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TRANSFIGURING THE FEMALE BODY INTO MOTHERCOUNTRY IN SALIH'S
SEASON OF MIGRATION TO THE NORTH AND FARAH'S MAPS

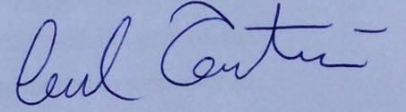
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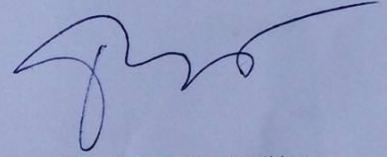
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I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.



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DECLARATION

I declared that whole of the work in this thesis completely my own. Unless referred in the text as a specific source and included in the reference, Entitled “TRANSFIGUREING THE FEMALE BODY INTO THE MOTHERCOUNTRY IN SALIH’S *SEASON OF MIGRATION TO THE NORTH* AND FARAH’S *MAPS*” and no part of the research deliberated and discussed to in this thesis has been submitted in support of any application for another degree of this or any other university or another.

.../.../

Mohammed Burhan Kakakhan

ABSTRACT

Master Thesis

TRANSFIGURING THE FEMALE BODY INTO MOTHER COUNTRY IN SALIH'S *SEASON OF MIGRATION TO THE NORTH* AND FARAH'S *MAPS*

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This thesis presents a reading of twentieth century Arab-African literature to show that postcolonial writers have implemented various strategies to complicate the concept of nation. Any notion of nation is doubtlessly connected to the quest of cultural identity; therefore, the quest for cultural identity in the novels of two prominent African writers, Somali Nuruddin Farah's *Maps* and Sudanese Tayeb Salih's *Season of Migration to the North*, will be examined. My examination focuses on the representation of female bodies in both novels. The relationship between the protagonists of the mentioned novels and female body depict either the protagonists' struggle to assert an identity as in *Maps* or take revenge back upon the colonizer's land as in *Season*. Thus, this thesis aims to shed light on the way the body is perceived through biopolitical terms. I argue that in both novels, it is the female body that receives all the atrocities and simultaneously turns into the "mother country" for the male protagonist.

Keywords: female body, identity, Mother Country, violence, biopolitics

KISA ÖZET

Yüksek Lisans Tezi

SALİH'İN *KUZEYE GÖÇ MEVSİMİ* AND FARAH'S *HARİTALAR* ADLI ROMANLARINDA KADIN BEDENİNİN ANAVATANA DÖNÜŞÜMÜ

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Yaşar Üniversitesi

Sosyal Bilimler Enstitüsü

İngiliz Dili ve Edebiyatı Lisans Programı

Bu tezde, yirminci-yüzyıl, Arap-Afrika edebiyatından örnekler incelenip, koloni sonrası yazarların ulus kavramını karmaşılaştırma ve sorgulama stratejileri hakkında çıkarımlar yapılacaktır. Ulus kavramının irdelenmesi, kültürel kimliğin sorgulanmasıyla her zaman yakın ilişkide olduğu için, iki ünlü Afrikalı yazarların romanlarında, yani Sudan'lı Tayeb Salih'in *Kuzeye Göç Mevsimi* ve Nuruddin Farah'ın *Haritalar*'ında, gözlenebilen kültürel kimlik arayışları incelenecektir. Metin çözümlenmelerinde, romanlarda ki kadın bedenlerinin betimlemelerine odaklanılacak, sözkonusu romanların baş kahramanlarının kadınlarla olan ilişkilerinde, ya *Haritalar*'da olduğu gibi ulusal kimlik arayışlarında bulunmak, ya da *Kuzeye Göç Mevsimi*'inde olduğu gibi, sömürgeci kültürden intikam almak esas olduğu iddia edilecektir. Bu yüzden, romanlarda betimlenen kadın bedenlerine *biyopolitik* bir yaklaşım getirilecektir. Bunu yaparken amacım, her iki romanda da, kadın bedeninin tüm kısımlara maruz kaldığını ama aynı zamanda da, kahramanlar için bir, Frantz Fanon'un tanımladığı üzere, "Ana Vatan," kavramının simgeleri olduklarını göstermektir.

Anahtar Sözcükler: kadın bedeni, kimlik, Ana Vatan, şiddet, biyopolitika

DEDICATION

This thesis is dedicated to my family who enabled me to be who I am for their constant support throughout my studies. Forever I will be indebted to you for my successes. And, to all my friends who held my hand along the way, encouraged me to push on, and complete this thesis.



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The completion of the entire master's course and this thesis has been inspiring and challenging experience that would not have been possible without the continuous support and assistance of the following individuals whom I would like to thank:

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INTRODUCTION

Postcolonial, as a term, suggests resistance to colonial discourse or colonist power. Colonialism tends to inscribe inferiority on the colonized people in order to exercise complete control. The field of postcolonial studies outlines a cultural relation between the colonizer and the colonized. The clash between the colonizer and the colonized results in imposing or inserting the newly arrived culture in which the colonizer culture dominates the native culture. The colonized people feel the discontinuity of culture, and subsequently after a while they will face a confusion of identity. Studies in postcolonialism have become an important field within literary studies, especially in the late seventies. The first spark was partially triggered by Edward Said's book, *Orientalism* (1978), where Said shed light on the ways the West takes to describe the East. *Orientalism* stimulated other writers or critics like Salman Rushdie, Homi Bhabha, and Gayatri Spivak, who all contributed to Said's conceptions. Even Said himself later on participated in the developments of the postcolonialism through his revision of *Orientalism* and his other books, such as *Culture and Imperialism* (1993), and *Reflections on Exile* (2000).

Orientalism as Said says in the beginning of his book, *Orientalism*, "is a way of coming to terms with the Orient that is based on Orient's special place in European Western experience" (1). Also, if we consider Said as the founder of this field of study, we have to bear in mind that Franz Fanon, in turn, was an earlier thinker of postcolonialism due to his works about the effects of colonization and how to resist it psychologically. His works focus on the role of colonizer's language in shaping the mind of the colonized. Fanon's works can be read in several stages: the first stage is looking for the black identity as it is discussed in his book *Black Skin White Masks* (1952) in which Fanon relies on psychoanalysis as a mean for writing about postcolonialism. Fanon maintains that colonization elevated the white and made them superior to the black, which caused a huge clash in the colonized people: "the white man imposes discrimination on me, makes me a colonized native, robs me of all worth, all individuality" (73). Thus, the history, culture, language, and beliefs of the colonizer have been considered as stand-ins for the culture of the colonized. The second stage is seen in his book, *The Wretched of the Earth* (1961). Fanon shows that there should be violence in the process of decolonization. Fanon ridicules the notion

of formal independence decided through peaceful handovers, and rejects negotiation as a substitute for submission. In sum, studying postcolonialism has started long before, but theory of postcolonialism has taken its shape during the late seventies and the beginning of eighties, but neither Fanon nor Said have mentioned the term postcolonialism. The term was used first in politics in the beginning of seventies to describe the tumultuous situation when nations got rid of the hegemony of European empires after World War II. Therefore, most of the studies talk about postcolonialism as an experiment where two different cultures interact with each other. This experiment, in turn, has left its signs on the West/North, the colonizer, and in the same way on the East/South, the colonized.

In this thesis, I analyze the writings of two authors, Sudanese Tayeb Salih's *Mawsim al-hijra ila shamal / Season of Migration to the North* (1966/1969) and Somali Nuruddin Farah's *Maps* (1986). Focusing on these writers' of resistance to imperialism will provides us with a good understanding of the postcolonial era. In both novels, the female body acts as an emblem of "mother country," a term that Fanon uses in *The Wretched of the Earth* as a term to describe the colonizing country after decolonization. Salih's novel presents the tumultuous situation between four white, European-British-female and a black African-Sudanese man. Additionally, Salih's novel also focuses on a Sudanese woman, Hosna, who is expected to obey the patriarchal laws of the tribe, but who proves herself as an agents by rejecting these laws. Referring to the idea of postcolonialism and oppression, Young shows that "oppressed women have been described as 'colonial feminism' that is where the colonial government intervened on behalf of women, claiming it was doing so on humanitarian grounds" (97). I argue that in addition to Mustafa's Sa'eed's, the protagonist of *Season of Migration to the North*, project of reversing colonialism, which is entirely encoded in sexual terms, the marriage of Hosna and Wad Rayyes makes the connections between women and decolonization even clearer. Through Salih's novel, I will offer a new perspective to the critical discussion in postcolonial studies by exploring the effect of colonial discourse expressed within Mustafa Sa'eed relationships to European women. Critics have treated *Season of Migration to the North* as a novel that explores the colonial encounter between the colonized Sudan and Britain, the colonizer "Through cultural contact, the identity of the native is often subject to loss, disintegration, and interpolation. However, it is also recreated via

contact with an alien culture” (Neimneh 3). Yet, through a close reading, I argue that, while Mustafa Sa’eed’s European partners seemingly overcome racial discrimination through their involvement with an Arab-African male figure, their bodies or their roles are transfigured to serve as what may be called the “mother country” for Mustafa.

Similarly, Nuruddin Farrah in *Maps* explores through the relationship between an orphan raised by an adoptive mother, Misra, the concept of mother-son relation, and issues like fidelity of the son to his mother or his “mother land”. Askar’s condition in *Maps* comes to personify Ogaden, the contested space between Somalia and Ethiopia. Farrah depicts Askar’s relation to Misra “there was much talk about ‘Somalia,’ the country that was referred to as ‘mother’ in a tone suggesting a getting together of her and the Ogaden/child separated from her” (*Season* 101). Brown points to the potential for such bodies in *Maps*, but as testimonial ones. Thus, he argues “reading the changing bodies in *Maps* as testimonial narratives, and observing the ways characters read each other’s bodies, links postcolonial discourses of gender and national identity to processes of traumatic suffering and recovery” (126).

I argue that Misra’s body embodies the land of in particular “mother country” for Askar. It is the space where Askar constantly struggles with in order to establish an identity for himself, and to create a sense of feeling at home. For these novelists to portray postcolonial spaces like Sudan and Somalia, they have to depict the identity crisis throughout their texts which is clearly shown through the dilemma of the protagonists in relation to the women they are engaged with. In *Season of Migration to the North*, Mustafa wants to revenge himself upon Europe. Through his violent female conquests, he wants to inflict on Europe due to the degradation which Europe had on Sudan or his people. It is his desire to “liberate Africa with his penis” (*Season* 120), that drives his actions.

“Mother Country”

As Edward Said points out in *Culture and Imperialism* (1985), considering colonialism a disease, “we must fully comprehend the pastness of the past, there is no just way in which the past can be quarantined from the present. Past and present

inform each other, each implies the other” (4). In this, Said suggests that the structures of imperialism become deep-rooted, so that they form the cultural foundation of nationhood. Men like Mustafa, are the outcome of the mimicry of imperial systems, in Fanon’s words he is part of the “national middle class” of the postcolonial country they appeals to the “bourgeoisie of the mother country which it hopes to replace” (*Wretched* 149). Frantz Fanon similarly discusses in *Black Skin, White Masks* (1952) such an issue by showing the European woman’s body as a surface or an object that power or ownership is exercised by the colonized “when my restless hands caress those white breasts, they grasp white civilization and dignity and make them mine” (45). The four European women represent the same ownership for Mustafa. He fulfills this ownership by inflicting these women with violence.

Just as imperialism had violated its victims, Mustafa violates his, and his unwitting lovers become sacrifices in his violent campaign. The acts of finding lovers and engaging with them sexually become scouting operations and skirmishes in a war fought on the personal level. (Makdisi 811)

While Walsh shows that the significant role Mustafa Sa’eed’s encountering English women is not entirely clear from the text that Sa’eed’s attraction is based entirely on racial difference, or whether he is motivated by conscious intentions to take revenge on the oppressor: “I am not denying that these motivations indeed operate on some level, but I am suggesting that they may not account for all that we observe” (*Season* 1). Rather, based on what other critics such as Stefan Meyer, Brian Gibson, who all have shown, and pointed out that while Salih’s text sheds light on the injustices of imperialistic practice, it also challenges the accepted notion of traditionalism by the native culture, particularly the paternalistic practices that oppress women. While Velez reminds us of the space and the place in *Season of Migration to the North*, he sees England offers no place of a refuge like Mustafa, “London as a home, further frustrating his place-sense and place-relation” (196). The main character of the novel, Mustafa, a man from the East, fluctuates between two worlds represented by two women, who symbolically identify different cultures. First, in his relation with the European women later on in his return and his relation with the Sudanese woman, Hosna. Through relations with a woman from the West, protagonist aims to penetrate into her culture while in coming back to his home, our

hero tries to reintegrate with his own community. It is the depiction of the opposition of two worlds symbolically reflected by means of female body. Mustafa is a displaced person in both worlds he cannot find himself in both worlds; the world of the East and the West.

Furthermore, Mustafa's condition seems similar to Farrah's protagonist, Askar, in being born as an orphan and having the sense of loneliness. Mustafa, also suffered from not belonging or even the unnamed narrator in *Season of Migration to the North* when he opens the novels with the phrase "I returned to my people" (*Season 1*), hinting that he suffered from isolation in his seven-year study living in Europe. The protagonists in these novels seem to struggle to assert an identity for themselves. Askar's repetitive question for Misra throughout the novel "who am I" (*Maps 59*) problematizes his situation or/and relation with the people with whom he is engaged especially Misra. Mustafa Sa'eed in Salah's novel, despite his relation with four English women could not establish a stable life for himself. In other words, he could not form a family till he moves back to his native land, Sudan where he marries Hosna. However, what is worthy to be mentioned, that the protagonist's relations with the female figures can be considered as a destructive one. The first three women commit suicide after having sex with Mustafa, and the last one, Jean Morris is killed by Mustafa. Also, in *Maps*, Askar several times hints to Misra that his survival is based on her death "to live, I will have to kill you" (*Maps 59*); though Askar may appear not the real murderer since Misra has been killed in a vague atmosphere. Indeed, the politics of identity in the postcolonial context are not only dependent on the ideology of colonization, they are, also, shaped by them. As Fanon points out, the occupier determines the center of resistance around which people become organized.

These novels address the same concerns as Fanon refers to in his book *The Wretched of the Earth*: centering women's experiences of violence at the hands of men, colonialism, and nationalism. For Fanon the world is "divided into compartments, this world cut in two is inhabited by two different species" (40). So, Fanon diagnoses the problem of any individual is the fact of belonging to or not belonging to a given race, or a given species. The beginning of *Seasons of Migration to the North* has its own significance because the reader witnesses the formation of the plot which is intricately developed through Salih's creativity to illustrate the

compelling tale of colonial subjects or people coping with the return to their postcolonial nation. The main character, Mustafa, is the embodiment of a wanderer returning to the “mother country” to rest. He becomes precisely what he thinks Westerners expect to see when they look at him. He eroticizes himself and makes it his only goal hunt white English women. Nonetheless, he claims that “life in this village is simple and gracious (and) the people are good and easy to get along with” (*Season 9*). Mustafa Sa’eed’s journey to Europe follows a postcolonial schema. As a colonial subject, he is displaced from his environment and interpolated by the colonial administration's educational system first in Cairo then in England. His cultural basis is framed by Western philosophy, literature, anthropology, economics, and history, which he utilizes in sexual relations with English women, who have fetishized him as a subject of orientalist fantasy. He is estranged even after his return to return to Wad Hamid, the village, where he secretly constructs a room displaying European culture. His encounter with English white women reminds him of his estrangement. Jean Morris, the last European woman he is with, exotizes his black body which reminds her of the smell coming from Africa. In *Black Skin, White Masks*, Frantz Fanon addresses the body of the black man, emphasizing that being black is a “corporeal malediction” (48). Fanon describes the reaction of Negro children to initial contact with European culture. Fanon suggests that the black subject’s awareness of his racial difference leads to a sense of self-estrangement or self-objectification. Significantly, he figures this mental division in terms of bodily mutilation and dismemberment:

Completely dislocated, unable to be abroad with the other, the white man, who unmercifully imprisoned me, I took myself far off from my own presence, far indeed, and made myself an object. What else could it be for me but an amputation, an excision, a haemorrhage that spattered my whole body with black blood (85).

Therefore, for Fanon the racialized body carries its external, sealed markers wherever it goes, and these signs cause the body to be defined in a way that subjectifies it. “The white man is sealed in his whiteness. The black man in his blackness” (3).

In *Maps* it is Misra's body that receives all the torture and racist discrimination or even dismemberment. Askar, when growing up, has a very intimate relationship with Misra. He links himself to her in every moment they are together to such an extent considering himself her third breast. In other words, it is the female body that participates fully in defining the body politics in postcolonialism. In Farah's novel, the violence exercised towards the female body, brings another look to postcolonialism, namely Giorgio Agamben's exploration of *biopolitics*, which I will also utilize as a critical approach to *Maps*. I argue that Misra is the site where Askar suffers his identity crisis and his sense of belonging to his nationalism. As McClintock suggests "women are typically constructed as the symbolic bearer of the nation, but are denied any direct relation to national agency" (354). Misra's dismemberment, and mysterious suicide act done by three European women in Salih's novel are indications to the ways bio- power is exercised. Their death can be linked with the problem of sovereignty, which is ontological since it relates typically to the question of life, and also because it is central to what the state is.

Biopolitics and the Body

Giorgio Agamben, in *Homo Sacer: Sovereign Power and Bare Life* (1998) takes an overall different direction to the problematic relationship between political power and human life, showing how life is politicized between "bare life" and "zoe" (107). According to Agamben, the distinction between bare life and recognized life arises from sovereignty, and it is a distinction made by the state. For Agamben, the political is thus reduced to the biopolitical; the original repression of the sovereign relation on which Western politics has always relied. In his series of important works on sovereignty, Agamben provides a framework for thinking about such issues like the relationship between the forces of life and of power. In investigating the relation between human life and state power, Agamben employs the Latin term *Homo Sacer* (the sacred man), to establish the critical difference between the physiological life 'bare life', and the politicized life 'polis.' *Homo Sacer* is a term used by Roman law for a person "that may be killed and yet not sacrificed" (Agamben 72). Agamben sees the body, 'bare life', as having become the focal point for power systems. He relies on what Hannah Arendt proposed in the indictment of the treatment of the

refugees in post-war Europe. Due to their being stateless they lack national rights, the refugee is reduced to “bare life” or abandoned by international law, “polis.” Agamben argues in the context of nation-state, these refugees “can no longer take the form of the rights to the citizens of the state” (126).

Homo Sacer is then someone who has lost his political life and has been reduced to its natural life. In other words, he is someone that has been forced to bare life. Agamben also argues that sovereignty is the power to draw the boundaries of the area where an individual is reduced to bare life. Despite the fact that Agamben owes his starting point to Foucault, Agamben did not align with Foucault in the view that biopolitics originated in the eighteenth century as mentioned in Foucault’s book *The Will to Knowledge* (1976). In Aristotle, Agamben catches the first separation between the humble, animal life *zoé* that we are born into and the “good” life of political partaking *bios* that we enter into. Unlike Foucault, Agamben uses the camp and the refugees instead of mental institutions and prisons to demonstrate how power works. According to Agamben, the position of the refugee matches with that of the *Homo Sacer*. Agamben sees the ambiguity confined in this definition in the status of the refugee. Though he or she is a living being, he or she has far fewer rights than the citizens of the state. This terminates the principle of the equality of all human beings as responsive beings. Human rights, Agamben writes, are not capable of joining the gap between the two forms of life. For Agamben bare life remains included in politics in the form of the exception, that is to say, as something that is included solely through an exclusion.

To relate this concept to our protagonist’s adoptive mother, Misra in *Maps*, is reduced and persecuted to such a state. Askar’s debate with his uncle, Hilaal in Mogadishu, reflects this ideology imposed upon Misra. Askar, wonders about the cause that Misra is not allowed to gain a Somalian identity card. When Askar obtains his Somalian identity card, he says “I could decidedly see that, in front of the space of ‘Nationality,’ there was, neatly typed in capital letters, the Word ‘Somali’. Did that mean that I was not to consider myself a refugee anymore?” Then Askar adds, “if Misra were to apply, would she be entitled to be issued the nationality papers which would make her legally and forever a Somali?” Yet, uncle Hilaal’s response is significant: “if her Somali is as good as yours then I doubt if any bureaucratic clown would dare stand in her way or dare deny her what is hers by right” (*Maps* 173).

Therefore, here, Hilaal's speech articulates the state power which already has denied Misra because the right to get or belong to a nation depends on knowing their mother tongue. Misra is a stateless figure reduced to her "bare life" as she is just like a refugee. Therefore, in agreement with Bardolph, that *Maps* "examines the elusive problem of identity, the enigma of freedom and belonging" (169), I will show that it is Misra's body which assumes the oppression on its behalf to assert an identity for Askar and not even for herself.

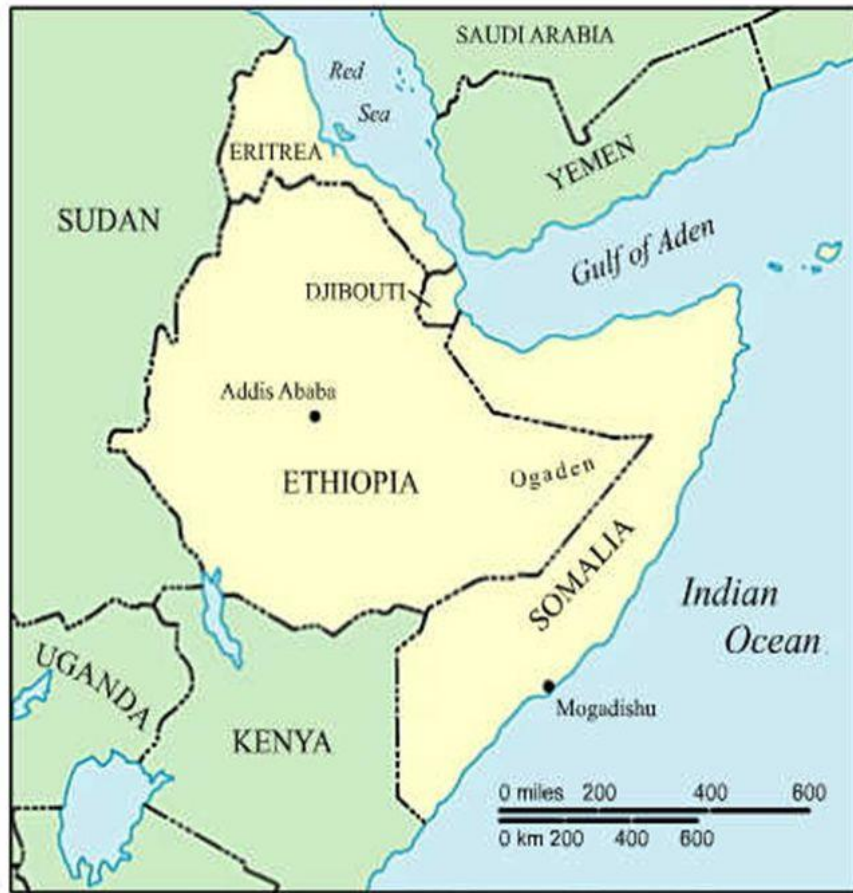
In her stimulating article, "Can the Subaltern Speak?" (1988), Gayatri Spivak raises this question which is its title, and shows that the "subaltern" woman as a subject is already positioned, represented, considered as absent or silent, and not listened to by multiple patriarchal discourses. She gives an example the subaltern/woman by exposing the ritual burning of women for themselves because of the death of their husbands, a well-known rite in India, called "Sati," and adds that the abolition of this rite by British has been generally understood as a case of "white men saving brown women from brown men" (Spivak 93). So, the woman's voice is still absent and spoken for by the colonizer; which can be considered as a form of discourse that suppresses. Therefore, in many different societies, women, like colonized subjects, have been considered colonized by various forms of patriarchy, therefore, they experience the politics of oppression and repression by the hand of the colonizer. The female body becomes representative of a contested area, and women find themselves forced to support the hegemonies that suppress them and control their bodies. In times of political conflict, like postcolonial era in African history, and in countries such as Somali during Ogaden war, and Sudan after British colonization, female body is the surface on which the signs of oppression can be observed. In postcolonial literature, the body is presented as the site of resistance to the hegemony of the colonizer. The notion of the body is, actually, subject to a specific criteria that is based on history, geography, and political position.

A Brief Colonial History of Sudan, Somalia and Ethiopia:

Anglo-Egyptian Sudan was previously name of current Sudan during the British-Egyptian occupation between 1899 and 1956. This period witnessed the establishment of the pillars of the modern Sudan, and paved the way to the civil war

that led to the secession of the southern Sudan in 2011. In 1896 the British government has warned France of crawling into the direction of Sudan. A joint military mission of Egypt and British set out to occupy Sudan, led by commander of the campaign, Lord Herbert Kitchener. They defeated the Caliph in Omdurman on September 2, 1898, and Khartoum fell in the hands of the invading forces and Mahdia State ended. Kitchener adopted a decentralized system of management and appointed four secretaries: administrative, judicial financial, and director of knowledge (education). He divided Sudan into six directorates: Dongola, Berber, Kassala, Sennar, Khartoum and Fashoda. An English officer was appointed at the head of each Directorate. Englishmen have kept high-level posts in the government, even at the level of the inspectors, while they allocated the minimum functions for the Egyptians. On June 19, 1948 and after consultations with some officials in the north of Sudan, the Governor-General in Sudan announced a working group of reforms to give North Sudan experience in self-government. On December 19, 1955 Sudan as an independent state was announced after a public referendum. Sudan has become a member of the League of Arab States on January 19, 1956 and in the United Nations on November 12 of the same year.

Somalia, on the other hand, had its own unique struggle. Western Somalia, known by colonial label in some writings as Ogaden territory, was the fifth region by the administrative division of Ethiopia. Ethiopia has included this part to itself since 1954. Ogaden witnessed the bloodiest wars in 1977 when people under the leadership of Front of Liberation of Western Somalia, fought against the Ethiopian army after the fall of Emperor Haile Selassie with the support of former Somali President Mohamed Siad Barre, who wanted to establish what is known as the Great Somalia. The Somali army occupied Ogaden, but Ethiopia during the reign of President Mengistu Haile, and with the support of Cuba and the Soviet Union, had in 1978 regained control over the region and defeated the Somali army, also they supported at the same time, the revolutionaries in Somaliland belonging to the Somali National Movement and permitted them to create camps on its territory.



The Disputed Area, Ogaden, between Somalia & Ethiopia

A Brief Summary of the Novels

Originally published in 1966 in Arabic, Tayeb Salih's *Season of Migration to the North* was soon published in over more than twenty languages including English (in 1969), and in French and German. The novel's international fame has contributed to Salih's reputation both in the Arab world and world literature. The novel develops as the two protagonists, the anonymous narrator, who has returned to his native village in the Sudan after seven years in England furthering his education, and other protagonist Mustafa Sa'eed; yet, most of the focus throughout the course of the novel will be on Mustafa and his relationship with his women partners. *Seasons of Migration to the North* describes the manifestations of colonial policies in a way that become embodied by those who have studied in Western systems of education and thus having been under the control of a specific type of power and knowledge.

Mustafa belongs to an Arab father coming from the northern region and a mother coming from the southern region. At a young age, he travels to Egypt and Britain for the sake of education. Upon his return from Britain, he resides in a small village, Wad Hamid, at the bend of the Nile in the northern region. In this village, he marries a young northern Arab woman – Hosna Bint Mahmoud. Later on, Mustafa will disappear in the novel when news come that he drowned in Nile, and the unnamed narrator takes the responsibility to disclose Mustafa's life in the course of the novel.

In *Maps*, the leitmotif it is the protagonist Askar's ambivalent feelings towards his adoptive mother, Misra. This is a relation through which each one is in a constant strife to affirm his or her own identity. The protagonist of *Maps*, is a child of the Ogaden. He is born in a territory claimed by both Somalia and Ethiopia. Throughout the course of the novel Farrah shifts between voices in narrating the novel. It is Askar's struggle either to stay loyal to his adoptive mother or to be loyal to his *mother land* represented by Somalia. *Maps* focuses on the vision of the female body: Blood, menstruation, abortions, and mutilation. Therefore, it can be argued that the subject of *Maps* can inclusively be related to issues of body and land which have been hegemonized and controlled by the colonizer in terms of national transfiguration.

To sum up, the following study will provide an examination of the two Arab-African novels, Tayeb Salih's *Season of Migration to the North* and Nuruddin Farah's *Maps*, by paying special attention to the way wherein the female bodies transfigure into *mother land*'s by the postcolonial protagonists of the novels. Chapter one will deal with Salih's novel, particularly on the notions of filiation/affiliation that highlight the two protagonists' dilemmas regarding nationhood, and their subsequent settling on the reversal/mimicry of mother land as form of violent revenge. Chapter two's subject is Farah's novel *Map*, particularly the protagonists' struggle with his own identity as trapped between the politicized female body and his postcolonial loyalties, thereby, shedding light on the postcolonial violence that ensues after decolonization.

Chapter 1:

COLONIZATION OF WOMEN IN SALIH'S *SEASON OF MIGRATION TO THE NORTH*

Tayeb Salih, who is an iconic Sudanese and reputable postcolonial writer well known not only in Arab speaking countries, but also all over the world for his contribution to the *Literature of the Other*, commonly revisits and reenacts the memories, life experiences and the struggles of his communal people in his works. He wrote several outstanding novels: *Doumat wad Hamid*, (1960, Engl. *The Village of Wad Hamid*), *Urs al-Zayn* (1962, Engl. *The Wedding of Zain*) and a short story published in 1964, *Handful of Dates*. From the many literary texts produced by Salih, his acclaimed novel titled *Season of Migration to the North* (*Mawsim al hijra ila'l shamal*), published in 1966 in Arabic and then in English in 1969, received an international reputation with its utilization of simple language, infused with a special touch which makes it musical and fluid. Besides that, the arrangement of the sentences makes the reader to follow reading and get the photorealistic portrait of the events of the novel. The stylistic and formalist manner of writing shows Salih's firm obsession with his motherland, Sudan, and particularly his rural village, Wad-Hamid where he was brought up. The novel is the depiction of a new atmosphere after the decolonization period. It is the reaction towards the legacy of imperialism and the formal constructing of national elements or individual identity.

Season of Migration to the North tracks the story of two Sudanese men who have been to study in England and have returned to Sudan. The narrator, a young bureaucrat from Khartoum, meets Mustafa Sa'eed, the protagonist, who also has been a professor of economics in England; who then retired to the same village, where he married, had two children, and became a respected member of the community. Mustafa Sa'eed is depicted as a man with a dark and mysterious past as he gently tells the narrator, in an almost confessional manner, about his life in England, where he spent his time sleeping with English women. According to this, Mustafa's interest in women during that time was purely predatory. In his narration of the past, Mustafa talks about his relation with four European women; three of which commit suicide, yet the last one was killed by him. Ultimately, he tells how he comes into grief when he murdered his lover, Jean Morris, a woman who hated him,

yet wanted to be always around him. After his returns to Sudan to settle in a remote village, he marries a good girl, Hosna Bint Mahmoud and has two children with her. It is know to the narrator that the people of the village have greatly benefitted from the betterment of his goodwill through some economic projects. Yet, his mysterious death, deduced by many either through the act of drowning or sudden disappearance, has greatly created an indelible mark of curiosity among the people of his village. Sa'eed leaves the narrator the care of his house and family. The narration henceforth continues in first-person, where the plot switches to story of the Sa'eed's wife, who chooses to remain as his widow until she is forced to marry an old man, Wad Rayess. Consequently, forcing Sa'eed's widow to marry the old man results in a tragedy; she ultimately kills her new husband-to-be and herself.

From the lens of decolonization, Mustafa's Sa'eed's destructive relation with European women symbolizes Salih's resistance to colonial ideology. It echoes the fact, in Hassan's words, that "many forms of anticolonial and antiracist struggle have reinscribed patriarchy" and that the novel "demonstrates the futility of resisting one form of hegemony by consolidating the another" (91). Furthermore, Salih's characters' anxiety anticipates that there is a marked contrast between the scenes of their return. For instance, the novel begins with unknown narrator's declaration "I returned to my people" (*Season 1*). The novel is entirely set around the figure of Mustafa Sa'eed's narration: he was an orphan living with his mother alone and going to school. His teachers see him as a miracle and one day his school principal says: "This country hasn't got the scope for that brain of yours, so take yourself off" (*Season 23*). Then, he moves to Cairo, then to London to study with the help of the Robinsons, an affluent expat family living in Cairo. He writes several academic books as a professor of Economics.

Both of the characters, the unknown narrator and Mustafa Sa'eed, are the product of the domination of Western culture struggling to survive between two worlds of North/South, West/East, black/white in the Arab world. However, while Sa'eed is more active and involved socially and intellectually, the narrator does not seem to be part of his own community, in other words, the villagers. In "Tayeb Salih's *Season of Migration to the North as a Postcolonial Text*," Günaydın points out "throughout the novel, it is observed that the process of colonization is reversed especially by Mustafa Sa'eed" (473). So, relying on what Mustafa says in the novel

“I’ll liberate Africa with my penis” (120), his mission is seen to return back colonialism by using women’s body as a site to revenge irrationality and insensibility. Makdisi states that, “Mustafa carries out the self-appointed mission by inflicting and oppressing British women as imperialism had violated its victims” (811). In light of the statements above, I will focus on the female body in this text as a site of oppression and from which the colonized, Mustafa Sa’eed, takes his revenge for his colonization. He wants to invade the European women as English men colonized his country, Sudan.

Mustafa Sa’eed was born in Khartoum in 1898, the year that witnessed the bloody defeat of the Mahdist forces by Kitchener's army in the battle of Omdurman, with which Sudanese resistance to British domination ended. However, Mustafa's life is spent trying to reverse the history of modern European colonialism. Therefore, when he was a child, he rapidly coped with Western education, pursuing it from a school in the Sudan, to a British school in Cairo, to a university in England, yet he is dissatisfied with British domination upon Sudan. When he reaches London, he immediately starts his campaign to throw colonialism back on the colonizers. Mustafa’s campaign is not carried out entirely in terms of physical violence, however, in fact, most of the damage he causes is psychological, thus he leads all but one of his victims to suicide, and he murders the last. I argue that Sa’eed’s violence towards European women is a form of discourse returned back by a colonized man, Sa’eed himself, against the colonist British represented by European women as an act of revenge.

1.1 Postcolonial Theory and Season of Migration to the North

As we all know, Great Britain exerted its domination on the East since the fifteenth century, but during the nineteenth century, Britain became the chief imperial power, and occupied one quarter of the world’s surface, including most parts of Africa. This occupation did not end until the end of World War II. So, the effects of colonization can be classified into two aspects, firstly, the actual ruling and exploitation of the colonized places, and secondly, the effects of cultural or psychological colonization of the colonized people. The former one is easy to eradicate, with the removal of the ruler’s military forces. However, what has been left is the latter one. People of

former colonies were deeply affected by the colonizer's culture and values, and thus they had a sense of alienation from their own cultures. The postcolonial writers Frantz Fanon and Edward Said shed light on both of these aspects of the postcolonial experience.

In *The Wretched of the Earth* (1961), Frantz Fanon argues that the solution to the recurrent problems of decolonization can only be recognized through a violent uprising of the masses. Fanon arrives at his conclusion by defining colonial society as compartmentalized society. In other words, this world is always divided into the polemics against the two forces: the good is against the bad; the white against the black; the rich against the poor; the indigenous against the foreigner. This division can also be observed among the colonized in the *Season of Migration to the North*. Even the narrator, initially paints Mustafa Sa'eed as a "germ" in the village, who after years of being in a European civilization, became a Eurocentric individual imitating the Western principles. His prejudice increases when he hears that Mustafa during his childhood was elected by British authority to study in an English school. Yet, Mustafa tells the narrator how he returned this germ back to European women, and that he has not killed the women but they have been killed by "a drop of the poison which *you* [Britain] have injected in the veins of history" (*Season* 95, emphasis mine). Additionally, the narrator himself feels like an exilic European within the village. He sees absurdity in every aspect in the village like the modernist phenomena illustrated through the advancements in agricultural tools used by the villagers and the establishment of Agricultural Committee Project, which serves all the farmers. On the other side, he sees how Hosna Binti Mahmoud is oppressed by the Sudanese patriarchal practices. She is forced to marry an old man after the disappearance of Mustafa, her husband, which leads her to kills herself and Wad Rayyes.

Edward Said, on the other hand, sets the basic premise of the book *Orientalism* (1978) in a manner showing that there is a dominant speech and an imposing vision, whose responsibility is to or affirm the representation of the Other as subaltern. The Other does not have speech through which he can represent himself, which leads Said to his survey of Western discourse or ideology that made the East its theme in the fields of knowledge, philology, anthropology, theatre, and literature. The common denominator amongst Said's readings is a perception of

inferiority of the East and considered as a different entity culturally and ethnically to the West. This leads to the formation of an ideology whereby the duty of the colonial West is to carry the light, civilization, and freedom for those Easterners retarded in every aspect of life.

He explains that Orientalism mirrors the West's authority, its imperialism, and the knowledge that evolved along with the expansion British, French colonialism. Orientalism is a method that portrays the Eastern nation as societies and people whom should be spoken for. It shows the East as the subaltern. Thus, Said's *Orientalism* has become the first thread to talk about the beginning of the colonial discourse or more precisely post colonialism. The analysis of Edward Said is anchored on the context of knowledge making is based on the research of two contemporary Western thinkers: Michel Foucault and Antonio Gramsci. It is possible to consider these two thinkers as the founders of the postcolonial discourse, or unquestionably, in addition to Franz Fanon, the first ones to reveal the prophecy of post colonialism. As Robert J. Young puts it in *White Mythologies*, "Colonialism is identified as the discourse implicit in Western knowledge" (146).

Edward Said has supplied an arsenal of instruments outstanding in the writing of Foucault, which he pairs with the understanding that knowledge is force, and speech, representation, the "truth," all can mean control and exclusion. Said has applied these concepts to talk about the beginning of the colonial discourse. So, these theories intertwine with Mustafa's mission is as a liberator of Africa and a colonizer of the North:

When Mahmoud Ahmed was brought in shackles to Kitchener after his defeat at the battle of Atbara, Kitchener said to him, "why have you come to my country to lay waste and plunder?" it was the intruder who said this to the person whose land it was, and the owner of the land bowed his head and said nothing. (*Season 94*)

Therefore, history gives him power to pursue his role. In other words, it is the fantasies of African, as Orientals, that motivates Mustafa to use them as weapons against the empire. Nonetheless, after Mustafa's release, he does not seek a good position in the government of Sudan as Mamur, as the old schoolmate, anticipated; rather he wants to live a simple life as a farmer in a distant village. Yet the scope and

source of his scholarly knowledge is one that is shaped by the very colonizing Western cultures that he seeks revenge upon.

He conceals this secret from all the villagers. For example, his secret room does not contain any single Arabic book, despite of his deep-rooted knowledge of Arabic. Furthermore, this room is the place where the narrator confronts his identity crisis. It is the last station where Mustafa has left his secret veiled, and his autobiography unfinished. This room contains many books. They are arranged in categories. There are books on economics, history, literature and so on. The narrator starts gazing at the titles. He sees *The Economic of Colonialism* by Mustafa Sa'eed, *The Rape of Africa*, *Prospero and Caliban*, and the list goes on. The narrator observes notes everywhere in the room. Notes about what Mustafa has done during the span of his life. These notes depict what and who and where Mustafa met and gone. Even his relation with European women is elucidated. Yet, what surprises the narrator is a note book and its first page of dedication "to those who see with one eye, speak with one tongue, and see things as either black or white, either Eastern or Western" (*Season* 150-151). This room is opened after the disappearance of Mustafa. It is an indication of knowledge or truth hidden by the colonized, Mustafa. It is a hybridized room inside Sudan. These books are all books of the "other." He is unconsciously affected by the process of colonization in his own action towards the women he sleeps with. He wants to found his school as a colonizer to breed his captives "we teach people in order to open up their minds and release their captive power. But we cannot predict the result. Freedom – we free their minds from superstition. We give the people the keys to future to act therein as they wish" (151).

In addition, the narrator himself in this chamber experiences his identity crisis as an hybridized, already changed member of postcolonial society. The image of destruction appears in the mirror when he imagines seeing a face in it. This face comes first as Mustafa's reflection then he says "it was my adversary, Mustafa Sa'eed. The face grew a neck, the neck two shoulders and a chest, then a trunk and two legs, I found myself standing face to face with myself" (135). Hassan as puts it, in Lacanian terms, "the identity is a Gestalt, a form of fixed, symmetrical exteriority disguising the turbulent movement that both inspires [the narrator's] narrative and anticipates the destruction of his phantasmatic world" (119). Mustafa's disappearance is not clearly shown in the novel. They suggest that he may have

killed himself or fled to unknown destination. Even his disappearance may be even a lie. He must have drowned in the Nile during “one of those floodings that occur once every twenty or thirty years and become legendary” (45). Mustafa’s disappearance and the subsequent discovery of his secret room, becomes a symbolic event confronting rather than confirming the postcolonial theories of Fanon and Said. In the final analysis, the novel seems to discard the notion of a cultural identity that is either imposed by Western colonial or the African/Arabic native culture, and for that matter, turns the attention to how an individual negotiates or negates the intrinsic and extrinsic nature of the West into their once familiar built-in principles and cultural rooting.

1.2. Mustafa Sa’eed as the colonizer; European Women as the colonized land

In the beginning of the novel, Mustafa discloses his past to the narrator. He starts by talking about his cleverness during his childhood, for instance, when for the first time he encounters the British man on the horse he stays still staring at him while other children run away. This is an indication that he is all ready to be bred by his culture to perceive the colonizer's mission and be just like them while “the other boys ran away and I stayed on, looking at the horse and the man on it” (20). Mustafa adds that he asked the officer to join school and how his face disappeared when he put on the officer’s hat. It is implied that he lost his identity through this intervention by the colonizer. Then, after three years of his being accepted in the school, the headmaster sends him to a school in Cairo, where he encounters the first English woman in his life, Mrs. Robinson. He connects the woman and the city “Cairo, that large mountain to which my camel had carried me, was a European woman just like Mrs. Robinson, its arms embracing me, its perfume and the odor of its body filling my nostril” (25). The association of women and land in the novel starts with this first analogy, as a smell that embraces the whole of his existence.

There is a focus on how Mustafa negotiates the different spheres he inhabits as he grows and changes. These spheres, these layers of place, constitute Mustafa’s reality and the struggles he confronts as he explores his own particular situatedness. With his arrival to London, Mustafa decides to set his plan to invade the female body

that serves as the metaphor of the colonizer's motherland for him. In reference to this fact of colonialism, Franz Fanon states in *Black Skin, White Masks* (1952):

Below the corporeal schema I had sketched a historico-racial schema. The elements that I used had been provided for me not by —residual sensations and perceptions primarily of a tactile, vestibular, kinesthetic, and visual character, but by the other, the white man. (84)

However, what is striking in the novel is a world where the females commit suicide; women with whom Mustafa has a relationship. In the case of Mustafa Sa'eed, we confront an unusual, deep, smart character. He is the best sample of a student from the colonist school. From his childhood he looks to have amazing marks, and mentions, "I didn't suffer from the things the rest did. I was like something rounded, made of rubber: you throw it in the water and it doesn't get wet, you throw it on the ground and it bounces back" (20). The sexual relationships, that we will observe, was for Mustafa Sa'eed something else; sexuality for Mustafa Sa'eed something else completely different. Not having an affair with love or not anything else, it's a real battle. He says: "My bedroom became a theatre of war; my bed a patch of hell" (34). A close investigation about Mustafa in the novel will doubtlessly lead us to form an image about his real intention. He is not a lover as much as he is a womanizer or a fighter. He does not see himself more than a colonizer, and even the trip to London, seems it was not more than a battle, led alone. It is the invasion and what Mustafa has done was only captivating the women. Mustafa Sa'eed travelled to England to fight a war. He went to them as an invader not a conqueror. He was the first Sudanese sent to London, and the first Sudanese married to an English woman. Each captivated woman for Mustafa was a victory. Mustafa admits to seducing his European women by calculatedly eliciting their colonizing desires, referring to them as desires "there is a still pool in the depths of every woman that I knew how to stir" (31). Edward Said in *Orientalism* shows that "Orientalism had accomplished its self-metamorphosis from a scholarly discourse to an imperial institution" (95). When speaking of Ann Hammond, a young college student, Mustafa calls her his prey, who "yearned for tropical climes, cruel suns, purple horizons;" further, he adds "In her eyes, I was a symbol of all her hankerings" (30). The victory, which transfigures the woman into the colonizer's land to take his revenge from, turns European women, in the eyes of Mustafa into nothing but rivals. In his Oriental-looking room in London,

Mustafa practices his false love affairs with the British women. These relationships and love affairs with British women brings to our mind Fanon's argument in *The Wretched of the Earth* about the desire of the colonized to take the place of the colonize " to sit at the settler's table, to sleep in the settler's bed, with his wife if possible" (39). Yet, despite his colonizing sexual exploits resulting in the suicide of these women, Mustafa murders the last woman, Jean, in a scene that implicitly and ironically displays a hatred towards the colonizer. Mustafa recalls:

I put the blade-edge between her breasts and she twined her legs round my back. Slowly I pressed down. Slowly she opened her eyes she seemed more beautiful than anything in the whole world. "Darling" she said painfully, "I thought you would never do this. I almost gave up hope of you." I pressed down the dagger with my chest until it had all disappeared between her breasts. I could feel the hot blood gushing from her chest I began crushing my chest against her as she called out imploringly "come with me. Come with me. Don't let me go alone" (165)

Here, Mustafa tracks the example of the oppressors. When choosing British women as the site of revenge, he is not acting according to the values inherited from his own societal/ cultural habits of the Arab society, despite the fact that all the control is in the hand of the man, abusing women is considered a source of shame even the woman was wrong because they are considered frail. But, he is following the techniques used by the colonizer who attempts to domesticate and subjugate the colonized woman. Women are the means through which the native men can be conquered and domesticated. Manipulating women in the attempt at revenge, as I argue, can be considered as an attempt at reversing the European colonialism. Employing women, or in particular the female body, which signify and symbolize the nation, is the reversal of the colonizers act rather than an enactment of the barbarism of the colonized culture.

Mustafa Sa'eed is probably aware of the Islamic protectionism upon women, even if it foregoes their freedom of choice, as if part of the land. Even a cursory investigation of the term "Nisaa," women in Arabic language, shows the significance of the term "Nisaa/women" in Arab culture. The meaning of woman cannot be

separated from the concept of the earth; Arabic language is loaded with concepts referring to these bilateral, inseparable meanings. In the Holy Qur'an, for example, in Sorat Al Baqarah, Chapter 1, verse 223, it is mentioned that "Your wives are a tilth for you," which is a reference that women are the place to be seeded, and their chief responsibility is to provide a new generation just like the fertile land which can be the perfect condition to supply best harvest. Mustafa Said utters simply and explicitly "the city has changed into a woman. It would be but a day or a week before I would pitch tent, driving my tent peg into the mountain summit" (39). Mustafa Sa'eed tried to seek revenge upon the countries, which were occupied by the Europeans, via their women. He exploits the concept of women-earth relation as long as he does not have an army of fighters, and only his head machine has a deaf fragmentation of science and absorbs, digests everything miraculously. He has exploited the academic level to condemn colonialism through the many books he read and wrote. He sees that the occupation of women and a sleep with them means to recover the land. Three women committed suicide because Mustafa has sowed the seed of infection inside them, in other words, they are occupied from within by that oriental fighter or colonizer.

Mustafa Said is a reflection of Western violence and the reaction is reflected through the impact on the victim while battling his tormentor because they brought him the biggest European germ of violence that the world has not seen higher than before "Yes, my dear sirs, I came as an invader into your very homes: a drop of the poison, which you have injected into the veins of history. I am no Othello; Othello was a lie" (95). Mustafa and Othello are echoes of each other representing manipulation. Mustafa, on own side, has his own conviction that Jean Morris and the "world of Jean Morris" (London), is responsible for the misery of his nation, and what worsens the dilemma was the confession of Jean that she betrayed him. The source of his murder is his own mental conflict unlike Othello who was manipulated by outside forces to kill Desdemona; this is why Mustafa declares in the court that his is not Othello. For Othello, the powerful dynamism is Iago, who plants doubt of Othello's relationship with his wife Desdemona. For Mustafa Sa'eed the vital force is less physical, yet rather an idea: colonization. Mustafa sees himself as the right person to take revenge upon the Europe via their women. He realizes that his mission has not been chosen or predetermined for him rather it is his own choice and from the depth of his belief to undertake such a responsibility; therefore, he says Othello

was a lie. Since the first page of his book, *The Wretched of the Earth*, Fanon decisively declares that violence is the only way to deconstruct colonization, “decolonization is always a violent phenomenon” (35). The only woman who did not commit suicide was Jean Morris. Mustafa Sa’eed tries every ways to reach her body, as he genuinely loves her. Thus, losing his battle to reach her body forever, he realizes that he has to complete his project instead, so he kills her. The love was Mustafa’s disappointment of he meeting love and death in a single moment.

Mustafa’s last woman, with whom the novel ends, is the daughter of Mustafa Mahmoud, a good girl who had been forced after the death of Mustafa Sa’eed to marry Wad Rayyes. And since she was forced get married, she kills herself and Wad Rayyes. Between women committing suicide in the European setting and women committing suicide in the Sudanese one, there is a distinct difference. European women commit suicide because the Eastern element entered therein, and they had lost the possibilities of survival from this Eastern infection. While the Eastern women commit suicide because oriental patriarchy, another sort of colonization, is still dealing with woman as a commodity or like an animal of easy possession. In a moment like this, the Eastern woman loses potential to survive as it is no longer meaningful to its exist while losing her femininity to suit men’s purposes. Sudan may not fall under colonialism, but because Mustafa lost his native woman, his land in the highest manifestation, there is a danger of colonialism. It seems that Tayeb Saleh would have liked to say liberating Sudan, is to liberate the women.

1.3. Nodes of violence: East-West / North-South

In my reading of the novel, I show that the dilemma between the colonizer and the colonized is reflected through three levels that parallel and intersect the narrative structure of the novel. Firstly, through the representation of Mustafa Sa’eed as the central character in the novel; secondly, through the unnamed narrator, who earned a doctorate from Britain as well, for his research about an English poet, and became a witness to the history of Mustafa Sa’eed and the guardian of his legacy. Finally, the third line, which is divided into two: South longs to the North’s frost, and North longs for flame of the South, and these directions stand for females bodies.

Mustafa Sa'eed is the product of the colonizer's schooling, which results in his confusion of identities. He lived the days when the armies of the British colonizers entered his country, and spent his youth under their control. This added more to his initial identity crisis. He is a child of a father from northern Sudan who dies a few months before his birth, and a mother from the South, about whom he says "she and I acted as relatives to each other. It was as if she were some stranger on the road with whom circumstances had changed to bring me. Perhaps it was I who was an odd creature or my mother who was odd. I don't know" (19). In the previous section, I showed that the relationship between Mustafa Sa'eed and the European women depicts the relation between the colonizer and the colonized. Mustafa invades their body as they earlier invaded his motherland. Mustafa carries out this self-appointed mission maltreating British women. Here, I will argue that Mustafa Sa'eed's violence towards British women is an attempt at the reversal of the power binaries, like East-West and North-South. Thus, Mustafa Sa'eed is troubled not simply because he feels subordinate to European women's sexual desire, but also because, given his wretched condition puts him a provocative reversal of the common myth-fantasy of the masculine Arab/African man self-satisfied amidst 'wild' European women. It is no longer the white man who fears for his masculinity, but the Arab man. Mustafa's realization of his sexual exploitation inside Europe echoes the representation of the colonized in colonial discourse as a wild woman that any white male figure can domesticate, and eventually rape.

Fanon rejects any further attempt to communicate between the parties, the colonizer and the colonized, whether the attempt took the form of a settlement or negotiations. The conviction Fanon has is that, within the colonial binary, each party is trying to replace the other, so it cannot be this bilateral demise but only violence, "decolonization is quite simply the replacing of a certain species' of men by another species' of men" (35). Thus, for *Season of Migration to the North's* Mustafa Sa'eed, as well as for his author, postcolonial history seems to repeat the same patterns of colonial history, although under different skies and with different actors. Inside a peripheral country such as Sudan or in a city like London, Mustafa is culturally and economically determined by European times and culture. Edward Said in *Culture and Imperialism* (1993) describes the Salih's novel as a "great topoi of colonial culture as the quest and the voyage into the unknown, claiming them for his own,

post-colonial purposes” (34). The hero, Mustafa, is a cultural hybrid who is alienated from both his country of origin as well as his host country. Mustafa Sa’eed has a collective memory and historical wide and sharp mind, and the fact that he was born during Western colonialism, and the invasion of his village (Omdurman), as one of the most recent horrific massacres, makes him hate the West. He was charged from the inside against Europe and by the humanitarian distortion campaign against Africa and the Africans, while being a graduate student of colonialism, brought him “to teach how say ‘yes’ in their own language” (*Season* 5). What the colonized subject realizes, according to Fanon, is “that his life, his breathing and his heartbeats are the same as the colonist’s. He discovers that the skin of the colonist is not worth more than the native’s. In other words, his world receives a fundamental jolt” (*Wretched* 252). That is to say, it is violent shift in awareness and understanding of the world, what the colonized sees is that the colonizer only has distortions about the colonized people and that the truth of the matter is the fact that the colonizer is no better, higher or more civilized than themselves. The dehumanizing language of the colonizer when the colonized people states that he is not an animal; and it is specifically, at the very moment when they, the colonized people, “realize their humanity, they begin to sharpen their weapons to secure its victory” (*Wretched* 43). The realization of the lies of the colonizer provides impetus to begin violent conflict and leads to further revelations about the world the colonizers created. Mustafa Sa’eed’s feelings seem far from the sense of love and a sense of belonging to the European women; he acts like a deaf machine whose mission is just to revenge.

Salih in his novel pays a special attention to the way the city of London is represented. London symbolizes the woman that the hero wants to and does conquer, if only in revenge against his enemy, the British Empire’s conquest of his country. As he accounts his victories in London to the unnamed narrator, Mustafa describes his encounter with Mrs. Robinson, and how he feels the beauty of a European lady and Europe itself: “Cairo, that large mountain to which my camel had carried me, was a European woman just like Mrs. Robinson” (*Season* 25). Later he depicts his bed as the battlefield. He always connects the woman with the land and vice versa. Mustafa believes that he has a mission that should be completed. Even when he is accused of having killed European women, he denies the accusation. After surviving this trial, he continues his campaign of chasing Jean Morris, the woman with whom Mustafa

falls in love. Jean Morris rebukes him “You’re a savage bull that does not weary of the chase...I am tired of you pursuing me and of my running before you. Marry me” (33). London’s and Jean’s surrender, leaves Mustafa unsatisfied. So, he kills him. As in Fanon’s description of the violent dialectics between the colonizer and the colonized, Jean’s surrender does not end but fuels the violence, and, almost against his own will, Mustafa kills the woman he loves.

George Tarabichi, a Syrian translator and critic, in his book *East and West, Masculinity and Femininity* (1977) offers a new approach to the novel, and claims that in the *Season of Migration to the North*, there is a cultural dimension of the political and the psychological. Tarabichi, analyses the civilized relationship with the West, that overturned geographically to the South’s relationship with the North. This relationship has embodied a number of salient contracts that Tarabichi analyzed psychologically, to find out the motives of revenge behind the pursuit of the main character, Mustafa Sa’eed—who died in a psychological knot itself—to hunt for European women. Similar to Fanon, who in his book *The Wretched of the Earth* analyses the psychology of the Negro having suffered the effects of colonialism, Tarabichi reads into this cultural node the feeling of inferiority caused by English colonialism to Sudan. The focus of Tarabichi’s book is the criticism of fiction through analytical tools provided by psychological and cultural criticism, what he calls “the naturalization of cultural relations” (171). Thereby, the concept of masculinity and femininity is directed not only to the relations between men and women, but for the relationships between man and the world, and the man’s relations to women under patriarchal civilization is considered a closed circle of relations of oppression and control. Tarabichi specifically claims that these binary relations flourished in the era of colonialism and racism. He mentions at the outset of his book that Fanon focuses on the controversy of mutual sexual violence between the colonizer and the colonized. For instance, white man who raped black women feel that black man are castrated; on the contrary, black revenge on the white man is showcased when the Self is incorporated in to the Other by instituting voluntary sexual relations with white women to prove that he is a man like him. To concur with Tarabichi’s observation of the employed strategy against Western encroachment, the narrator states that

I have been around Mustafa Sa'eed, the Arab African Bank city to the woman and had intercourse with her and kill her, and held at the same instinct to love and death together, that it wished in the Valley of the subconscious to destroy civilization that craves possession, also killed his wife. (25)

As Tarabichi describes the novel as “Women are falling it like flies” in Sa'eed's bed, “but what fills his bed every night,” (26)¹ like a vengeance and revenge in his own way for twenty thousand Sudanese people, who were killed with machine guns of Kitchener, therefore, his room has turned into a den of lies to trap his preys.

Makdissi argues in his article “The Empire Renarrated,” that “the engagement with imperialism by postcolonial intellectual's centers on a reaffirmation of the traditional cultures and ways of life that were disrupted by it” (808). Mustafa says that he has gone to the West as an invader in their own home, and this has been confirmed after the racism he faced there. The position of England and the West generally is very complex; for Sa'eed's London is the place of two paradoxical sense of feeling like adoration against hatred, love against revenge. He is the hero in his relation to his victims yet at the same time a killer for his beloved. In London, Sa'eed assumes the role of the avenger of the East from the West.

It is interesting that the relationships that link the Western women do not exceed sensual physical relationship, and nor do they get cemented and turn into a real love affairs but remain superficial and fleeting. Mustafa is for them not a man worthy of a relationship in soul and body. He is an African animal they are enjoying to play with. They are interested in him solely to exploit, and that's what makes those relations not based on equality and balance, but rather based on the consumption and absorption Eastern man, Mustafa Sa'eed. He then in return is destroyed by the hands of Jean Morris because she is unlike other women, who resists and humiliates him. She does not allow him to play the desirable Sharayar or Othello. In Hassan's words, “if he [Mustafa], plays Sharayar, she plays Scheherazade; if he claims to be like Othello, she becomes Desdemona” (102).

Mustafa's elaborate plan succeeds in seducing women from three classes. He deliberately chooses them from different social status in order to destroy all three pillars of the society. These are: Ann Hammond, a young aristocratic student of

¹ Quotes from Tarabichi are my own translation from Arabic.

Arabic; Isabella Seymour, a forty-year-old wife and mother of three; and finally Sheila Greenwood, a waitress from working class. All these women are trapped by the spell of fabled black sexuality of the colonial discourse. Hassan's analyzes Ann's and Sheila's attraction to Mustafa's body as "metonymically encod[-ing] exotic landscape like those depicted in Orientalist paintings, evok[-ing] mental association with the primitive and the obscene, and represent[-ing] transgressive desire that is directly related to the construction of black sexuality" (100). Mustafa's not only seeks violent revenge for this act of emasculation but also for the exploitation and emasculation of the South by the North during colonialism.

In *Culture and Imperialism*, Said tells us that ever since he can remember, he belongs to two "worlds, without being completely of either one or the other" (16). It is not difficult to note the influences on Said's formative period. It is characterized by his belonging to Palestine and being in America. Similarly, Mustafa is swaying between two worlds: Jean Morris' world, London in the North, and Hosna's world, Sudan in the South. Said goes on to identify "contrapuntal" criticism, a particular oppositional mode of criticism. For Said, contrapuntal reading is a methodology that "must take into account two interrelated processes, that of imperialism and that of resistance to it," a practice that demands "extending our reading of the texts to include what was once forcibly excluded" (*Culture* 79). However, one of the central themes of *Season of Migration to the North* is the position of women in search of identity, justice, and meaning in the patriarchal Arabic society, which regards women as mere sex objects and inferior to men. In *Season*, Mustafa Sa'eed's wife, Hosna is the great example of oppressed women forced to marriage and exploited in every part of the novel. Because of a colonial past, it is inevitable that some changes took place in Sudan which also can be called civilizing mission of the West. Nevertheless, Mahjoub, the narrator's good friend, says that,

the World hasn't changed as much as you think. Some things have changed—pumps instead of water-wheels, iron ploughs instead of wooden ones, sending our daughters to school, radios, cars, learning to drink whisky and beer instead of arak and millet wine—yet even so everything's as it was. (100)

Mustafa's victory is, however, ended by Jean Morris, who destroys his life. Evidently Mustafa confesses: "having been a hunter, I had become the quarry"

(*Season* 159) This reversal leads to his downfall as a tragic hero and collapses his dignity in English society. For the defeated hero there remains nothing to do other than return to a 'home country' to which he will may his skills and knowledge as a productive man of the country.

Season of Migration to the North presents characters who perceive their sense of belonging as ambivalent. The un-named narrator, for example, moves at once distortedly between belonging to the local community and a wider one, which is his relation to other characters in the novel. He often gives us the sense that he belongs to the nation as powerfully as he belongs to his family and his tribe; however, clearly the nation to which he refers, is not all encompassing. Similarly, Mahjoub thinks that Mustafa Sa'eed's belonging should not be limited by boundaries: "Mustafa Sa'eed is in fact the Prophet El-Kidr, suddenly making his appearance and as suddenly vanishing. The treasures that lie in this room are like of those of king of Solomon, brought here by genies and you have the key to that treasure" (*Season* 107). The exclusion from the Sudanese nation in *Season* is based on racial discrimination, *Season* predicts the Sudanese fate as nation is unlikely imminent; indirectly, it suggests the reasons but offers no solutions. The ambivalence of the characters' attachment to the nation in contrast to the attachment to the local community pulls the nation in two opposing directions, just as the colonial South-North. As a result, the nation becomes susceptible and subject to collapse. Belonging to the nation grows out of the populace's resistance to colonial invasion. Because nationalist sentiment reaches an increase during times of war, nations tend to differentiate their own countries from those of the enemy. This is evident in the novel when at such moments, the un-named narrator retains feelings of national unity and common national identity with non-Northerners. This novel inscribes to the episodic moments of invasion and resistance to it as mechanisms of national integration. Therefore, being an inhabitant of the farthest northern region of Sudan does not abate the un-named narrator's sense of communion with a fellow member from the Western region, such as when he shows intimacy to Mahmoud Wad-Ahmed. Yet, Jean Morris forces him to pursue her, thus he as the hunter now becomes the prey, and he chases her for three years the "city has not become two opened legs" (26). There was no loophole for Mustafa to get rid of her except killing her because after marriage he discovered that Jean betrayed him. According to Tarabichi, this violent affair refers

to the conjoining of Eastern and Western worlds, “two different world linked only by violence” (162). So, if we considered Sa’eed’s relation with Jean Morris to be based on love, the why did he kill her?

If he has not killed the last three ones, why would he kill Jean? The answer would be depended on Mustafa and how he perceives his role as an invader. He is not doing anything on his personal behalf rather he is the conscious of the nation, his nation. He is returning back the violence to the real colonizer. That is why he declares in the trial that he was not the murderer of them.

Mustafa represents the colonial experience in terms of gender and sexuality. The colonial project in Africa is also often labeled the ‘rape of Africa.’ A crime that permits his chosen form of retribution, the colonizers should be paid back for the damage they caused. For instance, when Mustafa thinks to himself when he traps Isabella Seymour, one of his victims, “The Nile, the snake god, has gained a new victim. The city has changed into a woman. It would be but a day or a week before I would pitch tent, deriving my tent peg into the mountain summit” (*Season 39*). At times, British women and London are used by Mustafa interchangeably, the one is transformed into the other. Each of these women function as the embodiment of London, and for Mustafa, London is a woman: passive, submissive calling him to herself. Mustafa describes London in terms of a spiritual passion “The city was transformed into an extraordinary woman, with her symbols and her enigmatic calls, towards whom I drove my camels till their entrails ached and I myself almost died of yearning for her” (*Season 34*). This, of course, is an instance of reversing the binary of East-West/ North-South power relation by reversing the gendered relationship of the colonial discourse.

1. 4. Women in the Patriarchal ‘Orient’

The unknown narrator’s grandfather is a representation of the patriarchal principles of the village’s traditions. He says a woman should know how to respect a man, but does not mention the inverse of a man’s respect for a woman (82). The grandfather is given the power of speech of tradition and establishes the patriarchal emphasis of

traditional values. Women in the novel, due to their being subject to the patriarchy of either the Sudanese society or colonialism, are very infrequently given the freedom of sexual expression. Women in Europe—the North—are thought to be uncovered and they dance freely with men. They live together in sin (3).

Wad Rayyes, an elder in the village, abhors female circumcision. He desires Nigerian and Egyptian women because they are uncircumcised: “We here lop it off and leave it like a piece of land that’s been stripped bare” (*Season* 81). Though, Rayyes does not have these opinions because of the negative effect which circumcision has on women; he simply has more pleasure from having sex with uncircumcised women. Bint Majzoub, the only female who openly, frequently speaks with the elders, claims that the Egyptians are a substandard group because their women do not focus enough on the sexual pleasure of their men. Rayyes says these women provide more sexual pleasure, while Majzoub says they provide very little. What I would agree with is that, according to both Rayyes and Majzoub, female sexuality is not regulated by universal guidelines. Each woman is a distinctive sexual being. A woman’s sexuality is not a representation of her culture because it is solely subjective and fluctuates per individual. Female sexual freedom, still, is seen as negative by both the North, London, and the South, Sudan, and is therefore representative of how a society is professed by others. The oppression of women through the compulsory repression of their sexuality is closely tied to economical and political anxiety. By oppressing women, the dominant gender, men can oppress other races and the lower classes. Mustafa is therefore a threat to the restrictions of the empire because of his sexual exploits with a range of white women. However, even though his acts lead—not always straight—to the death of these women, he is found innocent in court and the fault is put on the women involved, even in the case of Jean Morris, the woman he had killed intentionally (*Season* 32).

However, it is the sexuality of the women themselves that is estimated negative in the novel, not that of Mustafa. A society in which a woman does not have the freedom to take charge of her sexuality without fear of stigmatization is a society that has commodified its women. I argue that the consolidation of patriarchy in postcolonial culture involves the subjection of women to physical violence. This oppression is shown through the negotiation between Bint Majzoub, a widow in her seventies, and the narrator. Bin Majzoub is a very daring woman who does not stick

to the conventions of the society in terms of openly speaking of sex. She teases the narrator asking him "we were afraid you'd bring back with you an uncircumcised infidel for a wife" (*Season 4*). In this respect, Mustafa paradoxically, treats Hosna with a respect witnessed either by his treatment of British women. Indeed, it is seen that Mustafa has transformed Hosna into what Bin Majzoub calls "a city woman"(101). This phrase can directly be seen as the reduction of women's agency as a means to undermine their humanity. They are considered as primitive in relation to men—and need to be civilized. This is fulfilled through different means in different lands. McClintock explains in that "Arab women were to be 'civilized' by being undressed (unveiled), while sub-Saharan women were to be civilized by being dressed (in clean, white, British cotton)" (31). McClintock talks about the reality that imperialism takes different forms in different places. So Arab women can be said because to hijab they are very extremist in some areas so they need to be civilized while Sub-Saharan women tend to be untidy, dirty therefore they should be cleaned in other words, the mission of the imperialist defers from one place to another.

So, there is no standard by which one is considered to be civilized. Controlling the Arab women's sexuality in a way or another is dictated by the imperialist. The repression of the sexuality is a sign of their primitive nature, therefore, the imperialist takes it as an opportunity to use its colonial power to justify women's subjugation. Hosna has become a modernized woman able to defy the old-fashioned tradition like forced marriage. On Mustafa's presumed death, her father forces her to marry Wad Rayyes. She refuses to let him touch her. He attempts to rape her, but Hosna stabs him to death, castrates him, and kills herself too. Here, it can be seen the actual, vital role of Mustafa in contrast to the narrator who desperately attempts to stop Hosna's marriage. Mustafa seems to be more active in his community, since he establishes a successful life with a young Sudanese girl. Teaching her how to resist as he resisted, because "if Mustafa is a parody of Orientalist and Africanist stereotypes—a parody this provides an index to the alliance of imperial and patriarchal hegemonies- [the narrator] is a child of Nahda, who is forced to relinquish the illusion of monolithic cultural identities" (Hassan 117). The change is observed in the narrator's encounter with Hosna "I imagined Hosna Bin Mahmoud...as being the same woman in both instances: two, wide-open thigh in London, and a woman groaning before dawn in an obscure village on the bend of the

Nile under the weight of the aged Wad Rayyes” (*Season 32*). Mustafa’s persistent silence during the trial explains a rebellion that is not ready to surrender to the discursive register of prosecution and defense of the colonizer.

This part can be seen as the effect of patriarchy narrator’s encounter with Hosna depicts the fact that event the oriental woman is ostracized not only the European ones. Hosna is tormented by the hand of patriarchal society. For example, from the early beginning till the end of the novel she is referred to as Hosna Bint Mahmoud; this name cannot be detached from her father’s name. She is an individual dependent on the name of the father despite the fact she is married and has children. Second, she is forced by the father to marry Wad Rayyes because she is a widow and represent a source of weakness for the father. She only has one choice just to say yes.

1 5. Narrative Ambivalence: Mustafa versus the Unknown Narrator

The migratory journeys undertaken by both Mustafa and the unknown narrator are characterized by ambivalence. They have certain awareness regarding their place and aim to prove a sense of integrity and unity for themselves. There are certain occasions in the novel where we encounter several contradictory and opposite elements. For example, the river travels towards north eventually reaching the sea. Which can be considered as its journey of life. Another example, which is more vital, is the education that both Mustafa and the unknown narrator received from England. It is the acquisition of the oppressor’s language. For Mustafa the influence of the language “his unique English amongst his fellows” elevates him, and enables his to go abroad. He has become the black English man. Adopting the identity of colonizer results in a split identity. Or, Homi Bhabha uses the term “mimicry” for conditions like this, as “a new one for the construction of colonial other in certain forms of stereotyping, a colonial subject who seemingly will be the same as the colonizer but still different not quite/not white” (132). Mustafa, therefore, has a layered identity through this mimicry: the perfectly functional scholar of postcolonial economy, and the African whose revenge drives his actions.

These two split levels can also be observed in the settings of Mustafa Sa'eed's life: in contrast to the Oriental room established in London, there is another room, a model of an English study room set in the village after his return to the Sudan, a room that is complete a big collection of English books. Not a single Arabic book is to be found in that library. It is significant perhaps that even the Qu'ran is in English. This is a strong indication that the protagonist is partial to keeping the two identities intact but completely separate, not to be mixed together or tainted by each other. He seems to his neighbors and fellow villagers as a simple man and not exactly as an intellectual man. Thus, the presence of this room is a perfect reflection of Mustafa Sa'eed's identity. In a remote village in Sudan this room reflects many things or secrets about the life of Mustafa Sa'eed. It serves as a symbol of the cross-culture dialogues of the self and the other, both in Britain and consequently in Africa. It is in other words, a symbol of his alienation or isolation from the native land whose identity he had tried to affirm during his stay there. In London, Mustafa assumes a new name with each woman he encounters to seduce. In other words, assuming names especially different unstable names is a form of self-alienation.

Although both Mustafa and the unknown narrator live in their native country, Sudan, their dilemmas seems to have something in common. They feel that they are in exile due to their ambivalent, transitory, diasporic lives in Sudan. Edward Said, in *Culture and Imperialism*, describes this case of exile as "the political figure between domains, between forms, between homes, between languages" (403). But Mustafa transfers his British "self" to a private room, and preserves it as a secret away from everyone, even Hosna. On the other hand, the narrator wants to eradicate this self. Despite the fact that he has been to London for seven years, he wants to re-embrace his native culture in an attempt to reunite himself with his place and people after his return from England. His memory is entirely associated with his childhood "I began to renew my relationship with people and things in the village. I was happy during these days, like a child that sees its face in the mirror for the first time" (*Season 4*). This quotation shows the effect that being in exile by chose has its own vital role in constituting the identity. The narrator seems that he is no longer the man who travelled to London before his seven-year absence; he is back with a new "self" inside him. It is his "super ego" being affected by the new atmosphere. Therefore, the quotation reflects Lacan's philosophy in "the Mirror Stage". When a child at the very

beginning of his age begins to recognize itself. Actually, it is a moment of misrecognition since the child is not fully empowered yet sees itself as a full, powerful individual. Similarly, the narrator's is not fully empowered. There are points of weaknesses inside his personality, but wants to show up and appear better than Mostafa Sa'eed.

To conclude, the purpose of this chapter is to explore the representation of European women in *Season of Migration to the North* can be seen in Mustafa Sa'eed's discrimination against European women. Leading them their death is a result of the acculturation of politics and identity. The protagonist experiences by disavowing the rule of domination through his act of resistance against colonisation. Through the representation of the protagonist, Sa'eed, and his quest for liberation, and emancipated freedom resolves as a spectre upon which the affected colonies or country Africa, Sudan. Mustafa Sa'eed wants to preserve and conserve his geographical, societal, political and psychological territory from the strongholds of the colonisers. In addition, the eroticised representation of the native women as sexually being intense, stimulating and malignantly promiscuous simply connotes of the entire nation itself being seductive by illustrating the European women in terms of being illiterate, highly fertile and overflowing with sexuality and sensuality.

Chapter 2:

HOME, NATION AND VIOLENCE ON THE FEMALE BODY IN FARAH'S *MAPS*

Nuruiddin Farah, a prominent Somali novelist, was born in 1945 in the town of Baidoa, which was under the Italian occupation and then under the control of the British. He has moved among several cities in Somalia. After studying literature and philosophy at the University of Chandigarh in India, he lived in Britain for a while, then returned to Somalia and studied in Mogadishu. He escaped from Somalia because the government had banned his second novel *A Naked Needle* (1976), and sentenced him to death. Farah has begun working on his trilogy “Blood in the Sun” which includes *Maps*, *Gifts*, and *Secrets* during the years of his exile 1977, 1993, and 1998 respectively. What links the novels of this trilogy thematically is the figure of the orphan at the heart of each of the novels, who symbolically represents the subject that Edward Said refers to as “filiation” in its “affiliative” surroundings. In other words, the fate of the protagonist in the novels is principally linked to the fate of his nation. In this chapter, I argue that Askar’s attachment to Misra in *Maps* depicts Askar’s utilizing of Misra’s body as a substitute for the mother country. I will show Askar’s search for identity through the figure of Misra, who eventually causes his identity crisis. In addition, I will focus on Misra and its incorporation into stateless situation by authority and not considered as a citizen ending with her as a refugee.

Maps tells the story of Askar, a Somali child, growing up in that area of disputed territory between Ethiopia and Somalia known as Ogaden, which had been successfully regained by Somali forces and regained from Ethiopia. The bloody battles, which characterized this misfortune, are essential to the action in Farah's novel. Orphaned directly at birth, Askar is taken in by Misra, an Ethiopia woman, and raised by her until age 7 or 8. After, he is sent to the family of his birth-mother's brother, uncle Hilaal in Mogadishu where he is taken in and raised as their own child. His uncle wishes for him to pursue a college education and become a teacher, but other relatives want him to join the Ogaden resistance movement, in which his father

had been killed. On the day of his decision regarding his future, Misra arrives in Mogadishu and wants to see him; this event thwarts his decision and turns his life upside down because she is believed to have betrayed a resistance cell to the Ethiopians and was the cause of the death of more than 600 people. Finally, Misra is kidnapped by a gang and killed. They found her body in a river; her heart is taken out and her body is dismembered.

2.1. Identity Crisis: Askar's Swaying between his National/Affiliative and Home/Filiative Bonds

Farah's *Maps* entangles multiple connotations in regards to its ambiguous title. In 1954, Ethiopia, the second largest African country by population took the advantage of the volatile political situation of Somalia's interior and claimed Ogaden to be part of it. Somalia and the newly independent state, announced its annexation of the territory of Ogaden, who speak predominantly Somali language. Yet, the first war between Ethiopia and Somalia was in 1964 and ended in 1967, which resulted in the defeat of Somalia, allowing the control of Ethiopia on the Ogaden region and feeding tribal and internal conflicts in Somalia. It was the first war between Somalia and Ethiopia in which Somalia looked to be the victorious, but Ethiopia regained Ogaden by the aid of the Soviet Union.

Maps, the first novel in a trilogy titled "Blood in the Sun," depicts the complicated formulation of an imagined narrative. Through the narrative structure, Farah draws attention towards a written horizon, which aims to disengage the sense of belonging that Askar, our protagonist, feels during his childhood. In *Maps*, a complex network of narrative events, along with a blurry semantics, affects multiple themes. One of the withstanding issue that appears along the narration is Askar's search for an identity. In Browns words, "the novel represents the fractured native body as the individual's ideological and metaphorical loss of identity when the integrity of the national body is compromised" (133).

Farah's novel reflects the theme of identity as one of its vigorous subjects. Through Askar's search for identity, we can surely observe that Farah deals identity in relation to two vectors. First, as the personal trajectory, which is the story of an

orphaned child called Askar, who is searching for himself, and second is the political one shown in the search of Somali identity in the war with Ethiopia. Thus, how is this problem of identity elucidated in Farah's *Maps*? We can roughly claim that this theme is shown through the characterization of Askar.

Askar's dilemma is manifested through his relation with his adoptive mother, Misra in the course of the novel. He lives with Misra a typical and peaceful life. Yet soon after, Askar's insolence toward Misra appears, he becomes so ruthless with her, until one day he thinks of killing her "I will kill you", he adds "To live, I will kill you" (59). He keeps repeating throughout the novel: "One day, I might kill you" (*Maps* 99). Askar begins thinking about Somalia. He links his status as being an orphan to Ogaden, referring to Ogaden as the orphan child whose mother "Somalia" died. Actually, he is torn between the continuation of his studies, and fighting for Ogaden's liberation. I argue that Askar's search for identity is in fact his search for his mother land/country, which is in an unsatisfactory war.

Furthermore, Askar's exilic position presents a problematic situation. His silence reflects his worries towards the two vectors. He has to choose either one of his critical identities. In other words, either staying loyal to his motherland or being loyal to his adoptive mother, Misra. To illustrate, an excerpt which best reflects the colliding and jostling of unhomeliness is revealed in the following lines: "Somehow, I felt I knew I had to betray one of them. I had to betray either Misra, who had been a mother to me, or my mother country" (180). He adds: "I was at loss, I was very sad" (181). At the same time, the question of "Who am I?" is repeated throughout the novel. This is due to Askar's living in a destroyed land/country; this means that Askar is entirely at loss since he is even unable to define himself, which, in fact, reflects the author Farah's condition in exile. He chooses Askar as his mouthpiece or at least his ideas to state about the issue of being displaced and fragmented from his roots against the current routes he has paced on. Therefore, this condition could be interpreted in terms of Said's words on exile: "So many other exiled poets and writers lend dignity to a condition legislated to deny dignity -to deny an identity to people from them" (*Reflections* 175). Askar is portrayed as a displaced person, the refugee who came from Ogaden to Mogadishu, and lives in a fragmented country, Somalia. It is Farah's skills as a writer and his rich imagination that weave them together into a search for identity.

It appears as though you were a creature given birth to by nations formulated in heads, a creature brought into being by ideas, as though you were not a child born with a fortune or misfortune of its stars, a child whose activities were justifiably part of a people's past and present experience. (*Maps* 3)

The identification of a national identity is a prime preoccupation of the developing Askar's identity. It is almost because of his struggle to form a stable identity for him and his nation. The following excerpt which mirrors the fractured identity and loss of his land is as follows:

Sometimes, I began to say, I identify a truth in the maps which I draw. When I identify this truth, I label it as such, pickle it as though I were to share it with you and Salaado. I hope, as dreamers, that the dreamt dream will match the dreamt reality- that is, the invented truth of one's imagination. My maps invent nothing. They copy a given reality, they map out the roads a dreamer have walked, they identify a national truth. (216)

Though Hilaal assumes the crucial unity of the Somali nation is currently split between Kenya, Somalia, Djibouti and the Ogaden, it makes Askar confused and uncertain about the position of Misra or, more precisely, the status of himself as the part which is inseparable from Misra. When Askar discovers that there is no reference to Misra on his lately acquired Somali citizenship papers, he asks Hilaal what the necessary marker of Somaliness is. Hilaal answers:

A Somali... is a man, woman or child whose mother tongue is Somali. Here, mother tongue is important, very important. Not what one looks like. That is, features have nothing to do with a Somali's Somaliness or no. True, Somalis are easily distinguishable from other people, but one might meet with considerable difficulty in telling an Eritrean, an Ethiopian or a Northern Sudanese apart from a Somali unless one were to consider the cultural difference. (166)

Therefore, the question of identity, is made explicit in *Maps*. "Who am I?" is a question of Askar himself, whose name in Arabic, means a soldier, and Misra compulsively from the time when he is able to speak. However, the question of personal identity in *Maps* cannot be separated from national identity. In other words,

the question “Who am I?” cannot be detached from the question “Where am I?” (97). According to the concept of nationalism, defined in a particular way, Askar is incapable of defining himself until he knows whether he is Somali or Ethiopian. Askar’s interrogation leads his substitute mother, Misra, to question whether he wouldn’t “in the end go mad questioning things” (44).

In addition, the experience of pain, signifies spirituality and results in isolation. During Askar’s circumcision, which follows soon after his learning the Word: “as the knife is honed, he is instructed to read Koranic verses” (88-92). Even before his circumcision, Askar begins to use the word as an instrument of separation, and as a replacement comforter and companion, an extension of his body. He scores words into his flesh, during the first days of his injury he stays away from Misra in a significant scene, in which the thing he habitually holds between his legs, prevents Misra from embracing him. Askar’s gradually changes during his search for his identity: Askar is no longer a boy, but a man. After his circumcision, Askar’s outlook on life has changed. He is no longer solely dependent on Misra and views himself as part of a community. To be accepted into this community, his goals and motives are to prove he is a man. “What mattered, he told himself, was that now he was at last a man, that he was totally detached from his mother- figure Misra, and weaned. In the process of looking for a substitute, he had found another Somalia, his mother country” (100). Beautifully and succinctly, Farah’s portrays the maturity of Askar as that what mattered, that he was at last a man, and that he was totally detached from Misra. He is no longer Misra’s young son, “awake, and washed, handsome, shaven, and seventeen years old...” (48). His character has evolved in a way to show who he really is. He goes to Mogadishu to pursue his study he goes to his uncle Hilaal and his aunt Salaado to live with them, but unfortunately the war of Ogaden is set out and Askar now is in another strife. He finds himself torn between two sides either to continue his study or stay loyal to Misra, in another words, Askar is going to struggle strongly in order to get himself out of his filiative relation with Misra into his new affiliative relation represented by new life in Mogadishu. The state which is clearly exposed by Said in his essay on “Secular Criticism” the turning from filiation into affiliation:

what I am describing is the transition from a failed idea or possibility
affiliation to a kind of compensatory order that, whether it is a party, an

institution, a culture, a set of belief, or even a world vision, provides men and women with a new form of relationship which I have been calling affiliative but which is a new system. (19)

Askar is anxious about what to do. The tale of Misra's treachery revives feelings of repulsion in him. Askar hesitates. Yet when he hears that Misra has come to Mogadishu and is looking for him, his point of departure is into a reek of indecision. He hides, stays at the hospital. He does anything but face reality. Hilaal and Salaado encourage Askar to hear Misra's side of the story. In the interests of helping him to take the right decision, they support him in his unbearable crisis of loyalty and identity. Misra may be in the position of a scapegoat, not only because of her non-Somali origin, but also because she is an unguarded woman. After all, no one interrogated the loyalty of Aw-Adan, a non-Somali, or of Qorrax, who subsequently cooperated openly with the Ethiopian winners.

2.2. Biopolitics and the Woman: Misra's Body and its Function for Askar

Farah opens *Maps* with a series of questions. And these instabilities interrupt the form as well as the content of the novel. The Ogaden war, which mutilates the wholeness of a nation, renders both the family and the nation radically unstable. In Farah's *Maps*, Askar is meticulously tied up with Misra, while Misra, in a nationalistic discourse, is both a woman and foreigner, a sexual and political territory to be invaded and colonized; and this separate process, even as it undermines roles in the mother-child relationship, makes divisive the gender and nationality categories. Meanwhile, Misra's body, whose name means the foundation of the earth, represents the disputed land of Ogaden.

"There is truth in maps," Hilaal admits but, aware of the dangers of ethnocentric traditions. The question is, does truth change? "The Ogaden, as Somali, is truth. To the Ethiopian map-maker, the Ogaden, as Somali, is untruth" (*Maps* 229). In the novel's allegorical narration, Askar rises to signify a prejudiced Somali concept of the Ogaden, as his real dead mother represents the dead dream of a cultural nation, of "Mother Somalia," Ogaden's natural parent, "getting together" with "the Ogaden/child separated from her" (101). Misra signifies a broader, hybrid,

standard concept of the Ogaden as a place of mixed ethnicity, and her hybridization indicates everything that Askar should essentially resist and destroy to realize his dogmatic Somali affiliations. “One day, you will identify yourself with your people and identify me out of your community,” she prophesies, “you might even kill me to make your people's dreams become a tangible reality” (99). What Askar does is actually analogues to these things.

A decade ago, the term *biopolitics* referred only to the genealogical works of Michel Foucault on prisons, sexuality and governmentality. However, the proliferation of researches on biopolitics has not resulted in better theoretical intelligibility than was available from Foucault's debates of the term. Certainly, with various competing theoreticians of biopolitics, and with Foucault's own critical analysis in circulation, Agamben's rephrasing of biopolitics as thanatopolitics became to most recent and popular. In my view, the overall claim of literary representations, in particular *Maps*, about biopolitics is that modern politics is considered to have a body-hugging connection between the operations of the state and various aspects of life, such as death, health and body-mutilation. Many critics talked about the theory of biopolitics with reference to on Foucault and his influential ideas about the relation between the body and the state, yet Hardwick et. al. give a the most concise and clear definition of the term *biopolitics*:

For them, Biopolitics offers a set of theories with which to study the new forms and ideologies of community in an increasingly interconnected and complex world, looking specifically at cultural identity, relation and hybridity, and the politics of migration, immigration, indentureship and diaspora. Investigating the complexities of the links between life and its governance, biopolitics offers considerable innovative potential for literary theory, suggesting new criteria and methodologies for reading the relations between texts and the world in an increasingly complex and challenging global society. (3)

According to Agamben, significant theorization of modern sovereignty is haunted by the figure of the *homo-sacer*: The homo sacer, a human being that cannot be ritually sacrificed, but whom one can kill without earning the penalty of murder, a concept that first appears in the city-states of Roman antiquity. Taking this figure as a

stereotype, Agamben imbues it with Michel Foucault's concept of biopolitics, Walter Benjamin's apprehension of mere life, and Hannah Arendt's concept of statelessness. Homo sacer's by being barred from the category of the human, is relegated to the bare or naked life, being both literally and symbolically uncovered of all the emblems associated with the liberalist subject. This bare life stands for the centrality of the state's exercise of its Bio-Power, its force of decreeing life and death, which, in this framework, provides one of the central features of the modern states. As Agamben points out himself, "the Syntagma homo sacer names something like the originary 'political' relation, which is to say, bare life insofar as it operates in an inclusive exclusion as the referent of the sovereign decision" (*Homo Sacer* 85). Thus, the amalgamation, and politicization's of "zoe", mere biological life, as opposed to bios, human's politicized life or existence, forms the central of political modernity and regularly comes to define the scope of state power, particularly in the legal state of exception. Departing somewhat from Foucault, Agamben locates the political digestion of the zone in a generalized, quasi-ontological "zone of indistinctions," in which the categories that segregate bare fiber and other modes of life become obsolete:

What characterizes modern politics is ... that, together with the process by which the exception everywhere becomes the rule, the realm of bare life—which is originally situated at the margins of the political order—gradually begins to coincide with the political realm, and exclusion and inclusion, outside and inside, bios and zoe, right and fact, enter into a zone of irreducible to indistinctions. (*Homo Sacer* 9)

Agamben imagines the field of bare life as eradicating divisions among humans along the lines of race, religion, nationality, or gender, because it creates a material that, albeit in its humiliation, transcends traditional social and political markers, from in which all the trouble comes.

After the control of Ethiopian troops on Ogaden, thousands of families migrated to Mogadishu. Misra was among those who left and entered the capital with forged papers being of Ethiopian origin and sought for charges of treason, specifically accused of conveying information about the clustering of Somali rebels costing the lives of more than six hundred people, including women and children.

Misra denies all of it. Yet, she is kidnapped and murdered; found disfigured and her heart is taken away from her body. Farah takes the subject of identification in this novel three dimensions: dimension of personal, familial, and national. Many contemporary war topics, and woes depicted in Misra's pain shows how war separate loved ones, causing damages, and how rumors lead to crimes of rape, murder, and mutilation. Misra is the mirror of how the issue of women is treated, and the injustice done to them in traditional societies in general, and in the Somali community in particular. Misra, due to her being a woman and especially an Ethiopian woman, is outcast even by Askar whom she raised. To put it through Agamben's theory, Misra's dismemberment is an act to be reduced from her 'Bio' to her 'Zoe'. She is stateless, and no one asks for her right she is even denounced by Askar.

2.2.1. The Body and the “Mother Land” in the Postcolonial Novel

As the line between the individual and the collective, the body has been a basis of fascination for literary criticism in modern decades. The body is alternatively a site of resistance or/and oppression; something constructed by discourse. Elleke Boehmer suggests a narrative of the body's position in colonial and postcolonial literary texts in “Transfiguring: Colonial Body into Postcolonial Narrative.” As her title suggests, the material body of colonial discourse is transformed into a linguistically constructed body. Boehmer argues that colonial discourse often represented colonial subjects as all body, and instincts, as that which “does not (itself) signify, or signify coherently, it may be freely occupied, scrutinized, analyzed, resignified” (270). Farah's *Maps* is a disdainful and challenging novel about Somali society, attacking deprived social and cultural institutions. It also seeks to project the post-colonial dilemma and oppression which has been faced through the view of the protagonist, Askar.

Like other writers of postcolonial Africa, Farah claims that many contemporary problems are the outcome of colonization or pre-colonization discourses. *Maps* depicts the changes to geographic and ideological borders as reconstructing the outlines of the native body: “Farah's feminist critique in *Maps* scales up the metaphor of Misra's miserable life as a comment on the Somali national idea rather than bringing this mapping down to size, to the scale of difference that is the country's very possibility” (Hitchcock 102). Characters, and

disfigured bodies are both symbols and alternatives for the mutilated nation of Somalia, whose signs are seen through the postcolonial moment of Somali. I claim that in *Maps* the mutilation of Misra's body is solely the disfiguration of a nation that has been dissected and distributed during the postcolonial era. The central mystery which Farah's work explores is depicted through the relation between Misra and Askar. Misra's is shown as a foreigner in relation to Askar. Misra, in the similar fashion is portrayed as the neutral ground of the disputed postcolonial land.

Misra's unbelonging has to be understood in relation to Askar's quest for identity. She is the mother Askar never had, a symbol of a tangible human with which Askar is being called upon to identify himself as opposed to the abstract notion of greater Somalia which at any rate fails to honour him (Wright 190). The iconography of national body is an acquainted target of critique for postcolonial writers.

According to Boehmer's reading of *Maps*, "[t]he inscribed body—woman, oppressed—inscribes itself" (275). The material body, transfigured into narrative, is given agency as it abandons its materiality, which is figured as the "denatured body of colonial suffering" (Boehmer 277). In *Maps*, Askar is hopelessly tied up with Misra. *Maps* dramatizes the disturbing nationalist disloyalty that authors like Frantz Fanon in *Black Skin White Masks* have identified as "the transfer into native hands of those unfair advantages which are a legacy of the colonial period" (152). This proliferation of twin relations and complex investigation of identity describe *Maps*. The novel has a plot that foils any search for pivotal maternal/ filiative origin. For instance, father remains unmentioned till the end of the novel. Moreover, the whole novel is narrated or illustrated by the protagonist whose country has been partitioned and who believe he has irreversibly lost the geographic spaces of his childhood.

In *The Wretched of the Earth*, Fanon states that the pathological effects of colonialism are "easily understood if we simply study and are alive to the number and depth of the injuries inflicted upon a native during a single day spent amidst the colonial regime" (250). *Maps* certainly stuns any easy schematizing of bodily identities and bodily violence. Misra's body is found with one breast missing and the heart cut out, reflecting the mutilation of the national territory in the Ogaden war. Also, the book is full of other characters with missing body parts, with wooden legs,

etc. One of important passages itemizing horrific bodily mutilations in war is expressed in the novel itself: “stories with fragmented bodies! Bodies which told fragmented stories” (*Maps* 161). Violently dismembered and disfigured bodies are painful analogies to stories of divided communities.

The violent rupture between Ethiopia and Somalia produces the Ogaden as a third space: it is a region of otherness that essentially has to be claimed and kept separate simultaneously. When Askar receives his Somali identity papers, his firm assurance of their content rapidly becomes a resentful acceptance of their implication: “I did think that I was expected, from that moment onwards, to perceive myself in the identity created for me” (173). Francesca Kazan refers to the relationship between Askar’s body and Misra’s as the “corporeal lack” (256). Askar shows his bodily relation with Misra in this passage:

I seem to have remained a mere extension of Misra's body for years—you saw me when you set your eyes on her. I was part of the shadow she cast—in a sense, I was her extended self. I was, you might even say, the space surrounding the geography of her body. (78)

Towards the end of the passage Askar describes himself both as a “mere extension” and “part of the shadow she cast.” He is integrated with her, while he simultaneously surrounds her. Misra’s body outlines the border where Askar begins. By the extension of the body Kazan puts it as “a system of complete, yet paradoxical, reciprocity, a system that cannot be fixed” (257). In addition, Kazan does not consider Misra as a mere female to Askar, but, more precisely, as in the description quoted earlier, her body is configured as geography. She is the mother/land for Askar. However, like the land itself, she is disfigured, by the fact that she plainly represents the enemy in the Ogaden border, and not a Somali.

Eventually this mother will be abandoned. The physical separation between Askar and Misra is the early separation between a child and the mother; between Ogaden and Somalia, despite the fact that Askar is temporarily reunited with her just at the moment when she is kidnapped and dismembered. “Misra creates a secure mother/land, and yet is also perceived by him to be ‘the cosmos’ (6), comments Kazan and elsewhere states Misra is “an entirely larger entity; certainly one that moves beyond the idea of the nation” (Kazan 259). Just as the child is in the search

of identity formulation, so too is his nation. Both seem to be yearning for a wholeness. Just as Askar is split between his love for his adoptive mother Misra, and his loyalty to his mother-nation, his nation also has a split identity. Ogaden, for which the the Ethiopians and the Somalis are fighting, also happens to be the birthplace of Askar. The very point that Askar is by birth a Somali and adopted by an Amharic Ethiopian woman named Misra, prefigures this split identity. It is only when the land was being torn in a violent battle for political identity, was Askar wracked by a determined sense of confusion: Like a confused African nation posing questions to its disorganized leadership.

In addition, Brown in her article “Bleeding for the Mother (Land): Reading Testimonial Bodies in Nuruddin Farah’s *Maps*” reads representations of bleeding as the ambivalent relationship between motherhood and national independence. She argues that both male and female colonized bodies display the pathology of colonial domination in varying degrees of severity. Askar’s male body bleeds from symbolic wounds in the mouth and his “fragmented bodies” as much as the “fragmented bodies” themselves tell stories of individual and social trauma (Brown 160, 161). Askar emblematically destroys the mother/land by initially isolating himself from Misra when she arrives in Mogadishu. By doing so, he breaks the culturally sacred mother-son bond. Paradoxically, while Askar wants to replace his mother with the nation, his removal of Misra momentarily unties their familial bond and thus symbolically annihilates the nation-individual bond. Askar’s defective attempts to replace the mother-bond by nation result in destroying both. Although he begins to believe Misra’s claim of innocence, he is too late. The novel suggests through recurrent images of Askar writing symbols on his body and dreaming of “bodies tattooed with their identities” (43) that “Askar’s role as a colonized man is simply to record the collective trauma of a mutilated motherland on his body” (Brown 136).

Furthermore, Hilaal considers the individuals of Somali nation to be bonded by language. The “Somali identity,” he tells Askar is: one shared by all Somalis “if [Misra’s] Somali is as good as yours, then I doubt if any bureaucratic clown would dare stand in her way or dare deny her what is hers by right. Remember this, Askar. For all we know, there is no ethnic difference which sets apart the Somali from the Ethiopian” (174). In one positive moment, Hilaal particularly brings close Misra to Askar, first by referring to their shared language, and second to their latent shared

ethnicity. By removing Misra's linguistic and ethnic difference, Hilaal presents a means for Misra to be Somali. Hilaal offers Askar both a mother and a nation in the figure of the adoptive mother, Misra. Consequently, Misra's mutilated mothering body suggests a fecund symbolic earth for developing the notion of Somalia to Askar.

2.2.2. Sacrifice and Women's Position during War Time

The war is responsible for the loss of Misra's friendship with both Karin and Aw-Adan. Karin is an old friend of Misra. She is a kind woman who cared for Askar as a grandchild during his early years. When Misra was absent from Askar's life due to her treachery with the Ethiopia government, Karin takes Askar with her children all grown up and living in Mogadishu. "Karin carried or took Askar wherever she went, as though he were running the same errands as herself" (52). Karin tells that Misra's betrayal was due to the fact of her affection towards the Ethiopian officer. It seems that soon after Askar's departure to Mogadishu, Misra meets the Ethiopian officer who was responsible for security and from the same village as Misra. When six hundred and three WSFL warriors are murdered, Misra is accused of betraying them, by exposing their identity to the officer, her lover. The whole civic turns against Misra, including her friend Karin: Karin was such a dedicated soul and Askar trusted the truth of all that she had told him about Misra, trusted the truth of Misra's surrendering her body in order to save her soul (*Season 53*). Misra's friendship with Aw-Adan, which the war also exterminates, is different from that of Misra's with Karin. Aw-Adan is Misra's teacher and her lover. When she adopts Askar, she no longer sees as much of Aw-Adan, the religious man, as she used to. He "used to teach her, on a daily basis) a few suras of the Koran. Askar becomes her overwhelming passion, and although Aw-Adan objects he keeps coming back. They continue to share intimate moments, but Askar is included (10). Whenever Aw-Adan complains that Misra is too private in her attentions to Askar, she defends the child and herself. Aw-Adan persists: "Allah is the space and time of all Muslims, but not to you, Misra, Askar is" (11). When he asks, "What am I to do then? Suggest something," Misra replies, "be as accommodating to me as I am to him"(11). But Aw-Adan cannot be. He suggests that they get married and make a baby of their own, and she can return Askar to his relatives. "Come to me alone--both of body and

of spirit--and let our bodies join, without Askar's odour or cries" (12). Since she will not, under any conditions, abandon Askar, theirs is an unhappy union.

Uncle Hilaal and Salaado think that Karin could be mistaken in believing that Misra is guilty of betraying the warriors to her lover. Consequently, they are disturbed by Askar's easy acceptance of Misra's guilt. How can his memory be so short and his faith so small toward one who has meant so much to him? (*Maps* 178). True to his male sex, Askar blames Misra, concluding that she is no longer worthy of his trust, his love. Betrayal produces betrayal: "For the first time ever, Askar consented to talk at length about Misra's divining in blood, raw meat and water" (178). Impatient with Askar's lack of faith in Misra, Hilaal warns him that he is like all other men—quick to blame women for every misfortune without asking for proof. He further suggests that Askar try to be more understanding, delaying judgment until there is proof to support the accusation. "Wars disorient one," says Hilaal, "Wars make one do the unpardonable." And in any case "We don't know if she was the one who betrayed. We have no evidence" (172). In *Maps* Farah shows that not only in times of war is sacrifice an obligation, but that sacrifice is a necessary part of life itself. In a fairly prolonged paragraph, he marks his major partakers and indicates the sacrifices they have made. This paragraph, below, is a summary of the physical, political, and emotional sacrifices offered in the novel:

Sac-ri-fice! For Misra--a mastectomy; Hilaal--a vasectomy; Salaado--removal of the ovaries; Qorrax--exaction of blood, so many ounces a-bleeding; Karin--a life of sacrifices; Aria and Cali-Xamari--his parents--their lives; the Somali people—their sons, their daughters and the country's economy. In short, life as sacrifice. In short, life is blood and the shedding of one's blood for a cause and for one's country; in short, life is the drinking of enemy blood and vengeance. Life is love too. Salaado and Hilaal are love. Arla--the earth; Qorrax--the sun in its masculine manifestations; Hilaal--the moon; Salaado- solemnity, prayers, etc.; Misrat--foundation of the earth; Karin--a hill in the east, humps on backs; Cali-Xamari--a return to a beginning. (244)

Thus, the story of *Maps* shows that everyone must make sacrifices, everyone suffers. Relationships are destroyed. Men and women die. But there is hope. There are Askar “. . . and Riyo--dreams dreaming dreams!” (244).

Thus, *Maps* offers a re-imagining of African reality. In *Maps*, the main female characters that exist are more corporeal or maternal. *Maps* would also seem to be intentionally subversive of national meanings, as these affect both notions of territory and possession. The Somali nation itself, its structures of race and history are for Farah a situation of tension and struggle. Through a conflation of the images of land, identity, body Farah, disseminates some of the sacred concepts of nationalism by showing that the ideology of nationalism’s illusion that the nation has a unique and consistent identity, as a particular myth he wants to decipher. What he pictures from the start of the novel till the end, is the uncertainties of the young hero Askar’s relationship to his native Somalia and his immediate bond with his foster mother, the Ethiopian woman, Misra. In other words, it can be said that the present where a land (Somalia) is divided or alienated as a foreign body, signifying home of Askar. The narrative, interrupted by Askar’s own inquiries, is an answer to the question asked of Askar by the Somali police at the end of the novel “What is your name?” And that was how it began – the story of (Misra/Misrat/Masarat and) Askar” (246).

This is due to the fact that Askar has spent the days of his life in self-invention and interpretation, the novel can thus be read as a narrative response to that life-narrative, a fictive supplement or reinterpretation—in Uncle Hilaal's words—“an answer to the fictive riddle [national identity] asking a factual puzzle [on which side does Askar belong?]” (65). As in the dream, in which he finds himself drifting, a landscape full of people “tattooed with their identities,” Askar learns to speak his own declarative “I am” (42-43). The narrative outcome is a doubling of the self or objectification of self, which conveys the instability of sense of being or identity in particular.

A similar mutuality between Askar and Misra is manifested in their mutual feelings of bonding. Without Misra, the young Askar lacks all sense of subjectivity. Misra’s “motherliness [reabsorbs] his lost as orphan” (5): she fills him with her “abundant self” (6), “it was in her touch that I began to exist” (11, 39). Misra

similarly feels that Askar has taken over her life (8). If he smells of her sweat, she is redolent of his urine. Through the character of Misra, Farah depicts the sacrifices required in the mothering process. Misra is completely tied to Askar. But throughout the novel, the sacrifice is all hers. She gives up her independent life, permits her body to be used, refuses marriage, and risks her life for love of Askar. She is completely his: “I am his—in body and spirit too. And no one else’s” (12). Misra, indeed, is a “foundation.” Although Misra is never completely accepted in her Ogaden community because she is considered to be Ethiopian is tolerated because of Askar who is both the relative of powerful men in the compound (39) and the son of a father who gave his life fighting for the cause of Somali-unification (7). Her stay here represents, at best, an uneasy truce which is broken by Askar’s departure to Mogadishu. Misra is further alienated from the community because of her affair with a young Ethiopian officer. He is ruthless in his pursuit of underground Somali nationalists, while Misra discovers that the lover is her half-brother, the son of the same Amhara noble man who fathered her (228). She is totally disoriented. Because she is considered to be Ethiopian, she cannot remain in the Ogaden with its large hostile Somali population. She cannot return to her birthplace because she no longer speaks the language. She cannot remain with the officer because of his uncontrolled brutality and because he is her half-brother. She cannot join refugee centers because they may contain refugees from Kallafo who, believing her to be a traitor, have vowed to kill her. She has no map to tell her where she is and no legal boundaries to say what her rights are (217). She has no language in which to say who she is. She has only her love for Askar.

As aforementioned, Farah’s *Maps* is the selected corpus of research to sufficiently reveal ways in which the repudiation of embracing a new identity in a new space results in the deformation of a person’s identity. The “Maps” in the title are the psychological journey that Askar encounters, as he strives to embrace his new identity which is metaphorically emblemized through the act of feeling in-between, alienated, displaced and in loss of an identity. Evidently, Askar is seen to be wrestling with the intrusion of his past against the inception of his present as he longs to be accepted in his new home, Mogadishu. Ergo, he tries to eliminate the influence of his past with sheer determination; nevertheless, the more he tries to distant himself from the influence of his past, the weaker and more vulnerable he

feels. He is in-between two spaces of ground, not firmly rooted in one space or the other, seen to be colliding and jostling between these spaces to seek familiarity and comfort. Askar can be seen slowly to be drifting towards an unfamiliar path which derides him of clear conscience, hence placing him in an unstable state of reality.

As revealed in the text, Askar experiences a dilemma which reflects a severe state of in-betweenness that oscillates between the past and the notion of 'reaching' his new identity, the kind of identity that longs to assimilate to other cultural elements present in Somalia. As Askar is seen to be jostling between both these notions, he is seen to be negotiating the consequences that come along with both the symbolic representations of his identity and yet never having the ability to possess either one as he is torn apart with his self and his place. Furthermore, Askar suffers from the inexplicable feeling of having to either accept the harshness of reality which is to acknowledge the fact that he has to assimilate into his new surrounding or detach himself from his surrounding if he refuses to accept the reality, Askar is thus subjugated to alienation.

He longs to be a part of his new home, Mogadishu and to embrace the changes that come with his new homeland as he longs to embrace a new identity. However, Askar is unable to accept the flaws of his adopted mother, Misra as his imaginary homeland because he feels alienated and distant to the person who provided him with comfort, familiarity and security. Consequently, Askar faces displacement. This is due to the fact he slowly begins to embrace his new home as his home, after which his Uncle Hilaal then forces him to disown the once known Ogaden. Askar sees his motherland as a place that he is disconnected from because he does not have a single memory of his motherland except for the cultural and traditional rites ingrained in him. As Askar is forced to make a decision that will forever detach him from his new home which is Ethiopia, he goes to the extent of literally challenging his adopted mother, Misra and himself by searching for a new identity so that he will be able to adapt to the new ways of Mogadishu. He is not able to possess this identity as he is strongly bounded by his ancestral and cultural roots and waging constant psychological war with his self thus affecting the formation of his identity.

To illustrate, the disfiguration of one's identity in a haunting resonance is somewhat projected through the identity of Askar. He is represented as a distorted metaphoric depiction of his current identity as it is being severed by the familiar until it is beyond recognition and possession. Askar is now a wanderer since he floats and straddles between two grounds/spaces which constitutes of the familiar (past) and the unfamiliar (present) as he intently searches for his identity. It also reveals how desperate Askar is when searching for his identity as he holds on to the past memories (ancestral homeland and culture). This predicament gave rise to a great sense of ambivalence in Askar ,in which he experiences a thorough condition of in-betweenness, unhomeliness and alienation as he is unable to resolve his conflicts with his self and place (Somalia).

Askar was unable to embrace his new identity as he felt the painful agony of having to forsake his ancestral and cultural roots, Askar dismissed the idea of fighting against the strongholds of his past and was consumed by its repressive effects and thus failing to forge a new identity. Askar was willing to pay the price of detaching himself from his past as he hated the sight his adopted mother who had finally betrayed him. Askar wanted to break free from his past and be a part of Mogadishu. Nevertheless, the closer he got into embracing his new identity, the more he realized how fearsome it was for him to enter into the realm of the unfamiliar. He was alone and was unable to assimilate with the present space as he was too weak to resist the comfort that his past space provided him Askar's failure of not being able to assimilate with the future and isolated him from his surrounding and placed him in a state of unhomeliness.

2.3. Last Words: On Cultural Identity

The subject matter of 'identity' is so ambiguous that is constantly evolving to achieve a sense of stability with time. The formation of one's identity as stated by Bell, in her book titled *Memory, Trauma and World Politics: Reflection of the Relationship between Past and Present*, can only be established when an individual or group achieves a "relatively stable sense of self" and perseveres to maintain it over time (5). Therefore, it is crucial to seek a sense of conformity to one's self with

its surrounding, in the name of reforming one's identity towards a concrete construction.

Nevertheless, these group of migrant communities (diasporas), bear the imprint of "hybridization' and differences" in their very constitution (Hall & Gay 232). These migrant communities experience the lack in comfort and a sense of wholeness as they depart from their homeland and try to adopt and adapt to the ways that are foreign to them as they settle down in a new space their new home. One of the major contributing factor leading towards the deformation of one's identity is due to the fact that "a valid and active sense of self may have been eroded by dislocation" (Ashcroft et al. 9). Ultimately, a migrant's identity is at stake when he or she is unable to accept his or her new surrounding as home as they are intimately attached to their homeland due to the unsevered ties with their ancestral and cultural roots, hence they find it hard to accept their current space as their new found home. As these migrants reposition themselves in a new space, they become victims of this new space due to the constant colliding and jostling between two spaces to locate one's self and its surrounding (Mishra 185).

The concept of home in a diasporic sense remains complicated and unresolved even to this day. Anderson in his book titled *Imagined Communities: Reflections on the Origin and the Spread of Nationalism*, argues that "the nature and location of 'home' has been diversely expounded as the emphasis shifted from the specifics of the present or past residence of family or kin, to the ideal national borders to an imagined community" (213). Henceforth, the term "home" for a diaspora may vary according to the degree of acceptance and the ability to sync with the requirements needed in order to construct a 'healthy kind of identity,' the kind which is able to merge the differences and assimilate into the new location through creative syncretism.

Chiang asserts that mobility and re-positioning of our bodies alters our traditional sense of identity (29). Consequently, the need to belong to a certain place becomes an essential drive for migrants living outside of their homeland. Therefore, these migrants would go to all extent searching for a composed identity so that they are able to fit in a particular community. Likewise, Mcleod states that "to live as a migrant may well evoke the pain of loss and of not being firmly rooted in a secure

place” (91). This is so, these migrants encounter physical and psychological alienation as they are constantly haunted and taunted by their past in the midst of the present. As a consequence, the trope of in-betweenness is a crucial presence that comes into existence in the lives of these migrants simply because they are forced to subsume new identities tucked to their new surroundings. Lastly, Bhabha (5) conceptualizes the notion of in-betweenness as the act of oscillating between two interstitial spaces constituting of borders and spaces (5). The more an individual oscillates between these spaces, he or she creates a different sense of articulation with time. In other words, being in-between creates conflict in identity. By which if the notion of home is somewhat perceived as being problematic and questionable then the ability to forge a firm and astute identity will be deformed.

This chapter of my thesis showcases how search for identity complicates itself towards a negative direction when home becomes a problematic space. My study explores Farah’s *Maps* that emblemizes the notion of identity and posits that one cannot possibly be a part of its location when one is heavily imbued with the bondage of the past. The term ‘past’ connotes a profound sense of attachment with one’s motherland and cultural heritage hence making it rather impossible to amalgamate with one’s new surroundings. These forms of “afflictions” can be explicated through four main key concepts drawn from the dispersion of an individual from his homeland: Filiation/affiliation, the body, sacrifice, and finally home. These key concepts became the determinants to the repudiation of a new space as home, as I have shown through select passages from the novel.

CONCLUSION

In this thesis, my aim has been to reveal the hidden strategies through the portrayal of Sa'eed, in which the women, particularly the deemed European women, are debased and eroticised as made evident in the narrative's themes and semiotic. One of the depiction strategies developed by Salih in *Season of Migration to the North* is by appropriating the female bodies of the Western people as sexual symbols and objects which are meant to gratify the desires and cravings of the lustful non-Western man by reversing the role between the venerated West and the exotic Other. The degrading term, which has been imposed on the native European women, is meant to educate and tutor the colonised on her people's culture and language. Only by possessing the European women and her body, Sa'eed in this case the colonised is able to make distinct her value and hence the insight about the handicaps their people encounter. In addition, in the postcolonial context, there were two types of resistance mainly which was evident towards the formation of nationhood. First, the physical resistance involved conflict with enemies face to face. Second, the types of resistance practiced by the natives were ideological in the sense that every marrow of their souls and minds were conjoined to decolonize their plagues selves from the entrenchment of colonial ties.

Similarly, my reading of *Maps* was to illustrate the violence that unprotected women receive during Ethiopia-Somalia war of Ogaden. Misra stands for any woman in the postcolonial Somalia. It is only the female body receiving all afflictions; physically, psychologically by both the hands of men with whom Misra was prostituting herself, and later by the hand of the colonizers represented by Somali gangsters. All in all it is the female body that receives all the inflictions just like the mother country in the both discussed novels.

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