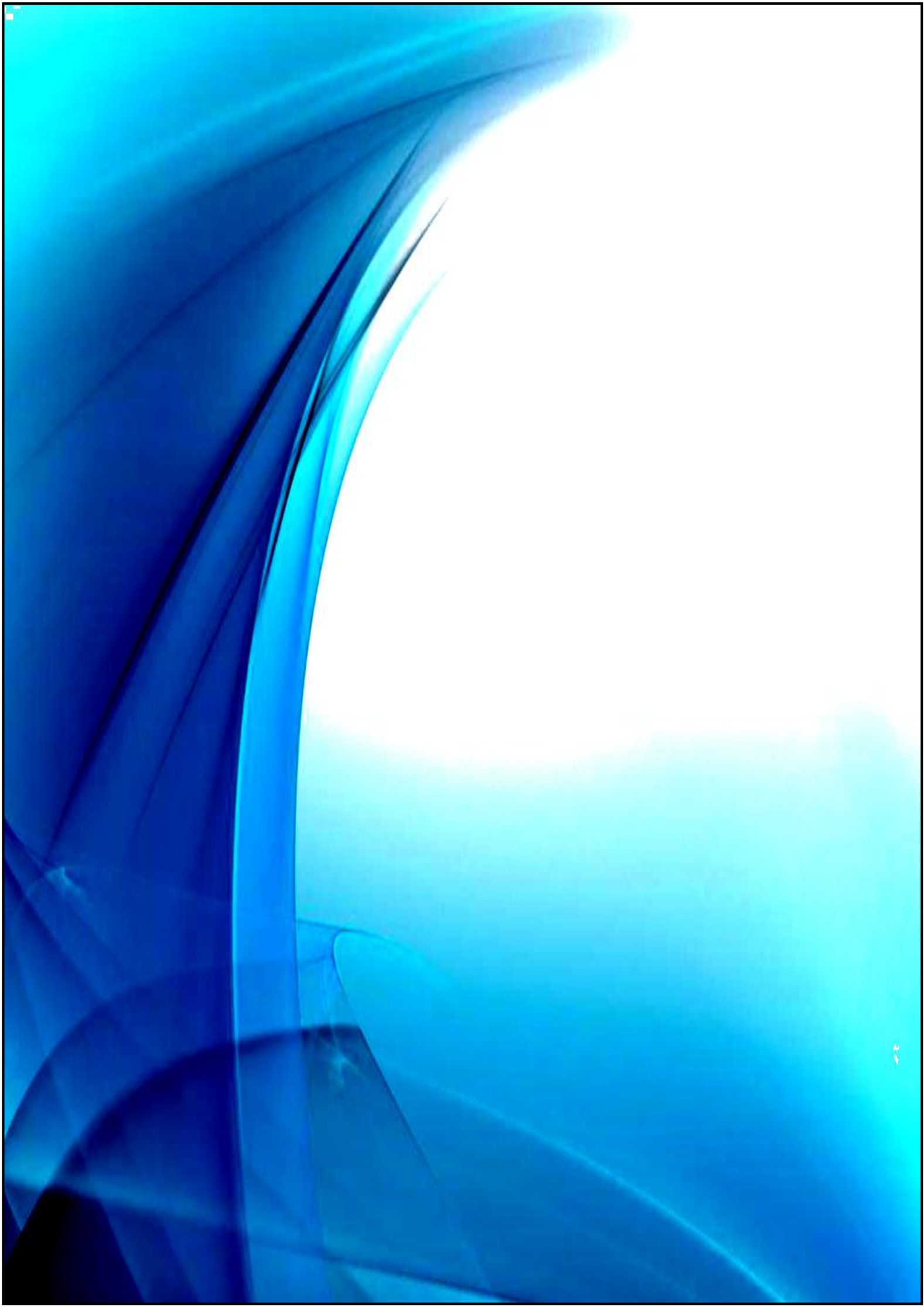


جامعة أحمد بن يحيى الونشريسي

-تيسمسيلت-

المعيار

مجلة نصف سنوية متعددة التخصصات

مصنفة " C "

في الآداب، الحقوق والعلوم السياسية، علوم وتقنيات النشاطات البدنية والرياضية، العلوم الاقتصادية، والعلوم الإنسانية والاجتماعية

المجلد الخامس عشر العدد 02 ديسمبر 2024

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مجلة نصف سنوية متعددة التخصصات

مصنفة " C "

جامعة أحمد بن يحيى الونشريسي، تيسمسيلت – الجزائر–

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- المواد المنشورة تعبر عن آراء أصحابها، والمجلة غير مسئولة عن آراء وأحكام الكتاب. كما أن ترتيب البحوث يخضع لاعتبارات تقنية وفنية.

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كلمة العدد

السلام عليكم،

تطل عليكم مجلة المعيار ككل مرة في مجلد جديد وعدد جديد، يحمل في طياته مجموعة قيمة من المقالات العلمية، وكالعادة يتميز هذا العدد بمقالات من داخل وخارج الوطن التي تحوي الكثير من المواضيع المختلفة في شتى الميادين، سواء كانت أدبية، قانونية وسياسية، اقتصادية واجتماعية.

كل هذا ستجدونه في المجلد الخامس عشر، العدد الثاني.

إن هذه المجلة مجلتكم وإدارتها حريصة جداً على إرضائكم بما تقدمه من أبحاث ودراسات، نتمنى أن يلقى هذا العدد الذي بين يديكم استحسانكم .كما نسأل الله تعالى أن يكون عملنا هذا خالصاً لوجهه الكريم وأن ييسر لنا الاستمرار في عملنا هذا

المدير المسؤول عن النشر
أ.د. عيساني امحمد

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49	**التنوير من منظور تيزفيتان تودوروف** **بوقفة أحلام/ أ. د عبد المالك عيادي-جامعة الجزائر2 أبو القاسم سعد الله، بوزريعة -الجزائر**	648-634
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The Politics of Location in Transnational African Diasporic Narratives: Shifting Homes in Tayeb Salih's *Season of Migration to the North* (1966)

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Abstract:

This article examines the dynamics regarding the politics of location in transnational African diasporic narratives focusing on Tayeb Salih's novel Season of Migration to the North as a prime example, through the lens of postcolonial and diaspora theories. By drawing from Stuart Hall's idea of 'diaspora identity' as 'a product' of multiple changing positions, the analysis examines the protagonist's struggles with his fragmented sense of place and belonging amid the diasporic realm and environment. Through Avtar Brah's concepts of 'homing desire' and 'diaspora space', the article reveals Mustafa's journeys between Sudan and Britain reflecting the in between spaces and shifting as well as evolving identities that define the diasporic experiences. Utilizing James Clifford's notion of the contrast between 'roots and routes' offer a framework to probe into Mustafa's efforts to reconcile his heritage with his border movements. Additionally, Homi Bhabha's notions of 'unhomeliness' and 'hybridity' are employed to examine deeper Mustafa's ties to his roots and adopted homeland. The article argues that Salih portrays Mustafa's displaced subjectivity as representative of the complex dynamics of geography/place faced by uprooted Africans wrestling with questions of identity, belonging and colonial legacies thus contributes in enriching our critical understanding of how African diasporic narratives address these diaspora complexities.

Key words: Transnational-Postcolonial-Diaspora -Home- -Identity

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Introduction:

The themes of displacement, transnational migration and the search for a sense of belonging have always been significant in diaspora narratives. These stories explore the issues of location, identity and belonging that arise from colonial legacy and the diasporic condition. Tayeb Salih's novel *Season of Migration to the North* (1966) is a work that deeply interrogates these themes providing a depiction of the fractured subjectivities and shifting perspectives that characterize the African diasporic journey. Research suggests that the relationship between both the colonizer and colonized can lead to psychological, emotional as well as mental disturbances in the latter. Salih skillfully portrays Mustafa's struggle with his fractured sense of belonging as he moves between Sudan and Britain shedding light on the nuanced dynamics of place that influence the diasporic experience.

Through Salih's novel, there is an opportunity to critically analyze how location plays a role in both postcolonial and diaspora theories. By exploring Mustafa Sa'eed's dislocated subjectivity and world as he navigates between two different countries, Sudan and Britain, the story reveals the complicated process of negotiating notions of home, identity and cultural connections, which resonate throughout the African diaspora community. Drawing inspiration from theorists such as Stuart Hall, Avtar Brah, James Clifford, and Homi Bhabha, this article aims to investigate the multifaceted dimensions and aspects of location as depicted in Salih's work.

Exploring the theme of home in diasporic narratives holds immense importance as it serves as a platform to articulate displacement, cultural blending/hybridity and the lasting effects of colonialism. These narratives shed light on the complexities surrounding identity negotiation and the quest of a sense of belonging to a home within the diaspora. Salih's novel, in particular, offers an exploration of these subjectivities that arise from the diasporic condition.

The central research question guiding this analysis is: how does Tayeb Salih's *Season of Migration to the North* address issues related to home, identity and belonging within the context of the African diaspora? By employing a framework grounded in postcolonial and diaspora studies, this article aims to look at the complex dimensions of the politics of location present in Salih's narrative. Thus, it contributes to a deeper comprehension of how transnational African diasporic works of fiction navigate the diasporic dynamics.

Drawing upon Stuart Hall's (1990) interpretation of 'diaspora identity' as an interplay of ever-changing perspectives, the examination digs into Mustafa

Sa'eed's fractured sense of belonging within the diasporic setting. Avtar Brah's (1996) notion of 'homing desire' and 'diaspora space' serves as a tool to highlight Mustafa's transitions between Sudan and Britain capturing the in between spaces and shifting identities that define the context under study. James Clifford's (1997) exploration of the dialectic 'roots and routes' further enhance the study by exploring Mustafa's journey to reconcile his cultural origins with his transnational movements. Moreover, Homi Bhabha's concept of 'unhomeliness' and 'hybridity' focuses on Mustafa's unstable relation to his roots and adopted country offering insights into the nature of the diasporic journey.

1.The Concept of Home in African Diasporic Literature

The notion of home holds a prominent position in African diasporic literature representing a complex concept that cannot be easily defined. Location plays a pivotal role in shaping the conception of home in these narratives. In *Cartographies of Diaspora*, Avtar Brah defines home by saying:

> Where is home? On the one hand, 'home' is a mythic place of desire in the diasporic imagination. In the sense that it is a place of no return, even if it is possible to visit the geographical territory that is seen as the place of 'origin.' On the other hand, home is also the lived experience of a locality. **(Brah,1996, p. 188)**

In the context of African diasporic literature, home goes beyond physical location. It encompasses cultural, historical and personal aspects that shape one's identity and sense of belonging. It is closely intertwined to experiences of displacement, migration and navigating multiple cultural identities.

This theme resonates deeply in diasporic narratives that gain significant attention due to the diasporic writers' profound engagement and focus on issues such as the complexities of displacement, identity struggles, the elusive quest for a sense of belonging and negotiating cultural boundaries. These narratives often explore the nuances of what defines a 'home'. Characters in these stories often grapple with feelings of belonging and alienation while moving between multiple cultural and geographic contexts.

In the fields of postcolonial and diaspora studies, theorists, literary critics and scholars have extensively examined the intricate relationship between location and identity formation. In other words, how location influences the formation of identity.

Elleke Boehmer explores the importance of migration in this context. In her influential book *Colonial and Postcolonial Literature; Migrant Metaphors*, she expressively articulates the crucial role that the concept of 'location' plays in shaping and expressing identity within postcolonial contexts (Boehmer,2005, p.233). Her perspective provides a valuable framework for understanding how Mustafa's sense of self is influenced by his geographical and cultural positioning. She continues elucidating the complexity inherent in the concept of 'home' within the postcolonial framework, highlighting the intricate interplay between identity formation and various elements such as place, tradition, language, and nationhood. She emphasized the complexity of the idea of 'home' due to the conflicting feelings of belonging – forming one's sense of self through connections with a place, heritage, language or country. In truth, the diasporic journey, characterized by displacement, movement and juggling identities challenges the traditional notion of home as a fixed and secure as well as stable space.

Renowned literary critic Kwame Anthony Appiah explores the themes of home and belonging within the diaspora in his influential work *In My Father's House* (1992). Appiah examines how the experience of displacement and migration disturb ideas of identity and cultural authenticity. He proposes that, in diasporic literature, home is not a fixed, static entity but rather a dynamic and fluid construct influenced by the interplay of personal stories, cultural ties and the navigation of diverse identities.

Similarly, in his seminal book *Globalization and the Claims of Postcoloniality* (2010), the literary scholar Simon Gikandi investigates the way in which globalization, migration and the construction of home are portrayed in African diasporic literature. Gikandi argues that these narratives offer a nuanced view of the diasporic journey shedding light on the challenges of belonging and unbelonging in today's rapidly evolving and interconnected world. He further suggests that the notion of home, in these works, is often represented as a battleground where traditional notions of identity and cultural authenticity face scrutiny, renegotiation and redefinition.

Additionally, literary critic Caryl Phillips (2005), in his analysis of diasporic narratives, explores how writers tackle the legacies of colonialism and the quest for a sense of home in diasporic narratives. Phillips highlights how this concept of home in these works is often haunted by the ghosts of colonial histories, forcing characters to confront their intricate of their identities and the diverse layers of their cultural ties.

These critical perspectives emphasize the significance of exploring the theme of home in African diasporic literature, as it enables writers and scholars to explore the intersections between identity, location and power dynamics within diaspora contexts. By engaging with these stories, critics of literature bring to light the portrayals of home, belonging and navigating multiple cultural realms. They offer valuable insights into the complexities of diasporic journeys.

Tayeb Salih's novel *Season of Migration to the North* exemplifies this conflict. It examines how location influences one's perception of a fixed rooted home and the fluidity of living in diaspora as the protagonist Mustafa Sa'eed traverses between his homeland Sudan and his sojourn in Europe. The novel's opening lines immediately establish the connection between place/location and identity:

> It was, gentlemen, after a long absence – seven years to be exact, during which time I was studying in Europe-that I returned to my people. I learnt much and much passed me by-but that's another story **(Salih ,2003, p.1).**

This passage highlights Mustafa's sense of self being closely tied to his village suggesting that his absence has disrupted his sense of belonging.

Personally, I resonate deeply with the exploration of home in African diasporic literature. The feelings of displacement and yearning for connection are experiences that touch any individual. Salih's novel, in particular, has had an impact, on how I perceive the diasporic journey inviting me to appreciate the depth, richness and intricacy that arises from the fusion of diverse cultural elements. These literary narratives act as reflections of how the idea of home is ever evolving and multifaceted while our sense of self is continuously molded by our surroundings, memories and desire for connection.

2. The Dichotomy of Home and Abroad

In the novel under study, Salih poignantly illustrates this tension between the contrasted dichotomy of being at 'home' and 'abroad' which is an aspect of the diasporic journey. This is through the juxtaposition of the protagonist Mustapha Sa'eed's transnational movements as well as experiences in Sudan and England. The narrative explores the dichotomy of these two spaces, which encompass physical, imaginative, and psychological realms, where diasporic subjects reside engaging in a complex interplay between tradition and modernity,

colonialism and postcolonialism, and a continuous negotiation of various cultural identities.

From Mustafa Sa'eed's point of view, the rural Sudanese village, his birthplace represents the traditional home, a place deeply rooted in culture and belonging. He grapples with reconciling this sense of cultural rootedness, with his experiences abroad. Despite his prolonged absence and immersion in Western ways and society, Sudan remains a vital part of his identity, as evidenced through his reflections and actions throughout the novel. Salih skillfully captures the richness sense of belonging and continuity of Sudanese heritage embodied by Mustafa's Wad Hamid, a village situated along the Nile River. Mustafa's attachment with Sudan is further exemplified in his decision to return to Wad Hamid following his time in London. Despite the allure of the foreign land and his academic and social achievements abroad, he opts to seek comfort and familiarity in his homeland.

Right from the start, Salih draws readers into a profound nostalgic connection to this place through descriptions of the tree and river that symbolize the enduring tie to the land and ancestral customs that shape the narrator's sense of self and identity. Even simple acts like 'throwing stones into the river' evoke rituals and a rooted bond, with both physical and spiritual aspects of the land. His early years in the village are vividly depicted, connecting him to the rich cultural fabric of his upbringing. Salih beautifully expresses how the children of the village, including Mustafa, were deeply influenced by their sensory experiences, particularly the aromas and sounds associated with the Nile **(Salih ,2003, p.10).** This depiction of these sensory experiences of the scents and the melodies emphasizes how these early environmental impressions play a significant role in shaping Mustafa's fundamental sense of identity.

In fact, the detailed portrayal of the palm trees, thatched roofs, and huts made of lapped green branches creates a sense of timelessness, and portrays a place untouched by the rapid changes of modernization. The village is depicted as a 'oasis in the midst of desert' symbolizing its status as a refuge for cultural continuity amidst the shifting sands of globalization.

Furthermore, Mustafa's own words reveal his complex bond with his homeland. He shares with the narrator about his lifelong desire to settle in his native region, despite being unable to fully explain this inclination **(Salih ,2003, p.10)**. This revelation and the mysterious pull back to his roots, coupled with the "unknown reason" that draws him back, hints at a rooted attachment to heritage and an unexplained connection to one's place of origin.

Moreover, Salih subtly integrates aspects of Sudanese culture into Mustafa's character reinforcing his rooted connection to his birthplace. For instance, the narrator mentions that Mustafa's speech included lines of poetry and proverbs **(Salih ,2003, p.14)** indicating his ties to the literary traditions of both Arabic and Sudanese cultures. Mustafa's story highlights the enduring influence of roots even in the face of his efforts to adapt to foreign lands. Despite his temptation to fully assimilate and embrace the Western way of life, his actions reflect an underlying sense of belonging to Sudan showing how his traditional home continues to exert its influence on his identity and decisions.

In stark contrast to the traditional home represented by Mustafa's village in Wad Hamid, Salih presents London that symbolizes the appeal of a foreign land. It exerts a powerful pull-on Mustafa who is drawn by the prospects of education and opportunity leading him on a journey that transcends both the physical and the metaphorical boundaries. Rajeev S. Patke argues that Mustafa's migration exemplifies a profound transformation **(Patke, 2012, p.12)** . In fact, Mustafa's journey to the world illustrates a transformation in values. To be more explicit, it symbolizes the broader postcolonial experience were coming into contact with Western modernity and the remnants of colonialism prompts a reevaluation and transformation of traditional identities. The narrator's time in England despite being territory becomes a place for self-exploration and the shaping of one's identity.

The narrator's time in England, a place ostensibly foreign, becomes a site of self-discovery and identity formation. Salih's portrayal of Mustafa Sa'eed's encounters in England emphasizes that home is not a physical space but a state influenced by personal experiences, cultural interactions and the navigation of multiple identities. It also sheds light on the disorienting impact of displacement and the longing for a sense of belonging. In a moving passage, Mustafa ponders his time in London expressing his sorrow at feeling like 'a stranger' **(Salih ,2003, p.92).** This internal struggle arises from the disparity between his physical surroundings and his emotional ties to his culture highlighting the nature of home within diasporic narratives. Mustafa's stay in London signifies a process of adapting to a culture where he excels academically and socially, yet simultaneously grapples with a sense of detachment and alienation from his origins. The author adeptly captures this existence through Mustafa's interactions with English women who perceive him through exoticized lenses shaped by orientalist stereotypes.

Elleke Boehmer points out that the diasporic subject is frequently portrayed as existing in a state of limbo between different realms, including their country of origin and their new home, as well as their private and public lives **(Boehmer,2005, p. 240).** Mustafa clever strategic use of these stereotypes is to charm and control his women partners. This shows his liminality: an ability to navigate between his roots and his adopted English persona.

At the end of the story, Mustafa's journey ends tragically when he makes a trip to Sudan haunted by his past deeds and struggling to find harmony between his two dichotomous identities of home and abroad. His locked room, a preserved English style study chamber in Wad Hamid, serves as a symbol of the conflict between these contrasting two worlds. The narrator ponders on what Mustafa carries from his past into this village leaving it shrouded in mystery.

Arguably, Salih's novel resonates with themes of postcolonial and diaspora experiences where the idea of 'home' is continuously being redefined. The contrast between Sudan and London represents not only a physical movement but also a psychological and emotional journey where the main character wrestles with issues of cultural identity, belonging and the enduring impacts of colonial rule.

From my own perspective, the writer's examination of the home-abroad dichotomy connects with the challenges faced by people who are navigating the complexities of blending cultures and identities across borders. The story encourages readers to reflect on the changing definition of "home", the diverse nature of cultural identity which are continually influenced by the intersection of traditional values, and the interactions with the "other" who is part of different backgrounds.

3. Transnational Connections and the Politics of Location

In the realm of postcolonial literature, Tayeb Salih's *Season of Migration to the North* stands as a dive into the complex interplay and dynamics between the colonial past and present. It deals with transnational connections, the effects of colonialism on Sudan and the shift of power dynamics across different cultural landscapes. Central to this exploration is the protagonist, Mustafa Sa'eed, whose journey embodies the conflict between his heritage and encounters with the European cultures and ideologies. Through his lens, the author paints a picture that blends Sudan's history under the colonial rule with the pursuit of modernity through Western education. Additionally, he sheds light on how power dynamics are navigated in different locations.

To fully grasp the themes of connections and power dynamics in the novel under study, it is crucial to understand the context in which the story unfolds.

Sudan's history as a British colony from 1899 to 1956 provides a backdrop for Mustafa Sa'eed's journey. The lasting impact of colonialism on Sudan affected both its socio-cultural fabric and the psyche of its people echoes throughout the narrative shaping the characters' perspectives and experiences. As discussed by Elleke Boehmer in *Colonial and Postcolonial Literature; Migrant Metaphors,* she notes that colonialism extended far beyond territorial control, encompassing cultural, economic, and psychological dimensions, with its legacy persistently influencing the postcolonial world. **(Boehmer,2005, p.3)** So, beyond control, colonialism influenced the colonized culture, economy and psychology. Salih's work of fiction echoes this view by exploring how colonialism impacted people via psychological and cultural dimensions long after the physical occupation has ended.

Mustafa Sa'eed's quest for education and modernity is intricately tied to the legacy of colonialism and the appeal of Western knowledge and values. As depicted by Salih, Mustafa "would read poetry, talk of religion and philosophy, discuss paintings, and say things about the spirituality of the East." **(Salih ,2003, p.30)** He had a desire for life, knowledge and Western concepts such as science and philosophy. It is illustrated that: "the schools were started to teach us how to say 'Yes' in their language. They imported to us the germ of the greatest European violence as seen on the Somme and at Verdun, the like of which the world has never previously known, the germ of the deadly disease that struck them more than a thousand years ago" **(Salih ,2003, p.95).** The novel portrays how schools were established to indoctrinate locals with ideologies introducing them to the violence witnessed in battles like Somme and Verdun. This narrative reflects on the enduring consequences of colonization, on both colonizers and colonized societies.

Motivated by a thirst for intellectual curiosity and ambition, Mustafa Sa'eed sets out on a journey to pursue education in the world. This endeavor opens doors beyond geographical borders allowing him to delve into culture and ideologies while grappling with the complexities of his identity and heritage.

As Mustafa embarks on his voyage, he was exposed to a myriad of cultural encounters and ideological clashes. His initial impressions and culture shock in Europe vividly depict the stark contrast between his homeland and the Western world. Salih artfully captures Mustafa's sense of being an outsider, a stranger **(Salih ,2003, p.2)** in a new territory. This shows the disorientation that often accompanies such cross- cultural exchanges.

According to Avtar Brah (1996), these encounters involve his two concepts namely ‘multi-placedness’ and ‘multi-locationality’ which describe individuals’ existence across diverse geographical spaces and cultural contexts. Despite the challenges he faces, Mustafa gradually adapts to society, embracing its knowledge and values.

Mustapha’s assimilation into European society comes with its set of outcomes. His return, to Sudan with these perspectives leads to a complex situation involving power dynamics in various settings. He finds himself caught up in a web of power struggles that influence his views and encounters. Reflecting on Homi K. Bhabha’s concept of ‘unhomeliness’, Mustafa’s journey embodies a state of not feeling at home in his land or fully comfortable in the Western culture he has adopted highlighting the complex nature of cultural identity and displacement.

In a vein to Bhabha, Avtar Brah’s ideas about ‘diaspora space’ and ‘homing desire’ (Brah, 1996) can be seen in Mustafa’s experiences as he navigates cultural and ideological realms. Salih captures Mustafa Sa'eed’s identity through moving passages that shed light on his struggles. For example, Mustafa Sa'eed reflects on his relationship with his mother revealing a sense of alienation and detachment. 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 chanced to bring me. Perhaps it was I who was an odd creature, or maybe it was my mother who was odd - I don't know. We used not to talk much. **(Salih ,2003, p.19)**

This quote foreshadows the struggles Mustafa Sa'eed will face in navigating his transnational identity even within the context of his familial relationships.

Furthermore, Stuart Hall’s view of cultural identity emphasizes its dynamic nature, suggesting that it is both a state of existence/becoming and a process of development/being along with the portrayal of identity as shaped by history and culture, deeply resonates with Mustafa’s transformative journey. This theoretical framework illuminates the interplay between historical influences, cultural contexts, and individual evolution in shaping one's sense of self. It emphasizes the fluidity and ongoing negotiation of identity amidst connections and diverse cultural environments. His interactions with cultures challenge the concept of a fixed and fluid cultural identity.

Salih's depiction of Mustafa Sa'eed's transnational ties and power dynamics negotiation reflects James Clifford's notion of 'roots and routes' (Clifford, 1997). Mustafa's journey is not simply a progression from Sudan to Europe and back; rather it forms a network where various cultural influences intersect to shape his identity and experiences.

Additionally, Salih reveals the relationship between exoticism, desire and power in Mustafa Sa'eed's interactions with European women reflecting Homi Bhabha's notion of 'colonial mimicry' and the ambivalent relation between the colonizer and the colonized. In a moment, Salih depicts one of Mustafa Sa'eed's lovers passionately expressing her desire in a way that exoticizes his African identity using stereotypical imagery of the primitive rituals (Salih ,2003, p.106)

In my view the novel under study serves as a reminder of the value of empathy, comprehension and mutual respect across cultural divides. Mohammad Jamshed's analysis of the novel suggests that the author advocates for a balanced approach in both personal and political relationships. I agree on his emphasis on the importance of finding common ground and balance in the navigation of personal as well as political/ideological interactions. He highlights the value of discovering shared beliefs and showing respect when dealing with cultures and ideas. **(Jamshed, 2020, p.10).**

4. The Fragmentation of Identity and the Consequences of Uprooting

The character Mustafa Sa'eed embodies the complexities and contradictions of diasporic identity while moving between Sudan and England. He subverts the norms and beliefs of his society going against perspectives on gender roles and societal norms as well as expectations while asserting his non-conformity and unique racial identity. Through his actions, Mustafa disrupts the established power structures and questions the dominant colonial narratives and discourses reflecting the complexities of having a diasporic identity and resisting colonial viewpoints. His internal conflict between embracing his roots and Western influences reflects the fragmentation of identity and the consequences of uprooting that many face in the diaspora.

Mustafa's identity is a blending of both Arabic and English cultures as he navigates between worlds without fully belonging to either. He grapples with feelings towards his heritage sometimes embracing it while other times rejecting it. Hussein Hasan Zeidanin observes that Saeed occupies a middle ground, identifying with both English and Sudanese cultures rather than aligning exclusively with either nationalism or assimilation **(Zeidanin, 2016, p.75).** This

characterization highlights Saeed's cultural hybridity and his complex relationship with both his Western and Eastern influences. His words echo a sense of contradiction and disconnection as he questions his place in society as a lie **(Salih ,2003, p.33)** drawing parallels to Shakespeare's character to assert his hybrid Arab-African background.

Indeed, his identity is a place of conflict and a disputed territory. This idea reflects Stuart Hall's concept of diaspora identity characterized by the inherent diversity and heterogeneity of identity, acknowledging that it is shaped by and exists through difference rather than in spite of it **(Hall,1990, p. 235).** In terms, diaspora identity is inherently diverse and influenced by differences. Mustafa's identity is molded by his encounters in multiple cultural environments resulting in a feeling of not fully fitting in either Sudan or England. His wavering between embracing his heritage and rejecting influences he encounters exemplifies this fragmentation and internal conflict.

Avtar Brah's concepts of 'homing desire' and 'diaspora space' provide insight into understanding Mustafa's in-between spaces and evolving identities. Brah suggests that the diasporic journey is characterized not by a longing for a specific homeland, but rather by a more abstract desire for a sense of home. This perspective offers a nuanced way to interpret Mustafa's complex relationship with place and belonging **(Brah,1996, p. 177).** In fact, the diaspora journey entails a longing for home than a homeland. I argue that Mustafa's experiences mirror the diasporic condition of living across boundaries and borders aligning with Brah's idea of diaspora space as a realm where identities are continuously negotiated and reshaped.

Mustafa's movements back and forth, between Sudan and England, show his desire for a sense of belonging that goes beyond one specific singular place on the map. In the novel, Mustafa is depicted as existing in a 'diaspora space', a site of 'multi-placedness', where his identities are always being negotiated and transformed.

James Clifford's idea of 'roots and routes' can also be seen in Mustafa's attempts to harmonize his background with his travels across borders. While his connection to Sudan is clear through his criticisms of imperialism and ties to cultural customs, his diverse routes and different paths through cultures shape his ability to maintain a stable sense of self.

Mustafa's refusal to conform and his embrace of his background unsettle colonial narratives and become a site for resistance and self-definition. His village often described as a place where Mustafa reconnects with his heritage and

explores his self serves as a battleground against colonial narratives and societal expectations that have influenced his life in England. In this setting, he takes charge of his choices and independence rediscovering his roots and personal identity away from the dominant colonial influences. This idea aligns with Avtar Brah's notion of 'diaspora space', where one's sense of self is constantly evolving and negotiated.

Mustafa's rejection of colonial worldviews and his resistance to their ideologies are evident in his distrust towards the West that can be seen as a form of rebellion against the structures that have influenced his identity. Despite being immersed in English culture and his pursuit of Western education, Mustafa ultimately rejects the colonizer's worldview embodying strategies described by Homi Bhabha as strategies of 'subversion' or 'resistance' that are means by which the colonized subject redirects the discriminatory gaze back towards the structures of power **(Bhabha, 1994, p. 112).**

Homi Bhabha's concepts of 'unhomeliness' and 'hybridity' shed light on Mustafa's state of being caught between two worlds and the tensions he faces regarding his origins and adopted country. Bhabha describes the feeling of the 'unhomely' as the condition that arises from experiences that transcend territorial boundaries and involve cross-cultural encounters. (Bhabha,1994, p. 9) This state of existing outside boundaries, in terms of culture, is a situation that Mustafa finds himself in as he moves through various cultural landscapes. Mustafa's unique blending of identities allows him to subvert the expectations of power while also engaging in acts of defiance that redirect attention back to those who are marginalized by it. This hybrid nature empowers Mustafa to question and resist the norms of both English societies yet it also leaves him caught in a perpetual state of ambiguity.

This rebellion is shown through Mustafa's relationships with the English women who are, in reality, seen as introducing new alien values to Sudan. This defiance against gender roles and societal expectations, in both English contexts can be seen as an assertion of his mixed heritage.

Mustafa's actions also challenge the norms of gender roles and societal expectations disrupting the distinctions between self/other, center/margin and home/abroad. His interactions with women defy traditional gender dynamics asserting his complex identity that goes beyond rigid labels imposed by dominant cultures. The narrator reflects on this by questioning whether his own identity might be as fluid and uncertain as Mustafa's, who had described himself as a lie

(Salih ,2003, p.49), emphasizing the fluidity of fixed identities as present in the novel.

I think that Mustafa's subversive actions, rebellious deeds and resistance against the 'center' show a yearning for independence self-assertion and the freedom to shape one's identity independently of external influences. His efforts to grapple with the intricacies of diasporic identity and assert his perspective amidst power dynamics is similar to the challenges faced by marginalized and oppressed communities across different historical periods.

In my view, Mustafa's experiences mirror the universal desire for a sense of belonging and the struggles that come with seeking it in a world marked by increased movement and cross-cultural encounters. The fragmentation of one's self, the feeling of being on the threshold between two worlds and the ongoing negotiation between routes and roots all evoke personal and emotional experiences. While Mustafa's hybrid identity allows him to transcend binary constructions of identity, it also traps him in an ending liminal state where he doesn't quite fit into any single cultural sphere. His narrative serves as a reminder of humanity's yearning for rootedness and connection amid a world shaped by globalization and diaspora binary constructions of identity.

Mustafa Sa'eed's final destiny, in the story, acts as a tragic yet symbolic representation of the challenges of identity and the struggle to harmonize belonging to different cultural realms. His story vividly captures the difficulties and repercussions of navigating a diasporic identity echoing postcolonial and diaspora theories.

According to Hussein Hasan Zeidanin, Mustafa's clash with the narrator leads to Mustafa's mysterious disappearance and presumed suicide in the Nile River, a tragic ending that highlights his failure to reconcile the dichotomies, dualities and contradictions present in his mixed identity **(Zeidanin,2016, p. 76).**

It is viewed that Mustafa's fate is a symbolic representation of the fragmentation and dislocation of identity. His descent into madness and eventual downfall mirrors the toll of straddling multiple cultural domains and experiencing the diasporic circumstances of living across boundaries and borders.

Mustafa's inability to establish a sense of belonging and harmonize his 'roots and routes' is vividly depicted in his final act. As the narrator reflects, Mustafa may have been overwhelmed by his past **(Salih ,2003, p.170).** This observation highlights the weight of his complex identity and the challenge of fitting into either cultural realm. In other words, the struggle to find a place within either cultural sphere.

His destiny can be viewed through Homi Bhabha's notion of 'unhomeliness' describing a state of being caught between territories and cultures. His perpetual state of in-betweenness his inability to find a true home or sense of belonging ultimately leads to his demise. Initially, Mustafa's hybrid nature allowed him to challenge and disrupt the expectations and demands of colonial authority **(Bhabha, 1994, p.112).** Eventually, it becomes a source of inner turmoil and fragmentation.

In my opinion, his final outcome and ultimate fate reflects the quest for connection, self-identity and a feeling of belonging. His unfortunate end is a reminder of the psychological and emotional challenges that come with living between different cultures especially when faced with conflicting beliefs and values.

Conclusion

In summary, this article emphasizes the importance of understanding the diasporic condition through the lens of the politics of location in African narratives particularly in Tayeb Salih's novel *Season of Migration to the North*. By examining Mustafa Sa'eed's sense of displacement, the contrast between home and foreign lands, the experience of the diaspora, identity fragmentation and the repercussions of being uprooted, the article explores the challenges of navigating diverse cultural identities, yearning for a sense of belonging and grappling with the lasting effects of colonialism on displaced individuals and communities. Moreover, this study highlights how literary narratives continue to shed light on experiences and provide a platform for marginalized communities to voice their stories.

The findings from this research open up avenues for exploration into African diasporic narratives and themes related to home in postcolonial literature. Future studies could delve deeper into how race, gender and class shape diasporic experiences or investigate how African diasporic narratives address issues such as globalization, technology advancements and environmental displacement. Comparative analyses across contexts may offer valuable insights into both shared and unique aspects of diaspora experiences.

In my opinion, the topics discussed in this article strongly connect with our desire to belong somewhere and the struggles of juggling cultural backgrounds in today's interconnected world. Salih's depiction of Mustafa's journey from his homeland encourages readers to relate to the mental challenges of being displaced while also highlighting the strength and adaptability of human resilience when faced with hardships. By focusing on these stories, this article adds to our grasp

of the blending of cultural influences that mold the global/transnational African diaspora community and ultimately our shared human experiences.

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