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Belonging Elsewhere: A Phantom Identity in Tayep Salih's *Season of Migration to the North*

Abstract

In *Season of Migration to the North*, Sudanese novelist Tayep Salih depicts a vivid image of the entanglement of postcolonial Sudan. Accordingly, this study will focus on the way this novel portrays the hybridized identities that have been built by turbulent cultural and political changes that Salih's Sudan has experienced as a result of colonization and internal socio-political conflict and division. Reflecting the experiences of Mustafa Sa'eed, the major character, from homeland to London and back to homeland again, the novel also reveals how the colonial project renders Mustafa Sa'eed as a being with a phantom identity in a postcolonial context. This novel offers a unique insight into the ways in which Mustafa's performance of sexuality itself becomes a form of sexual violence against the English women in order to reverse colonialism. In other words, Mustafa presents sadistic acts of revenge upon the English women, taking advantage of his corporeality and masculinity in an attempt to reflect colonialism and to rewrite the hegemonies included in the colonial project. This creates a list through which the novel operates and the crossroads of violence, sexuality, gender, colonialism, male hegemony come to be the main concern of this work. In this sense, the fact that Tayep Salih lived in England far from his homeland for many years caused him to deal with Eastern and Western civilizations by presenting a different reality. Then, what the moral lesson of Tayep Salih's *Season of Migration to the North* proposes for the readers of his novel is that the dualism and the amalgam of all cultural experiences and forms provide a remedy for cultural contamination, which belongs to colonial mentality. At this point, Tayep Salih in his novel makes a great effort to construct both a new culture and new ways of experiencing and seeing the reality.

Keywords: Season of Migration to the North, Violence, Identity, Masculinity, Colonialism.

Başka Bir Yere Ait Olmak: Tayep Salih'in *Kuzeye Göç Mevsimi* adlı Eserindeki Hayalet Kimlik

Öz

Postkolonyal edebiyatın öne çıkan eserlerinden biri olarak kabul edilen *Kuzeye Göç Mevsimi* adlı eserinde Sudanlı yazar Tayep Salih postkolonyal sömürgeciliğin Sudan üzerindeki yansımalarını canlı bir şekilde tasvir etmiştir. Buna göre, bu çalışma, Tayep Salih'in Sudan'ının sömürgecilik ve iç sosyo-politik çatışma ve bölünme sonucunda yaşadığı çalkantılı kültürel ve politik değişimler aracılığıyla inşa edilen melez kimlikleri bu romanın nasıl tasvir ettiğine odaklanacaktır. Romanın ana karakteri Mustafa Sa'eed'in gerek anayurdundan Londra'ya gerekse Londra'dan anayurduna döndüğünde yaşadığı deneyimleri yansıtan roman, postkolonyal sömürgecilik kapsamında Mustafa Sa'eed'i hayalet kimlik sahibi biri olarak gösterir. Bu roman, Mustafa'nın cinsellik performansının kendisinin, sömürgeciliği tersine çevirmek için İngiliz kadınlarına yönelik bir cinsel şiddet biçimi haline gelme biçimlerine dair benzersiz bir anlayış sunar. Başka bir deyişle, romanın ana karakteri Mustafa, sömürgeciliği yansıtmak ve sömürge projesinin içerdiği hegemonyaları yeniden yazmak için kendi bedenselliğinden ve erkekliğinden yararlanarak İngiliz kadınlarına sadistçe intikam eylemleri sunar. Bu, romanın yarattığı bir liste oluşturur ve şiddet, cinsellik, toplumsal cinsiyet, sömürgecilik, erkek hegemonyası bu çalışmanın ana meselesi haline gelir. Bu anlamda, Tayep Salih'in uzun yıllar anavatanından uzakta İngiltere'de yaşamış olması Doğu ve Batı medeniyetlerini farklı bir gerçeklik sunarak ele almasına neden olmuştur. Böylelikle, Tayep Salih'in *Kuzeye Göç Mevsimi*'nin romanının okuyucularına önerdiği ahlaki ders, tüm kültürel deneyimlerin ve biçimlerin ikiliğinin ve karışımının, sömürge zihniyetine ait kültürel kirlenmeye çare olduğudur. Bu noktada, Tayep Salih romanında hem yeni bir kültür hem de gerçeği deneyimlemenin ve görmenin yeni yollarını inşa etmek için büyük bir çaba harcar.

Anahtar Kelimeler: Kuzeye Göç Mevsimi, Şiddet, Kimlik, Erkeklik, Sömürgecilik.

1. Introduction

Tayep Salih's first novel *Season of Migration to the North* (1966) illustrates the complicated realities of postcolonial Sudan in the turbulent times of Sudanese independence from British colonialism. At the bend of the Nile, Sudan is a native land where northern Africa has merged with southern Black Africa. Historically, this mixture of religions and culture was regarded as a homogeneous South by the British. This native land is also seated at an allegorical crossroads of intervention and confrontation in Africa, where North meets South and East meets West. The novel begins with the unnamed narrator's recent return to his native village in Sudan after spending seven years studying at a British university. At the novel's beginning, the narrator tries to reply to numerous questions posed by his curious village people concerning the ways of life in the western world: "They were surprised when I told them that Europeans were, with minor differences, exactly like them, marrying and bringing up their children in accordance with principles and traditions, that they had good morals and were in general good people ... just like us" (Salih, 1969: p. 5). In fact, this is the normal response of the narrator who tries to bridge two cultures, attempting to free from the differences to preserve the bridge with ease. At this point, the novel sets to refute the narrator's presumption that the Occident and the Other share the same human condition and experience with small differences, an assertion that the West and the East are almost the same.

Having felt, during his stay in England, like a "storm-tossed feather", he at present feels like "a being with an origin, roots, and a purpose" (Salih, 1969, p. 6). The pleasure of reattaching himself to his Arap heritage melts the ice that had cumulated in his spirit while abroad. He strengthens this feeling of joy with his several visits to his grandfather, Hoji Ahmad, whom he maintains as the surviving image of a precolonial past, "something stable in a dynamic world" (Salih, 1969, p. 52). In fact, his grandfather comes to be the narrator's connection with an immutable past that he seeks to construct and escape. However, the narrator suppresses the realization that the precolonial past has been really changed and that he and people around him remain undeviating and steady in the present.

While the narrator's family and friends seem to help him release from his ruinous experiences in England, the unpredictable appearance of a stranger called Mustafa Sa'eed foregrounds the sharp difference between the harmonious life in his indigenous community and the unstable life in the imperial Britain. In fact, throughout the novel, the binary opposition between the West and the East is not necessarily stated. Instead, the East-West confrontation is complicated by the presentation of the character Mustafa Sa'eed who is neither like the English nor like the Other. Growing up under British Colonialism in Sudan and during the two world wars in the West, Mustafa Sa'eed is purposely situated at a precise time circumscribing the time of rise and fall of colonialism.

Accordingly, the first thing we discover about Mustafa is that he spent the first years of his life with his mother. The father figure was entirely absent or unrepresented within the novel. Having no known father, Mustafa, with neither sisters nor brothers nor relatives is introduced as a stranger on the road of life. On the other hand, his childhood memories of his mother show her unusual coldness towards him with "no tears, no kisses, no fuss" on the day of his departure to Cairo to continue his studies (Salih, 1969, p. 23). The lifeless and dull as well as incomprehensible formality of Mustafa's leaving from his mother further points up the opposition between the excessive development of intellect and the insufficient development of emotion and feeling in Mustafa's personality. As a decidedly threatening aspect in his characterization, his intellect leads him to his proficiency in the Colonizer's language, his being first Sudanese to be sent on a scholarship abroad, his being first to take the position of professor at the University of London, and his marriage to an English girl. Mustafa's reply to colonialism,

demonstrates the extent to which colonialism inflicts damage upon his personal worth as the colonized native and states metaphorically his wish for being his own master. It is no coincidence that Mustafa comes to be the evidence of the success of the institutionalized education as a component of the colonial discourse. Regarding the mission of colonial education, in his essay "Of Mimicry and Man", Homi Bhabha speaks of how colonial education elicits colonial mentality of reforming the Other (p. 101). In this sense, educating Mustafa is a deliberate attempt, a colonial code of breeding their likes.

Therefore, Mustafa's journey to England as a defining element in Mustafa's life serves as a means to an end. For Mustafa, the destination is of critical significance in comparison to the journey itself. Then, his early travels cannot be regarded as a movement away from home; instead, a move closer to the act of coming home and ultimately a place to live in. At this point, Mustafa's journey to England invokes James Clifford's (1997) conceptualization of roots and routes: "[R]oots always precede routes" (p. 3). In this respect, his journey to England can be viewed as a route that gives rise to his unfrequented roots. Likewise, his departure from his motherland was marked by an absence of emotional involvement or personal interest: "I packed my belongings in a small suitcase and took the train. No one waived to me and I spilled no tears at parting from anyone" (Salih, 1969, p. 22). Additionally, his departure from Cairo to England foregrounds his rootlessness once again: "However, I was not sad. My sole concern was to reach London" (Salih, 1969, p. 24). Subsequently, a feeling of identification and an instance of unwarranted intimacy emerge when he moves towards England: "I immediately felt an overwhelming intimacy with the sea... calling me, calling me" (Salih, 1969, p. 24). Evidently, his unfrequented and colonially created roots had originated his travel routes. At the same time, Mustafa's strong or irresistible impulse to travel entails a sense of attachment to certain images of Englishness. In this perspective, his travel to England turns out to be a dwelling and a fixation, whereas his previous life in Sudan appears as a "supplement" (Clifford, 1997, p. 3).

1.1. The Germ of Violence and Destructiveness as a Mirror of Colonialism

In Mustafa's life, there seems to exist a causal relationship between the excessive development of his intellectual function and his destructive sexuality. Significantly, his uncompassionate, emotionless relation to his mother or his mother's uncaring and unmerciful attitudes towards him implies a similar relation to his selfish and violent conduct toward women. His search for what was absent during his childhood results in his journey into the world of violence, murder and imprisonment. As stated in the novel, Mustafa's past life in London indicates him as a man who "had been the reason for two girls committing suicide, had wrecked the life of a married woman and killed his own wife" (Salih, 1969, p. 32). Indeed, Mustafa discovers a germ of violence as a component of the colonial education and western cultural identity, which he experiences since he wishes for complete assimilation.

Preoccupied by the "germ of the greatest European violence" (Salih, 1969, p. 95), Mustafa enacts the sadistic vengeance on British women by means of his masculinity and corporeality as a reflection of colonialism. It is worthy noticing here that Mustafa Sa'eed does not come back to his homeland to serve as a native intellectual since his constructed character is connected in his mind with the colonizer instead of his native roots. In this respect, he uses his mind as a weapon against the imperialists, particularly the Western women with their differing representations of femininity. Throughout the novel, Mustafa makes an earnest attempt to give up everything for possessing this intellect. His total involvement with his intellect as a masculine function is made evident by Mrs Robinson, a British expatriate in Cairo, who acts as a guarantor for Mustafa's colonial education. As a young boy in Cairo, Mustafa encounters Mrs. Robinson, an Orientalist's wife. The orientalist vision of Mrs. Robinson and her husband was to discover the Oriental's ancient and rich cultural heritage. However, Mustafa views the orientalist mission from

another perspective in the sense that the Westerners think of the Oriental in a disdainful way. Mustafa exploits this arrogant vision to his own advantage within the novel.

Deleuze's (1991) argument about masochism and sadism in "Coldness and Cruelty" points out that sadism occurs as a reply to the past, and that "the sadist... is only able to feel pleasure in inflicting pain because he has experienced in the past a link between his own pleasure and the pain he has suffered" (p. 43). Accordingly, Mustafa serves as the mimetic character who mimics violence, pain and attributes of colonialism by means of his sexual performance. Then, Mrs Robinson tells him, "Mr Sa'eed, you're a person quite devoid of a sense of fun", and asks him in a playfully teasing manner, "Can't you ever forget your intellect?" (Salih, 1969, p. 28) Mustafa realizes that the Western people want him to neglect his intellect in order to appear as a savage in their eyes. This adds a new layer of importance to the opposition between the condition of being sufficiently developed intellect and the state of being insufficiently developed feeling in Mustafa's personality. Decidedly, these qualities have a destructive and threatening role regarding the relation between violence and sex in Mustafa's life.

As a preservation of masculinity, Mustafa seduces the Western women with the temptation of the primitive exotic and erotic South. Then, he betrays them by refusing to become a symbol of desire. In case of Ann Hammond, the first victim, Mustafa states that "I deceived her, seducing her by telling her that we would marry and that our marriage would be a bridge between north and South" (Salih, 1969, p. 68). However, it is precisely this "bridge between North and South" that Mustafa desires to destroy. When Ann gets dressed in "an Arab robe and head-dress", assuming the role of "your slave girl, Sausan" (Salih, 1969, p. 142), she has exemplified the figure of torture, a manifestation of himself and his colonized South. At the same time, this masochistic fantasy between Ann Hammond and Mustafa entails the reversal of their roles: Ann takes on the role of the Arab slave and Mustafa appears as the master. Further, Mustafa adds, "in the blueness of her eyes I saw the faraway shoreless seas of the North" (Salih, 1969, p. 145). Here, she remains the image of torturer itself. In discussing the designation of roles regarding masochism, Deleuze (1991) writes in "Coldness and Cruelty" that "it is he [the victim] who forms [the torturer], dresses her for the part and prompts the harsh words she addresses to him. It is the victim who speaks through the mouth of his torturer, without sparing himself" (p. 22). In this respect, Mustafa's affairs with women, particularly with Ann Hammond, in London can be considered as a masochistic fantasy, expressed by Mustafa, the masochist, within the act of waiting for violence.

Mustafa's masochistic attitudes are strongly motivated by the notion of coldness, fantasized as the North. At this point, Gilles Deleuze (1991) reminds us that the idea of coldness represents "the iciness of imagination in masochism" (p. 128). In talking about Ann Hammond, Mustafa notes that "Unlike me, she yearned for tropical climes, cruel suns, purple horizons" (Salih, 1969, p. 142). That is, the Western women within the novel such as Ann, Sheila, Izabella and Jean Morris recognize the image of their desire for "tropical climes, cruel suns, purple horizons" connected in their imperial imagination with sexually potent exotic stranger. In addition, these women seek the hot climate or the African sun in Mustafa, who might provide cure for "the germ of a deadly disease" (Salih, 1969, p. 95) since this thousand-year-old disease has weakened them in relation to European violence. On the other hand, Mustafa talks about himself as the "South that yearns for the North and the ice" (Salih, 1969, p. 142), and as "a thirsty desert, a wilderness of southern desire" (Salih, 1969, 38), or as "a southern thirst" (Salih, 1969, p. 42) throughout the novel. Evidently, Mustafa romanticizes his irresistible impulse to move into his own imagination of the North. Additionally, Mustafa notices that among his lovers who most long for his otherness become the "easy prey" (Salih, 1969, p. 147) and sexual exploit for him.

1.2. "Lethal lies" of the Primitive Exotic

In his relationship with Isabella Seymour, Mustafa willingly comes to be the embodiment of the European myth or fantasy regarding the Orientalist exoticism. Accordingly, filled with incense, sandalwood, Persian rugs, perfumes, and ointments, his apartment in London becomes "the den of lethal lies that [Mustafa] had deliberately built up, lie upon lie" (Salih, 1969, p. 146). In fact, Mustafa's fabrications surrounding himself and Africa's exoticism aim at exposing the lies in connection with the exotic other. When Mustafa employs these fabrications to seduce the European women sexually, he overemphasizes these lies in an attempt to make fun of their illusory and unreal aspects. In his first encounter with Isabel Seymour, Mustafa reflects:

I related to her fabricated stories about deserts of golden sands and jungles where nonexistent animals called out to one another. I told her that the streets of my country teemed with elephants and lions and that during siesta time crocodiles crawled through it. Half credulous, half believing, she listened to me, laughing and closing her eyes, her cheeks reddened (Salih, 1969, pp. 32-33).

"[H]alf credulous, half believing", Isabel Seymour notices that Mustafa's excessive portrayal of the Orient leads up to their sexual closeness. Evidently, Mustafa witnesses the haughtiness in the Orientalist ideal with which the Westerner sees the Oriental and thus he manipulates this ideal to his own advantage. His bedroom is a gathering place of alleged Eastern exoticism which he knows will trap women since they have a firm conviction as to the mental image of "exotic Easterner". In addition, Mustafa realizes that for the European women, he is the exotic figure and states that "There came a moment when I felt I had been transformed in her eyes into a naked, primitive creature, a spear in one hand and arrow in the other, hunting elephants and lions in the jungle (Salih, 1969, p. 33). In fact, Mustafa exploits his primitive past as the reality of British imperial dream by mimicking the violence of the imperial project.

At the same time, Mustafa's exaggerated representation of the Other demonstrates his ironic approach towards exotic, stereotypical, and fantastical images that most Europeans assign to the Other. The ironic effects of Mustafa's portrayal of the Orient as exotic and primitive can be identified with the idea of Oriental theatricality. As Edward Said (1969) describes in his work *Orientalism*, "the Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate" (p. 63). That is to say, changing the Orient into a stage disrupts and alters the reality of the Orient so as to fulfil the fantasies and myths of the Orient in the Western imagination. Regarding the theatricality of Orientalism, Mustafa transforms his bedroom into "a theater of war" (Salih, 1969, p. 29) in an attempt to "liberate Africa with [his] penis" (Salih, 1969, p. 120). Likewise, as Edward Said (1979) points out in *Orientalism*, the relationship between hegemonic colonizer and the colonized subject is built upon feminizing the Other in the sense that the colonized has been characterized as feminine terrain for the exotic and libidinous fantasy (p. 188). Indeed, Mustafa reverses the rules of sexual exploitation by feminizing the West in an attempt to facilitate the practice of domination. Returning back as a conqueror from the East, Mustafa reverses the power dynamics, and fights his war like an Arabic warrior.

In Mustafa's sexual relationship with Jean Morris, a contaminated passion is connected to colonialist violence. During their deadly game of seduction, Jean Morris, the English woman, expresses her rage by humiliating her lover's corporal appearance and ruining his valuable objects such as a rare Arabic handwritten book, an antique prayer rug as the representations of his native culture. More precisely, in breaking apart the Wedgwood vase, Jean Morris figuratively ruins Mustafa's potential to make colonial culture component of his native culture. In damaging the rare Arabic manuscript, she reconfirms a desire to position Mustafa in an oral culture deprived of

the power of written words. In harming his research, she weakens his efforts to take part in intellectual life. Indeed, it is an attack with the intention to silence his voice. In causing damage to his prayer rug, she violates the sacred character of Islam (Salih, 1969, pp. 156-158). These representative acts serve as a metaphor for the forces which work to hold Mustafa, who might acquire the means to the center, outside of the Western civilization. As a result of Jean Morris's demonstration of disdain, wickedness, and renunciation, she surrenders herself to death as a victim. In return, Mustafa violently stabs her to kill his own suffering as well as to kill the images and ideas imposed upon him, and to free from his own captivity.

A liaison controlled by psychic humiliation and embarrassment as well as the imposition of physical suffering reaches its high point when Mustafa kills her. Driven by his violent mental agitation, Mustafa remembers this sexually-consummated dying as a moment of frenzy. In his narrating of the night of the murder Mustafa states that "The sensation that in an instant outside the bounds of time, I have bedded the goddess of Death and gazed out upon Hell from the aperture of her eyes – it's a feeling no man can imagine. The taste of that night stays on my mouth, preventing me from savouring anything else" (Salih, 1969, p. 153). As Herbert Marcuse (1955) notes in *Eros and Civilization*, this moment of deviant erotic ecstasy in reaction to the imperial cruelty enacts "the terrifying convergence of pleasure and death" (p. 23). Here, the novel's splendid performance of the confluence of sexual pleasure and violent death is foregrounded. In this respect, Salih's novel enables us to see the new dimensions of colonialism as a sexual encounter blended by ecstasy and humiliation, pleasure and death.

It is also important to note that when Mustafa and Jean Morris accomplish their consummation of sexual violence and pleasure, the moment of deviant sexual ecstasy is also the moment of tragedy. At this supreme moment, Jean Morris "was in a state of great readiness both to give and take" (Salih, 1969, p. 163). Death and love as an inseparable phenomenon turn out to be the same thing, finding themselves locked in a deadly embrace. Inevitably, the relationship between Mustafa and Jean Morris would end in tragedy since both of them are destructive and their destructiveness turns them into victims. However, each of them is also a victimizer through their acceptance of their challenges. It is in fact fate that pursues Mustafa toward death when he pursues Jean Morris. Mustafa, who is an object of the Orientalist discourse, is fated to be what that discourse has assigned.

In the course of his trial for the murder of his wife, Jean Morris, the court scene turns into a conflict between two worlds in the sense that Mustafa performs the whole crisis of colonialism as a black, savage invader coming out of the South. On the other side, civilized, white people get revenge for Jean Morris on behalf of democracy and justice during the judicial procedure. At this point, two questions come to mind: Do the modern colonizers live in a more real world? or are the Western contemporaries of Mustafa as corrupted as he is? The critical answers of these questions draw a conclusion about what Frantz Fanon (1978) has described as false universalism of Western humanistic values (p. 251). For Fanon, human values, more specifically human dignity as an ideal should be established on a global scale leaving behind the dehumanizing effect of colonization.

At the trial, his lawyer introduces Mustafa as the victim of the conflict of two cultures. However, Mustafa negates this argument by stating that his life is a lie: "I should stand up and shout at the court: This Mustafa Sa'eed does not exist. He is an illusion, a lie" (Salih, 1969, p. 28). As a mimetic figure Mustafa creates the lie and thus he becomes a lie. On another juncture, he also identifies his life as living lie: "Everything which happened before my meeting her was a premonition; everything I did after I killed her was an apology, not for killing her, but for the lie that was my life" (Salih, 1969, p. 26). Mustafa is the emblematic figure of the Orientalists' ideas of how an Oriental should behave. The ideas are lies in that they are not thought or written with the

contribution of those who are thought or written about. Lacking the capacity to talk about or act upon ideas about himself, Mustafa is a living lie. He cannot release himself from the Orientalist discourse. Therefore, he must say sorry for the lie that has come to be his life since he has failed to gain freedom. In his relationships with women of Western culture, he conceals his certain feelings and depends on masks and lies in order to please women. All women he was involved with and killed had failed to view him as one of the westerners.

At this point, Mustafa employs the metaphor of disease to manifest his persistent, often melancholy desire to become completely like the Westerner. He designates the germ of invasion and war as a symbol of infection in these women: "The infection has stricken these women a thousand years ago, but I had stirred up the latent depths of the disease until it had got out of control and had killed" (Salih, 1969, p. 30). This metaphor of infection is stated in the Court scene by Professor Maxwell Foster-Keen who identifies the women seduced by Mustafa's otherness with a germ belonging to the past: "These girls were not killed by Mustafa Sa'eed but by the germ of a deadly disease that assailed them a thousand years ago" (Salih, 1969, p. 29). This history of violence coming from the West is also foregrounded by Samuel Huntington (1996): "The west won the world not by the superiority of its ideas or values or religion but rather by its superiority in applying organized violence. Westerners often forget this fact, non-Westerners never do" (p. 51). Mustafa wishes to be characterized as a conveyer of this germ, an invader, a killer and eventually a westerner even if it causes condemnation. He has struggled to become one of the Westerners, which the British historian Macaulay, whom Bhabha (1994) draws on, defines to be "a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect" (p. 124). However, experiencing the germ of violence as an inherent characteristic that constructs the colonizer's identity, Mustafa illustrates that the West may not be as "civilized" as it considers itself to be.

2. Conclusion

Being too English for the Sudanese and too Sudanese for the English, Mustafa is located between two cultures with gaps and ruptures. He defines himself only in terms of rootlessness and instability since he is neither completely Western nor wholly Eastern, being trapped in elsewhere. The exposure to the colonizing hegemonies of the Western society, both to unsettle them and to reconfigure his subjectivity beyond normative expectations, causes him to have a "phantom" identity. In *Strangers to Ourselves*, Julia Kristeva (1991) states that "Origin certainly haunts [the immigrant], for better and for worse, but it is indeed *elsewhere* that he has set his hopes, that his struggles take place, that his life holds together today. Elsewhere versus the origin, and even nowhere versus the roots" (p. 29). The subjection to Western civilization renders him as a being with a "phantom" subject position. Being infected with the germ of European violence, Mustafa acts out Kristeva's notion by unleashing his revenge in London, his "elsewhere". On the other hand, in the course of his return to Sudan, he turns into the ghost of the man. Accordingly, origins are not precisely determinable any longer, and everything is necessarily a midpoint.

In a letter, Mustafa informs the unnamed narrator whatever "my life has been it contains no warning or lesson for anyone" (Salih, 1969, p. 69), but he leaves a trace of warning all the same. Throughout the novel, Mustafa writes his own life story, stating his dedication: "To those who see with one eye, speak with one tongue and see things as either black or white, either Eastern or Western" (Salih, 1969, p. 150). Mustafa's dedication and the heritage he leaves behind reveal that such a life is a big blank, "not a single sentence, not a single word" (Salih, 1969, p. 151). While Mustafa's life story seems to be dedicated to the one who loses the sense of roots and identity between North and South, *Season of Migration to the North* is dedicated to those who can see things with two eyes both as White and as black, introducing a positive message of bicultural attachment as a remedy for the germ of cultural contamination.

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