

Contemporary Literature

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Good afternoon, we continue with our lecture on Michael Ondaatje's *The English Patient*. So, today in today's lecture, we are going to see the highlights of that talk today. So, one is love and loss. So, these are the key concepts that we will be discussing in today's class. Love and loss in the *English patient*, so the theme of what it means to love, to befriend someone, to care for somebody and to lose that person. So, the idea of love and loss, but it is not just the person that we are talking about here.

It is also our own identities, our countries, our own selves that we are talking about. So, loving and losing self, our nations and people whom we have known once and cared for once, but which all got eroded or got lost on the way. Identities, we have been talking about the theme of identity in the *English patient* for quite a while and identity is actually the most important theme of the *English patient* because all the characters, whether you remember the characters, all the characters, the principle characters of the *English patient*, whether it is Kip or Almezi, Count de Almasy Almezi who is our hero, the *English patient* or Hannah, the major characters, they are the people who are in search of their identities, whose identities are extremely fluid. They belong everywhere and nowhere, that is the issue.

Catherine and her husband, they are English and somehow they cannot cope with the world outside and therefore, they are the first to perish away. Assimilation, what it means to get assimilated in a troubled world, in a world where there are nationalities, languages, races of such diversity that we cannot even start counting. So, what does it mean to assimilate with people whom we have never encountered before as the *English patient*, as Count de Almasy Almezi, he does so effortlessly. Of course, we have another major character when we talk about the *English patient* and that is Caravaggio, one of the most charismatic characters from the novel, the former thief, the master thief who is an expert in stealing secrets and stealing materials during the Second World War from people. Count de Almasy Almezi, if you remember, he is a geologist, he is an expert in map making, a cartographer.

So, these are the people that we talk about and their identities form the theme, the basic core of the basic theme of the *English patient*. Journey, almost every character in the

English patient takes a journey or makes a journey. So, whether it is Kip and Kip is a Sikh from Punjab in India, he goes to first to Scotland, then he learns the art of diffusing bombs during the Second World War. He is a young man and during the course of the Second World War, he travels across Europe, he travels across continents and ends up at the villa where the other characters are residing. How many of you remember the name of the villa where all these characters assemble? Villa San Girolamo, it is in Italy, Tuscany, Italy.

So, we are talking about journey. So, Kip takes a journey from India to San Girolamo. Count Almezi, he belongs to everywhere and nowhere. He is the original rootless man and he starts, well his identity that forms the basic theme of the English patient. So, who is he? He is definitely not an English man.

The English patient is not English. Hannah, she is a Canadian nurse and she starts from Canada and ends up in Europe and now, she is in Italy at Villa San Girolamo. Caravaggio, Caravaggio is an international thief, a spy and a person who can make or break his way into anybody's house, anybody's, he can break lockers, he can steal documents, he can make secrets, etcetera. During the Second World War, he has been captured by the enemies and as a punishment, they cut off both his thumbs. So, he is the thumbless man and after losing, having lost his thumbs, now he cannot do what he is best at that is stealing, that is his, you know, that is his craft.

So, he has been punished in such a way that he cannot practice his craft anymore. So, Caravaggio, interesting characters, all of them and of course, then the body, the body as a thief. I mean, you look at everybody's body, body is something that Ondaatje is extremely interested in. So, the English patient's body, what Count de Almasy Elmezi looks like before he is burnt. You remember this story? He falls in love with Catherine, who is Geoffrey Clifton's wife.

They are newlyweds. They have just arrived from England into this desert where the war is in full force, but as fate would have it, Catherine falls in love with Count Elmezi and that leads subsequently to the, you know, the catastrophe, the tragedy of the, of these people. So, while escaping with Catherine in an old rotten aircraft, there is an accident and Catherine, of course, dies and Count Elmezi, he is left almost charred. He is just breathing. He is not, there is nothing else left to him.

So, his body is completely charred. He is absolutely burnt and Hannah, the nurse, she nurses him. She takes care of him. He has travelled in his burnt condition, the Bedouins, the Bedouins, that it is a tribe. They take care of him.

They move around with him. They take him places. They treat him with respect for quite a while because they are impressed with his encyclopedic knowledge of deserts and artillery and weapons of all kinds, but once his utility is finished for them, they just abandon him and that is how he travels to San Girolamo, the villa where he finds Hannah. So, in the English, patient's body is an extremely vital sight for whatever happens in the novel. Hannah is also, she is a beautiful girl.

She is extremely young, but then she goes to extreme measures to make herself look ordinary, to make herself look clean. So, she dresses in an extremely unattractive way. She chops off her hair once very long, lustrous and beautiful, but she does not want them and because she has seen so much of death, so much of ugliness and she feels that she has no right to remain pretty in a world which has gone so completely ugly. So, it is her body and she is often compared to her thin. She is extremely thin.

She does not take care of herself. She wears men's shoes and walks around the villa digging the earth and gardening and she does everything with her hands. So, her hands have calluses now. She has cut her hair extremely short almost like a boy's and because of the way she punishes herself by hard work and by not taking care of herself, she almost loses weight and she looks like a stick. She is compared to a young boy.

Her body looks like that of a young boy's. Caravaggio, his thumbs, the chopping of his thumbs, so it is again a violation of his body. When we were talking about the novel last time, we also talked how important the idea of books, you know books as a metaphor is implicit in the English patient. So, the art of reading, the act of reading, it recurs throughout the novel in various forms and capacities. So, Hannah in the beginning itself tries to connect with Elmedy who is almost dead.

You remember he is charred. He is totally burnt. He loses all his hair with nothing left to him. So, she Hannah just in order to keep him alive, she reads out. She reads aloud to him, you know almost the way a mother would do to a baby.

She does it because she knows how much he loves reading. How do we know that because the only thing he could manage to save in that aircraft, air crash was his copy of histories by hero Dutis. You remember the things which were happening in the copy of his copy is all worn out old, still he is extremely attached to his book. So, he always keeps the histories by hero Dutis. That is the name of the book.

So, this is a book that is extremely dear to him. He cherishes it and whatever important has happened in his life, he has made notes in the copy of this book. So, this is a possession that he does not want to let go of and Hannah knows that how much he loves

reading, how much he loves books, but he is unable to do that himself because he cannot even lift his hands. He is so badly damaged. So, she spends long time nursing him and reading aloud to him.

Viras and Villa San Girarlammo is a huge place, a damaged yet a fascinating place to live in and it has its vast library with an immense collection of books. So, Hannah keeps reading, taking books from that collection and reading out aloud to him. So, I will read you the passage which is given right at the beginning of the novel. I am on page 12.

She opened the book. The pages were joined together in a stiff wave. She felt like Crusoe. So, who was Crusoe? The reference is to Robinson Crusoe, the iconic adventurer Man Friday, the man who got marooned on an island while sailing and he spent several years on that island along with one faithful companion Man Friday. So, she felt like Crusoe finding a drowned book that had washed up and dried itself on the shore. The title of the book is a narrative of 1757.

What happened in 1757? American war of independence. So, she reads that book aloud to him. Illustrated by N.C. Wyeth as in all of the best books, there was the important page with the list of illustrations, a line of text for each of them.

Michael Ondaatje clearly loves books and book readings and he lovingly in great details describes the features of the books that his characters read. So, at one point, he tells us that how beautifully the book is illustrated, a book that details the American war of independence and it has all the, it comes with the pictures and the pictures come with captions and small textual quotations and everything is lovingly described by Michael Ondaatje. So, as in all of the best books, there was the important page with the list of illustrations, a line of text for each of them. So, each book, each photograph has been described. She entered the story knowing she would emerge from it, feeling she had been immersed in the lives of others in plots that is stretched back twenty years, her body full of sentences and moments as if awaking from sleep with a heaviness caused by unremembered dreams.

So, book reading now is compared to an act of adventure. You almost feel like, you know, almost feel akin with an adventurer like Robinson cruiser and she feels as if she is drowning in the world of that book. So, both Almasy Almezi and Hannah, they are such devoted readers of books, but it is not just these two characters. Catherine as well, Catherine reads voraciously too and that is one of the reasons, one of the first initial reason for attraction between Catherine and Almezi because she reads voraciously and we are also told that when Almezi falls in love with her, it is because it is when she reads aloud a poem, when she resides a poem and that is the point when he says that he, the

voice was so haunting and beautiful that he could not take it anymore. He just walks away and that is the point where he fell in love with a voice.

So, in each of these instances of reading, the characters use books to reflect or illustrate their own lives and to connect to some another place or time. So, books are not just books, books exist because they also act as a metaphor for the lives of these characters and the characters can relate to whatever is happening to them through the plots and actions and characters which are there, which are present in these books. It is also Catherine's reading of the story from Herodotus. She reads the story of Gyges Zaijeez where the emperor invites his friend to witness his wife, the queen's beauty in its naked glory and when that happens, the queen is so angry that she orders the friend to murder her husband. So, this is something that happens parallel to the story, to our story as well.

So, Michael on that very cleverly weaves such narratives in his story in English patient which have direct bearing on the plot of his novel. Books are also used to pass on secrets and codes during the war. Remember, this is the time when the Second World War is in progress and there is a German spy who has memorized the entire text of Daphne du Maurier's Rebecca. Rebecca, if you remember last night I dreamt I went to Mandalay again famously begins with this sentence. So, Rebecca is used as a code to transfer messages during the war.

So, it is through such kind of interactions that we get to understand that how multi-dimensional all the characters in the English patient are. At this point, I would like to give you one assignment. See the English patient makes references to a host of books. So, what I want you to do is pick any two works of literature. Perhaps you can look at Robinson Crusoe or you can also look at Rudyard Kipling's Kim which is so often mentioned and referred to in the book.

Perhaps you can look at some such examples and see how the lives of the characters in the English patient reflect what is happening in the plot of these novels that Ondaatje refers to. I will give you some of the examples that are referred to here. One is Herodotus's Histories of course, then Robinson Crusoe. We also have Shakespeare's The Tempest and Stendhal's Parma, Herman Melville's Fear and James Fenimore Cooper's The Last of the Mohicans, Leo Tolstoy's Anna Karenina and Daphne Dumourie's Rebecca and of course, Rudyard Kipling's Kim. So, you should also I mean pay attention to the mention to the reference to Anna Karenina by Leo Tolstoy.

After all Anna Karenina also is a story of forbidden love. Again it is a story of adultery and passion between people who are married to different people. You know the heroine is married to someone else and she falls in love with someone and she leaves her

husband and child for him and the repercussions and the kind of you know havoc that it brings in the lives of the characters. So, as I was telling you books are an important means of underpinning relationships in the English patient. So, this is an assignment that you should be doing.

Turn to page 155 now. He lies in his room surrounded by the pale maps. He is without Catherine. His hunger wishes to burn down all social rules, all courtesy. Her life with others no longer interest him. He wants only her stalking beauty, her theater of expressions.

He wants the minute and secret reflection between them. The depth of field minimal, the foreignness intimate like two pages of a close book. Now, when we talk about two pages of a close book, what are we talking about? Not an open book like this, but close book. So, he wants that kind of intimacy, nothing in between. Two pages of a close book, nothing could come closer, almost like becoming one and this is the kind of intimacy he seeks with Catherine.

He does not want to share her with anyone least of all her husband, Geoffrey Clifton. So, books are used in order to convey you know deep seated passions of the characters. So, books are not just books. People do not just read books to while away time or to for entertainment, but every book or every act of reading has an implicit meaning. You should read a book called the implied reader by Wolfgang Iser.

I will write it down. Maybe at this stage, it may be too advance for you, but at a later stage whenever you know you have time and you want to read something more in depth on the act or art of reading. So, Wolfgang Iser, German writer, the implied reader. Then also, you can look at the way Rudyard Kipling's Kim has been used and it is all. This is another instance of on that carefully selecting and referring to a book which has some bearing on the lives of the characters in the novel. So, as we were talking about in Vilas and Giralamo, we have characters from all nationalities, all parts of the world.

We have the Indian kip, we have the Hungarian, the European almsy, we have Karavaggio who belongs to everywhere and nowhere almost like almsy. We have the British Catherine and we have the Canadian Hannah, another root less person. So, we have Europeans, Asians, we have Canadians, all of them living together, coming together in some kind of an old forgotten villa. So, it almost the villa becomes a microcosm of our globalized times of our world. People of all races and ethnicities and linguistic background, they come together and try to make a life for themselves.

In other words, the setting becomes a microcosm for the post war society where races

and cultures and languages intermingle and the boundaries, the so called boundaries, the boundaries which are here count almsy knows so well, they dissolve. So, it is that kind of atmosphere. Another important reference to what it means to read books is made on page 94. There count almsy, he instructs young Hannah how to read Rudyard Kipling as she is reading lines from Kim. He instructs her, read him slowly dear girl, you must read Kipling slowly, watch carefully where the commas fall.

So, you can discover the natural pauses. He is a writer who use pen and ink. He looked up from the page a lot, I believe, stared through his window and listened to birds as most writers who are alone do. Some do not know the names of birds though he did. Your eyes too quick and North American, think about the speed of his pen, what an appalling barnacled old first paragraph it is otherwise. So, reading for pleasure, this is perhaps Michael Ondaatje giving us tips on how to read, when you read literature or maybe it is like Michael Ondaatje telling us how to read the English patient.

So, read carefully, read slowly. Reading is a kind of a spiritual act, a spiritual experience which should elevate you. So, reading has to be done carefully with lot of joy and with lot of attention, the attention to the commas, to punctuations, to the cadences, the sound of languages, the way sentences are constructed, the way words are chosen, all that constitutes the pleasure of reading. So, reading has to be given respect. So, it is a lesson for all of us that reading should be done carefully and there is no reading which can compete with reading a hard copy of a book.

So, that is what he talks about. So, that was the English patient's first lesson about reading. He did not interrupt again. That is all he had to tell Hannah about the act of reading. If he happened to fall asleep, she would continue never looking up until she herself was fatigued. If he had missed the last half hour of plot, just one room would be dark in a story.

He probably already knew. He was familiar with the map of the story. He was Beneras bannerous to the east and Chilianwallah Chaliyavala in the north of the Punjab. All this occurred before the sapper sapper entered their lives. She had turned from the ending of Kim with his delicate and holy sentences and now clean diction and picked up the patient's notebook.

The book he had somehow managed to carry with him out of the fire. Which book are we talking about? Histories. The book is played open almost twice its original thickness. There was thin paper from a Bible, torn out and glued into the text. King David was old and stricken in years and they covered him with clothes, but he received no heat whereupon his servants said, let there be sought for the king, a young virgin and let her

cherish him and let her lie in this bosom that our king may have heat. So, they sought for a fair damsel throughout all the course of Israel and found Abishek a Shanimite and the damsel cherished the king and ministered to him, but the king knew her not.

So, perhaps this could be a reference to the story of Hannah and Almas El-Masy. Why not because here we are talking about a king who could very well be Almas El-Masy, who needs to be nurtured, to be cared for and the young virgin, the damsel could be Hannah. So, several stories running parallel to one another and every story having a bearing on our story of the English patient and the plot of the English patient. And interestingly, when Kip arrives in the setting, he too arrives as if he is a character right out of Rudyard Kipling's fiction.

He just arrives one day, one fine day and with his exotic presence. So, coming back to the plot, I mean we have been talking a lot about the references to books or books as a matter for in the English patient. So, the English patient as he lay there almost waiting for his end, for his death in the villa, there is a tender love story, may be not exactly of you are going to kind of love as we understand it in its popular connotations, but there is some kind of an affection that is kind of a bond that starts developing between Hannah and the English patient. And both nurture each other, both in a way add to each other's lives. Hannah who is totally weather beaten, she is emotionally beaten, she is almost on the edge of collapsing, she has seen too much of death and too much of tragedies, not just during the war that is happening or tragedies happening to other people, to the soldiers who she nurses, but personally also she loses her father, she loses her unborn child, she loses her fiancé and she has seen, she has lived through too much of pain and losses and somehow the English patient's saintly presence gives her a reason to live, a reason to go on in a world gone awry. So, she feels that before the English patient arrived in her life, she felt that there was no need for her to go on, she had cut off her hair, it was almost like she is turning into something someone else, she had learned to repress all her needs, just her entire being was devoted to taking care of the wounded soldiers.

She if you remember, she had given away all her possessions except her shoes, except a pair of shoes which she likes too much, the tennis shoes and she has taken to calling all the soldiers, everybody who enters her life buddy. That is how she treats life, you know with a sense of detachment, but when the English patient arrives on the scene, she feels that there is a reason to live, after a long time she feels a purity of love inside her. So, she refuses to move out when other hospital staff and other doctors and nurses start leaving the villa and going to you know safer places, because the war was coming to an end, but she does not want to, she wants to stay back and care for the English patient. I will read you out those lines where Caravaggio, her old friend actually he is her father's

or late father's friend and he urges her to give up the English patient. He says that you do not know what you are getting into, you are becoming too emotionally involved with this person, you do not even know much about and this is how it goes.

Why do you adore him so much? That is Caravaggio asking, I love him, you do not love him, you adore him, there is a difference between loving and adoring, adoring borders on worship. So, Caravaggio is just intrigued, why do you, what do you see in this burnt body? You have tied yourself to a corpse for some reason, he is a saint I think. So, for him, sorry for Hannah, the English patient, the burnt man is a saint, someone to be worshipped, a despairing saint. Are there such things? Our desire is to protect them, he does not even care, I can love him. A twenty year old who throws herself out of the world to love a ghost, Caravaggio is disbelieving, how is it possible you are so young and why are you throwing away your chances? Caravaggio paused, you have to protect yourself from sadness, sadness is very close to hate.

So, this is Caravaggio's philosophy, very profound. Let me tell you this, this is the thing I learned, if you take in someone else's poison thinking you can cure them by sharing it, you will instead store it within you. Those men in the desert were smarter than you, they assumed he would be useful, so they saved him, but when he was no longer useful, they left him, leave me alone. So, that is all she has got to say to Caravaggio, leave her alone, I mean she is in love with the English patient, not in the conventional sort of way, the way the word is generally understood, but she almost has a kind of feels a divine bonding between herself and the dying man and she does not want to leave till he dies. So, the foursome at the Italian villa, Kip, Caravaggio, Hannah and the English patient, they try to figure one, they try to figure each other out, but again you know that is the beauty of the English patient, you know they live in a fragmented villa. Remember, it is a kind of place which has been bombed so heavily, so at some places the ceilings are missing, at some places even walls are missing, you walk into a room and you can look at the valley outside and it is full of furniture where which is incomplete, lots of the furniture are missing.

The books, the books itself themselves are so fragmented, there are pages and pages missing, so lots of gaps and indeterminacies throughout, in everything that surrounds them and that is what Michael Ondaatje tells us that these gaps and indeterminacies and fragmentations are also implicit in the characters that inhabit the villa. So, the characters mirror the world outside, they have boundaries, they do not have boundaries, they would like to dissolve boundaries, they would like to make their identities more fluid, but is it possible in the world we live in. They are incomplete beings, they have their shortcomings and weaknesses and the state of the villa mirrors their state, villa itself looks like a work in progress or a work in this you know disintegration, so whatever we

want to look at it is there. So, the characters are fragmented, reveal to us through fragments of memory as in we were talking about last time that the construct of memory is extremely unreliable, what is memory and you can have as many definitions of memory as possible, but memory is never reliable, narrators can never be reliable. Therefore, Michael Ondaatje gives us so many narrators, all of them look at the same incidents and give us their own unique perspectives.

So, that is what life is it seems as if Michael Ondaatje is trying to tell us, the memories can be a memories can be reliable to an extent, but they are highly unreliable as well. Moments important and cherish moments, they can be visited and revisited by different people and sometime by the same people and you remember some different things. Characters in the English patient they are all they are on a quest throughout and they never find a resolution, so there is no beginning or end. So, they are somewhere in the middle of Europe and their lives are also told to us somewhere in the middle, I mean we never know how it all began for Almasi who was he, he is a Hungarian of course, but we are not told his entire life story, we are not told Hannah's entire life story, we are not told Kip's life story or Caravaggio's either. So, all stories begin somewhere in the middle and without a warning, sometimes they do not even end.

So, that is the structure of the novel and that is this and that is what Ondaatje is trying to tell us that that is what life actually is. The crumbling villa in a way also resembles the garden of Eden where everything is innocent. So, innocence and loss of innocence is another theme which is extremely predominant in the English patient. So, at the same time, the crumbling structure, the bombed structure of the villa, it also symbolizes modernity's destructive influence on peoples and places and nature, but at the same time when these very disparate characters, they come together Ondaatje seems to suggest that even in this crazy world, even in this highly destructive world, there can be some hope through faith and love and a desire to assimilate. I mean it is never completely possible to assimilate with people who do not belong to our culture, it is not possible to completely integrate, to get completely integrated with them, but then we can always try and coming together, this coming together of four different kinds of people from different languages and nations and cultures and identities and social background that somehow gives us an impression that this is what the world should be.

But let us come to Kip's character. We have been talking a lot about Catherine and Hannah and Elmasi, but let us talk a little about Kip also. Now, Kip is a Sikh from the Punjab in India and as I just told you that he is a soldier, he took part in the Second World War, he is a sapper, he is an expert in defusing bombs and he has learnt his skill from someone in Scotland and taken part in the war. And now, as the war comes to an end, he finds his way in Villa San Girolamo and becomes extremely involved in the lives

and loves of these people, these Canadians and European people, but initially he is quite an innocent even after the war, but when he realizes how the war ends and how did it end with the bombing of Nagasaki and Hiroshima in Japan, the allied forces, they completely destroyed those two cities and that is when Kip realizes that he does not really belong to this world, he does not really belong among this group of western people. And this is the point where he feels that he should go and strive to carve his own identity for himself, an identity which he was willing to relinquish for a while because he felt so welcomed among these people by Hannah and Caravaggio. He even falls in love with Hannah, perhaps this is his way of trying to assimilate with the so called other and Hannah reciprocates, she falls in love with him as well, but this is something, this is a kind of love which can never be realized and because perhaps Ondaata is trying to tell us that the cultural differences are so much and so deep that such kinds of relationships are not possible.

So, after the following the atomic bomb disasters of Nagasaki and Hiroshima, Kip decides to leave the villa and reenters Indian culture and life and eventually we are told that he settles down with a wife with a happy face who laughs permanently and this you can, this is beautifully juxtaposed with Hannah who has a serious face, an extremely serious face, she barely smiles, she has forgotten how to laugh and he also cultivates a garden around his house because somehow you know that idea of the original garden, garden of Eden, garden symbolizing innocence and love and happiness is contained here. So, he lives in his garden, she lives somewhere else, but the garden whenever he looks out in his garden in India, he is always reminded of the gardens that Hannah cultivated in villas and Girilamo. So, after Kip's departure, this is also a story when we were talking about the key concepts, so love, Hannah and Kip fall in love, but then they soon realize that this is not going to be forever and Kip leaves her. So, that is what she feels that from now onwards, I believe that the personal will forever be at war with the public.

I will read you out these particular lines from around page 290. She writes a letter to Clara, her friend. This is my first letter in years, Clara and I am not used to the formality of them. I have spent the last few months living with three others and our talk has been slow, casual. I am not used to talking in any way, but that now the year is 19, what for a second I forget, but I know the month and the day. One day after we heard the bombs were dropped in Japan, so it feels like the end of the world.

From now on, I believe the personal will forever be at war with the public. If we can rationalize this, we can rationalize anything. So, what happens? The personal becoming a one with the political, personal becoming one with the public. So, there is no disconnect between the two anymore.

They will always impact each other. This is the idea. So, you cannot live a highly sanitized life thinking that what is happening around us would not have any deep influence or impact on our lives as long as we are doing well. No, this is not possible. That is what Andharte says that we have to learn to get involved.

Otherwise, there will always be wars. There will always be tragedies and deaths around us. In this connection, I would like to draw your attention to another page where we were talking about how important the idea of the body is. Tomorrow, I am going to discuss the narrative structure of the English patient, but because today we were talking about the bodies. So, go to page 153 and just see the way bodies are discussed. We are talking about Catherine and her lover, Count Almancy. A list of wounds, the various colors of the bruise, bright rose leading to brown, the plate she walked across the room with, flinging its contents aside and broke across his head, the blood rising up into the straw hair, the fork that entered the back of his shoulder, leaving its bite marks.

The doctors suspected were caused by a fox. So, a lover's fight, a lover's quarrel and Catherine could get extremely violent. She once broke a plate on his head and blood trickling down. He has a list of wounds. So, beautifully constructed sentence, a list of wounds to prove his love for her.

Another instance of the body, it is on page 74, sorry, page 74 and her. Kip is described. He is the only one of them who has remained in uniform, immaculate, buckles shine, the sapper appears out of his tent, his turban symmetrically layered, the boots clean and banging into the wood or stone floors of the house. On a dime, he turns from a problem he is working on and breaks into laughter. He seems unconsciously in love with his body, with his physicalness, bending over to pick up a slice of bread, his knuckles brushing the grass, even twirling the rifle absentmindedly like a huge maze as he walks along the path of cypresses to meet the other sappers in the village. So, bodies and what they connote, what they denote is a very important thing in the English patients. So, today's class, this was the highlight, love and loss, the theme of love and loss in the English patient, identities, nations, races, languages and people of all colors coming together and what how identities are impacted, the desire to assimilate and how far is it possible to assimilate ourselves in this world, journey that people take for whatever reason and of course, the body as a contested side, the body as a desired side, the body as a mark of identity.

So, these are the things that form which are at the core of the English patient. So, we will be continuing with the idea of narrative, how the English patient is the narrative in the English patient is constructed or you know theorized and that is for tomorrow. So, thank you very much. Thank you.