

## An exploration of the use of colonial discourse within Mustafa Sa'eed's interracial relationships in *Season of Migration to the North*

Danielle Tran (School of Oriental and African Studies)

The West's capitalist development during the nineteenth century was directly connected to colonialism. Whilst enforced migration became part of the colonial system, it also acted to dramatically alter Western domestic culture. As a result, a wave of anxiety concerning racial difference and miscegenation dominated Western thought (Young 1995, p.4). Such racially centered concerns continued into the era of modernism. For the West, interracial relationships threatened social stability as well as the West's position as a dominant colonial power. It should be noted that 'no one bothered too much about the differences between the races until it was to the West's economic advantage to profit from [colonialism]' (Young 1995, p.92). The issue of racial difference became the focus of many debates in both the political and social realms. The sciences and the arts were also determined by assumptions about race. In an effort to prevent racial amalgamation from occurring, an unjust racial hierarchy was constructed in which whites were ranked as superior and blacks as inferior. The formation of a racial hierarchy further fuelled the popular belief that interracial relationships would lead to a degeneration of the white bloodline and produce infertile children. Such racialized thinking meant that mixed raced children were often isolated in society. To trespass the racial boundaries designated by

western society and participate in an interracial relationship was thus seen as an act of social perversion.

Originally published in 1966 in Arabic, Tayeb Salih's *Season of Migration to the North* was soon published in over thirty languages including English, French and German. The novel's international success established Salih's reputation both in the Arab world and abroad as a major literary figure. However, the subject matter of a romance between a male from the colonies and a European woman as seen in *Season of Migration to the North* was a common topic in Arabic and African fiction during the colonial period, with interracial relationships often portrayed as ending in tragedy. For example, the protagonist in Tawfiq al-Hakim's *A Bird from the East* is left in despair when his Parisian lover leaves him to return to her French partner (al-Hakim 1939). Across Arab and African fiction, colonial miscegenation was shown to be dangerous to the hearts of Arab and African men through the portrayal of the cold and selfish nature of European women. Such racially centred depictions can be interpreted as a political and social challenge against the racial hierarchy which the West had constructed in order to justify the idea of empire.

The represented relationship between East and West within *Season of Migration to the North* is further evident through the milestones of Mustafa Sa'eed's life which Salih parallels with the turning points in the history of European imperialism in the Arab world. Mustafa is born in 1898, the same year as the Battle of Omdurman during which British General Sir Herbert Kitchener defeated the army of Abdullah al-Taashi in order to conquer Sudan. In 1922, Mustafa begins his racially centered sexual crusade against Britain, the same year in which the League of Nations officially recognized the British and French mandates to rule the sea (Hassan

2003, p.92). The mirroring of Mustafa's life with the era of British colonization suggests that Salih is writing to explore how cultural history and international politics affects the formation and understanding of colonial identity. By choosing to dramatize these turbulent connections through the depiction of colonial interracial relationships, Salih forces the reader to question the extent to which the colonial categorizations of race can ever be totally challenged.

Critics of Salih's novel predominantly comment on Mustafa's interracial relationships, with discussion often being formed around two dominant critical approaches. The first discusses how Salih's subtle incorporation of Sigmund Freud's ideas on sex are expressed through Mustafa's interracial relationships (Tarawneh & John 1998, p.328-49). But by focusing solely on a psychoanalytical reading of Mustafa's various sexual encounters, analysis is limited to discussing his love affairs around the theory of the Oedipus complex, which some critics such as Tarawneh & John and Musa Al-Halool argue to be at the core of Mustafa's desires (Tarawneh & John 1998, p.328-49; Al-Halool 2008, p.1-5). The second approach engages with the novel's historical context by examining the role of Mustafa's interracial relationships within the cultural conflict between East and West (Amyuni 1985, p.25-36; Davidson 1989, p.385-400). However, this latter approach often fails to reference the novel in any textual detail, resulting in a broad discussion of how Mustafa's interracial relationships can be understood as an adverse dialogue between the Sudanese and British imperial culture.

I will offer something new to the critical discussion by exploring the use of colonial discourse expressed within Mustafa's interracial relationships. Through close textual analysis, I will first argue that whilst Mustafa's European partners seemingly overcome racial tensions through their involvement with an African male, their

employment of colonial discourse reveals their inability to detach themselves from colonial consciousness. I will also examine how Mustafa invokes the use of colonial discourse in order to maintain colonial categorizations within his relationship. By doing so, he is able to catalogue his lovers as part of the oppressive West, which he believes he must fight against. Mustafa's use of colonial discourse to ground his partners' identities in essentialist difference can thus be seen as a political strategy (Griffiths 1994, p.74). Mustafa's eventual rejection of his European lovers can therefore be interpreted as a metaphorical rejection of the West on behalf of Africa. For Mustafa and his European partners, colonial discourse is thus similarly employed as a method to differentiate oneself from a person of an opposing race, highlighting the inescapability of racial categorizations during the colonial period.

For this essay, 'colonial discourse' will be understood as:

a derogatory use of linguistically-based practices unified by their common deployment in the management of colonial relationships. (Hulme 1986, p.2)

Colonial discourse theory has been primarily built upon the the pioneering work of Edward Said. In *Orientalism*, Said examines a range of literary, anthropological and historical texts in order to illuminate how the West attempted to represent the Orient as Other through Orientalist discourse. By portraying the East as culturally and intellectually inferior, the West was simultaenously able to construct an image of western superiority. In order to sustain these beliefs, objective statements were produced in a manner similar to realism so that they seemed to contain truth-value. These opposing representations of East and West were further reinforced by imperial power relations, which enabled the West to justify their process of colonization as a 'civilizing mission' (Said 2003, p.5-25). Colonial

discourse also stresses a dependence on the concept of fixity in the ideological construction of otherness (Bhabha 1994, p.66). This racialised hierarchy of power caused the West to recognize other cultures and peoples in terms of these colonial categorizations. This structure of thought will be termed 'colonial consciousness' and is evident through the language of Mustafa's European partners.

Mary Louise Pratt puts forth a more complex theorisation of colonial discourse. In *Imperial Eyes*, Pratt argues that the analysis of colonial discourse should not be approached with the assumption that it must be expected to be employed solely by the colonizing West. Pratt suggests that colonial texts should not simply be understood as a relation of power, but rather as a 'social space where culture clashes meet and grapple with each other, often in highly asymmetrical relations of domination and subordination' (Pratt 1992, p.48). The clashing and grappling of which Pratt speaks suggests that these relations of power cannot be so rigidly defined nor sustained, as they are constantly competing with one another. As a result, the reversal of these assumed power roles is made possible. By considering Pratt's theory, I will examine how these power relations are successfully reversed in the novel through Mustafa's employment of colonial discourse.

*Season of Migration to the North* reflects a period which amalgamated both European and African modernity with colonialism. In 1982, theorist Marshall Berman summarised the era of modernity as one which 'cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology; in this sense modernity can be said to unite all mankind' (Berman 1983, p.15). For Berman, the commencement of modernity meant a departure from the difficult racial issues which were central to colonialism. However, as Paul Gilroy points out in *The Black Atlantic*,

colonialism was still prominently occurring in parallel to the inauguration of modernity, therefore issues relating to race should not be so hastily set aside (Gilroy 1993, p.46). Susan Friedman further comments that during the era of modernity, 'interculturality' was not a utopian fantasy of peaceful integration, rather, 'modernity recognised that contact zones between cultures often involved inequality and exploitation' (Friedman 2006, p.428). The continuation of cultural friction from the colonial period through to modernity lay in the ongoing existence of racial stereotypes.

During the rise of modernism, society began to strongly associate 'the Negro' with the genital (Fanon 1986, p.150). Along with the notion of exoticism and other stereotyped sexual characteristics connected with the African male, their image became fuelled with sexual potency, acting to increase the sexual desire of the white female for the black man as an attractive Other (Gilman 1985, p.109-110). One could therefore argue that the black man was not only the subject of political colonization but also became the sexual prey of white women as the link between racism and sexuality came to the forefront of society. However, within Salih's novel Mustafa uses the colonial thoughts of the West against them as he desires to 'liberate Africa with [his] penis' (Salih 1969, p.120). Mustafa is thus able to use sex as a form of racial vengeance for colonization. In this way, Mustafa, if symbolic of the colonized, is able to refuse the colonizer.

Throughout *Season of Migration to the North* there are times when the distance between Salih and his protagonist seemingly becomes blurred. This is further complicated by Salih's favouring of the first person pronoun. The repetitive use of 'I' makes it difficult to distinguish Mustafa's voice from that of the author. The blending of the two voices creates a feeling that Salih is a friend to Mustafa,

which in turn suggests that he may hold the same values and beliefs. In *An Interview with El Tayeb Salih*, the writer addresses this issue by commenting:

I use [the pronoun 'I' in *Season of Migration to the North*] firstly because I want to give what I write the concentration of the poem and the technique of a poem through concentrating on the feelings of the person. I also want to define the point of view for the world. This technique is necessary if the writer wants to go into the mind of every major character, the mind of each of his characters. (al-Muqabila 1976)

According to *Tayeb Salih Speaks: Four Interviews with the Sudanese Novelist*, the writer, in reference to Mustafa's 'violent female conquests,' comments that 'Mustafa wants to inflict on Europe the degradation which it had imposed upon his people. He wants to rape Europe in a metaphorical fashion'(Berkley & Ahmed 1982, p.15-16). Frantz Fanon similarly comments in *Black Skin, White Masks*: 'when my restless hands caress those white breasts, they grasp white civilization and dignity and make them mine' (Fanon 1986, p.63). The identification of a European's woman's body as being a site of western sovereignty resonates once again, emphasising the feelings of power and ownership experienced by the colonized with each sexual conquest. Salih's understanding of interracial relationships during the colonial period is thus seen as an act which cannot be separated from past memories of colonialism, at least on the part of the African male, as race becomes connected to a larger battle for self respect (Hodge & Mishra 1993, p.285). As a result, sex and domination become intertwined for Mustafa and used as a tool of oppression. However, Saree Makdisi in 'Empire Re-narrated' argues that in order to achieve his sexual vengeance Mustafa brings violence upon himself, by willingly becoming for his victims the incarnation of the great Orientalist myth-fantasy (Makdisi 1993, p.540).

In fulfilling Ann Hammond's sexual fantasies, Mustafa assumes the stereotypical role of an African Other. Ann tells Mustafa, 'I want to have the smell of you in full – the smell of rotting leaves in the jungles of Africa, the smell of the mango and the paw paw and tropical spices, the smell of rains in the desert of Arabia' (Salih 1969, p.142). Mustafa's smell is associated with 'mango', 'paw paw and tropical spices', once again acting to construct an image of an exoticized Other. Ann also connects Mustafa to 'the smell of rotting leaves'. The pleasure Ann gains from the unwelcoming scent of 'rotting leaves' suggests a perverse enjoyment in what is usually detested. The paradigm of desire and repulsion is assessed further by Robert Young in *Colonial Desire* who states that 'theories of race were also covert theories of desire' (Young 1995, p. 9). Young continues to comment that the:

ambivalent axis of desire and aversion [is] a structure of attraction, where people and cultures intermix and merge, transforming themselves as a result, and as a structure of repulsion, where the different elements remain distinct and are set against each other dialogically. The idea of race here shows itself to be profoundly dialectical: it only works when defined against potential intermixture, which also threatens to undo its calculations altogether. This antagonistic structure acts out the tensions of a conflictual culture which defines itself through racial ideologies. (Young 1995, p.19)

Young's argument is dramatized through the excitement Ann experiences in knowing she is involved in a relationship which is socially disapproved of.

By failing to view Mustafa as an individual, Ann highlights her inability to divorce herself from colonial consciousness. By reducing Mustafa down to a 'smell', he is no longer viewed as a person but rather as an object which satisfies Ann's senses. Mustafa is not an equal partner but rather a perfume scent in which Ann desires to

enshroud herself. In this way, Mustafa becomes an enveloping smell which separates Ann from her white world. For Ann, intimacy with an African male enables her to gain access to the native world, which for her has connotations of exoticism and mystery. Ann thus dramatises Friedman's argument of cultural exploitation as she uses her relationship with Mustafa to transcend the prison house of modernity and civilization (Friedman 2006, p.428). By perceiving Mustafa as a primitive figure of desire, Ann clearly holds an essentialized view of her African lover. The entrenched discourse of cultural essentialism merely reiterates and gives legitimacy to the insidious racialization of thought which attends the violent logic of colonial rationality (Fanon 1986, p.150). Therefore, although Ann's attraction to Mustafa at first suggests a detachment from essentialized notions of race, on closer analysis one can notice that Ann's attraction is based on her desire to access the native world through intimacy with the Other.

By indulging Ann's fantasies by fulfilling the role of an exoticized native, it would seem that Mustafa 'exists only as a function of the needs of the colonizer'. As a result, it would seem that Saree Makdisi is correct in arguing that through attempting to achieve racial vengeance, Mustafa suffers a dissolution of self. However, although Mustafa voluntarily 'plays the native', he does so in order to lure Ann and his other partners into a false sense of security. When informing the narrator of his previous relationship with Ann, Mustafa admits to having pretended to be 'a symbol of all her hankerings' (Salih 1969, p.30). Mustafa's agreement to play the 'show-piece' (Salih 1969, p.58) and be symbolic of the 'jungles of Africa' can thus be seen to be all a 'lie' (Salih 1969, p.33), and simply an act of role playing through which he uses the culture clash of modernity to his advantage.

Mustafa also invokes colonial discourse as a way of challenging white authority. The threat of mimicry here comes into play. According to Homi K. Bhabha, 'colonial mimicry is the desire for a reformed, recognizable Other [...However, it also] poses an immanent threat to both normalized knowledges and disciplinary powers [...As a result,] mimicry is at once resemblance and menace' (Bhabha 1994, p.86). Mustafa's employment of colonial discourse can be seen in terms of the latter, as his mimicry acts to overturn the assumed power roles of western superiority and African inferiority, disrupting the authority of the western colonizer.

On recalling his first meeting with Isabella, Mustafa tells the narrator that he 'closely examined her face: each one of her features increased [his] conviction that this was [his] prey, [...] a glittering figure of bronze under the July sun, a city of secrets and rapture' (Salih 1969, p.43). Through Mustafa's detailed examination of Isabella's face, Salih allows Mustafa to be in control rather than the subject of the colonial gaze. Mustafa perceives Jean Seymour in a similar manner as he speaks of how 'she appeared to [his] gaze' (Salih 1969, p.29). The colonial gaze was previously employed by the West to objectify and 'classify with [...] scientific distance' those who were believed to be racially inferior in order to designate empirical differences, which would then be invested in a racist regime of classificatory 'truth' (Goldberg 1993, p.50). Although Mustafa's character does not overtly voice an opinion in regards to the theory of scientific racism, his colonial gaze nevertheless acts to reinforce the notion of racial difference during the colonial period. By choosing to refer to Isabella as 'this', Mustafa reduces his lover to an objectified status, mirroring the colonizing discourse his women endorse upon him. The word 'prey' is often employed by Mustafa in reference to his partners and can be seen to be repeated throughout the novel

(Salih 1969, p.30, 36, 37 & 142). The word 'prey' conjures the image of a target to be killed as well as denoting a hierarchy of power. Through labelling his victims as 'prey', Mustafa acts to categorize his partners as powerless, whilst simultaneously assigning himself the superior role of predator and therefore as the dominant power in his relationship. By binding his 'prey' as part of a recognizable totality, Mustafa aligns his partners with the white world which he believes must be repressed. By reinforcing the same essentialist notions of East and West as discussed in Edward Said's *Orientalism*, albeit through a reversal of the hierarchy of values: the East is intelligent and powerful, while Europe is inferior, Mustafa acts to perpetuate the essentialist theories of race through his use of colonial discourse (Hassan 2003, p.86).

Isabella is compared to 'a city of secrets and rapture'. The connection between a woman's body and landscape has been made previously in the novel as Mustafa describes Mrs Robinson as being representative of Cairo (Salih 1969, p.25). The connection made with Mrs Robinson points towards how the West had violently conquered the Sudan empires. As a result, the repetitive use of this descriptive association highlights Mustafa's belief that to sexually 'conquer' a European woman would act to also metaphorically colonize territory belonging to the West. It is this ongoing belief that causes Mustafa to explicitly state, 'I, over and above everything else, am a colonizer' (Salih 1969, p.94). By overtly employing the discourse belonging to his conquerors, Mustafa reclaims any African power which was relinquished by colonialism. Isabella is also described as a 'figure of bronze', drawing the reader's mind to the words of Aime Cesaire who in *Discourse on Colonialism* lists 'the Sudanese Empires' and 'the bronzes of Benin' as just some of the aspects of African civilization which has been destroyed by

colonialism (Cesaire 1972, p.11). By situating Isabella as representative of a lost Africa, Mustafa's sexual conquering of his lover will in turn act to reclaim the African tradition and ancestry that had been taken from him. On one hand, the description seems flattering as it emphasises the beauty of Isabella's tanned white skin. However, it also portrays Isabella as a statue or trophy to be won – just as colonizers attempted to possess the 'Negro', Mustafa here endeavours to possess his European lovers like prizes to be claimed. It is therefore not only through sexual oppression that Mustafa is able to metaphorically colonize his European partners, but also through colonial discourse.

In 1944 Alfred Schutz, author of *The Stranger: An Essay in Social Psychology*, argued that in order to remove defensive generalisations about the otherness of foreigners and diffuse racial conflict:

The western stranger [must] transform himself from a detached, unconcerned observer into an individual who [understands the native] through personal involvement and experience. (Schutz 1944, p.27)

Schutz's theory is arguably dramatized through the character of Isabella, who after being personally involved with Mustafa, seems able to ignore the socially constructed views of race as she takes pride in her interracial relationship. Isabella tells Mustafa:

'The Christians say their God was crucified so that he might bear the burden of their sins. He died, then, in vain, for that they call sin is nothing but the sigh of contentment in embracing you, O pagan god of mine. You are my god and there is no god but you.' [Mustafa ponders] How strange! How ironic! Just because a man has been created on the Equator some mad people regard him as a slave, others as a god. Where lies the mean? Where the middle way? (Salih 1969, p.108)

Although the reader is aware of Isabella's genuine love for Mustafa, proven by her divorce from Christianity in favour of her interracial relationship, she nevertheless still views Mustafa as Other. Even her romanticised 'sigh of contentment' seems like an effort to portray herself as a classic motion picture heroine who has rebelliously fallen in love with a villain. Although Isabella states that Christianity is wrong to consider her relationship as an act of 'sin', her incorporation of popular opinion underlines her ongoing awareness and concern with society's condemnation of interracial relationships during the colonial period.

Furthermore, Isabella uses hyperbolic language to praise Mustafa by stating that he is her 'god'. In doing so, Isabella creates a smokescreen behind which she is able to hide her true feelings of guilt and shame. Additionally, the opposition in language between the words 'pagan god', although revealing Isabella's psychological elevation of Mustafa to that of holy status, also places him in contrast with accepted Christian society. As a result, Isabella views Mustafa both as an object of desire and of derision. Isabella's language therefore reveals her internal conflict as to where she should locate her interracial relationship within society. In an attempt to resolve her dilemma, Isabella makes an effort to completely detach her relationship from society by confining Mustafa within her own personal territory. Isabella stakes claim over Mustafa by referring to him as 'O pagan god of *mine*' [emphasis added]. Isabella here expresses the colonial desire to possess the native as an object of difference. Isabella's loyalty towards Mustafa thus becomes limited as she struggles to consider him either as a human in full possession of a self, or merely an object. The division between viewing a black man as either a 'god' or a 'slave' acts to perpetuate racial conflict as Isabella is unable to comprehend a 'middle way'.

Whilst on the surface Isabella seemingly makes a liberal protest against the social disapproval of interracial relationships during the colonial period, her subconscious employment of colonial discourse betrays a habit of mind in which she shares with the guilty public a reflexive image of an African Other when she sees 'the Negro'. The powerful subtext of her speech thus exposes Isabella's inability to ignore the colonial categorizations of race, preventing her from being able to completely divorce herself from colonial consciousness.

The words 'Equator' and 'middle way' can be understood as meaning the same thing. However, Mustafa places them in opposition to each other in order to highlight the peripheral status of the black man in society. Being created on the 'Equator' can here be understood as being born with an incoherent identity. Whilst the equator acts to separate the northern and southern hemisphere, Mustafa uses this geographical location to point to his feeling of being trapped between traditional African culture and the now dominant western culture associated with imperialism, which he feels is increasingly forced upon him. For Mustafa, to accept an inauguration of western culture into his life, whether through an interracial relationship or otherwise, would be a betrayal to his native culture. As a result, Mustafa becomes inflicted with the pressure of having to choose a 'race'. Mustafa's self-created sense of cultural choice thus causes him to violently reject his European women in an effort to prove his loyalty to Africa.

Surprisingly, Mustafa's most valued interracial relationship ends with death as Jean Seymour pleads for Mustafa to murder her during intercourse:

'Here are my ships, my darling, sailing towards the shores of destruction.' I leant over and kissed her. 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. What ecstasy there was in those 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 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'. 'I love you' she said to me, and I believed her. 'I love you,' I said to her, and I spoke the truth. (Salih 1969, p.164)

Although the latter passage does not include what I would define as colonial discourse, this scene acts as a crucial stage of development towards the possible erosion of essentialized notions of race within the novel. Throughout the novel so far, Mustafa has refused to exhibit any affectionate emotion towards his lovers. The mixture of intimacy with animosity Mustafa expresses during this scene is thus the closest sign of 'love' the reader is able to witness. Through examining this extract, one is therefore able to question whether Mustafa's lack of colonial discourse reveals an internal detachment from colonial categorizations.

The desired penetration of Mustafa's knife coincides with the sexual penetration of the lover's bodies causing a moment of 'ecstasy' to be experienced. The act of murder is thus paralleled with sexual satisfaction, highlighting the eroticism of death through the depiction of a sadomasochistic scene. However, as Mustafa leans over to kiss Jean, he expresses a moment of affection towards his wife. This moment of intimacy sets the tone for the murder, which can be seen not only as a perverse climactic extension of sex, but also as an act of 'love'. The repetition of the word 'slowly' followed by the slow pacing of the sentences emphasise the fact that the murder is not one which is angrily rushed, but longed for. Jean even tells Mustafa that she almost lost 'hope' of Mustafa murdering her. Salih's depiction of this scene underlines how the murder should not be viewed as

murder, but rather as an act which fulfils Jean's ongoing wish to die at the hands of her lover. On the other hand, the level of control Mustafa has over Jean's life, and the passion experienced during this 'murder scene', suggest that Salih depicts Mustafa as experiencing a male power fantasy too. As I have previously mentioned, the portrayal of a failed interracial relationship was not uncommon in Arab and African fiction during the colonial era. However, as previously discussed, the reason for the relationship's demise would often be attributed to the European female and her inability to detach herself from her western colonial mindset. In contrast, Salih allows Mustafa to be in control of all his interracial relationships along with how each relationship ends. Whilst *Season of Migration to the North* can thus be categorized as part of this Arab/African genre, which makes the subject of colonial interracial relationships the focus of attention and its failure as part of the apparent genre inevitability, Salih manipulates the 'murder scene' to emphasize its significance in relation to Mustafa's sexual crusade and anti-colonial mission.

However, whilst the stereotypical colonial image of a murderous black man killing a white woman is here portrayed with vivid colour, the image is turned on its head as the woman desires the act of murder whilst the black man completes his actions with hesitation. In deconstructing the typical colonial image of a racialized murder, Salih enables both Mustafa and Jean to break away from their previously stereotypical personas of a superior westerner and dangerous native. Through this scene, their interracial marriage is therefore no longer bound by racial difference.

However, it is important to note that after Jean's repeated invitation, Mustafa does not die with her. Thus, although Mustafa expresses his genuine love for Jean he is nevertheless unable to view her as anything other than a white woman, reflecting the struggle

within Isabella to view Mustafa as anything other than a black man. Even when complimenting Jean's beauty, Mustafa comments that 'she seemed more beautiful than *anything*' rather than anyone in the world [emphasis added]. Mustafa here remains firm in viewing all his European lovers as being part of a homogenous entity. For Mustafa, all his European lovers, due to their race, contribute to the perpetuation of colonial oppression. If Jean is to be symbolic of all colonizers, Mustafa's choice to kill her could thus be interpreted as an act in which he cleanses Africa's history by achieving equilibrium through vengeance. In this way, Mustafa's act of murder dramatizes Frantz Fanon's desire to strategically re-arrange the racially segregated world to form a world in which violence should be seen as a cleansing force in order to free the colonized from permanent bondage (Fanon 1991, p.73-4). However, in doing so, Mustafa acts to perpetuate racial conflict as he is unable to withdraw himself from colonial memory, a detachment which Salih suggests is impossible.

Both Mustafa and his European partners have been shown to employ colonial discourse as 'a derogatory use of linguistically-based practices unified by their common deployment in the management of colonial relationships' in an effort to construct a superior image of self by objectifying the other as inferior. Whilst Mustafa is perceived as exotic and pagan by his European partners, he objectifies his lovers as 'prey'. Therefore, although Mustafa's partners at first seem to override the social condemnation of interracial relationships during the colonial period through their involvement with an African male, their use of colonial discourse reveals their failure to perceive Mustafa as anything other than Other. Their continual invocation of colonial discourse thus acts to perpetuate racial conflict as it helps to maintain the racialized binary of colonizer and colonized. Furthermore, as their attraction to Mustafa lies in their fascination

with the 'Other' world, which the women perceive Mustafa to be symbolic of, their attraction towards Mustafa is directly tied to the stereotypical image of Africans which the West had constructed. As a result, their reasons for being involved with Mustafa act to highlight their colonial mindset. Consequently, Mustafa comes to view all his European partners as representatives of the British culture of imperialism as he is unable to divorce himself from colonial memory. In an effort to gain racial vengeance, Mustafa turns his anguish into anger by sexually oppressing his lovers in an effort to metaphorically reject the West and cleanse Africa's history of colonial violence. Mustafa's belief in an unresolvable racial conflict is verbally expressed through Mustafa's employment of colonial discourse, which also acts to sustain the opposition between black and white. The invocation of colonial discourse by both Mustafa and his partners' similar use of language thus acts to underline the inescapability of colonial categorizations within interracial relationships during the colonial period.

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