In analysing the novel, postcolonial theory will be employed and used to look at identity, othering, and violence within the text. Further, it will employ the respective theoretical approaches from human rights literature to examine how human rights, justice, employing the fictitious storys by Karunatilaka, could be rendered and made comprehensible. The objects that people see in the novel: the broken camera of Maali; the ghosts of oppressed people – all these characters are the instruments that help the cultural and symbolic sense in order to analyse the real experience of people in maali societies. In addition, due to the fact that history is fragmented in the global memory, and memories are associated with chaos, it is the narrative technique that is designed as fragmented and non-linear that forms the basis for reflection on loss with subsequent reclamation.

Beyond this sphere of its classificatory coordinates, the *Seven Moons of Maali Almeida* asserts itself as a statement on the human condition and the timeliness of the human rights framework. The novel adopts an innovative historical approach to its narration and is underpinned by profound philosophical themes so it allows the reader to think about the

endurance of oppressed individuals and the role of a literary work as a machinery of culture. Through his elaborate narratives, Karunatilaka not only documents past, but also triggers the reconstruction of future which enshrines humanity into a being of dignity and agency.

Discussions

Evaluation of Human Rights Narratives

Shehan Karunatilaka in his most recent novel *The Seven Moons of Maali Almeida* offers readers a serious and philosophical reflection on some of the most urgent topics of today including human rights abuses and the structures that enable them. When set against the backdrop of political tumult that characterised Sri Lanka in the 1980s, the novel looks at the war, corruption, and the social apathy. The main character is Maali Almeida – a war photographer with this main character, the story provides a gruesome look into state-sponsored violence, ethnic cleansing, and structural depersonalization.

Using Maali's experience as a witness and survivor of human rights abuse, the novel paints a graphic picture of rights abuse. The protagonist baritone, "Well, I take photos." Informer, *The Cocktail* and *The Audience* accept that "I am a witness, I bear witness to crimes that no one else sees" (Karunatilaka, 7), illustrates how the power of documentation lies. For Maali camera also becomes the usual tool against the oppressive regimes and the way 'documents' the war from the position and point of view of the victims. Yet his death and the subsequent omnipresent bureaucratic limbo paint a picture of a society unable to protect a simple truth from enshrinement in the realm of bureaucratic tidiness and control. The use of imagery of the destroyed camera of Maali, where it is referred to as "its lens smashed and its casing cracked" (Karunatilaka, 2022), may therefore be best understood in terms of the oppressed narrative of people who are grossly subjugated by oppressive structures.

Violence as the Author's theme of dehumanisation is widely depicted through the use of simple and raw portrayals of brute force in the novel. The after world that the novel portrays is the dystopian environment like a car park without cars, or a market space without anything to sell (Karunatilaka, 2022) symbolising the cruel fact of human life, including after death. The officials without a face in the afterworld are as mechanical as the existing structures in society that continue enmity dehumanising the number games. This depiction relates to the experiences of the victims in conflict situations, where it seems people are not individuals with their identity, but rather statistics.

He also deconstructs realism common apparatus, which encompasses complicity, erasure and forgetting in the violation of human rights. The protagonist notes, for example, "Look at this crowd. And all this killing must be up north. Tigers and Army both are targeting on civilians. "Indian peacekeepers starting wars" sums of it up brilliantly someone tweeted (Karunatilaka, 7). In so doing, it gives a rather cyclical view of violence and implicates different parties in enlargement of violence. By displaying how different forces –

state, insurgent, and foreign – are all connected, the novel draws the readers' attention to structural logic of human rights violations and cultures of violence.

Resistance, however, comes out boldly as the major counter narrative within the story. Maali is unwavering of his intent to use such photographs to 'bring down governments' merely

demonstrates the capabilities of art and storying as instruments of defiance. The story of his attempt to find out the truth behind his death after he is murdered is a metaphor of regaining control from power structures. The Novella therefore has a broken-up story line which represents the attempts to look for the full story when trying to understand violence, which is in turn similar to the search for justice. In Karunatilaka's novel, the disgraced humour and satire strengthen the discourse of oppressive powers. The afterlife is portrayed as 'a tax office and everyone wants his or her rebate' which is an obvious reference to the idiocy of bureaucracy in this world where justice is all but imaginary. This satire also points to the inability of such systems while compelling the audience to ponder when they are part of the accountability loop.

The Seven Moons of Maali Almeida speaks of the truth and bravery of human rights violations and defiance in its most harrowing and emotional way. In that way, using the example of the novel, the possibilities of depicting dehumanisation and the longing for recognition, subverting and joking about the laws of power are presented. Conceptually, Assembling an Estate the author has succeeded in invoking both the power of personal political stories, and thereby, Margaret in critical dissection of culture and systems that form human rights discourse as pertinent literature today.

It is not only a sensationalist depiction of human rights abuses since the Tigers' defeat in 2009, but it also explores, as a thoroughly postcolonial novel should, how war and repression alter the landscape of political and individual consciousness, as well as the balance of the collective memory within Southeast Asia. The main character is a photojournalist, the success of whose work would determine whose side wins; Maali Almeida is an illustration of unprotected witnesses of the crimes whom the very authorities continue to oppress. He undergoes a journey in the afterlife, which symbolises a search for the self as well as a search for a new society, the search for the truth and justice in Sri Lanka, though it is set in the future, (Prahasan 2024). The settings of the social realism bureaucratic afterlife are also symbolic of the problems that activists encounter. The struggles of each soul to wade through the bureaucratic and apathetic system resemble very much the actual problems being experienced within the human rights activism. In this capacity, this allegorical construction of the afterlife is symbolic of the legal and governmental structures that pervade the real world to limit growth and suppress opposing opinions.

In doing so, Karunatilaka reinforces the idea that justice is certainly not easy; instead, it needs a heck of a lot of hard work, a tremendous amount of courage and a very strong

belief in the truth. In addition, Karunatilaka, the author of the narrative builds his paper on the topic of memory as a conflictual space. Doing everything to capture the truth Maali through his camera opposes the fakes which the rulers paint for the general population. The novel arguing that memory is itself warfare, with histories anguished and rewritten at the cost of the adjected (Dillabough and Al Azmeh, 2024). Maali – through revitalising these memories – not only pensively beats the selectiveness of history but also, more importantly, the phases off the minority despite the overpowering oppression from the rule. It extends the richness of the human rights debate, underscoring the value of memory and testimony, as forms of political protest against oppression. The way the personal and the political intersect in Karunatilaka, the indicate how a deep comment on the function of art and narrative in fighting for alteration and saving humanitarian dignity in the era of Miss age and brutal apathy.

Identity and Indigeneity in PostColonial Contexts

The Seven Moons of Maali Almeida is mainly about ethnic and Nationalism and its consequences on Human right amid the political instabilities in Sri Lanka. The plot of the novel is built around Maali Almeida, a war photographer who lost his legs and became a victim of war in the territory of Sri Lanka during the 1980s civil unrest The novel is an accurate depiction of postcolonial identity politics that studies the existence of violently marginalised persons through its protagonist, a war photographer. Although Maali is half Sinhalese and half Tamil, he's able to better view and portray the divisions within the Sri Lankan society. The protagonist having a mixed background endowed with the profession of photographer represents the marginal position of many Sri Lankans who are torn between multiple nationalistic and ethnic discourses. narratives.

This is lamentably captured through Maali's learning and his encounters with several characters that stand for distinct segments of Sri Lankan populace. For example, Maali's meeting culminates with Dr. Ranee Sridharan, a Tamil moderate killed by militants, underlines the fact that anyone advocating moderation is in-up for a lot of danger in a society that is highly polarised. Well, I have seen a Tiger, or at least spoke with a Tiger of the Mahatiya faction. When he said he organised your hit, Maali explains the political and ethnic leanings are murderous (Karunatilaka, 2022). Three main aspects of the contemporary pretexts form a socio-political commentary to which the afterlife in which Maali finds himself—a bureaucratic and chaotic place—corresponds metaphorically: bureaucracy, ethno-political chaos, and recolonization.

That souls in the afterlife are generic and branded by the violence of their prior life corresponds to the dehumanisation inherent in long-standing conflict. When Maali focuses on his environment, he provides negative depictions of humanity by pointing out for example the dehumanising bus". The air is foggy, though no one appears to be exhaling smoke or carbon dioxide " is one of the statements where author become successful in establishing the theme of erased human identity, where real lives are represented in the sight of bureaucratic and governmental structures as numbers, casualties (Karunatilaka, 2022). This way, the narrative deals with the problem of the erasure of identities where everyone becomes represented, in

the afterlife of R.L.'s story, as ghosts and fractured spirits who carry the physical marks of their socio-political and ethnic positioning. This motif is especially used when Maali tries to justify the type of the photo shooters' work saying "These are not the holiday snaps." These are the kinds of photos which will overthrow those in power. Literature that could prevent wars" (Karunatilaka,8). In Maali's eyes, the novel represents minority groups whose voices are most closely suppressed in dominant cultural discourses.

The role of these identities is also explained with relation to human rights in the novel by the author. Look at how Maali communicates with other characters; they live and operate in a world that is pervasively violent and oppressive with regard to human rights and address them both states and insurgent groups that have the capacity to violate human rights at their will (Baker, 2023). This is well evident in the memoir of the civil war where Maali vividly describes the social ambiance that condones the killings in the north and ethnic strife, bureaucracy of human oppression and the circle of violence officialdom that have been the key players in human SPS rights abuse.

Where necessary, it is also a critique of the cultural narratives that undergird these conflicts or, at least, those mediated by Karunatilaka. This novel is centred on the socio-political turmoil in Sri Lanka during the 1980s where the author not only gives a voice to cultural imperialism to other ethnic groups but also provokes the reader to rethink on rights memory and identity in the future literature on human rights (Ibrahimi and Malejacq, 2024). The novel is a postcolonial analysis of identity and rights or the lack of them in the globalised world. Subtly through the middle of its narrative about phantom life of Maali and powerful reminiscences, Karunatilaka paints the picture of Sri Lankan multiplicity, their erasure, and otherness at the heart of their citizenship and rights, putting forth a plea that one colonial legacy that will not vanish anytime soon is the need to rethink the meanings of nationality and ethnicity in postcolonial nation-states. Thus, the novel not only tells the story of suffering subjects in post-colonial societies but also brings out the importance of healing in societies that are coming out of conflict.

Cultural Narrative and Memory

The novel is central both to reinforcing and interrogating continuing discursive formations of human rights in Sri Lanka. Drawing on the backdrop of political instability and civil unrest the prophetic work offers a deep examination of collective and individual suffering as well as historical oppression and violence through the myriads of symbols and metaphors employed by the author. Finally, the story is about the struggle of a society that tries to overcome war traces and remember itself in the living people who serve as the embodiment of the past and the painful present.

While Maali is the protagonist who is journeying through the afterlife, the novel is a ghost story of Sri Lanka: its postcolonial trauma, the failures of its governments, the traumas buried in the deep and the petty fascism of the new middle class. In this spectral bureaucracy, Maali comes across other souls that have paid the price of their performance are the woman at the counter who says, "You all have seven moons," metaphasis for the time one has for asking for justice or perhaps salvation (Karunatilaka,8). This location in the afterlife copies

the mechanical web in the mortal world that thwarts justice with a plethora of procedures and veils the truth; for the theme, it embodies the shared community trauma.

The 'ola leaf,' for instance, the text in which Maali is inscribed in three languages to represent the multicultural Sri Lankan context show the rooted discrimination and the efforts at bringing a semblance of togetherness in the society. These symbols benignity are not mere ornaments but complex containers to the ethnic conflict that happened within the nation and are symbols of memory that encapsulate huge history and trauma (de Silva Jayasuriya, 2021). Additionally, it is the presence of such particular tropes as the camera, which is a real and a symbol of witnessing in Maali's story. A broken camera with the lens smashed and its casing cracked in Kevin is a symbol of a shattered and often piece-meal memory of past horrors (Karunatilaka, 2022). It makes the reader doubt the veracity of some of the cultural memories it presents particularly within a country where some official historical representations marginalise individual and collective realities.

He also makes a point on how memory functions in perpetuating the troublesome status quo. Through the character of the old man with whom Maali converses, who cynically observes the afterlife bureaucracy, the novel comments on the cyclical nature of violence perpetuated by cultural amnesia and the failure to confront historical truths: "Every universe. Every life. Same old. "It's the same old story," (Karunatilaka, 9). This sentiment is similar to any given page of the novel, portraying the society where the past is always replayed, and the people are stuck in a vicious cycle of oppression and violence. Consequently, the afterlife represented in the novel as a vague, indefinite sphere of a wandering, dotted with souls and spirits is a vivid reflection of the national psyche of Sri Lanka that still seems to be gone through the ghosts of violence (Daniels, 2022). This is where the characters come to face the realities, they may choose to turn blind eye on or forget in real life, therefore giving the audience a message that even in order to arrive at reconciliation people must remember the offences committed in the past.

They are not merely settings that provide a background for the narrative but interpretative paradigms in the struggles over the meaning of human rights, identity and historical justice. Together with dissecting the supernatural for its commentary on the political, Karunatilaka's work provides a compelling sociology of memory in Sri Lanka concerning the politics of human rights atrocities. Using a rich vocabulary to create a convincing picture of the jungle and bring forth the powerful of metaphors, the novel concerns the readers' reflection on what role can play in defining justice and the populations' reactions to historical misdeeds (Imtiaz, 2024). This narrative strategy contributes, in equal measure, to the textual fabric of the novel, and to the role of literature in redressing the material history by raising and rectifying the spectres that define the national pasts.

The relative perspective of personal and collective memory is important throughout the novel and the author maintain the proper balance of the conflict. Whereas Maali tries to keep personal memories of the things he went through in concentration camp, the collective memory of society tries to sweep such facts under the rug for the sake of nationalism or reunion. This binary underline that it became a key issue to write history, as well as an example of people's histories which Young presented to restore public memories in

defending themselves against the official ones (Graña, 2024). The ambiguous nature of the afterlife symbolises the general Sri Lankan society, which itself is fragmental, being in a constant state of civil war due to the ethnic cleavages. The ghosts of the spectral figures that Maali meets Butalfi and Amelia that died unknown to each other of their unfulfilled dreams also chase the plurality of voices and the multilayered narrative within the country. These spectral interactions also bring into focus the necessity for historiography which documents multi-ethnic experience of the nation.

The afterlife as employed by Karunatilaka also as a structural element fits the purpose of underlining the injustice of death as an ending. These are the souls that Maali meets in the afterlife the souls that were never given a fair chance to attain justice while alive. This state of suspension is a symbolic representation of real-life stale status and justice denials which victims of human rights violations go through (Dzhurova, 2024). It is a reminder that other TRC's that have been instituted in different countries do not sufficiently address the suffering that communities underwent and require serious redress. In 'The Seven Moons of Maali Almeida,' Rushdie does more than parody cultural memory's erasure of truth; he also suggests that literature might be the means by which readers of the text could think about history in a new way. Answering the questions posed in this work, Karunatilaka promotes people's reflection on the stories that they have always accepted as historical, offering a vision of the Sri Lankan postcolonial history that is both diverse and truthful.

Literary Techniques and Human Rights Advocacy

Shehan Karunatilaka's celebrates and creatively analyses his Lanka through the prism of containing an internally complex political predicament that unfolds in the 1980s. His "The Seven Moons of Maali Almeida" methodically utilises numerous literary devices that enrich experiences of human rights struggles. To analyse the position of socio-political matters in Sri Lanka, Karunatilaka uses the attributes of magical realism, as well as satirical aspects of a non-linear plot. However, this exploration provokes literature as an effective weapon for advocacy and increasing the public's awareness of important matters.

Magical Realism as a Tool for Social Critique Performing human rights within a highly charged political context is made easier by the author's use of magical realism. This is because the critic places the protagonist Maali Almeida in an afterlife world akin to the Sri Lankan bureaucracy to offer the political, but not in a narrow sociopolitical way. This setting enables the telling of complex stories wherein ghosts are able to say things the living cannot and, therefore, effectively give voice to the powerless (Walsh et al. 2022). Evidently the afterlife becomes this in-between space where Maali is able to posthumously solve his own murder and in the process; expose the oppressiveness of the society in which he lived in. For instance, the account of the bureaucratic afterlife sufficient to elicit dim cries of the dead woman with the dead baby aptly portrays the wailing of perennial sorrow felt by many during a civil war (Karunatilaka, 2022).

Satire and dark humour Satirical elements in the novel are complemented by the author's biting style critical of political and social systems. Sarcastically and satirically, the novel condemns every aspect of the society from governmental bureaucracy right to its

benign disregard for structural violence. For instance, the illustration of afterlife as an organisational setting with ‘‘a tax-section-situation where everyone wants an aryan-her rebate’ is used to lampoon bureaucratic silliness, yet poses insightful social critique on how systems deny people justice or closure (Karunatilaka, 2022). What the satire can be seen here to do is to point postmodern questions to the discrepancies that exist between the state’s story, its official discourses, and the actual experiences of its population as it questions state violence and the population’s implicit involvement in it.

The non-linear disjointed plot of the novel represents the disorganised pattern that memory or history assumes in the aftermath of conflicts and shifting between different timelines and points of view, Karunatilaka gives the reader a fractured view of the events that took place, thus underlining the fact that truths are multiple and, therefore, complex. Due to the technique outlined above, readers can feel the subject’s and the entire nation’s state of confusion and multiplicity in the wake of war. It leaves the reader with a puzzle that he or she has to recollect by bits just like when reconstructing the history of a nation. This approach not only captures the reader’s attention better than the written word, but it also compels them to analyse the narratives provided to them by authorities and media.

The author has made liberal use of symbols and metaphors which allow Karunatilaka to explore the question of war, memory and identity even more thoroughly. For example, the repeatedly presented broken camera of Maali depicts and said truth telling and those who lost their capabilities to record and recall inhumanity. Likewise, the main characters dramatise in the novel are the ghosts who come back with their untold narratives and persistent traits, which resemble violence and brutality that did not leave Sri Lanka and still continues. These are strong reminders of the residual nature of conflict and the requirements for the acknowledgement and remembering of past actions as the core to recovery and change.

A thesis statement of the paper can come down to the potential of the literature as advocacy: Karunatilaka’s novel can serve as the example of the successful use of the work as advocacy. Through promotions of engagement with complicated socially-relevant themes and plots, solutions within narratives become viable sources for impacting the public and initiating action (O’Neill, 2024). It can give the floor to the marginalised and inform the public about issues that may be hushed or unpopular in society. Literature similarly has the power in you to promote a kind of understanding that is not possible in any other field, to unite two different ideological camps that otherwise might not comprehend each other. In the human rights discourse literacy serves as advocacy or as the authors in question suggest mobilisation of readers into the political projects under consideration.

In other words, the novel employs a rich kaleidoscope of devices to pose questions and offer analysis and promotion of human rights within a given cultural and historical setting. Whilst employing magical realism, satire and an effectively presented non-linear structure, along with deep symbolism, Karunatilaka offers a great narrative and more importantly critiques and comments on socio-political circumstances of his setting. This novel therefore serves as a clear confirmation of when society is confronted with issues, literature plays a crucial role in shaping that society through provision of information and creating new perspectives.

Conclusion

The author thus shows that literature has the ability to address and explore principles of human rights in a given political culture. Moving in and out of magical realism, satire and non-linearity, Karunatilaka tells an engaging story and provides a commentary of the Sri Lankan human rights scenario of the 1980s involving ethnic conflict and political instabilities. It helps the theatre realise the farce and pathos of the socio-political setting of today and this technique helps a great deal in it. This is complemented by Karunatilaka's biting satire that provides an effective fillip to this portrayal of the ineffectiveness and vices of both the government and the society that surrounds it. The episodic and elliptic writing style blends in well with the problematic of fragmentation, and the sociopolitical situations in post war societies in particular; the structure additionally raises questions within the reader regarding the construction of collective memory.

Human Rights Awareness: This study shows that by attesting to the value of nuanced sorrows, "The Seven Moons of Maali Almeida" enhances the reader's understanding of human rights by making art out of collective pain. Those acquainted with the authenticities of civil conflict gain insight into the human rights aspects of political and social change from the novel. In addition to highlighting the plight of the neglected minorities of Sri Lanka, the book emphasises the power of literature in advocating for and softening otherwise complex human rights issues for people from across the world.

Suggestions for Future Researcher Future research in literature and human rights may expand the themes of this paper by focusing on other countries and cultures in which literature functions as a human rights platform. Research performed with the help of analysis of the similarities and differences between various pieces in literature from different conflict or post-conflict countries could give a clue how literature at Large reflects human rights and how it interferes with human rights all over the world. Also, potentially, there can be studies on how literary narratives shape understanding and perception of human rights abuses by the public and legal systems, as well as the psychological and sociopolitical effects which this kind of narrative has on social change initiatives.

Inviting other literary genres to the discussion about human rights advocacy could also be beneficial to this field of knowledge. For example, the role that poetry, drama and non-fiction genre plays in provoking the social involvement to human rights causes presents a large field of study. Second, the growing technologies such as digital storytelling and application of social networks offer new avenues for dissemination of literary creations with likes of human rights arguing that this is a promising research avenue.

The novel boasts unique illustrative function in the context of human rights protection and promotion. When combined with human infliction of suffering and human spirit of survival, Karunatilaka's work not only adds to the analysis and understanding of Sri Lankan civil war, but also brings to the narrative and analysis of rights issues and consciousness as a result of storytelling in the modern world. Therefore, further research into the relationship between literature and human rights in other parts of the world is facilitated by this novel.

Works Cited

- Baker, B., 2023. America Has Fallen—Critical Race Theory and the Destruction of the United States. *Available at SSRN 4642535*.
- Daniels, K.M., 2022. Vodou harmonizes the head-pot, or, Haiti's multi-soul complex. *Religion*, 52(3), pp.359-383.
- de Silva Jayasuriya, S., 2021. Sociocultural Plurality in Sri Lanka: Interculturality and New Knowledge Systems. In *Teaching and Learning in Higher Education: The Context of Being, Interculturality and New Knowledge Systems* (pp. 123-131). Emerald Publishing Limited.
- Dillabough, J. and Al Azmeh, Z., 2024. Thinking Beyond Victim and Perpetrator in the Sociology of the Exilic Intellectual: Conflict, Memory, and Wound. *Qualitative Inquiry*, p.10778004241245701.
- Dzhurova, A., 2024. Public administration theory and public service delivery: Navigating the absurdity of bureaucracy: Realigning values in public service. In *Handbook Of Public Service Delivery* (pp. 9-23). Edward Elgar Publishing.
- Graña, L.G., 2024. Towards a Feminist Legal History of the Public/Private Dichotomy: Rewriting Constitutionalism. *Athena—Critical Inquiries in Law, Philosophy and Globalization*, 4(2), pp.28-57.
- Ibrahimi, N. and Malejacq, R., 2024. Is it even worth it? The ethics of researching armed groups in 'the field'. *Conflict, Security & Development*, 24(6), pp.525-558.
- Imtiaz, A., 2024. The Role of Literature in Shaping Cultural Identity. *Al-Behishat Research Archive*, 2(1), pp.26-33.
- Karunatilaka, S., 2022. *The Seven Moons of Maali Almeida: Winner of the Booker Prize 2022*. Sort of Books.
- O'Neill, D., 2024. Complicated shadows: a discussion of positionality within educational research. *Oxford Review of Education*, pp.1-16.
- Prahasan, M., 2024. Comprehending the Metaphysical Framework in St. Augustine's Moral Philosophy: An Analytical Inquiry. *South Asian Journal of Social Sciences and Humanities*, 5(3), pp.221-239.
- Walsh, J., Vaida, N., Coman, A. and Fiske, S.T., 2022. Stories in action. *Psychological Science in the Public Interest*, 23(3), pp.99-141.