

Conclusion

Analyzing representations of civil wars in one fiction and three films, my thesis contemplates sufferings of civilians in the background of a global age to examine influences of global developments and terror of civil wars in everyday life of people. Based on the same global background, these four texts in analysis deal with different issues of new wars but represent similar effects of global developments in warfare.

Anil's Ghost reveals massacre of civilians and impotence of the supranational organization. *Hotel Rwanda* and *Sometimes in April* expose ignorance and incapability of the supranational organization which is influenced and to some extent manipulated by a few Western countries. *Innocent Voices* draws people's attention to child soldier problem, a thorny problem in the Africa nowadays. These four texts expose various war problems in a global age. But these problems are all concerned with the blurred boundaries between nation-states in globalization when flows of information, goods, and people become more profound than before.

Focusing on the new war problems, these four texts in analysis display different strategies in representations of civilians in civil wars. *Anil's Ghost* employs bodies to represent war destruction and hope of redemption for civilians in new civil war. Bodies not simply reveal physical pains of victims but also connect the physical pain to war terror which numbs people. *Hotel Rwanda* and *Sometimes in April* compose to show the disciplinary relationships between Rwandans and the Western countries in the genocide. Local people are unconsciously disciplined in warfare and unaware of

their new dilemma in civil war. And the invisible dominance of the West is more horrible than terror of the genocide. *Innocent Voices* represents war violence in the growth and experiences of teenagers to reveal bewilderment of civilians and loss of innocence in wars.

Besides, though these four texts represent civil wars in different ways, they all point out dilemmas of civilian population and attempt to look for the hope for them. In *Anil's Ghost*, civil war deprives people of the ability to speak. Emotions are deliberately emptied and human relationships are intentionally detached. In the ritual ceremony at the end of the fiction, pains are redeemed and hope is restored. In *Hotel Rwanda and Sometimes in April*, Rwandans are governed by power of the Western countries and unable to escape from the genocide. But with the self-awareness, civilians can find solution to their sufferings. In *Innocent Voices*, teenagers who experience the adolescence are undergoing a transitional period. Such a transitional period implies civilians' struggles in life and their hope for growth and changes.

Regarding the pains of civilians as new icons of wars, my thesis considers that civilians therefore develop new war discourses and new thinking about the ongoing warfare at the end of the twentieth century. New wars are no longer military business of soldiers in armies but part of life of common people. Wars therefore challenge relationships between common people and war brutality in which each person will be involved in the crisis. Such an involvement complicates the war discourses and makes war discourses required for variety. No single method or theory can be employed to

analyze textual representations of warfare. Each war shall not simply be contemplated in its historical background but also be related to individual experiences of civilians who undergo wars physically and mentally. The variety of war experiences of civilians enriches war discourses because no life and experience would be the same. Tortures of civilians help to develop plentiful viewpoints about civil wars and they also coincide with radical transformations of wars at the end of the twentieth century.

New war discourses composed by civilians challenge our traditional cognition about the relationship between wars and common people. Instead of military business of soldiers in armies, new wars become so close to people who either experience warfare physically and emotionally or regard it visually on TV that wars challenge not only distance between human beings and wars but also people's understandings and realizations about violence. When war violence is so close to daily life, the daily life of local inhabitants particularly, war is no more simple conflicts between military groups but a challenge to the nature of violence and its sense of terror. When the definition of war shall be redefined especially after war becomes part of daily life, the meanings of violence and power of brutality to some extent are changed as well. With this thesis, I hope to draw people's attentions to war issues which still take place on the earth and expect that the meanings of war can be further investigated and the nature of violence can be more estimated.