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Kip's Protest Against Western Imperialism in the Novel *The English Patient* by **Michael Ondaatje**

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Letter of Approval

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Abstract

In the long run of human civilization human beings have proved that they are the best creatures in the universe. In this race they not only have distinguished themselves from other animals but also from themselves. To prove their superiority they have tried to control other people. Inasmuch, they have polarized into two groups-colonizer and colonized. Obviously, the former group has considered to be dominant always. In the beginning, the colonizers had colonized territorially; but later the concept of colonization took a form of ideology. Kip is one of the central characters in the novel is intrigued by colonial maneuver while he is in Europe. Later, his awareness of European imperialism pierces him ceaselessly. Nostalgia of his nation and his culture chase him instantly. His ephemeral love for western way of life is replaced by the perennial bond of his Indian atavistic culture which leads him to decide to abandon the both Europe and European way of life.

Contents

I. Michael Ondaatje's Literary Career and *The English Patient*

The English Patient (1995) is Michael Ondaatje's one of the most critically acclaimed works. Haunting and harrowing, as beautiful as it is disturbing, the novel tells the story of the entanglement of four damaged lives in an Italian monastery as World War II ends. The exhausted nurse Hana, the maimed thief Caravaggio, the wary sapper Kip: each is haunted by the riddle of the English patient, the burned victim who lies in the upstairs room and whose memories of passion, betrayal, and rescue illuminate this book like the flashes of the lightening. Hana, Almasy, Caravaggio, and Kip are the actants who inhabit the Italian villa in which the argument of the novel is staged. It is only an extraordinary circumstance, like war, that could bring about an extended meeting of people like them in circumstances enabling nonhierarchical fraternization. Hana and Caravaggio, though white, are not Anglo, or of the dominant Canadian ethnicity. Kip is a Sikh, and not Hindu, or what would become the dominant Indian communal group. Almasy is the most literate and erudite of all the cardinal actants: he was schooled in England, speaks at least four languages. In this lyrical prose informed by a poetic consciousness, Ondaatje weaves these characters together, pulls them tight, and then unravels the threads with unsetting acumen.

In *The English Patient* the past and the present are continually intertwined. The narrative structure intersperses descriptions of present action with thoughts and conversations that offer glimpse of past events and occurrences. Though, there is no single narrator, the story is alternatively seen from the point of view of each of the main characters.

After its publication in 1992, *The English Patient* has received the worldwide appreciations. The novel shortly occupied its place as the best seller. The film adoption of the novel received the award of the best picture at the Oscars of 1997.

Ondaatje based the character of Almasy on an English soldier who died tragically under similar circumstances in World War II. In this regard the critic John Bierman says: "What's odd about Ondaatje's book *The English Patient* is that he chose a real person for Almasy and yet made him so different from what he actually was" (8). The novelist fictionalizes the real character with the power of his tact and imagination. Similar, but not identical, for it seems the real Almasy was a gay whose fateful love affair was with a Nazi soldier who was killed by a landmine according to Bierman.

The English Patient is very multifaceted in its thematic perspective. War and its impact on human kind is one of the seminal question raised by several critics. According to them, Ondaatje presents an entirely different view concerning the effects of war on human psyche. Goldman Merlene opines:

> *The English Patient* examines the effect of Second World War and event of 1942 on human psyche and suggests how human being searches for silver lining despite the devastation of values. The novel resists any kind of preaching, and yet search for peace, balance and kindness is constantly highlighted. (3)

As Marlene views the fate of Ondaatje's characters often seems to lie beyond their control. It is almost as if his characters have been struck by a giant tidal wave and are helpless to resist as they are carried away. The characters are presented in the novel as victims of circumstances who warrant our compassion but not our judgment. Each leaves the war deeply scarred in the spiritual sense. As Goldman Marlene states that this is not the story of war but the pathetic story of humans enmeshed in the war willingly or unwillingly in particular culture, in particular moment of time. It is the novelist's quest for the resurrection of humanity from the devastation and the possibility of overcoming the brutality, selfishness and dehumanization by single

minded conviction and dedication of handful people. The dangers that war poses to the human psyche will be considered and attempt will be made to account for the some variability that can be seen in the way in which individuals respond to these threats.

In many reviews and discussions primary emphasis is given to its title character. For instance, Rufus Cook describes the patient as “the character who has most completely developed his human potentialities” (45). Whatever it is due to romantic portrayal of the patient, or the fact that he is the titular character, most readings of this text accept the patient’s epistemology as the center around which the book moves. The primary evidence of these claims is the provocative challenge the patient’s narrative of memory poses to the general concept of history.

But, what if we questioned these assumptions and responses to the patient more rigorously? What might we uncover instead? What more we learn about the telling of history? Arguably, *The English Patient* confronts the reader not just with the experience of personal trauma, but also with the trauma of European History. Traumatized by the past, the characters of this novel seek to cope with the traumatic experience by drawing the event into a narrative space that will contain and position the past.

The act of memory in this novel does not lay the past to rest, but rather, conjures forth specters of traumatic history. Haunted by the death of his lover, and betrayal of his friends, the patient attempts to master the past, to control its power over him. The patient weaves his tapestry of memories, trying to piece together the events that led him to lie in this bed to Italy. This paradox of memory is part of the difficulty of experiencing and fully comprehending trauma. In this point, Cathy Caruth states:

> The ability to recover the past is thus closely and paradoxically tied up, in trauma, with the inability to have access to it. And, this suggests that what returns in the flashback is not simply an overwhelming experience that has been obstructed by a later repression of amnesia, but an event that is itself constituted, in part, by its lack of integration into consciousness. (152)

The patient struggles to remember in hopes to erase the traumatic anxiety, yet his memories only point to a past that haunts him while remaining forever unacknowledgeable. The trauma of the past cannot penetrate the barriers of consciousness, since a trauma, as Caruth argues, "brings us to the limits our understanding" (4). While this description explains the effect of trauma on the individual psyche, it can also help to illuminate the textual struggle to narrate the unspeakable and forgotten. However, this work of memory produces a tension between the desire to contain the past by remembering and the return of past, a specter, that cannot be contained. Made up of illusive memories, the patient's narration of the past does not come to closure, but rather, it translates into the present "afterlife" that plagues his story and that introduces a textual haunting into the novel's narrative. The historicist Walter Benjamin argues that through the act of translating, a work creates an "afterlife": "For in its afterlife -- this could not be called that if it were not a transformation and a renewal of something living -- original under change" (73). Creating a narrative of the past with the fragments of memories does not move the past towards coherency of closure. Rather the translating act staged by memory ruptures the narrative creating a spectral narrative economy that draws attention to the silences of past.

In this connection Rufus Cook compares *The English Patient* with *The Screwtape Letters* by C.S. Lewis and says:

> *The Screwtape Letters* by C. S. Lewis and *The English Patient* by Michael Ondaatje have contained three character traits that were necessary in order to ensure spiritual survivals were clearly shown. These traits were faith, courage, and loyalty […]. The significance of their presence or absence in personalities of a number of literary characters will be considered. In *The Screwtape Letters*, Lewis portrays an anonymous English protagonist struggling to maintain his spiritual integrity against the assaults of temptations of Hell during World War II. In *The English Patient*, Ondaatje portrays a group of characters, brought together by circumstances, reacting to what the author portrays as the tidal wave of war. (7)

The importance of faith, courage, and loyalty enables Lewis' character to spiritually survive all the assaults of wartime. These three character traits provide a necessary framework for moral thought and action, enabling the soul to survive even under the adverse conditions presented by war.

Similarly, Ondaatje's novel can be compared with *To the Wedding* by John Berger. The writings of the both are contemporary versions of Gesamtkunstwerk, since their narrative structures involve aspects of art, historiography, cinematography, and photography. Features of Romanticism, Modernism, and Postmodernism also interact in Ondaatje's and Berger's works: these features provide a further indication of these authors' fascination with fragmentation and a related phenomenon - the image. Linda Hutcheon says:

> Ondaatje and Berger frequently produce writerly texts based on real events or cognitive chains presented as sequences of scenes. The concepts of factuality and intuitive discovery, therefore paradoxically enough, offer significant keys to understanding the pictorial structure of

> Ondaatje's and Berger's combination of documentary and poetic […]. Their works diverge in crucial points, and lyrical, retrospective concerns of Ondaatje contrast with a high level of commitment regarding socio-political issues in Berger, but this distinction […] merely reflects a difference in degree between the reliance on imagination and documentation in their respective writings. (*The Politics of Postmodernism,* 119)

The "similarities between artistic and mystical experience" (*A Poetics,* 114) that documentation and experimental data are complementary in poetry, and that art as a creative process provides texts that can be as true to life as any other discourses or texts.

Similarly, on the surface level *The English Patient* and *To the Wedding* revolve around concrete events in our age, namely how technological warfare and a lethal disease such as AIDS affect people's lives. The subtext in these texts underlines the serious implications of the suffering connected with such events by reminding the reader of a sacred scenario—the Passion of Christ. The meaning of the world "Passion" has undergone transformations over time. Before and during the MIddle Ages the term "passiun" or "passioun" meant "suffering" or "affliction" in the theological sense, as in the Passion of Christ. It is not until the mid-thirteenth century and the late sixteenth century that the term "passion" involves sexual desire and emotion. The Romantics later appropriated this term, so the meaning of the word has become "secularized" over time, but it retains the original sacred meaning.

In addition, there are interactions and transpositions between the ancient and the modern concept of passion in *The English Patient* and *To the Wedding*. Such links emphasize the intensity of the pain that the protagonists suffer, but they also provide an inter-textual level of tragic grandeur that raises these texts to address overarching

human concerns, such as occurs when the Passion of Christ resurfaces in *The English Patient* and in *To the Wedding*. Furthermore, these literary works rely on distinct poetic speakers, who convey a type of individuality that appears to agree with Whalley's idea of "value" as an individual's cognitive commitment to a particular experience.

Ondaatje and Berger aim at widening the scope of horizons in terms of historical narrative approaches, of artistic perspectives, and of an aesthetic of the ambiguous and the fragmentary. This objective is related to Barthe's notion of the "poetic" in works that ask their questions with "ambiguity." The erotic pleasure in the reader's response to this ambiguity relies on an intellectual effort—directed toward—the sexuality of language. In the case of Ondaatje's and Berger's *The English Patient* and *To the Wedding*, interactions between sacred and "secular" links and writerly demands on the reader provoke such a poetic intimacy. According to Kyser Kristina “this novel is about the frustration of characters that leaves them shrinking from harsh division” (7). She finds that all the characters are shell-shocked in one or another way, and question of identity is the prime factor.

Overall, the imagination, perception and communication of human experiences thorough fictionalized history open up many new dimensions of lives that history cannot dream of. The novel on the one hand, re-creates the destructive impact of wars on human lives and society, but on the other suggests the possibilities of overcoming brutality, selfishness and dehumanization by the single minded conviction and dedication of handful people. This novel provides a vision of history that takes into account these experiences and relations unlike any histories provided.

The aforementioned reviewers and critics have talked about subjects of war, history, memory, love in the novel *The English Patient*. Almost all of them focused on the main character Almasy. Though they talked about the margin, silenced, and

suffered subjects of the novel, all revolved around the title character *The English patient,* or Hana-the nurse who serves him. None talk about the voice of Kip. Kip, perhaps, the most conflicted character of the novel. However, no critic studied his character yet. He is an Indian by his birth. His brother is an Indian nationalist and strongly anti-western. By contrast, Kip Willingly joined the British military, but he was met with reservations from his white colleagues. This causes Kip to become somewhat emotionally withdrawn. His emotional withdrawal becomes more enhanced with the death of his mentor and friend Lord Suffolk and his team were dismantling a new style of bomb which detonated and killed them all. After this event, Kip decides to leave England and work as a sapper in Italy where he meets Hana; they falling love soon and, through that, Kip begins to regain confidence and a sense of community. This shows how the people of east are fascinated or devoted in communal bond. They can abandon their own individuality at the cost of communal living.

Kip feels welcomed by these westerners, and they all seem to form a group that disregards national origins. They get together and celebrate Hana's twenty-first birthday, a symbol of their friendship and Kip's acceptance. However, shortly after, Kip hears the news of America's dropping of the atom bomb on Japan. As a result he realizes that the West can never reconcile with East. He believes that America would never have done something so horrific to white nations. So, he leaves and never returns; He enjoys living in his own country India. He comes to know the essence of his culture and love of his own people.

Thus, my focus within this context in this research is a marginalized character Kip. He is marginalized because he is not a western; because he is an Asian; because he is a Sikh (Sikh is not the mainstream sect in India). How he is fascinated and accepts western imperialism and why he fights against it for the sake of his nation and his culture will be the subject matter of my study.

Kip’s hatred towards west and his love for his motherland triggers in him an anti-west attitude. This condemn to western way of life, power, post and war efforts makes him a nativist. He fascinates to love his own culture and people. Sense of exile in foreign land suffocates him a lot. Nostalgia of his eastern way of life chases him always. Then, he begins the movement to resist western culture. Anti-colonial campaign emerged into his mind. He discards the hegemony of the west towards East. Ultimately, he comes to realize that how he was encroached by the western way of life by trampling his own cultural values.

II. Encroachment of Culture: A Postcolonial Study

Generally, “imperialism” can be taken to refer to the authority assumed by a state over another territory- authority expressed in pageantry and symbolism, as well as in military power. It is a term associated in particular with the expansion of the European nation-state in the nineteenth century. Colonization involves the consolidation of imperial power, and is manifested in the settlement of territory, the exploitation of development of resources, and the attempt to govern the indigenous inhabitants of occupied lands. By 1914 the age of “classical imperialism” had come to an end , but by this time imperialism had demonstrated its protean nature, its ability to change centres, to adapt to the changing dynamic of world power and ultimately to develop into globalism, arguably its natural successor in the late twentieth century.

The term “colonialism” is significant in defining the specific form of cultural exploitation that developed with the expansion of Europe over the last four hundred years. Even though many earlier civilizations had colonies, and although they perceived their relations with them to be one of a central imperium in relation to a periphery of provincial, marginal and barbarian cultures, a number of crucial factors entered in to the construction of the post- Renaissance practices of “imperialism”. Then, what is the distinction between colonialism and imperialism? The distinction as Said envisages:

> Imperialism means the practice, the theory, and the attitudes of dominating metropolitan centre ruling a distant territory; “Colonialism”, which is almost always a consequence of imperialism, is the implanting of settlements on distant territory.(8)

The scale and the variety of colonial settlements generated by the expansion of European society after the Renaissance shows why the term “colonialism” has

been seen to be a distinctive form of the more general ideology of imperialism. However, Said's formula, which uses "imperialism" for the ideological force and "colonialism" for practice, is a general distinction. European colonialism in the post -Renaissance world become a sufficiently specialized and historically specific form of imperial expansion to justify its current general usage as a distinctive kind of political ideology.

Critical or theoretical sums up one of the issues: the term can be used in a relatively natural descriptive sense to refer to literature emanating from or dealing with peoples and cultures of lands which have emerged from colonial rule normally. But it can also be used to imply a body of theory or an attitude towards that which is studied. Exactly, how precise a descriptive term "postcolonialism" is a matter of some debate. Georg M. Gugelberger claims:

> 'Postcolonial studies' is not a discipline but a distinctive problematic that can be described as an abstract combination of all problems inherent in such newly emergent fields as minority discourse , Latin American studies, African studies , Caribbean Studies, Third World studies (as the comparative umbrella term), *Gastarbeiterliteratur*, Chicano studies, and so on , all of which participated in significant and overdue recognition that "minority" cultures are actually "majority" cultures and that hegemonized Western (Euro-American) studies have been unduly privileged for political reasons. (582)

In this sense, postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of east and west, north and south. They intervene in those ideological discourses of modernity that attempt to give hegemonic "normality" to the uneven development and differential, often disadvantageous, histories of nations, races, communities, peoples.

Homi K.Bhabha says, "Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order" (437). People formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the rationalizations of modernity.

Whatever the case, the term has created institutional space for the study of a wide variety of non-canonical literatures, and has given academics a focus for the development of new areas of study. Moreover, the term carries no specific ideological baggage rather it is a body of theoretical work which is associated with the field and a range of terms.

The term “postcolonialism” carries different cultural aspects under it. Such as multiculturalism, ambivalence, identity, hybridity , center-margin dichotomy, split in culture, diaspora , sense of exile, resistance, nativism and so on. Therefore, postcolonial criticism engages with culture as uneven, incomplete production of meaning and value of incommensurable demands and practices, produced in the act of social survival. In postcolonial phenomena, culture reaches out to create a symbolic textuality to give the alienating everyday, an aura of selfhood and a promise of pleasure. For Homi K. Bhabha culture created from postcolonial situation is both transnational and translational. He further opines:

> It [culture] is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement [...]. Culture is translational because such spatial histories of displacement - now accompanied by the territorial ambitions of “global” media technologies - make the question of how culture, signifies, or what is signified by culture, a rather complex issue. (438)

Culture in this regard, is both transnational and translational. The transnational dimension of postcolonial cultural transformation: migration, diaspora, dislocation, and relocation, makes the process of cultural translation a complex form of signification. The natural unifying discourses of “nation” or “peoples” cannot be readily redefined. It is from this hybrid location of cultural value, the transnational as well as the translational that postcolonial intellectuals attempt to elaborate a historical and literary project. The postcolonial perspective resists the attempt at historic forms of social explanation. It forces recognition of the more complex cultural and political boundaries that exist on the cusp of often opposed political spheres - The First World and Third World. It insists that cultural and political identities are constructed through a process of alterity. More, the postcolonial critic represents the incommensurability of cultural values and priorities.

Besides, postcolonial theories are not determined by its geographical location rather it is conceptually framed. The issues of center-margin further determine the concept of colonizer and colonized. Therefore, the study of post colonialism is under the umbrella of postmodernism. In postmodernism the study of margin is especially focused. It emphasizes that margin is also as important as center. It is the margin that determines the center. So, the existence of center lies in the existence of margins around it. Similarly, the movement of studying margin and subaltern has emphasized the study on colonized.

The perception and description of experience as “marginal” is a consequence of the binaristic structure of various kinds of dominant discourses, such as patriarchy, imperialism, and ethnocentrism. This implies that certain forms of experience are peripheral. Although, the term carries a misleading geometric implication, marginal groups do not necessarily endorse the notion of a fixed center. As Genew says:

> Structures of power that are described in terms of 'centre' and 'margin' operate, in reality, in a complex, diffuse and multifaceted way. The marginal therefore indicates a *positionality* that is best defined in terms of the limitations of subject's access to power. (166)

Marginality unintentionally reifies centrality since it is the center that creates the condition of marginality. Imperialism not always marginalizes the colonized people; they are neither all marginalized nor always marginalized. Situation determines the case. Imperialism cannot be reduced to a structure, a geometry of power that leaves some particular races on the margin. An important point to stress is that which is defined as marginal is normally done so from a perspective of power-as-center. Therefore, despite its ubiquity as a term to indicate various forms of exclusion and oppression, the use of the term always involves the risk that it endorses the structure that established the marginality of certain groups in the first place.

Moreover, "subaltern" is a term adopted by Antonio Gramsci to refer to those groups in society who are subject to the hegemony of the ruling classes. Subaltern classes may include peasants, workers and other groups denied access to "hegemonic" power. Gramsci claimed that "the history of subaltern classes was just as complex as the history of dominant classes" *Selection from Prisons Notebook* (52). The purposes of the Subaltern Studies project was to readdress the imbalance created in academic work by a tendency to focus on elites and elite culture in South Asian historiography. Recognizing that subordination cannot be understood except in a binary relationship with dominance, the group aimed to examine the subaltern "as an objective assessment of the role of the elite and as a critique of elitist interpretations of that role" (Guha VII).

Obviously, the concept of "marginality" and "subaltern" is meant to erase several kinds of political and cultural binaries, such as colonialism versus

nationalism or imperialism versus indigenous cultural expression, in favour of a more general distinction between margin and center, subaltern and elite. Those backward groups are invariably overlooked in studies of political and cultural change.

Cultural Identity

Identity has become the central area of concern in postcolonial studies during the phase of 1990s. Postcolonial studies explores how we come to the kinds of people we are, how are we produced as subjects, and how we identify with descriptions of ourselves as male or female, black or white, Asians or Europeans. As perceived within the domain of cultural studies, identities are not things which exist simply there with universal qualities, rather they are discursive constructions. Thus, identities are constituted, made rather than found by representatives, notably language. Etienne Baliber views that "identity is never a peaceful acquisition: it is claimed as a guarantee against a threat of annihilation that can be figured by another identity or by erasing of identities" (186). Identity is a discourse of tradition which is always opaque and problematic. It is a "production" which is never complete, that is always in process, and always constituted within representation. Identities are wholly social constrains and cannot exist outside of cultural representatives.

According to Staurt Hall there are at least two different ways of thinking about "cultural identity". The first position defines cultural identity in terms of one shared culture, a start of collective one true self that people with a shared history ancestry hold in common. He views:

> Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us as 'one people' with stable, unchanging and continuous frames of reference and meaning.(111)

Such a conception of cultural identity played a critical role in all the postcolonial struggles which have so profoundly reshaped our world. Cultural identity in the next way of thinking, along the many points of similarity has criticality and significant difference which constitutes what we are, rather than what we have become. One cannot speak watertightly any exactness about one experience and identity without acknowledging its next dimension. Hall opines about this notion in this way:

> [It] is a matter of 'becoming' as well as of 'being'. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But like everything which is historical, they undergo constant changes. Far from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture and power. (112)

On the other hand, thus, identity is continuous subject to "play" of history, culture and power. The ways in which such identities were positioned by and subjected in the dominant regimes of representation were the effects of a critical exercise of cultural power and normalization. The dominant or superior culture has the power to influence or dominate the other.

The next situation that colonized experience arouses is the sense of exile. This condition involves the idea of separation from either a literal homeland or from a cultural and ethnic origin. The situation of the increasingly large number of diasporic peoples throughout the world further problematizes the idea of "exile". Exile was also produced by colonialism in another way, as pressure was exerted on many colonized peoples to exile themselves from their own cultures, their languages and traditions. The production of this "in- between" class, "white but not quite", was often a deliberate feature of colonial practices. Critics such as Andrew Gurr have suggested that "a distinction should be drawn between the ideas of exile, which implies a

voluntary act of state "(132). In a sense, only the first generation of free settlers could be regarded as expatriates rather than exiles. For those born in the colonies, the idea of expatriation needs to be revised indeed. In the situation of exile, one is haunted by his cultural activities. The more one tries to forget his culture the more he recalls it. The concept of exile remains unfulfilled without the view of nationalism. Nationalism is an assertion of belonging in and to a place, a people, a heritage. It affirms the home created by a community of language, culture, and costumes. By doing so, it fights to prevent its ravages. According to Said, the interplay between “nationalism” and “exile” is like “Hegel’s dialectic’s of servant and master, opposites, informing and constituting each other” (*Reflections on Exile* 176). Even though, all nationalists are about groups, but in every acute sense exile is a void experience outside the group: the deprivations felt at not being with others in the communal habitation. Therefore, exile is never the state of being satiated, placed or secured.

Another aftermath of imperial experience is the feeling of dislocatedness . So, displacement occurs as a result of imperial occupation and the experience associated with this event. Inasmuch, dislocation as a phenomenon is the consequence of willing or unwilling movement from known to unknown location. Diasporic communities formed by force or voluntary migration can be affected by this process of dislocation and regeneration. Differently, dislocation is also a feature of all invaded colonies where indigenous or original cultures are often dislocated, if not annihilated. To be more explicit, they are metaphorically placed into hierarchy. Which ignores its institutions and values in favour of the values of practices of the colonizing culture.

Though the term is used to describe the experience of those who have willingly moved from the imperial home to the colonial margin, it affects all those who, as a result of colonialism, have been placed in a location. Because of colonial hegemonic practices, needs, in a sense, to be reinvented in language, in narrative and

in myth. Aschcroft and others define it as "A term often used to describe the experience of dislocation is Heidegger's term *unheimlich* or *unheimlichkeit* - literally 'unhouseness' or 'not-at-homeness' which is also sometimes translated as 'uncanny' or 'uncanniness'"(73).The excerpted lines clarify that dislocation is the state where one feels sense of homelessness or the person feels as if he/she is a fool. He/she does not have any sense of judgment.

The malpractices of colonizer can make the colonized people always humiliated. Dislocation is a structure which is characterized by never-ending processes as the societies have no single articulation or organizing principle, rather it is constantly being dislocated by force outside it. Moreover, dislocation can also be extended ahead to include the psychological and personal dislocation resulting from cultural denigration as well as voluntarily chosen status.

Hybridity

The rise of postcolonial theory and criticism envisaged the concept of hybridity in its fullest upsurge of popularity. Hybridity, as used in horticulture, refers to the cross-breeding of two species by grafting or cross-pollination to form a third "hybrid" species. Hybridization takes places in several forms: linguistic, cultural, political, racial and so on. Linguistic examples include pidgin and creole languages. Also, hybridity has something to do with the traumatic colonial experience, since it is the "ambivalent relationship" of the colonizer and the colonized. For the colonial settlers were displaced from their own place of origin. They felt the necessity of establishing new identity in an align land. A binary relationship between the people of two cultures races and languages emerged in a colonized society producing a hybrid or cross-cultural society. In postcolonial studies it has been associated with the analysis of the relationship between colonizers and colonized. It stresses on their

interdependence. So, it claims that the so-called hierarchical purity of culture is untenable. Homi K. Bhabba opines:

> Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of al sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. (29)

For the colonial hybrid is the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory. Thus, postcolonal cultures are inevitably hybridized.

Any idea of clear-cut lines of demarcation between the "internal" and "external" swept away. Global cultural flows are characterizable less in terms of domination and more as the forms of cultural hybrity. The creation of ethnic diasporas through population movement from non-west to west shows that globalization is not a monolithic one way flow from the west-to-the rest. Obviously, it is bilateral. It is a cross cultural exchange.

By stressing the transformative cultural, linguistic and political impacts on both the colonized and colonizer; it has been regarded as replicating assimilationist policies by masking or "whitewashing" cultural differences. Hybridization and creolization of language, literature and cultural identities became common theme on

postcolonial literature. No culture is pure. This challenges not only the centrality of colonial culture and the marginalization of the colonized but the very idea if “center” and “margin”.

Colonial discourse

“Colonial discourse” is a term brought into currency by Edward said who saw Foucault’s notion of a discourse as valuable for describing the system within which that range of practices termed “colonial” came into being. Said’s *Orientalism*, which examined the ways in which colonial discourse operated as instrument of power, initiated what came to be known as postcolonial discourse theory. This theory of 1980s viewed colonial discourse as its field of study. The best known colonial discourse theorist , except Said, is Homi K. Bhabha, whose analysis posited certain disabling contradictious within colonial relationships, such as hybridity, ambivalence and mimicry. This revealed the inherent vulnerability of colonial discourse.

Focouldian discourse is a system of statements within which the world can be known. It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledge, disciplines and values upon dominated groups. Consequently, colonial discourse is the complex of signs and practices that organizes social existence and social reproduction within colonial relationships.

Colonial discourse is a system of statements that can be made about colonies and colonial peoples about colonizing powers and about the relationship between these two. It is the system of knowledge and beliefs about the world within which acts of colonization take place. So, colonial discourse is greatly implicated in ideas of the centrality of Europe and thus in the assumptions about history, language, literature and “technology”. As Ashcroft and other comment:

> Such is the power of colonial discourse that individual colonizing subjects are not often consciously aware of the duplicity of their

> position, for colonial discourse that constructs the colonizing subject as much as colonized. Statements that contradict the discourse cannot be made either without incurring punishment, or without making the individuals who make those statements appear eccentric and abnormal. (43)

In this way, through the means of colonial discourse the colonizer conceals his power polities in statements about the inferiority of the colonized, their primitive, and their barbaric nature. Therefore, the duty of the imperial power is to reproduce itself in the colonial society, and to advance the civilization of the colony through trade, administration, cultural and moral improvement.

"Representation" plays a key role in the formation of cultural identities. It refers those formations which are the "ideological products" or "cultural constructs". Any text is conceived as discourse which consists of representations. It involves questions of inclusion and exclusion and such is always implicated in questions of power. Stereo- typical representations reduce persons to a set of exaggerated, usually negative character. Representations and meanings have certain materiality. So, they are produced, enacted, and understood in specific social contexts. In contemporary postcolonial theory, "representation" is closely related with the Foucaudian concept of discourse as representation. Foucault explores how through the operation of power in social practice, meanings are temporarily stabilized or regulated in discourse.

"Colonial patronage" is another concept by which the colonizer imposes its control upon the colonized. The term "patronage" refers to the economic or social power that allows cultural institutions and cultural forms to come into existence and be valued and promoted. Patronage can take the form of a simple and direct transaction, such as the purchase or commissioning of works of art by wealthy people, or it can take the form of the support and recognition of social institutions

that influence the production of culture. The patronage system may even, in one sense, be said to be the whole. Society, in so far as a specific society may recognize and endorse some kinds of cultural activities and not others. This is especially true in colonial situations where the great differences between the colonizing and colonized societies mean that some forms of cultural activity crucial to the cultural identity to the cultural identity of the colonized, and so highly valued by them, may simply be unrecognizable or grossly undervalued by the dominant colonial system.

Patronage systems continued to influence the development of post-colonial cultures into and beyond the period of independence, as publishers actively promoted some forms of expression over others. In this regard W.J.T. Mitchell views:

> The colonial activities exercised by missionary presses and Colonial Literature Bureaux is obvious, but it may be just as powerfully exercised by the more hidden forces of patronage operated by foreign-owned publishing companies or other media outlets and by the location of the prominent journals of critical assessment in the erstwhile metropolitan centres. (220)

The dispute about language choice often intermeshes with these issues of patronage and control, as does the issue of the control of the ownership of the copying to editions of texts in various designated world or local “markets”.

Mimicry

“Mimicry” is a concept which has played an important role in both feminist and postcolonialist theory in recent years. Explicitly, the central usefulness of the concept involves the subversive potential contained in the forced and half-hearted adoption of the style or conventions of a dominant authority whether national - cultural or gender- political. The view also carries with it some of associations of “poking fun”- sort of body language equivalent of parody. As Bhabha opines:

> Mimicry is […] the sign of a double articulation; a complete strategy of reform, regulation and discipline , which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both 'normalized' knowledge and disciplinary powers. (*The Location of Culture* 86).

Regarding this perspective, it will be seen, mimicry is not just a weapon of the oppressed but also of the oppressor. Jenny Sharp has drawn attention to this double-edged aspect of colonial mimicry, suggesting that the "mimic man is a contradictory figure who simultaneously reinforces colonial authority and disturbs it" (Ashcroft et. al. 99).

When colonial discourse encourages the colonized subject to "mimic" the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the aftermath is a "blurred copy" of colonizer that can be quite threatening. Therefore, mimicry is ambivalent too. This is because mimicry is never very far from mockery, since it can appear to parody what it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control dominance, an uncertainty in its control of the behavior of the colonized.

Ambivalence

"Ambivalence" is a term adapted into colonial discourse theory by Homi Bhabha. It describes the complex mix of attraction and the repulsion that characterizes the relationship between colonizers and colonized. First used in psychoanalysis, "ambivalence" refers a continual fluctuation between wanting one thing and wanting its opposite. Furthermore, ambivalence is a simultaneous attraction toward and

repulsion from an object, person or action. The relationship is ambivalent in a sense that the colonized subject is never simply and completely opposed to the colonizer. Rather than assuming that some colonized subjects are “complicit”, and some “resistant” ambivalence suggests that complicity and resistant exist in a fluctuating relation within the colonial subject. It also characterizes the way in which colonial discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represents itself as nurturing, simultaneously.

On the contrary, Bhabha opposes the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizer and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer. It describes the fluctuating relationship between mimicry and mockery; it is fundamentally unsettling to colonial dominance. In this sense it is not necessarily disempowering for the colonial subject; but rather can be seen to be “ambi-valent” or “two-powered”. The “process of *ambivalence* is central to the stereotype that […] explores as it constructs a theory of colonial discourse”. Bhabha further adds, “it is the force of ambivalence gives the colonial stereotype its currency” (*Contemporary Postclonial Theory* 39).

In this respect, the very engagement of colonial discourse with those colonized cultures over which it has domination inevitably leads to a ambivalence that disables its monolithic dominance.

The abovementioned concepts are the consequences of colonial influence. As a result, the colonized people hesitated to accept the encroachment in their cultural values. For this they envisaged their movement of anti-colonialism. This is their resistance against colonial power. Anti-colonial movement is the political struggle of colonized peoples against the specific ideology and practice of colonialism. It signifies the point at which the various forms of opposition become articulated as a

resistance to the operations of colonialism in political, economic and cultural institutions. It emphasizes the need to reject colonial power and restore local control. Paradoxically, anti-colonialist movements usually expressed themselves in the appropriation and subversion of forms borrowed form the institutions of the colonizer and turned back on them. Thus, the struggle was often articulated in terms of a discourse of anti-colonial "nationalism" in which the form of the modern European nation-state was taken over and employed as a sign of resistance.

Anti-colonialism has taken many forms in different colonial situations: it is sometimes associated with an ideology of racial liberation. Contrarily, it may accompany a demand for recognition of cultural difference on a broad and diverse front. As in the Indian National Congress which sought to unite a variety of ethnic groups with different religious and racial identities is a single, national independence movement. "The national liberation of a people is the regaining of the historical personality of that people, it is their return of history' (qtd.. in Bochlmer,194). In this way anti-colonialism frequently perceived resistance to be the product of a fixed and definitive relationship in which colonizer and colonized were in absolute and implicable opposition. Despite anti-imperial developments, despite the apparently subversive energies of postcolonial writing, in a world order supervised by the new imperial powers of multinational companies, colonization is not a thing of the past.

Next, "nativism" is the resistance against colonial activities; this is the desire to return to indigenous practices and cultural forms as they existed in pre-colonial society. The term is most frequently encountered to refer to the rhetoric of decolonization which argues that colonialism needs to be replaced by the recovery and promotion of pre -colonial, indigenous ways. The debate as to how far such a return of reconstruction is possible has been a very vigorous one. Colonial discourse theorists such as Spivak and Bhabha argue strongly that such a nativist

reconstructions are inevitably subject to the processor of cultural intermixing that colonialism promoted and from which no simple retreat is possible. Such a strategy may allow these societies to better resist the onslaught of global culture that threatens to negate cultural difference or consign it to an apolitical and exotic discourse of cultural diversity. About nativism Ashcrofft and his friends write:

> Minority voices from such societies have argued that 'nativist' projects can militate against the recognition that colonial policies of transplantation such as **slavery** and indenture have resulted in racially mixed diasporic societies, where only a multicultural model of post-colonial state can avoid bias and injustice to the descendants of such groups. (160)

Minorities from these areas have thus argued against the idea that the post-colonial oppressed from a homogenous group who can be decolonized and liberated by a nativist recovery of a pre-colonial culture.

The reconstruction of traditions based on supposed natives models that enshrine a male patriarchal version of the pre -colonial, indigenous culture as authentic has necessarily aroused the resistance of women. In practice, simple models of nativism like simple models of decolonization have raised as many issues as they have resolved.

III. Kip's Voice of Dissent against Western Sycophancy

The denial of the position of knower to the colonial world is figured in the presence of kip within the narrative. With his arrival in the story, a tension is created between the colonial presence of the patient and the colonized subject, Kip. The process of masking the colonial past is replicated in the narrative's positioning of the Indian sapper. Kip is relegated to the margins of this group of characters. Within the western world in which the other characters live, Kip is denied status as a knowing, speaking subject. As a colonial subject, Kip resides in the margins between competing cultures and ways of knowing.

Kip Within the Maneuver of Colonial Experience

Arriving in Britain to train for the war, Kip's Indian name is taken from him. Given, instead, the diminutive form of Kipper, "the young Sikh had been thereby translated into a salty English fish" (93). It is not simply his name that is altered but his ontological status as well he is reduced from a person to fish. When kip takes up residence at the villa, the other characters work to incorporate him and contain his shifting identity. Reading Kipling, Hana, the nurse who serves the English patient, sees Kip as arriving as it out of this fiction. As if the pages of Kipling had been rubbed in the night like a Magic lamp" (100). Once again, he is forced to bear the identity provided by western culture, rendered visible insomuch as he resembles Indian characters in British novel. Within this colonial framework, he has no stable "I". He does not know and name of the world, but is rather marked and known by it.

Entering the narrative, Kip introduces a count point and challenges to the patient's cosmopolitan past and career as an explore. The patient attempts to draw Kip to him as he does with the other characters, making comparisons between their lives when he says:

> Kip and I are both international bastards–born in place and choosing to live elsewhere. Fighting to get back to or get away from our homelands all our lives. Though Kip doesn't recognize that yet. That's why we get as so well together. (188-89)

This identification, though, oversimplifies the many differences between as Kip, who has been renamed, whose nation has been colonized, sits in a contentious juxtaposition to the nameless and nationless patient who has striven to lose his identity, a well educated European who consciously erases past and nation has very little in common with a colonial subject fighting the war of his colonizers.

Kip, however, penetrates the fixed boundaries of colonial identification. As an "anonymous member of another race, a part of the invisible world," he moves silently between radically different, but overlapping, cultures (209). His positioning is fluid since he is not only "Kip", but also Kirpal Singh. In this process of naming, there remains an excess that cannot be incorporated within colonial classification, for to acknowledge Singh as a knowing subject, as an "I," would violate the stable perimeter of colonial epistemology. Instead, this remainder continues to circulate, threatening a rupture in the homogeneous fabric of colonial thought. Kip's movement within the world of the narrative introduces the unseen into the world of the visible. Occupying "the overlooked space open to those of us with a silent life" (213). He sees himself as an absent presence at the heart of colonial self-presence. This ambiguous ontological status as colonial subject, though, disturbs the coherency of the Western world of the other characters. His ability to penetrate the borders of the colonial world disrupts the division between the western and non-western world, threatening the stability of colonial logic.

The narrative economy of the novel replicates the relegation of the colonial world to a silent position. In the exchange of memories that pass amongst these characters, Kip primarily remains apart, a silent witness to the histories of other people. Large portions of Kip's past, while referred to, are not heard at all. Celebrating Hana's birthday, we are told: "This was when he began to talk about himself. Caravaggio pressing him on, not always listening" (284). However, what Kip says is not revealed. The pasts of the other characters are principally told through the first person or in dialogue with another character. However, the largest portions of Kip's memories, confined by the logic of Colonial history, remain primarily in the third person. It is the patient who provides us with the significance of this narrative point of view when he cities: "*Death means you are in the third person*" (263). Kip is refused the possibility of positioning himself as a stable "I" who might speak and interpret the events of his own past. Indeed, the narrative situates him as a specter, thus replicating the totalizing gesture of western history that historically has prevented the speaking of non-western histories.

Through the memories of these two characters a pressure develops that strains the narrative of the text. Kip's memories stage a critique of the patient's past and the western European culture he represents. Unable to absorb Kip's memories within this narrative, an antagonism develops that endangers the effort to lay the past to rest and to bring the history of the war to closure. Marginalized in the narrative present of the novel, the memories of Kip's past figure the erasure of non-western histories and remain to haunt the narrative economy of the text. His memories supplement the view of European colonization presented in the patient's memories. At the same time, they work to undo the meaning of the patient's past, by introducing that which is radically

other into its midst. The narrative economy of the text repeatedly marks his unspoken past as untranslatable and relegates it to silence. However, his memories haunt the narrative being woven. Thus, within the spectral economy of the narrative, created by evoking unnarratable memories that fracture the linear, causal movement of the plot, another ghost enters, arising out of the traumatic erasure of the colonial past staged within the narrative itself. And, it is the specters of this past that at the moment the atomic bomb is dropped on Hiroshima bring about the rupture that has been developing throughout the novel. As the economy of this narrative shatters the vision of history as a totality as the end of the novel, it also shatters the Eurocentric colonial worldview that organizes this totality.

The dropping of American nuclear bombs on Japan returns the characters of the novel to the trauma that they have been attempting to understand. In this moment, the colonial voices repressed in the patient's narrative and the narrative of the text are drawn fourth into the present of the novel. The shift about to take place in the narrative is announced by a disordering of temporality:

> Wherever Hana is now, in the future, she is aware of the line of movement Kip's body followed out of her life. Her mind repeats it. The path he slammed through among them. When he turned into a stone of the narrative, both past recalls everything of that August day. (300)

Within the present time of the narrative, both past and future are grasped together as our attention is drawn to Hana's thoughts in the future of a past not yet revealed to us, a past not yet present. As the events unfold, they are told then in the present tense, creating urgency and momentum for what transpires. The dropping of the bombs is first registered within the narrative present by a scream that Hana hears erupt from

Kip's body" "Which had never raised its voice among them". With this scream, the repressed voices of the colonial past that the patient has invoked, of "Indian soldiers [who] wasted their lives as heroes so they could be pukkah" (301) come into the narrative. In this instance, Kip's voice comes forth at the same time as he becomes a "stone of silence" in their midst.

Throughout the narrative, Kip has sought to remain untouched by memories of the past. However, this apocalyptic moment dislodges the past that he, like the other characters, has attempted to clearly order. Instantly, the past is drawn into the present as Kip sees "everything, all those around him, in a different light." The repressed and erased moments of colonial history are revealed as Kip "sees the streets of Asia full of fire. It rolls across cities like a burst map, the hurricane of heat withering bodies as it meets them, the shadow of humans suddenly in the air. This tremor of Western wisdom" (302). Whereas, before he could penetrate the fixed borders of the colonial world by "being able to hide in silent places (214) now he feels "condemned, separate from the world" (302) and can no longer find a way to translate himself within that world. He is unable to construct a linear narrative to understand how he came to be where he is. Thrust out of this world that he has inhabited, he realizes "[h]is name is Kirpal Singh and he does not know what he is doing here" (305). With his scream the past returns, but because this past remains untranslatable within the Western worldview of the other characters, it transforms him into "a stone of silence."

The inner logic of this western culture which he has adopted is suddenly revealed to Kip as he comes to understand how the power to write and construct history has been the foundation of a process of colonization. With this event, the

novel presents an attack on western civilization and the structures of history that support it.

Kip reveals the way in which the ability of the western subject to write History orders and positions the rest of the world. Within the logic of such History, only those colonial subjects are allowed to be represented and included who provide no contradiction to this homogenous and coherent space. The hegemony of the western colonial world with its "speeches of civilization from kings and queens and presidents and such voices of abstract order" (303) is threatened as the possibility for constructing History as self-present totality is denied. This fragmenting of History decenters the authority of western power, opening up a space for resistance to the colonial past and drawing forth the colonized.

Moving himself forward, Kip is haunted by the specter of the patient and the culture he represents. As Kip escapes the villa, he remembers how "[t]he voice of the English patient sang Isaiah into his ear as he had that afternoon when the boy had spoken of the face on the chapel ceiling in Rome" (312).

The fragments of his memories draw forth this ghost as the patient's voice appears without warning, citing passages from the Book of Isaiah. These quotations, which allude to covenants, exile, and apocalypse, are torn from their place in the Old Testament of the Bible. Introduced without warning into the text, the augment and the cry for justice made by the specters of the past that have ruptured the novel. Haunting Kip's memories, the third extract comes without any identification of the speaker:

> For the heavens shall vanish away like smoke and the earth shall wax old like a garment. And they that dwell therein shall die in the like

> manner. For the moth shall eat them up like a garment, and the worms shall eat them like wool'. A secret of deserts for Uweinat to Hiroshima. (313)

Although this citation appears continuous, it is actually only a fragment of verses six and eight from chapter 51 of Isaiah. All of verse seven and the closing sentences of the verses cited have been omitted or forgotten. What comes forth points to what has been erqased: all mention of the need for righteousness repeated throughout these three verses. And it is this erasure of justice that is the "secret of deserts from Uweinat to Hiroshima." This final sentence of the passage draws a line of connection from the patient's accounts of his explorations at Uweinat to the history of World War II. The secrets of these places are the events that have been erased from the totalizing gaze of western history. As the narrative presents erupts and the hegemony of European civilization is challenged. The haunting memory of an ancient desert prophet enters the narrative and places a demand upon the present.

Kip's Awareness of Colonial Power

Of the four actants in the villa, it is the Sikh, the Indian; Kirpal Singh hears the news of the bombing of Hiroshima and Nagasaki. Upto this point, Singh is depicted as not having a critique of imperialism, or colonialism. He experiences an Indian in the British army and is tempted to excuse any wrong doings of European/American to Asia. However, this event enlightened him about Euro-centric domination. The dropping of the bomb widens the space of the untranslatable in the text. Confronted by trauma, the characters are forced to recognize the impossibility of reconciling their pasts and their positions within a homogenous and coherent History. Among all characters in the villa, Kip is the most educated, but least respected person.

His capacity and talent is not respected by whites. He is satirized by his name "Kip". His name is reduced to a fish. So, he is dehumanized by his name. Obviously, this is the effect of colonial experience. A colonialist sees a colonized hardly as a human being. His name becomes a play in western hegemony. The narrator further describes "Kip":

> The Sapper's nickname is Kip. 'Get' Kip. "Here comes Kip". The name had attached itself to him curiosity. In his first bomb disposal report in England some butter had marked his paper, and the officer had exclaimed 'What's this ? Kipper grease ? and laughter surrounded him. He had no idea what a Kipper was [. . .]. Within a week his name, Kirpal Singh, had been forgotten. He hadn't minded this. Lord Suffolk and his demolition ream took to calling him by his nickname, which he preferred to the English habit of calling people by their surname. (93-94)

Kip's name becomes the subject of "laughter". He is bitterly ridiculed by Europeans. Inasmuch, the identity is continue subject to "play" of history, culture and power. The dominant or superior culture (west) has the power to influence and dominate the other (east). This is the reason why, identity is a discourse of tradition which is always opaque and problematic.

In his early days in Europe Kip is overwhelmed by colonial power. He thinks that Europe is such "A place where the weak can enter, the strong [. . .] like the English patient [. . .]" (87). Hana sketches a comparison between Kip and the English patient (Amasy). She considers Almasy, "Hipbones of Christ" (1), is superior to Kip.

According to her, Almasy, an English is a knowledge-giver, whereas Kip, an Indian is a knowledge-seeker. Ondaatje writes:

> Hana had watched him sitting behind the English patient, and it seemed to her a reversal of Kim. The young student was ho Indian, the wise old teacher was English. But it was Hana in the high who stayed with the old man, who guided him over the mountain to the sacred river. (117)

In the above excerpt Hana "reverses" the story of Kim where the preacher was Indian. But, here, she supposes an Indian as a "Student", a learner of English. This shows Hana's dominating colonial mentality over Kip. More importantly, all the characters in the novel are in direct domination of the so-called English patient. Otherwise, why does Hana, Caravaggio and Kip live in such a terrible villa with him ?

Hana, writing to her step mother Clara, says "From now on I believe the personal will forever be at war with public. If we can rationalize this we can rationalize anything." (311). The attempt throughout the novel of these characters to reconcile personal experience with the world of public events is obstructed. Their memories cannot be positioned within a linear narrative leading to this moment Hana's statement reveals that to rationalize the horror of the nuclear bomb, to be able to construct a logical and ordered history of event, would be an active justice. Justice requires not the act of rationalizing, of constructing a smooth and logical account of this moment, but of remembering and maintaining contradictions. The trauma of the event can only be approached by the listening for what is silent or unspeakable.

Kip firstly joined the British military, but he was met with reservations from his white colleagues. This causes Kip to become somewhat emotionally withdrawn.

His emotional withdrawal becomes more enhanced with the death of his mentor and friend Lord Suffolk. After this event, Kip decides to leave England and work as a sapper in Italy where he meets Hana.

He and his partner hear her playing piano, and, as musical instruments were wired, entered the villa to Stopher, Kips leaves the villa and dies so kip stays on, setting up camp in the courtyard. Kip falls in love with Hana and begins to regain confidence and sense of community there. He is welcomed by westerners. The group seems to discard the national origins. The excerpt— "Gradually we become nationless. I came to hate nations. We are deformed by nation–states. Madox died because of nations" (147) is the instance of their anti-nationalistic feelings. The narration is quite vaguely presented in the novel. In the above lines pronouns "I" and "we" are used very confusingly.

The novel's quarrel with nationalism is fundamental, relentless, but not, in a certain sense, exhaustive. The case against nationalism is made very strongly by the actant Almasy. Nevertheless the text also leaves room for another, affirmative story, that of Kirpal Singh's brother. He wanted his brother Kipral not to join in the British army. But Kip (Kirpal) turned his deaf ear to him. Almasy's disqust with nationalism happens with the onset of war. "We were German, English, Hungarian, African" (147) as he tells Hana of the time before 1939.

It was colonialism that enabled this community (Almasy, Hana, Kip, Caravaggio) should not be forgotten; thus it was community that did not, should not, last. Nationalism in the form of the war, interned, placing English and German/Hungarian on opposite camps. Disgusted, dismayed–Madox, Almasy's

closest friend in that community, committed, suicide in a somerset church after hearing a pro-war setmon. Nationalism, thus, disables community:

> The subjectivity it offers is also found by Almasy to be classed, privileged ! Erase the family name ! Erase nations ! I was taught such things by the desert. Still, some wanted their mark there. On the dry water-course, on this singled knoll [. . .] Fenelon–Barnes wanted the fossil trees he discovered to bear this name, and spent a year on the negotiations [. . .]. But I wanted to erase my name [. . .]. (148)

Name and nation are aligned here. To have a name in this double barreled fashion, of course, is to be of aristocracy, what subaltern studies would term "elite". When name and nation are aligned, therefore, the nation is associated by this text with the elite. Thus, again, contention is that this text inhabits the same network of the post colonial critique of nationalism. Nobody in the villa is in their land. Everybody has discarded their country temporary or permanently (Compulsively or willingly).

The colonizers create center-margin dichotomy to place them in a higher position. They consider non-western people as peripheral. Marginality unintentionally reifies centrality since it is the center that creates the condition of marginality. However, center is center because of those margins. The narrator writes:

> The ends of the earth are never the points on a map that colonists push against, enlarging their sphere of influence. On one side servants and slaves and tides of power and correspond with the Geographical Society. On the other, the first step by a white man across a greater river, the first sight (by a white eye) of a mountain that has been there forever. (150-51)

Colonial theories are not determined by its geographical location rather they are conceptually framed. The issues of center-margin further determine the concept of colonizer and colonized. Crucially, which is defined as marginal is normally done so from a perspective of power-as-center. So, imperialism cannot be reduced only to a structure, geometry of power that leaves some particular races on the margin.

Kip always praises and practices western culture. "The sapper (Kip) sings his western songs which Caravaggio (a western) enjoys" [. . .] (134). Kip's pleasure lies on western mimicry. The environment determines our behavior and activities. Kip also is the instance of this fact. Significantly, mimicry is not just a weapon of the oppressed but also the oppressor. "Exchange of culture goes on simultaneously. The writer writes:

> She [Hana] holds an Indian goddess in her arms, she holds wheat and ribbons. As he [Kip] bends over her it pours. She can tie it against her wrist. As he moves she keeps her eyes open to witness the gnats of electricity in his hair in the darkness of the tent. (230)

So, colonial mimicry has double-edged effect. Be it Hana or Kip every body in colonization exchanges their cultures. Mimicry is in this sense ambivalent too. The relationship between them is ambivalent since the colonized subject (Kip) is never simply and completely opposed to the colonizer (Hana, Almasy, Caravaggia). Ondaatje writes "Although he is a man from Asia who has in these last years of war assumed English fathers, following their codes like a dutiful son" (229). Kip is mingled amidst colonial hegemony. To serve European is his duty since he is in military of England. For this he has to follow the rules and regulations made by them.

It is natural to feel the necessity of establishing new identity in an origin land. The narrator describes the activities of Kip in foreign land in this way:

> Just as he could never turn and inquire of her, what deepest motive caused this relationship. He held her [Hana] with the same strength of love he felt for those three strange English people, eating at the same table with them, who had watched his delight and laughter and wonder when the green body raised his arms and flew into the darkness high above the sage, returning to teach the young girl [. . .]. (210)

Ambivalent relationship of colonizer and colonized caused the cultural hybridity. Binary relationship between Hana and Kip of two different cultures, races and languages emerged in a colonized society can produce a hybrid or cross-cultural society. There are only three people in the isolated Italian villa. So, now their society has only three members. They befriend with each other.

Colonization takes place without any realization of the person colonized. This is not the regional view rather than it is concept itself. Kip is surrounded by western hegemony, however, he is unknown about it. He unknowingly accepts the systems of statements imposed by European coloniality. Ondaatje explores Kip's nature thus:

> The are thing he will never consider is himself. Not his twist shadow or his arm reaching fr the back of a chair or the reflection of himself in a window or how they [colonizers] watch him. In the years of war he has learned that the only thing safe is himself. (230)

Kip practises the system of knowledge and beliefs about the world within which acts of colonization take place. Kip himself has no mirrors. He wraps his turban outside in the garden, looking about at the MOSS on trees." However, he is well aware hair. He

is familiar with her breath" [. . .]. (231). His cultural norms and values are overlapped by European surrounding. His love for Hana is also the inclination towards colonial power. He is compelled to love Hana since there is no woman except Hana in that villa. To be colonized is a condition, therefore. It is not essential that colonizers always impose their values to colonize. So, colonial discourse is greatly implicated in ideas of the centrality of Europe and thus in the assumptions about history, language, literature, technology and even behavior. Then, colonized represent the discourse created by colonizer. Kip is also the victim of this discourse network of the colonizers.

Kip cannot read the meaning of eyes of whites. The history is precedence that the act of imperialism was begun by those green eyed monsters. However, Kip is "never sure what eye revels. But he can read how mouths darken into callousness, suggest tenderness. One can often misjudge an eye from its reaction to simple beam of sunlight" (231). Hana is the second powerful character in the story. The English patient is the most powerful even though he is paralyzed. He is powerful because he is believed to be an English. Similarly, Hana is also around the center of the story. Here "Power of the sea cradles or governs the fate of lifeboats"(231). Kip is easily mesmerized by her "differing hours and locations that alter her voice or nature, even her beauty" (231).

The fate of Hana and Kip matches somewhat. Hana ,the woman, subordinated by patriarchy. It is the text itself refuses to identify in terms of patriarchal authority. Her lack of surname proves this fact. The atom bombing would remind Kip that he was Indian and she, though Canadian (and therefore not English or American), still white. Remind them, or at least Singh, that community across race is not possible with

colonialism. So, there is the convergence in the narrative between Hana and Kip, feminism and postcoloniality.

The particular cities of Hiroshima and Nagasaki were Metaphor and Metonym for all Asia. Metaphorically, the bombing was challenge for whole Asian. Also, the ruined Japanese land of Asia represents the fate of whole continent. We are told is the real target of this bomb, is destroyed by the explosion that fuses discrete countries into one continent. At this point, Singh recalls words of his brother. His brother told him to never trust Europe; then he thunders to the group in the Italian villa:

> I'll leave you the radio to swallow you history lesson [. . .]. All those speeches of civilization from kings and queens and presidents [. . .]. Such voices of abstract order smell it. Listen to the radio and smell the celebration in it. In my country, when a father breaks justice in two, you kill the father. (303)

In one part of the world that (colonial) cartography calls Asia; hundreds of thousands of non-combatant civilians are killed instantly, unnecessarily. In another part of the world, which that same cartography calls Europe, others celebrate. Given this, Singh asks as to consider, can we accept the [hi] story of Europe as progress? Singh addresses Almasy, whom he still believes to be English:

> I sat at the foot of this bed and listened to you [. . .] I believed I could carry that knowledge, slowly altering it, but in any case passing it beyond me to another. I grew up with traditions from my country, but later, more often, with traditions from your country. Your fragile white island that with customs and manners and books and perfects and reason somewhat converted the rest of the world [. . .]. Was it just

> ships that gave you such power ? was it, as my brother said, because you had the histories and the printing passes ? You and then the Americans converted us [. . .]. How did you fool us into this ? (301)

It was in the name of history itself as we well know, in the name of civilization and progress (ships, printing presses, contracts, Hegel), that India was colonized. That is the lesson about history that this text wants its reader to consider: that history, at the end of the day, is a story; a powerful story, but only a story. In other words, that while literature, or the colonial novel, may do the work of history, the post colonial novel, or text, can–perhaps must–call this story's bluff, call history itself into account.

Kip's sense of exile increases moment by moment when he realizes his slavery towards western hegemony. The narrator writes about Kip:

> Now his face is a knife. The weeping from shock and horror contained, seeing everything, all those around him, in a different light. Night could fall between them, fog could fall, and the young man's dark brown eyes would reach the new revealed enemy. (302)

Kip, now notifies his real separation from his cultural or ethnic origin. He feels suffocating and restless in foreign land. His knowledge of Asia's fate caused by Europeans pierces him time and again. The "tremor of Western wisdom" (302) thrilled Kip's mind ceaselessly. Now, he is haunted by his Indian cultural activities. Forgetting his Indian culture is almost impossible to him. He feels proud to be an Indian. Anti-nationalist Kip in the beginning of the story becomes a great nationalist when the story ends. He no more wants to be "the anonymous member of another race" (209). Kip remembers his brother's caution of not joining in British army and narrates:

> My brother told me. Never turn your back on Europe. The deal markers. The contract makers. The map drawers. Never trust Europeans, he said. Never shek hands with them. (303)

Kip becomes further restless.He, now wants to get rid of "the great English web" (251) that was above him. "Kip looks condemned and separate from the world, his brown face weeping" (301). Hana also realizes Kip's fate—"Thre is the dry crackle of thunder and she seeks her arms darken" (300). Gradually, he is distanced from her, Malpractices of colonizer make colonized people, like Kip always humiliated. He is physically in the land of Europe but his mind is in India. This in-betweenness is caused by his colonized experience. Bifiguration of mind and body is caused to him because of colonial experience. He again remembers his brother and narrates:

> Ah but my brother thinks me a fool for trusting the English. He turns to her [Hana], sunlight in his eyes. 'One day, he says, I will open my eyes. Asia is still not a free continent and, he is appalled at how we throw ourselves into English wars. It is a battle of opinion we have always had "One day you will, open your eye", my brother keep saying.' (229)

Whenever he recalls his brother's words sense of resistance against colonial activities comes into Kip's mind. His desire to return to indigenous practices and cultural forms as they existed in pre-colonial society, he was melted by the memory of his own atavistic cultural activities. He determines that he would no more serve Europeans. The narrator writes: "Although he is a man from Asia who has in these last years of war accused English fathers, following their codes like a dutiful son" (229). Kip recalls the English's hanging at "Sikhs who are fighting for independence" (230).

Kip's hostility towards west increases instantly. He cannot forget the fate of Hiroshima and Nagasaki. "If he closes the eyes, he sees the streets of Asia full of fire" (302). Kip scolds English patient in this way:

> American; French I don't care. When you start bombing the brown races of the world you're an Englishman. You had King Leopard of Belgium and now you have fucking Harry Truman of the U.S.A. You all learned it from the English. (304)

Kip not only blames English patient but also, tries to kill him. Since he thinks that patient is the representative of colonial hegemony. He even "swerves his rifle up towards the [English patient's] eyes" (303). However, he cannot shoot him. Kip's understanding of history of colonization confirms him that the root of this hegemonial power is English. This act of ruling over other's mind was "learned. . . from the English" by other nations. He wants to see the "The death of a (so-called) civilization" (304) developed by western.

Kip now decides to leave Europe forever. He discards Hana and her love as well. The nostalgia of his country and culture chase him continuously. He brings out "the photograph of his family and gazes at it." He comes to be conscious which he is. "His name is Kirpal Singh [not Kip which was baptized by western people] and he does not know what he is doing here" (305).

Kip's return to Asia is not tribalism, but the development of an awareness that even the patient lacks. It is Kip who in this awful moment listens for the silence of the other:

> He lies back and stares into the dark comer of the tent. When he closes his eyes he sees fire, people leaping into rivers in reservoirs to avoid

> flame or heat that within seconds burns everything, whatever they hold their own skin and hair, even the water they leap into. The brilliant bomb carried over the sea in a plane, passing the moon in the east towards the green archipelago. And released. (304-5)

Kip looks out beyond space and time and attempts to listen and witness the event taking place on the other side of the world, the other side that is also home. And as the novel closes, Kip sees himself a witness to the specter of Hana living alone elsewhere. Even as the novel ends and the characters struggle once again to comprehend the traumatic events taking place around them, the special spectral narrative economy of the text refuses to bring the text to a close. The erased forgotten and unspeakable events of past, such as the dropping of the atomic bomb or the colonizing of non-western people, continue to circulate within the present as historical specters. Already ejected from or resistant to the knowable space of western historical signification, they cannot be represented within a singular, linear narrative without a repetition of the original forgetting.

Not only Kip but also Hana is fed up of with Europeans. She also wants to go back her country Canada. The double-edged effect of colonialism affects Hana too. She writes her step-mother Clara:

> I am sick of Europe, Clara. I won't to come home. To your small cabin and pink rock in Georgian Bay. I will take a bus up to Parry Sound [. . .]. And wait for you, wait to see the Silhouette of you in canoe coming to rescue the from this place we all extend [. . .]. How were you not fooded like us. (314-315)

As the characters of *The English Patient* turn towards the past, their attempts to construct a stable and coherent narrative are thwarted by the specters that haunt them. The memories of their stories evoke resist any narrative ordering and conjure forth the spirits of the past that remain unacknowledgeable and uncontainable. If we take our knowledge of memory and specters to narrative as a whole, and push beyond the patient's narrative, we uncover deeper understanding of trauma of history that the novel is examining, one that centers on the characters of Kip.

Sense of colonization is conceptual effect. Hana is a white but not a European. She is a Canadian girl. But her experience in Italian Villa, her inclination toward the burned English patient no more excite her. Now, she wants to be redeemed from this maze. There is a chain-relation between colonizer and colonized. Neither person can be defined in one term. Sometimes, a person can be colonizer and sometimes he/she can be colonized. Inasmuch, the situation determines their position.

IV. Conclusion

Kip, a marginalized character in the novel, struggles for his existence in western territory to get a space there. However, his desire becomes a mirage when he was used, abused and misused by westerners.

At first, Kip becomes very loyal to those whites. He followed their ways of life pleasantly. But America's dropping of bomb in Hiroshima and Nagasaki heated his blood suddenly. Then, he begins to protest against western hegemony. He becomes quite nostalgic towards his Indian culture. He recalls his brother's words "Never trust Europeans" . His brother was an Indian nationalist. He was an anti-European. But Kip turned his deaf ear to his brother's words. He joined British army. He could not understand the policy of those "Map drawers". Kip even falls in love with a white girl named Hana who is a nurse. Hana is there to serve English patient. The patient seems very passive morbid but dominates all the characters in the book. There is chained relationship among the characters who live in Italian villa. But, the patient creates his dominance over all of them.

It would be a mistake if we say that colonialism (imperialism) has unilateral effect. Undoubtedly, it has bilateral effect. In course of colonization, not only colonized but also colonizer got affected. So, it is double-edged. Therefore, the study of Kip pushes us further to study Hana, the English patient as well. Hana is also gets affected by the European colonization. She is fed up with them. She is actually a Canadian who is "Sick of Europe". Nobody in the villa is in his/her homeland. So, sense of exile haunts all of their minds. On the one hand Kip is dominated by Hana, but she is also hegemonized by the English patient. In this sense, she is also

colonized. This proves that the rein of colonization is in the hand of the English patients. He is paralyzed physically but he has the power to control them all.

Kip knows the hegemonial power of English patient at the end of the novel. He knows the patient is the avatar of colonization. So, he wants to kill him. Eventually, Kip wants to get his identify back as "Kirpal Singh". He no more wants to live in the water of western sea being "Kip"— a fish. In this way, it can be asserted that Kip's departure displays his condemn to western way of life, power, post and loyalty and his return to India shows the love for motherland and nationality.

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