

**Formation and Re-formation of Spatial-Cultural Identity in a Diaspora in
V.S. Naipaul's *A Bend in the River* and Tayeb Salih's *Season of Migration to
the North***



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CERTIFICATE OF APPROVAL

I hereby declare that this thesis is the student's own work and effort. All sources of information incorporated here have been duly acknowledged. This thesis has been submitted with my approval.



Dr. Shamsad Mortuza

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DECLARATION

This thesis is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgement of collaborative research and discussions.



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Abstract

This thesis examines the connection between geographic space, cultural space, and diasporic space to show how spatial-cultural identities are continuously constructed and reconstructed for those living in diaspora. Using V.S. Naipaul's *A Bend in the River* and Tayeb Salih's *A Season of Migration to the North* as examples, the thesis will argue that the internal turmoil of the main characters of both novels is connected with their respective geographic spaces. Guided by the concepts of "polysensoriality," multifocalization," and the relation between "real" and "fictional" spaces, which are discussed by Bertrand Westphal in his book, *Geocriticism: Real and Fictional Spaces*, this thesis will explain the diverse spatial perceptions of the main characters manifested by their sense of attachment or detachment with their spatial surroundings. It will also employ Shehrazade Emmambokus' theoretical concepts on "Overlapping Space Model," "enculturation," and "situational ethnicity," to identify the impact of cultural environments in the shaping of their cultural identities. Finally, Stuart Hall's "Cultural Identity and Diaspora," will also be taken into consideration to show how the characters are unable to feel 'rooted' in a particular space despite forming multiple cultural identities and showing an intimate bond with their spatial surroundings, due to living in diasporic spaces and getting exposed to diasporic experiences.

Keywords: Multifocalization, Polysensoriality, Over-lapping Space Model, Diasporic Space, Enculturation, Situational Ethnicity

Chapter 1: Introduction

Someone living in a particular geographic area has the option to develop a close connection with their environment or, alternatively, cultivate a dislike for the space, ultimately influencing their perception of it. As one moves through diverse cultural environments, they may adopt certain characteristics of a particular culture and integrate them into their inherent cultural identity. Alternatively, the individual may opt for a 'hybridized' cultural identity shaped by the norms of their specific cultural surroundings. As one moves through diverse cultural environments, they may adopt certain characteristics of a particular culture and integrate them into their inherent cultural identity. Alternatively, the individual may opt for a 'hybridized' cultural identity shaped by the norms of their specific cultural surroundings. However, a person rooted in a specific place could choose to use a different 'route' to broaden their cultural experiences, but might never find true attachment with their rooted identity no matter how much they think they are bound to their 'root.' On the other hand, a person who was never rooted in a specific place may choose to use diverse 'routes' to search for their actual 'root', but at the end, they might feel detached and disappointed at themselves for not being able to find their true sense of belongingness.

V.S. Naipaul's most prominent post-colonial novel, *A Bend in the River*, was published in 1979, which was also nominated for the Booker Prize on the same year. Naipaul (1932-2018) has kind of tried to project his own multicultural identity through Salim's character. Like Salim, Naipaul's ancestors also used to be the descendants of India, though he was born in Trinidad. In his novel, Naipaul used the imagery of "water hyacinth" often to show how the flower kind of signified both Salim and his own rootlessness because despite of "relentlessly claiming the river for itself"(Mustafa 144), the flower is always in a state of moving like Salim and Naipaul.

Naipaul possessed Indian roots through his ancestors, was born in Trinidad which used to be a colony under British rule, and later moved to England for pursuing higher studies. Therefore, this kind of shows a parallel connection between him and his protagonist, Salim who also possessed Indian roots, lived in an African country which used to be ruled by British and later went to England for a short visit, but unlike Naipaul, he did not move to England.

Tayeb Salih's one of the most well-renowned novel named *Season of Migration to the North*, was published in Arabic in 1966 and was later translated to English in 1969. Though Salih was expert in both Arabic and English, like his protagonist, Mustafa Saeed, he decided to pen down his inner thoughts in his mother tongue, which is Arabic. Salih was born and raised in Sudan, but later he moved to England for his higher studies. Mustafa Saeed and the unnamed narrator in *Season of Migration to the North* are like two of his alter egos, for which through Saeed he tries to portray his hybrid identity, and through the unnamed narrator, he tries to portray his own rootedness with Sudanese culture. Therefore, Salih tries to show his own desire of feeling rootedness with a fixed space despite of possessing a hybrid identity through the character of Saeed and the unnamed narrator.

In Tayeb Salih's novel, *Season of Migration to the North*, the narrator and Mustafa Saeed used to think they are bound to their rooted identity, despite of possessing 'hybridized' cultural identity, because they were unable to feel attached with their cultural surroundings due to being confined within diasporic space. But in V.S. Naipaul's novel, *A Bend in the River*, the main protagonist named Salim, whose family belonged to Indian-Muslim community and decided to settle themselves on the eastern coast of Africa, was never rooted in any specific place, for which, he was unable to find intimate bond with his geographical spaces, no matter how much he travelled across various cultural surroundings. For this reason, whenever he travelled to any new

geographical space, he either detested that space, or felt disappointed at himself for feeling out of place within that space, due to being a part of diasporic community. Zeleza defines 'Diaspora' as "simultaneously a state of being and a process of becoming, a kind of voyage that encompasses the possibility of never arriving or returning, a navigation of multiple belongings, of networks of affiliation"(7). It can be said that, the reason the protagonists of both the novels are unable to find any true sense of belongingness with any specific geographical space is because they are a part of diasporic community and they are residing within diasporic spaces. Though the characters are travelling across various cultural surroundings and forming "hybridized" cultural identities through the process of "enculturation," and using those "hybridized" cultural identities according to the norms of their cultural surroundings through the process of "situational ethnicity," none of them feels actually belonged to their geographical spaces despite of associating their spatial surroundings with various sensory imageries which is enhancing their 'sensory perception' through the process of "polysensoriality" and perceiving the spatial surroundings to show their connection with the space using multiple viewpoints through the process of "multifocalization." For this reason, it can be seen that, the characters are having psychological impacts for which they are blurring the line between "Real" and "Fictional Spaces" and perceiving a part of 'real' space as 'fictional,' and creating 'fictional' space in the setting of 'real' space.

While analyzing V.S. Naipaul's novel, *A Bend in the River*, it can be seen that, how Salim is perceiving the 'Domain,' which is situated in the real setting of the town, as 'fictional,' because he is simultaneously referring the place as "magical" (Naipaul 114) and also calling it a "hoax" (Naipaul 118). Regarding perceiving the 'Domain' as a fictional space, he says, "I became confused myself. The Domain was a hoax. But at the same time it was real, because it was full of serious men (and a few women)" (Naipaul 118). Salim thinks whoever lives in the

‘Domain’ becomes dignified and respectable because he perceives the spatial surrounding of the ‘Domain’ as something unattainable, for which, he cannot seem to fit in within its spatial surroundings though he feels awestruck whenever he encounters the space. For this reason, he perceives the ‘Domain’ which is located in the real setting of the town as ‘fictional’ because he is having psychological issues for feeling dislocated and detached from his spatial surroundings.

On the other hand, while analyzing Tayeb Salih’s novel, *Season of Migration to the North*, it can be seen, how Mustafa Saeed is constructing a ‘fictional’ space in the setting of the ‘real’ space as if his entire existence and the space which he inhabits is unreal. Saeed has created a secret room in Africa which is a fictionalized version of England; similarly, his room in England is representing a fictionalized version of Africa. After knowing about this, the narrator also feels whether the existence of Saeed is actually real or not, for which, he even starts to doubt about his own existence and his connection with his spatial surroundings. He says, “Was it likely that what had happened to Mustafa Saeed could have happened to me? He had said that he was a lie, so was I also a lie? I am from here—is not this reality enough?”(Salih 41). Therefore, like Salim, the narrator and Saeed also feels dislocated and detached from their spatial surroundings, which is making them to doubt the validity of their existence and also influencing Mustafa Saeed to transform a ‘real’ space into a ‘fictional’ space because he too feels detached from both of his spatial surroundings existing at the “North” and “South” and so he represents himself as a “lie.”

There is a complicated connection among geographical space, cultural space, and diasporic space. Each space is creating an impact on the spatial-cultural identity of the individuals who are living within a diasporic space; and because of this impact they are also facing some certain psychological issues for which they are unable to distinguish ‘real’ from ‘unreal.’ The main protagonists of both the novels, namely, Salim, Saeed and the narrator are

also using the concept of “polysensoriality” and “multifocalization” to show how much they actually feel connected with their spatial surroundings and whether the spatial surrounding has the ability to create any impact on their mind at all to distort their perception about that space. Through the process of “enculturation” and “situational ethnicity” it can be seen that, how the characters are trying their best to live within the norms of the specific cultural surroundings; still they are unable to feel truly rooted with their space despite of travelling among various ‘routes’ because of being entrapped within their diasporic space. People living in diaspora cannot possess a specific spatial or cultural identity because they never had any true or original identity; for which space will always play a major role to cause transformation of their identities and will cause psychological impacts due to living within diasporic space. According to Stuart Hall, “Diasporic identities are those which are constantly producing and reproducing themselves anew, through transformation and difference”(402).

Therefore, this paper aims to look at how spatial-cultural identities are being constructed and reconstructed due to living in diaspora through textual analysis of V.S. Naipaul’s novel, *A Bend in the River*, and Tayeb Salih’s novel, *Season of Migration to the North*. Bertrand Westphal’s concepts on the relation between “Real” and “Fictional Spaces,” “polysensoriality,” and “multifocalization,” will be used to show how geographical spaces are creating an impact to form a relationship between the characters and their spatial surroundings which is helping to form spatial identity. Moreover, using Shehrazade Emmambokus’ concepts on “Overlapping Space,” “enculturation,” and “situational ethnicity,” it will be shown how the characters are trying to form a kind of negotiation and renegotiation with their cultural surroundings due to possessing ‘hybridized’ cultural identities. Lastly, Stuart Hall’s concept on “Cultural Identity and Diaspora” will be used to show how living in diasporic space defines why the characters always

feel alienated and never feel rooted in a place despite of traversing through various cultural spaces and creating connection with different geographical spaces to form spatial identities. This research will be conducted through qualitative analysis using the aforementioned theoretical concepts and texts.

Research Objective:

This paper aims to examine how the characters are continuously constructing and reconstructing their spatial-cultural identities due to living in diasporic spaces through showing a complex interconnection among geographical space, cultural space, and diasporic space. Additionally, it will also try to look into what kind of inner turmoil are being faced by the protagonists of the novels due to the lack of finding any specific 'root' in a space, despite of navigating within multiple 'routes.'

Research Questions:

1. **How will Westphal's theoretical concepts of "polysensoriality" and "multifocalization" be applied to illustrate the characters' relationship with their spatial surroundings?**
2. **How do the protagonists, Salim in Naipaul's "A Bend in the River" and Saeed in Salih's "Season of Migration to the North," navigate their inner turmoil by blurring the boundaries between 'real' and 'fictional' spaces?**

3. **In what ways do the characters explore and renegotiate their 'hybridized' cultural identities within their cultural surroundings, utilizing Emmambokus' concepts of "Overlapping Space," "enculturation," and "situational ethnicity"?**
4. **How does Stuart Hall's "Cultural Identity and Diaspora" help explain the impact of diasporic space on spatial-cultural identities, highlighting the characters' sense of rootlessness in a particular space?**

Chapter Outline:

Using archival sources, the literature review in Chapter 2 will focus on varied theoretical concepts to show that geocriticism can be connected with eco-criticism, diasporas, and post-colonialism. The idea of 'spatial representation' or 'spatial structure' is a broad concept that possesses the potentiality to create an impact on environmental surroundings, colonial cartographies, diasporic experiences, cultural identity, etc. The literature review explores diverse concepts, such as "Imaginative Geographies," "Colonial Mapping," "Fictive and Non-fictive setting," "Postcolonial Cultural Geography," etc. to show how geocriticism can be related with both post-colonialism and post-modernism which are completely two unrelated and distinct concepts, but geocriticism can act as a common ground to draw a connection between both of them. Through the literature gap of this review, it is possible to find out that how spatial-cultural identity is a continuous process of transformation through creating an interconnection among geographical space, cultural space, and diasporic space.

In the analysis chapters, Chapter 3 and Chapter 4, the theoretical concepts of all three theorists, namely- Bertrand Westphal, Shehrazade Emmambokus, and Stuart Hall are used to textually analyze Naipaul's *A Bend in the River* and Salih's *Season of Migration to the North*. The same theoretical tools are used to analyze both the texts, but the third chapter of the analysis section deals with more in-depth textual analysis to show how space can have an impact on spatial-cultural identity of the characters whereas the fourth chapter of the analysis focuses on the two protagonists of the novel to explore how despite of being divided between two different worlds none of the characters can claim a fixed rooted cultural identity due to oscillating within various cultural surroundings, geographical spaces, and similar diasporic spaces. Though in the third chapter, the main protagonist of *A Bend in the River* named Salim is the main focus, but the other characters, namely, Indar, Shoba, Mahesh, Ferdinand, Zabeth, and Nazruddin are also taken into account for showing the application of the aforementioned theoretical concepts. In *Season of Migration to the North*, the unnamed narrator and Mustafa Saeed get more focus than the rest; the theoretical concepts are mainly applied to them. Therefore, through using a qualitative analytical method by using the aforementioned theoretical lens, it is possible to examine how the spatial-cultural identities can be constructed and reconstructed due to living in diasporic spaces, for which the characters are having various psychological impacts.

Chapter 2: Literature Review

Most of the selected papers in this review section tend to look at various theoretical aspects for drawing connections among geographical spaces, colonialism, “diasporas,” and the formation of diasporic identities. One paper tries to find how space is reconstructed through colonialism, and the other paper tries to show how construction of spaces played a significant role to gain colonial power. One of the paper talks about the conflicting relation between spatial and cultural identities to show how post-colonialism and post-modernism can be related, while the other one shows how “Geocriticism” and “Eco-criticism” can be connected together. Again, there are researches which focused on various processes of “diasporization,” formation of “African Migrant Spaces,” the concept of “postcolonial cultural geographies,” and interconnected relationship within diaspora, identity, and territory to draw connection among diaspora formation, experiences of migrants and diasporic people, and the impact of environmental surroundings because of colonialism. There are also researches which gave an insight regarding spatial representation through the concepts of “fictive” and “non-fictive” settings. Again, some of the researches also gave a new perspective regarding spatial experience through referring how memories can trigger one’s sensory organs to gain spatial experiences. Therefore, all of these theoretical aspects try to look into similar concepts with multiple angles to strengthen a new perspective and to draw an interconnected relationship among multiple theoretical lenses.

“Fictive setting” does not depend on the referents of the ‘real world’; instead it tries to draws a resemblance from the referent of the ‘real world’ setting. It can be presumed that, fictive settings possess their own self-created map which though may have similarities with real life settings, but if one searches in an actual map, they won’t find the real location of the place which

is being referred in a fictive setting. Kortenaar refers that, fictive setting “presumes a map of its own that cannot be used to navigate in the world outside the text” (229). In his article, he shows the distinctions among ‘fictive,’ ‘non-fictive’ and ‘imaginary’ settings. Non-fictive or fictional settings are depended on the referents of the real world, because although the author of the novels depicts these settings in his or her own way in the text which in reality don’t describe the actual scenario of the real world; the readers can still find the actual location of these settings in geographical maps. On the other hand, imaginary settings are completely made up because cartographic structures are created by the authors of the text. Kortenaar tries to explain this setting by referring how Jonathan Swift, himself, became the map-maker to create an imaginative universe of the land of ‘Lilliputs’ where his protagonist, Gulliver went to explore the land as if it is a “newly discovered” world where the “cartographic coordinates” are being provided by the author, himself (230). He also emphasizes how many authors prefer to use ‘fictive’ settings in their literary texts since it can be used to replicate settings which are similar to the referents existing in the real world. Fictive setting tries to generalize a fictional setting by giving it traits from the referents of the real world, so that the line between fiction and reality can be blurred. It is being done through “fictive substitution” where countries of similar cultures or ‘nation-states’ can be interchanged since the fictive settings are always represented in a generalized manner. Kortenaar tells how New York can be converted to “Gotham City” or some fictional metropolitan city because “New York is the model of modernity, a phenomenon that implies at once a space unlike all other spaces and replicability” (234). He also refers how writers, such as- Conrad, Naipaul, use fictive settings for interchanging various countries from African and Latin American continents because all of these nations are seen as similar “colonies” or “ex-colonies” from European perspective. They are seen as a space for “otherness” due to

their similar colonial histories, so they are often not being regarded as separate ‘distinct’ nations. Therefore, this paper analyzed well in details the purpose of using “fictive settings” in literary texts and how it is beneficial for the authors to use “fictive settings” more in their texts instead of non-fictive and imaginary settings.

“Colonial mapping” or “Colonial Geographies” not only aims to deterritorialize the land of the colonized people in order to dominate them physically and psychologically; but it also strives to produce colonial ideologies to exert their power on colonial ‘subjects.’ This territorial demarcation led the emergence of ‘new identities’ (Garuba 90). Garuba refers how this “Colonial mapping” is leading “colonial anxieties” among the ‘subjects’ of colonialism because the colonizers tend to delimit the boundaries of the maps according to their own will, which creates “an obsession with mimetic accuracy” and a “need for more detailed mapping” (91). However, it is mentioned in the article that it was difficult for the colonizers to make people feel confined within the cartographic structures of the mapped world because the colonized people had the ability to decipher the process behind the creation of ‘territorialization.’ Garuba emphasized how “colonial mapping” created antithetical situation for the colonized and the colonizers. “Colonial Mapping” not only helped the colonizers to take over the land of the colonized, but it also made them to freely do whatever they wanted with the land. On the other hand, the colonized not only felt confined within their own land, but they felt as if they are being paralyzed both physically and mentally due to the construction of spaces created by the colonizers. Though these construction of spaces through colonialism tend to distort the cultural values and reinvent new cultural and national identities for the colonized, the “anti-colonial nationalist discourses” try to alter the negative perception of colonial ideologies and wants to show that how these cultural and national identities are not enforced upon the colonized by their colonizers instead these identities

are created naturally through their own bodily imageries (Garuba 107). Therefore, this paper shows that no matter how much the colonizers want to entrap the colonized through delimiting their territorial boundaries, still the colonized people try their best to go beyond their confined spaces and resist the process of ‘colonial mapping.’

One’s geographical space sometimes does not represent their cultural identities since a person can either live in areas which are outside from territorial boundaries, or a person can live like a wanderer moving from one place to another place. This creates an unstable relationship between one’s spatial and cultural identity as one may carry the culture of another place into the land where they are moving for resettlement. Gupta and Ferguson suggest in order to “deal with cultural difference,” “received ideas of (localized) culture” needs to be abandoned (7). Post-colonialism creates a problematic connection between spatial and cultural identity. In the article, it is emphasized how colonial identity implies a displaced cultural identity due to being confined in ‘fragmented’ spaces. Again, the concept of diasporic identities can also seem complicated if a diasporic space is remerged in cosmopolitan spaces through “postcolonial simulation.” Gupta and Ferguson refer if South-East Asian countries, such as- India or Pakistan is re-created in a cosmopolitan country, like- England, then the line between “colony” and “metropole” will be ‘blurred’ due to “postcolonial simulacra” (10). Thus, one feels confused regarding their sense of belonging because the space is not producing a distinctive cultural identity. The identities are getting dislocated and the spaces are losing their authenticity. Similarly, the identities of those people who are living far from the territorial boundaries of a geographical space should not be neglected because though they are seen as people whose identities have been dislocated due to living in a deterritorialized zone, they are still seen as a part of “postmodern subject” whose ‘hybridized’ identities are being reshaped due to being within marginalized zone (Gupta and

Ferguson 18). Therefore, this paper analyzed in detail the conflicting relation between spatial and cultural identities and also how post-colonialism and post-modernism can be interconnected due to this relation between geographical space and multicultural notion.

“Imaginative Geographies” is a concept that is used to exert power on the colonized for taking control over their spaces. It is done through constructing a spatial imagery for the colonized people giving a contrasting perception of spatial features in comparison with the land of the colonizers. For example- the way the Middle East countries are seen both as an exotic space which generates fantasies and desires, and a space which is devoid of any advancement of civilization, shows how the “imaginative geographies” is a construction of space by the dominant power to alter the viewpoint regarding the spatial structure of the land of the colonized people. Referring to the connection between Edward Said’s concept on “Imaginative Geographies” and “Orientalism,” Al-Mahfedi mentions how ‘Orientalists’ use the concept of “imaginative geography” to produce demarcated territorial boundaries for the ‘Orient’ to create a distinctive space for themselves which implies how spatial boundaries or territorial zones are not set in order, instead it is constructed through cultural discourses(11). “Imaginative Geographies” not only helped the ‘Orientalists’ to construct the spatial boundaries of the ‘Orient,’ but it also helped to construct the identities of the ‘Orient.’ The cultural discourses which were produced by the Orientalists led to the creation of identities of the Orient which were ‘fragmented’ and hybridized. The notions of “Imperialist Geography” and “Geopolitical mapping” can be connected to show how the Europeans used politics to construct a geographically mapped world for the natives so that the natives who are colonized by the Europeans will perceive a distorted geographical image of their own spaces and this would also result fragmentation of their own identities. Al-Mahfedi refers the most important characteristic of “colonial and imperial

mapping” is to depict the “geopolitical configuration of non-European lands and peoples as uncultivated or backward” so that the imperialists can domesticate and dominate the non-Europeans (17). These concepts on “Geopolitical mapping” and “Imaginative Geography” can be used to comprehend how Israel rulers committed “illegal settlement”(Al-Mahfedi 20) in the land of the Palestinians through distorting the geographical landscape of the Palestinians to fulfill their own colonial desires. The territorial landscape of Palestine represents how the Israel rulers used politics to transform the orientation of geographical spaces of the Palestinians to subjugate the people through forcefully taking power over their territories. Thus, this initiated the reason behind the rise of most brutal violence and conflicting relationship in global history. For this reason, Al-Mahfedi emphasizes the relationship between “power” and “landscape” to refer how the geographical space of Palestine depicts “geography of fragmentation and dispossession” (20). It can be said that, Israel used the landscapes of the Palestinians for their own territorial expansion so that they can construct a geographically fragmented space for the Palestinians which would uproot the people from their own land and would cause the creation of conflicted identities. Therefore, this paper uses various theoretical concepts of Edward Said to give a realistic perspective of the application of these concepts for understanding the significance of geographical space to gain power in the history of colonization.

The concept or the notion of “Diaspora” does not mean to be confined in a marginalized space or to experience the feeling of non-belongingness due to being away from homeland. But it implies a journey where one tends to encounter multiple cultures, navigate “multiple belongings,” and the identities are “moulded out of experiences, positionings, struggles,” therefore, diasporas are something which is both “constructed and conceived at multiple temporal and spatial scales,” and “at different moments and distances from the putative

homeland” (Zezeza 7). The identity of being an “African” or the nation named “Africa” is something which is “constructed” through ‘Eurocentric’ perspective. But, “Africa” does possess a concrete existence in the real world because there are people who are residing within the geographical space of the nation. These people have either moved into Africa or are moving to other nations from Africa by being a part of diasporic community. Zezeza refers “African Diasporas” “include all those peoples,” who are either “dispersed from the continent in historic and contemporary times,” or “who have constituted themselves or been constituted into diasporas” (8). All the people who belong within “African Diasporas” were not born in Africa. Zezeza mentions in his article, that many ancient African people who relocated themselves in America, originally belonged to Spain and Portugal (10). Many African diasporic people got lost through embracing the identity of their host lands. Again, many were able to keep their identities intact by separating themselves as an exclusive group of people in another land. Many Africans migrated to America, Canada, Argentina, etc. mainly because of being victim of slavery, but most Africans got settled in America to investigate whether “America” was a “European construct” (Zezeza 11). By doing this, they themselves recreated their own identities through assimilating the cultural values of their host country within their own cultural identities. African Diasporas in recent times are considered to be formed due to “colonization,” “decolonization,” “colonial conquests,” etc. Many Africans settled in foreign countries for study purpose, and many settled there for immigration purpose. Again, many Africans fled to foreign countries due to political and social unrest in their own countries because of war and conflicts; and many settled in other host lands because of the unstable economical state in their own countries. Therefore, in this way, “African diasporas” were formed which made “African migrations” to be one of the most debatable topic within “global migrations.” Diasporic people from various

nations are bound to encounter significant amount of discrimination when they resettle in new host lands. Zeleza refers that African immigrants suffer the most compared to the immigrants of other nations because of their racial identity as “black” people (14). There is a distinction between immigrants and diasporic people. Immigrants are not part of the diaspora if they do not plan to settle permanently in a new host-land. But, if the immigrants relocate in a new country permanently, despite of visiting their homeland frequently, then they do fall within the diasporic community. Moreover, this process of “diasporization” continues when the children of “temporary migrants,” resettle in new host lands and become ‘permanent residents’ by being part of diasporic community. Therefore, this paper discusses in detail the reason behind ‘diasporization,’ the process of ‘diasporization,’ and why Africans are an important part in the community of ‘African Diasporas.’

Space possesses the ability to capture the experiences and struggles of migrants living in diaspora. Diaspora can be a space of exploitation for the dominants. Through taking examples from three different texts of African literature, Ogbazi and Mara, shows how geographical spaces can be used to represent the pain, tortures, humiliation, etc. of the characters in the texts because spatial features of a space are constructed by human activities and these activities gives the space its own distinctive features. The word, “cartography,” in its literal sense means to generate a map for getting directions in an unknown space. But the term, “literary cartography,” implies how writers of the literary texts acts as a cartographer through the process of ‘story-telling,’ so with the help of these three texts, the writers show, “how the spaces are representative of the characters’ experiences and real African and African diaspora realities” (Ogbazi and Mara 2). In one of the books named *Travelers* written by Helon Habiba, the author shows how his main character named Mark could not escape from the atrocities that were inflicted on him because of

his complicated sexual orientation, even when he moved to a European country. His African identity continued to traumatize him no matter wherever he went, so this shows how the traumas and tragedies of an “African space,” is represented in a non-African space because of the people who are portraying their struggles and suffocations within that space. In another novel named *Zebra Crossing* written by Meg Vandermerwe, the characters suffer from injustices, oppressions, and entrapments due to being stuck within ‘borderland’ areas. Here, it is represented how the geographical space causes negative psychological impacts on the characters. The third text which is Sulaiman Addonia’s novel named *Silence Is My Mother Tongue* portrays the characters’ experiences of living in a refugee camp of Sudan. Each character experiences different emotions and attachments while living in that camp, so the space of the camp gains life through various experiences that the characters encounter because of residing within that space. It can be seen that, most of these texts, portray the African continent as “a restless, war-ridden, conflicted space which cannot account for the future of its inhabitant” (Ogbazi and Mara 7). All these three texts also depict how Africa as a “migrant space” is being replicated in various countries where similar experiences of feeling alienated, rejected, losing a sense of belonging, etc. are being portrayed by the characters. The concept of “gaze” or “gazing” can become an important tool to represent how the African migrants are perceived in various spaces due to their cultural heritage. The relationship between the migrants and the spaces are represented through the migrants’ perception regarding each of the geographical spaces and the way they interact with these spaces. Again, the way the bodies and appearances of the characters are narrated and described shows that how the “body can be seen as an embodiment of a world- a map- an angle of perceiving a world in the world” (Ogbazi and Mara 9). Through analyzing how the bodies are being emphasized in the texts, it is possible to comprehend the things that the characters had

experienced due to their bodies where the body is not only used as a means of representing the characters' personalities and traits, but the socio-economical circumstances and the histories of cultural heritage could be found out by using the body as a space of having the potentiality to produce multiple meanings. Therefore, this paper showcased the importance of "literary migrant spaces" for perceiving the real situation of actual "African migrant spaces" and also gave an in-depth insight regarding the experiences and traumas of African migrants through the characters of the texts.

'Diaspora,' 'territory' and 'identity' possess an interconnected relationship. Diasporas are constructed due to crossing the territorial boundaries of one country and moving within the territorial zone of another country. But when one thinks about the notion of "diaspora consciousness" then it can be understood that the construction of Diasporas are not actually depended on the territory formations. When one goes far from their homeland and moves to a new host land, they often do carry the cultures, values, etc. of their previous territorial zone to their new territories, for which, a new identity and consciousness is formed. This new formation of identity is not bounded by any territory, or does not depend on any specific location. Carter refers, "Diaspora is a way of creating a rift between places of belonging and places of residence" and "diaspora consciousness opens up a rift between location and identity" (55). Both 'roots' and 'routes' are reconstructed while forming diasporic identities because diasporas allow one to choose new 'routes' through deviating from one's old 'roots.' For which, diaspora formation is not depended on any specific geographical locations or territories, because it can be formed through interacting with multiple territories or 'routes.' In the article, an example of "Croatian-American" identity formation is referred to emphasize the formation of diasporic identity. Many Croatians have acquired their Croatian identity without even seeing their home country, Croatia

because their Croatian families resettled themselves in America long time back. So, the Croatians who have acquired their Croatian identity only because of their ancestry, are “de-territorialized” from their home country because they only possess a “geographical imagination” of their home country; but the Croatians who lived in their birthplace and engaged in various civil wars at their birth places and again establishes their previous territorial identity in a new space, are “re-territorialized” with their home country because they again gets reconnected with their old ‘root’ through re-establishing their own community. Therefore, “diasporas are creating and maintaining links with the old homeland” (Carter 62). So, this paper delves a bit deeper to show how these three notions- diaspora, identity, and territory can be connected together to analyze the formation of diaspora and diasporic identity.

Space plays a vital role to represent the inner conflicts, emotions, struggles, and experiences of an individual. An individual could rediscover their spatial perception regarding a specific place through using multiple senses. In the article, AlKhayat emphasizes the usage of “polysensuous approach” which is taken from Westphal’s theory on “Geocriticism” to investigate how individualistic interaction with a place through multiple senses could help to comprehend the history of a place. The critic also tries to draw a connection between “literary cartography” and “memoirs” to show how “memories” could be an important tool to analyze the history of a geographical space. AlKhayat refers, “Memories are analogous to unforgettable or buried ruins needed to be unearthed to explore the borders of place and the internal hidden recesses of the psyche” (51). The literary texts of two female Arabian authors are used to explore the complex histories of Iraq and Palestine where colonial traumas, identity conflicts, etc. of the characters are discussed. Hadiya Hussein’s novel named *Beyond Love* shows how the protagonist of the text captures various “sensations” with her “cartographic eye” for asserting her

“identity and rootedness” (AlKhayat 55). Moreover, through the memories of her geographical space, the protagonist is able to incite her old “sensuous” experiences which shows her deep connection with her Iraqi heritage with the help of intricate descriptions about the ‘streets,’ ‘markets,’ and ‘mosques’ of Iraq while being in exile at ‘Amman’. Her memories about ‘Iraq’ make her feel detached from her present existence at ‘Amman,’ so memories possess the power to control one’s actual existence in a geographical space because sometimes a person can be mentally at one space, but physically at another space due to the impact of memories. Again, in Radwa Ashur’s novel named *Al-Tantouria*, the protagonist’s nostalgic feelings for her geographical space, “Tantouria,” is represented through the description of her memories which evokes the senses. Her memories which represents her spatial experiences depicts her own pains, traumas, and the feeling of being dislocated from her space due to her identity as a Palestinian. Through her own spatial experience, the history of Palestinian identity is being portrayed which emphasized how despite of being forcefully exiled, the Palestinians never wanted to give up on their own identity. Therefore, this paper gave emphasis on how spatial experience could be perceived through memories and how memories could evoke multiple senses, which would help to comprehend the history of postcolonial spaces.

“Geocriticism” and “Eco-criticism” possess a complicated relationship with each other. While “Eco-criticism” focuses more on the interactive relationship between humans and their non-human surroundings; “Geocriticism” emphasizes on the representation of geographical space and how it is connected with the ‘referents’ of the real world in a literary text. “Eco-criticism” was more concerned about the mistreatment of environmental surroundings, whereas “Geocriticism” was more interested regarding the construction of spaces in literature and real world and how both the spaces can be interconnected with one another through a specific

referent. In the text, *Ka'a'awa* written by Oswald Andrew Bushnell, the spatial representation of the island “O’ahu” depicts a dark historical event of Hawai’i, the time when Hawai’i was attacked by epidemics during the 1850s. Through various descriptions of the landscape in the narrative of the literary text, the island “O’ahu” represents how Hawai’i is being seen “as a postcolonial space” which signifies “the impact of Hawai’i-Western interaction through diseases and death, occurring within the picturesque landscapes of Hawai’i” (Indriyanto 200). The way the land, “Honolulu” was urbanized and modernized can be seen from an eco-critical perspective to imply how oppression was done on the natural landscape to construct an urbanized area. Again, the way the island “O’ahu” is inflicted with deaths and diseases clearly refers the historical time period of 1850s, the time when the people of Hawai’i was affected with epidemics resulting in massive amount of dead people. Moreover, seeing how the protagonist of the text prefers the rural landscape of “Oa’ahu” over the urban landscape of “Honolulu” shows how the author prioritized the deep connection of humans with their natural environment which further emphasizes the usage of “eco-criticism” as a theoretical lens in the text. On the other hand, various intricate descriptions of the geographical space of the island “O’ahu” in the text makes the “readers” feel as if “they were physically travelling across Oa’ahu” through their “imaginative experience” while reading the text (Indriyanto 203). Therefore, like the protagonist, the reader is also travelling among various spaces through their imagination. This implies how “geocriticism” is also used in the text to refer how “O’ahu” which is a ‘real space’ is being transformed to an ‘imaginary space’ from the readers’ point of view through their interpretation of the moving images of the natural landscape of “Oa’ahu.” Thus, this paper not only emphasizes the tragic historical event of Hawai’i through portraying the island “Oa’ahu” as a place full of deaths and diseases, but it also shows a contrast in the landscape of “Oa’ahu” and

“Honolulu” which signifies how the critic uses both “Geocriticism” and “Eco-criticism” to analyze the spatial representation of the geographical space and the connection of humans with the geographical space through the text.

Colonization has not only tried to control the cartographic structure of its colonizing nations, but it also had created a large impact on the environmental surroundings of its colonies. There was a misconception which was propagated through “colonial discourses” that before colonization, the native people did not know how to utilize their land properly for which the population was very low during that time due to lack of accommodations. For this reason, the colonizers validated their various development projects through implying that the process of urbanization would enlighten the colonized regarding the proper usage of their lands. But later, it was found out that, the “pre-colonial” people indeed knew how to utilize their lands properly through using innovative agricultural methods for better accommodation facilities which caused a rise in their population. The pre-colonial people did not keep their lands unused for preserving clean environment instead they did know how to transform their land for gaining efficient results by keeping in mind the preservation of their environmental surroundings. On the other hand, the colonial development projects only cared about their materialistic gain more than preserving the environment which caused negative impacts on the environment. Nash refers how the “cultural construction of colonized environments” causes an interest in “postcolonial cultural geographies” which can be connected with the discipline of “environmental sciences” (224). She implies that it is not right to glorify the preservation of unused lands, similarly for using the land productively; the negative environmental impacts on the land should also be kept in mind. It is thought that the effect of “colonialism” still exists in the present time, but the way of expression has been changed. For example- in the name of preserving the rights for the people, the current

governmental policies might distort the rules and regulations according to their own benefits instead of protecting the rights of the people. Through drawing the reference of “Aboriginal people” of Australia, the article tries to imply that even though the effects of colonialism still might exist, the people are not docile or submissive like before because they know how to speak for themselves and can engage in a logical argument instead of just giving up. Therefore, this paper discusses the impact of “postcolonial cultural geographies” on the colonized people focusing mainly on the environmental impacts of colonialism on the land of its colonies.

It can be concluded that, most of these papers have enlightened various concepts and ideas for understanding in-depth how various theoretical lenses can be interconnected with each other. Concepts, such as- “Imaginative Geographies,” “Colonial Mapping,” “Literary Cartography,” “Fictive and Non-fictive Setting,” “Postcolonial Cultural Geography,” “Poly-sensory Approach,” etc. gives new perspectives on construction and reconstruction of geographical spaces, environmental surroundings and how spaces can be perceived through multiple senses. Again, while discussing similar concepts and ideas, such as- “diasporization,” “African Migrant Spaces,” experiences of diasporic people, formation of diasporic identity and it’s relation with territories, shows a new angle regarding the history and origin of diasporas and how diasporas can be placed in geographical space. Moreover, while looking at the papers which link “Geocriticism” with “Eco-criticism” and “Post-colonialism” with “Post-modernism,” it can be seen that how two completely distinct and different theories are interrelated together. Furthermore, there are also papers which show how the construction of geographical space can imply a significant historical event and how memories can represent attachment with geographical spaces, prioritizing the significance of spatiality to understand various theoretical aspects, such as- colonialism, eco-criticism, diasporas, etc. Thus, there are many papers which

interconnect various theories and gives multiple perspectives on similar theories; but there are less researches regarding the role of “Geocriticism” to understand the formation of postcolonial identity, or how “Geocriticism” and “Diaspora” can work together to create spatial-cultural identity which is neither dependent on any specific space, nor it possesses a fixated form of identity.

Chapter 3: Spatial-cultural identity in V.S. Naipaul's *A Bend in the River*

When one perceives the existence of their own geographical space as part of a world which is imaginary, or made-up, then the person may feel as if they are floating around within multiple dimensions of realities. This might make a person to feel detached from their own 'real' surroundings, and can also sometimes create an impact on their mental stability. Westphal mentions how "the fictionalization of reality is susceptible to an uncontrolled derealization of the world, the effects of which are potentially harmful" (87). In V.S. Naipaul's novel, *A Bend in the River*, the main protagonist, Salim suffers from "derealization" when he encounters and interacts with the spatial structure of the "New Domain." Seeing the "New Domain," Salim felt a "miracle" is being created by the President, which could be like a new invention that would mesmerize the people living in developed countries (Naipaul 96). At the same time, the creation of the "Domain" also felt like a "hoax," because both the President and the foreign people who earned a "fortune," did not have any trust in their own creation (Naipaul 98). Therefore, this kind of contradictory opinions by the protagonist shows that how his mind was getting affected when he started to perceive his own 'real' space as a part of an imaginary world where he does not belong, but still he craves to be a part of that world. On the other hand, through multiple viewpoints and "sensory perception," it can be seen how the characters and the protagonist perceive the geographical spaces through multiple angles which can show a sense of attachment and detachment with the surroundings. Moreover, through getting transferred within various geographical spaces, the characters are also accumulating certain cultural traits which are helping to shape their own cultural identities. Shehrazade Emmambokus' discussions on "Overlapping Space," "situational ethnicity," and "enculturation," would help to comprehend how the

characters of the novel, such as- Indar, Salim, and Ferdinand are navigating among various cultural spaces which is causing a transformation of their own cultural identities. Furthermore, through Stuart Hall's essay on "Cultural Identity and Diaspora," it can be perceived how due to sharing similar historical and diasporic experiences, the characters can fall under one single group with similar cultural identities. Therefore, this chapter will discuss the impact of space on spatial-cultural identity in V.S. Naipaul's novel, *A Bend in the River*, using Westphal's theoretical concepts on "polysensoriality," "multifocalization," "real and fictional spaces;" Emmambokus' concepts on "Overlapping Space Model," "situational ethnicity," and "enculturation," and Hall's concept on diasporic spaces, diasporic experiences, and the interconnection between shared historical experiences and cultural identities through focusing on the main protagonist, Salim along with other characters of the novel. Hence, the aim of this chapter is to explore a complicated interconnection among geographical spaces, cultural spaces, and diasporic spaces to show how each of the characters are oscillating among various types of spaces, but at the end, they could never feel as if they truly belonged anywhere.

Westphal mentions, "Representation fictionalizes the source from which it emanates", adding that "[R]epresentation, which is re-presentation, amounts to a staggering updating of this source in a new context" (89). When a real space is fictionalized through 'spatial imagination' in a completely different setting, then the spatial structure of this fictionalized space which is based on a real 'referent' also gets transformed in such a way which feels as if it is confined within its own self-constructed space. In the novel, when Salim describes the outward structure of the "New Domain," and his own fascination with this constructed space, it reconstructs the spatial structure of the "Domain" as 'unreal' despite of existing in a real space. Salim refers 'Domain' as something which is a "magical" (Naipaul 114) and miraculous creation, but at the same time,

it is also a “hoax” (Naipaul 118). From his perspective, the structure of the space of ‘Domain’ and the people who are residing within that space, are detached from the real world because they are living their life in their own self-constructed space. Regarding the people who are living the life of the Domain, Salim says,

The Domain people were like tourists, but they were not spenders- everything was found for them on the Domain. They were not interested in us; and we thinking of them as protected people, looked upon them as people separate from the true life of the place, and for this reason not quite real, not as real as ourselves. (Naipaul 111)

It can be said that the space which is being inhabited by the ‘Domain’ people, falls within one of the “modalities of spatial representation” referred as “lived space” (Westphal 89). Within this “lived space” everything is included which is constructed by the “space of representation,” because “lived space” implies the spatial existence of the constructed space in a real world setting. “Domain” is the ‘lived space’ because the constructed space of ‘Domain’ not only represents a space similar to Europe, but it also constitutes the people who are mostly Europeans, or who live like Europeans. Moreover, the objects or the buildings which constitute the space of the ‘Domain,’ gives a reflection of the lifestyle of European people and the ways through which they represent themselves as advanced nations. The space where the ‘Domain’ was constructed actually used to be a “rich European suburb” (Naipaul 95) in the past for which the ‘Domain’ mimics everything to represent themselves as ‘modern’ like the Europeans. The Domain constitutes ‘research centers,’ ‘polytechnic,’ ‘conference halls,’ etc all of which represents what a modern nation should have to make their people more advanced in terms of knowledge and culture. The people who live within the space of ‘Domain’ are considered as ‘privileged’ people and people who suddenly moved to ‘Domain’ are perceived as ‘glamorous.’ When Salim meets

with Indar after a long time, he observes and points out all the changes that he sees in Indar, who has now come to his town for living in the 'Domain' as a distinguished adjunct faculty for the 'polytechnic.' He sees him as someone 'admirable' for living in London which is reflected through his dressing style, and 'privileged' for "his position at the polytechnic" (Naipaul 109). On the other hand, when he comes to know that Ferdinand, the boy whom he let to live with him at the town, has got a scholarship funded by the government to study at the 'polytechnic,' then the boy whom he considered as a part of the 'bush' suddenly felt 'glamorous' to him like the 'Domain.' Therefore, the 'Domain' is a constructed space which not only imitates a 'real' space to represent itself as a 'fictionalized' space, but it also transforms the people living within that space impacting on their personalities.

Though Salim perceives 'Domain' as a 'fictionalized' space, still he always tries to draw an antithetical relationship between the 'Domain,' and the town. The river near which the town has emerged actually refers, the 'Congo' river, which is a recurring image in the novel. The town is always portrayed negatively through Salim's perspective. Through Westphal's concept on "polysensoriality," Salim's negative 'sensory perceptions' can be analyzed which would explain why Salim always regarded the town where he lived as "an agglomeration of shack settlements" and a space full of "rubbish" (Naipaul 110). Whenever Selim described the living condition and the outward appearance of his own space at the town, it always seemed as if the town is a despicable place and he felt disgusted and suffocated every time he described the town. While describing his own living space at his flat, he refers his "cupboards" was occupied with his "smelly clothes and shoes," and his "kitchen" was filled with "smell of kerosene"(Naipaul 99). This recurring sense of smell is used to "describe the olfactory environment in which the individual evolves" (Westphal 146). Salim's negative perception about his 'sensory experience'

could be seen through these olfactory images which imply his nauseating feeling while residing in the house. Moreover, this recurring sense of smell can also be perceived when Salim describes about his experience at the “African” steamer. While he was waiting at the steamer, he described his various ‘sensory experiences.’ He referred how the “smoked food” which the people were eating was filled with the “smell of sweat” (Naipaul 154), and the “smoked fish and smoked monkeys” which the people were eating in “enamel plates” were “releasing strong, salty smells” (Naipaul 155). Again, this recurring image of smell is again being emphasized when Salim is travelling with Indar and Ferdinand in that same ‘African’ steamer. It also implies how Salim kind of perceives the African people negatively by constantly associating anything related to African setting with negative imageries. Again, the negative feeling related to African setting could also be perceived through visual imageries from Salim’s perspective. When Salim was returning back to his African town from Europe through plane, he describes the visuals of the setting with negative imageries. He refers Africa as a “dark-green, wet-looking land” because sunlight has not reached there, for which the “forests and creeks” in Africa are full of darkness. (Naipaul 238) The color ‘black’ or possessing a ‘dark’ skin tone has always being associated with African people, and this imagery of being ‘dark’ in terms of visual sceneries of nature depicts Africa as a dark nation from Salim’s perspective which contradicts his ‘sensory perception’ about the ‘Domain.’ When Salim visits Indar’s house at the ‘Domain,’ he refers how the chairs at his house are covered with “fringed synthetic velvet” (Naipaul 111). Again, when he describes the “outside” space of the “polytechnic building,” he refers how the “slender lamp standards” are “lifted with fluorescent arms” and the “avenue” is “lit with lights” (Naipaul 117). So, it can be seen how Salim is describing his various ‘sensory experiences’ positively while he is exploring the ‘Domain.’ Salim sees the ‘Domain’ as a place full of brightness and luxuries

which is completely in contrast regarding his perception about his own town. For this reason, Salim refers 'Domain' as "a place of possibility" (Naipaul 151) and his own "world" at the town as "drab, without possibilities" (Naipaul 98) which is being reflected through these binary imageries of 'light' and 'dark.' Thus, Salim is forming two completely opposite spatial perceptions on his two spatial surroundings, which shows, his relationship with his space.

Through the method of "polysensoriality," Salim is not only trying to juxtapose the spatial surroundings of 'Domain,' and the 'town,' but he is also enhancing his sensory experiences with the combination of multiple senses. Salim's sensory experiences does not include only his senses through visual imageries, but the experiences of senses through the feeling of touch, smells, sound, etc. are also included within his 'sensory perceptions.' While he is mentioning how the chairs are covered with "fringed synthetic velvet," he is referring to 'tactile' imageries which are helping to invoke his touching sensation. Again, when he reiterates the smelly atmosphere of his house and the smell of the foods at the African steamer, he is invoking the sense of smell through 'olfactory environment.' Moreover, when Salim refers the sounds of the crowds near the "bend in the river" as "eternal noise" and mentions the movement of the "water hyacinths" in "floating" state (Naipaul 67), he combines two completely different senses altogether to emphasize how 'sensory perceptions' are composed of multiple senses. Through Salim's 'sensory experiences' regarding his own spatial environment, it can be perceived how the "view and its activation by the gaze are not the only centers of perception," but "the experience of an environment comes from all the senses" (Westphal 145). While referring to the 'eternal noise' of the crowds near the river and mentioning the 'floating' state of the 'water hyacinths,' both the "kinaesthetic qualities of environment" and the "soundscape" is combined together to portray the "synesthetic combination" among "several senses" which

shows the “hierarchy between the senses” and the “sequences of senses” (Westphal 146). Among all the senses, “smell, taste, and touch” are referred as “passive senses” and “visual perception” is referred as an “active” sense (Westphal 145). For this reason, when Salim refers to the smelly atmosphere and the touching sensation of his surroundings, his negative and positive perception regarding the construction of his surroundings cannot be understood much, like the way it can be comprehended through his ‘visual perceptions.’ Therefore, the “polysensoriality” method is used by Salim to construct his own ‘spatial perception’ regarding his environmental surroundings through various ‘sensory experiences’ which helps to show his contrasting viewpoint between the ‘spatial representation’ of the ‘Domain’ and the ‘town.’

While “polysensoriality” refers how a character is forming connection with the spatial surroundings, “multifocalization,” will emphasize the characters’ perception regarding the relationship with their spatial surroundings. The term “multifocalization” is defined by how a person perceives a world through multiple viewpoints to express their subjective perception regarding the connection with their surroundings. Westphal refers, “multifocalization” as “the chief characteristic of geocriticism” through which “the sensory perception, or sensual perception, that the authors have of space” is represented with the help of “multiplication of points of view” (135). In Naipaul’s novel, different characters use “multifocalization” to express their viewpoints regarding the geographical space of the ‘town’ which shows how each of them possesses their own subjective opinion. Westphal mentions “the point of view is relative to the situation of the observer with respect to the space of reference”(141). In the novel, most of the characters had moved to the fictional ‘town’ near a river, which actually represents the ‘Congo’ river because each of them had their own specific reasons for settling there. Since their situations are different, so their viewpoints regarding their “space of reference” will also vary, reflecting

their attachment, or detachment with their geographical surroundings. These multiple viewpoints can be divided in “three basic variations” which are: “endogenous,” “exogenous,” and “allogeneous” (Westphal 141). “Endogenous” perspective is perceived by those characters who share an intimate bonding with their geographical space because they possess their roots in that space. “Exogenous” perspective refers the viewpoints which are similar to how colonized people see the colonizer, or how the colonizer sees the colonized. It is connected with the “history of gaze,” because whenever, the “gaze continues to fall on the other,” it carries “astonishment, dismay, or indifference” creating a distinction between the “gazing culture” and the “gazed upon” culture (Westphal 136). Therefore, this kind of perspective is perceived by those who are seeing the ‘other’ culture as an ‘exotic’ cultural space. “Allogeneous” perspective is located in-between “exogenous” and “endogenous” perspectives because it is perceived by those characters, who have gotten familiarized with the spatial structure of their ‘space of reference’ through relocating themselves within that space. Since these characters are not rooted in that space, so from the perspective of the natives, they are seen as foreign people. Therefore, through the concept of “multifocalization,” the points of view of different characters of the novel will be analyzed to show how much they feel connected with their spatial surroundings.

Though all three types of perspectives are crucial to perceive the spatial surroundings, still “Endogenous” and “Exogenous” are the most common perspectives to perceive a space because these two viewpoints are like two opposite sides of a coin. “Endogenous” and “Exogenous” perspectives can be implemented to analyze the multiple viewpoints of the characters in Naipaul’s novel, *A Bend in the River*, to show whether the characters actually feels rooted in their spaces, or they feel disconnected from their spatial surroundings for which they are travelling across multiple ‘routes.’ “Endogenous perspective” could be used to explore the

characters of Ferdinand and Zabeth to show why they are rooted in their space and form an intimate bonding with the surroundings of their space. Zabeth was a “*marchande*,” who “belonged to a fishing community” which is “almost a little tribe” and she used to come to Salim’s shop “every month” for buying her necessary products (Naipaul 6). Salim used to describe Zabeth as a “big woman with a coppery complexion” who possessed a “strong and unpleasant” smell which would act as a ‘repellant’ to protect her from unwanted people (Naipaul 10). Salim’s recurring sensory perception regarding his sense of smell is again being emphasized here which shows how he signifies African people as someone who possess negative smell.

Zabeth, whose physical traits reflect her identity of being an African woman, uses the ‘smell’ for her own purpose which implies her deep connection with her surroundings. On the other hand, Zabeth’s son, Ferdinand, who was raised in his mother’s village and had come to the town for pursuing his education at the “lycee,” also shares a close bonding with his space which could be perceived when he seeks for the validation of “African religion” from Indar; and when he laments to Salim that in spite of acquiring proper education, he is helpless and unable to do anything for his people because he is being used as a pawn by the authoritative power of his nation. While asking to Indar about “African religion,” it could be perceived how Ferdinand was being a little “sentimental” about his cultural heritage due to the “low status of African religion,” for which, he felt offended when Indar was trying to reply back in a twisted and “complicated” manner for defending his own opinions about the “African religion” from an outsider’s perspective (Naipaul 116). Again, when Ferdinand laments to Salim regarding the fruitless result of his ‘education,’ he mentions that how he feels “used” because of acquiring “an education for nothing” (Naipaul 261). He feels like the authoritative power is using his intellectual capabilities not to guide him to serve his nation, but to ‘use’ him to ‘destroy’ his nation which would

ultimately make him feel as if he is destroying himself through his own intellectual capabilities. Therefore, this shows how Ferdinand feels a sense of deep attachment with his space because he feels rooted in his space, for which, like his mother, he also shares an intimate bond with his geographical space through “endogenous” perspective.

Unlike “Endogenous” perspective, the “Exogenous” perspective” does not imply why the characters feel attached with their geographical spaces instead “exogenous” perspective will explain why the characters feel detached from their spaces and how they are always perceived as strangers due to not being rooted in any space. “Exogenous” perspective refers the viewpoints of those characters, who, are seen as non-natives, or outsiders. These characters neither belong to their specific geographical space; nor do they plan to settle in that specific space. Indar and Nazruddin belong in the category of “exogenous” perspective because neither of them belongs to the African town, nor do they plan to settle in that town; but they did use to live in that town for some time. For this reason, they perceive the town and the people of the town in such a way which implies the perspective of an outsider. The outsider can either see the ‘other’ culture in an ‘exotic’ way, or in a completely degrading manner. For example- when Indar used to live on the ‘eastern coast’ of Africa, he used to see the space as a place full of “bush” which can be “green and living, or brown and dead” (Naipaul 145). Through Indar’s perspective, the ‘eastern coast’ of Africa is viewed as a messed up space which lacks liveliness and cannot provide good living condition for its people. On the other hand, Salim viewed Nazruddin as “exotic” because of “his European manners, which he had picked up not from Europe, but from a town in the centre of Africa where he lived and had his business” (Naipaul 19). Nazruddin never stayed in one space. He was like a traveler, always exploring various spaces to find his fortune. When Nazruddin first started his business in the African town during its ‘booming’ season, the “bush” was “like

magic” for him because it got him tons of “real money,” but the same “bush” became an entrapment for him when it lost its value (Naipaul 22). Again, when he travelled to ‘Uganda’ which is an African country, he associated the scenic beauty of that space with ‘Scotland,’ which is a European country. But after some time he felt ‘Uganda’ was not “big enough” to bear the “tribal hatreds” for which this space is now becoming “a difficult place” for him to live (Naipaul 194). Therefore, in both the cases, Nazruddin is changing his perspective about his ‘other’ culture because the space which is initially promising him a good luck is also taking his luck away from him. So, he perceives the ‘other’ culture as something ‘exotic’ and ‘degrading. Therefore, it can be seen that, how “exogenous” perspective is used by both Indar and Nazruddin to show why none of them feels attached with their spatial surroundings.

Though most of the characters in the novel either belong to the category of “endogenous,” or “exogenous,” but there are some characters, who, does not belong to any of them because their perspectives combine both “endogenous” and “exogenous.” This combination is referred as “allogeneous” because it defines that the characters belonging under this category will always be perceived as strangers no matter for how long they plan to settle in a specific geographical space. In the novel, both Salim and Mahesh perceive the African town through “allogeneous” perspective. Both are seen as expatriates in the town because neither of them are native people. They had settled themselves in the town due to their own personal reasons and made themselves familiarized with the lifestyle of the people of the town. Despite of living in the town and knowing the people of the town for a long time, these characters are still perceived as ‘foreigners,’ so they always feel a lack of their sense of belongingness. When the town got attacked by “rioters,” Salim began to fear for his life, not only because of being “physically vulnerable” in the “familiar streets” of the town but also because of always feeling like an

“outsider” where he had “nothing to hold on to” (Naipaul 205). Salim is always being tagged as a “foreigner” by the native people, such as- Ferdinand and Zabeth despite of being close with them which shows the reason behind his detachment with his surroundings. On the other hand, regarding doing business with the African people, Salim’s friend, Mahesh used to say, “You can hire them, but you can’t buy them” which according to Salim implied that, “stable relationships were not possible” in this African town (Naipaul 203). Like Salim, Mahesh also used to feel detached from his spatial surroundings because he was unable to form any meaningful bonding with the native people who always see the expatriates as “foreigners” or “outsiders.” Thus, through the concept of “multifocalization,” it can be seen, how Salim, Indar, Mahesh, Nazruddin, Zabeth and Ferdinand are forming different kinds of connection with their spatial surroundings which either implies a sense of attachment, or a sense of detachment.

Through travelling among different geographical spaces, the characters can create bond with their spatial surroundings, but it does not create any impact on their cultural identity. But, while navigating among various cultural spaces, an individual can accept some cultural traits from another cultural space; and mix those traits within their own inherent cultural identity to form a hybrid cultural identity. This kind of negotiation and renegotiation among various cultural traits could be explained through Shehrazade Emmambokus’ concept on “Overlapping Space” which refers “a site within which” an “individual is able to negotiate and renegotiate the cultural elements they want to use to create their cultural identity” (84). The process of “enculturation” and “situational ethnicity” falls within the concept of “Overlapping Space” since both the processes imply how the individuals can “fuse” the traits of other “cultural spheres” within their own cultural traits and project those traits according to the norms of their cultural surroundings. The characters of the novel, such as- Salim, Indar, Ferdinand, and Nazruddin are travelling

among different cultural spaces and infusing various traits from different cultural surroundings. Salim belongs to diasporic community because his ancestors never originally belonged to African community. His ancestors belonged to Indian- Muslim community, but due to business purpose they relocated themselves in the eastern coast of African continent. He possesses mixed roots, for which, he is not rooted into any specific space. Salim lived in the eastern coast of Africa since birth, but he always harbored pessimistic feelings about his spatial surroundings and cultural values of his family. His family lived a very ordinary and “traditional” life, and they never used to discuss about the “future” of their lives at the “coast” (Naipaul 15). Salim felt as if everything in his life has already been decided by his social surroundings, and so he wanted to escape and go far away from his surroundings to get rid of his suffocated feelings. For this reason, he lets himself to end up in an African town because of being fascinated with the “exotic” nature of his family friend, Nazruddin, who previously used to live in that town. Nazruddin acquired his ‘exotic’ cultural traits from the ‘African’ town where Salim got resettled. After moving into the town, his pessimistic nature got more intensified since the town lacked many basic amenities, and the whole atmosphere of the town felt dull and lifeless. But unlike his home at the eastern coast, Salim had more freedom of living his own life at the town because here he was not bounded by any cultural values or, any commitments. At his home, he felt everything about his future relationship and career are decided by his family, but here he was free to make his own choices. Though he got into business after settling himself at the town like his family did at the coast, he did not think much about his marriage commitment with Nazruddin’s daughter which his family wanted him to do. He used to sleep with multiple African women. This nature of “sexual casualness” reflected the cultural state of the African town which was full of “chaos and corruption” (Naipaul 37). Again, when he travels to the ‘Domain’ which

is a re-creation of “New Africa,” he encounters a new cultural space, which is completely different from his previous cultural surroundings. For Salim, the “Domain” is a space for gaining various types of opportunities in terms of enhancing his knowledge about the history of his continent; and getting a chance to be in a stable relationship. When Salim used to live with his family at the eastern coast, his family provided him very little amount of knowledge regarding the history of his spatial surroundings; for which, he was completely ignorant about African history after relocating himself at the African town. But after interacting with various people of the ‘Domain’ and forming a relationship with Raymond’s wife, Yvette, he also got a chance to be close with Raymond and engage in serious conversations with him regarding the history of African continent and the current political state of the African country. Moreover, his relationship with Yvette made him to let go of his “brothel fantasy” (Naipaul 168) and helped him to experience how being in a “domestic life” with Yvette at his flat and at “the house in the Domain” feels like (Naipaul 184). Therefore, it can be seen that, Salim is navigating through various cultural spaces, and each time when he moves from one cultural space to another cultural space, he is trying to negotiate the cultural traits of his old surroundings along with the cultural traits of his new surroundings.

According to Shehrazade Emmambokus, “The word ‘overlapping’ recognizes the layering associated with identities which are enculturated with two (or more) cultural environments; essentially the different traits from the different cultures which construct an individual’s identity overlap with one another within an internal space or site” (85). The “Overlapping Space Model” also implies that an individual can possess “contradictory” notions due to exploring within various cultural spaces. It can be seen that, Salim is undergoing through the process of “enculturation” because he is constructing his own cultural identity through

internalizing various “cultural traits” from different cultural spaces. When Salim used to live on the eastern coast with his family, he felt suffocated and hopeless because his family was bound to traditional belief systems and never cared about the ‘future’ of their lives. This trait of feeling suffocated and hopelessness was embedded within his cultural identity no matter wherever he went. But when he used to live with his family, his life was more organized. After moving to the town, this organized life became disorganized because most people within his cultural surroundings lived a chaotic and messed up life. For this reason, he also started to live a disorganized life by sleeping around with multiple women, going to bars, and living in a messed up house. His nature of being affiliated with disorderliness soon took a turn, when he encountered the cultural life of the ‘Domain.’ Previously, he used to be ignorant, hopeless, and disorganized; but after spending his time with Yvette and Raymond at the ‘Domain,’ he got enlightened regarding the history of his geographical space, started to become more optimistic about life, and got a chance to experience stable bonding by being in a relationship with Yvette. Though his feeling of suffocation and pessimistic nature was resurfaced when he returned back to his old place, these new feelings of positivity that he acquired from the ‘Domain’ still persisted within his cultural identity which has now been reconstructed through navigating among various cultural surroundings. Therefore, this “overlapping” of identities due to travelling among various cultural surroundings and reconstruction of cultural identity through negotiating and renegotiating the traits of different “cultural environments” is being portrayed through analyzing Salim’s cultural identity.

Like Salim, Indar is also going through the process of “enculturation.” When Salim first describes Indar at the beginning of the novel, he refers him as “handsome, careful of his appearance, and slightly effeminate, with something buttoned up in his expression” (Naipaul 17).

Indar always used to be a bit self-conscious and would hate to get criticized, ridiculed, or mocked by others. This is one of the most important traits that he always carried within himself even when he moved to London, and later visited the African town and the 'Domain.' For this reason, he could not deal with failures after facing multiple rejections from job interviewers at London; and he blamed his cultural heritage for his incapability of not being able to secure his name and place at London. He referred his "civilization" as a "prison" because it had made him "incapable" of "understanding the outside world" (Naipaul 136). When Shoba and Mahesh asks him whether he gets money for what he does, he feels enraged and offended inside, for which he later says to Salim, "Tell them that my value is the value I place on myself" (Naipaul 151). But in reality, Indar felt weak and hopeless after moving to London because the spatial surroundings of London did not promise him the things that he dreamt to achieve. After coming back to the African town from London for a short visit, it could be felt as if he is just hiding behind his façade so that he could prevent showing his vulnerabilities and weakness in front of people. That's why, he felt agitated when someone wanted to look through his façade and asked him something that would take away his self-constructed persona. Regarding Indar's obsession with his façade which he represents through his "outfit," Nazruddin's daughter, Kareisha says, "He cared more about his outfit than he pretended" (Naipaul 232). Indar became way too much confined in his self-created persona that he could not get out from it. Indar always used to be proud due to coming from rich family background, for which he never thought negatively about himself. This became his major cultural trait, but after he encountered with the geographical space of London, he became more self-conscious due to being afraid of looking like a stupid or feeling ridiculed. This over self-consciousness had led him to fall back in life at London through weakening his self-confidence. Again, after he came back to the African town, and encountered

his old place and people, he maintained a façade so that the people who regarded him as admirable would not be able to know the true reality of his failures in life. Therefore, through travelling among various cultural surroundings, Indar is also reconstructing his identity through forming a sort of negotiation with his various cultural traits with the help of the process of “enculturation.”

Unlike Salim and Indar, Ferdinand’s changes in his cultural identity can be more related with the process of “situational ethnicity.” “Situational ethnicity” refers how an “individual” tries to “adapt their personas to suit the cultural norms of that environment” (Emmambokus 88). Ferdinand used to live with his mother, Zabeth at her village; but he was left under Salim’s care by his mother to pursue his education at the “lycee” of African town. When Salim first met with Ferdinand, he described him as a “tall boy” who appeared to be “quite and respectful,” but still he felt a slight “mocking in his eyes” (Naipaul 35). Ferdinand mostly maintained a calm and quiet composure in front of Salim, though he used to maintain good relationship with Salim’s servant, Metty. Ferdinand was inquisitive about everything, but he could not ask Salim openly about these things. Once Ferdinand asked Salim about the inventor of the “new telephone,” but probably, he did not want to know about the inventor, instead he was hoping to know the racial history of the inventor, since advanced technologies are always invented by “white men” (Naipaul 42). But this kind of attitude slowly changed when Ferdinand moved to ‘Domain’ through a scholarship funded by the government to study at the polytechnic. During his time at the polytechnic, once Indar came to give a lecture at a seminar, and there Ferdinand did not hesitate to ask Indar about the validity of “African religion.” He even wanted to argue with Indar when Indar tried to answer his query in a twisted manner. The thought of being an “administrative cadet” slowly gave Ferdinand the voice and strength to showcase his own

perspective regarding his own cultural heritage. Now he does not feel hesitated to ask questions in straightforward manner, like the way he used to be when he lived with Salim at the town. Due to travelling from one cultural surroundings to another, he accumulated various cultural traits and he decides to project those traits when it is needed for him to do. Moreover, when he stepped forward to rescue Salim and advised him to escape by using the steamer, he did not show any cowardice against the atrocities which is inflicted by the government; instead he felt as if he was betrayed by the government. He says, “Everything that was given to me was given to destroy me. I began to think I wanted to be a child again, to forget books and everything connected with books” (Naipaul 261). It can be seen, how Ferdinand’s identity is going through various changes because of navigating within various cultural spaces; but he decides to use his cultural traits based on the situation of his surroundings. When Ferdinand used to live with Salim, he projected his identity as a “lycee” student instead of his own ethnic identity because he wanted to appear dignified in front of the people of his surroundings. Again, when Ferdinand became a student at the ‘polytechnic,’ his identity as a ‘lycee’ student and his ethnic identity did not matter to him because that time his goal was to work for his nation; so he became more straightforward in terms of seeking queries about his cultural heritage. Lastly, when he saw all his efforts and education had gone to waste, he did not stop himself to speak out his thoughts in front of Salim to project his distressed situation. Therefore, based on each situation, Ferdinand is showing a specific part of his cultural identity which implies how Ferdinand’s change in his cultural identity is related with the process of “situational ethnicity.”

According to Stuart Hall, “identity” is seen “as a ‘production’ which is never complete, always in process, and always constituted within, not outside, representation” (392). He also refers, “cultural identities reflect the common historical experiences and shared cultural codes,”

which implies how people possessing “with a shared history and ancestry” can be seen as “one people” with “one, shared culture” (Hall 393). In the novel, Salim, Indar, Mahesh, and Shoba can be seen as one group who possess similar cultural identities because all of them share ‘common historical experiences.’ Both Salim and Indar were born and raised on the eastern coast, and both of their families and ancestors possess their original roots in India. Salim’s family possess their roots in ‘northwestern India,’ similarly, Indar’s grandfather, who came from Punjab, also possesses his roots in the northwestern part of India. On the other hand, Mahesh and Shoba, the young attractive looking Indian couple, who were close friends with Salim, also used to live on the eastern coast, but they fled from their home and relocated themselves at the town because Shoba’s family was against her relationship with Mahesh. So, in order to protect herself and her partner from the threats of her family, Shoba started her life at this town, though she never liked the place. Similarly, both Salim and Indar, who used to live on the eastern coast, disliked their place because their spatial surroundings did not have any ‘future.’ Indar always referred his spatial surroundings of the eastern coast as “washed up,” (Naipaul 18) and for Salim, the space did not offer him any ‘future.’ For this reason, Salim moved to African town, and Indar went to London for pursuing his higher studies, but none of them were satisfied with their choices. The feeling of alienation persisted in both the characters because none of them felt as if they belonged in their spatial surroundings. Indar refers that his “dream of home and security was nothing more than a dream of isolation,” which seems “anachronistic and stupid and very feeble” (Naipaul 145). On the other hand, for Salim “home was something” which stays in his mind and “it was something” which he “had lost” and could never “return to” (Naipaul 102). Similarly, Shoba always thinks she has “wasted” (Naipaul 69) her life because of living in an African town. She not only detests Africans, but she is also afraid of them. Mahesh also shares similar

perception about the town. He mentions that how normal relationships with the native people are not possible in this place because this place lacks peace and stability; so forming relationships are based on specific purposes. The place where Salim and Indar previously used to live was seen as an “Arab-Indian-Persian-Portuguese” settlement (Naipaul 11). Similarly, the African town near the “bend in the river” was occupied by firstly the Arabians, then the Europeans, and lastly, the Africans (Naipaul 61). Therefore, it can be seen how all the characters share similar thought processes about their geographical space which implies similarities in their cultural identities. Moreover, since they all share similar historical and diasporic experiences, so they can be seen as one single group with common cultural identities.

Therefore, this chapter analyzes the impact of geographical and cultural space on reshaping the personalities and cultural identities of the characters. Through Westphal’s theoretical concepts on space, such as- “multifocalization” and “polysensoriality,” it can be seen how the characters are showing their attachment and detachment with their geographical space, and forming their own opinion about their spatial surroundings which implies how space can create an impact on the emotional feelings and mental stability of the characters. Moreover, through navigating among various cultural spaces, many characters are sharing similar cultural identities which is not only because of their cultural surroundings; but also because many of them share similar historical and diasporic experiences. Thus, a connection among geographical, cultural, and diasporic space could be established through the analysis of this chapter.

Chapter 4: Spatial-Cultural identity in Tayeb Salih's novel, *Season of Migration to the North*

The binary division between the “North” and “South” reflects the opposing features between the narrator and Mustafa Saeed in Tayeb Salih's novel, *Season of Migration to the North*. Both Mustafa Saeed and the narrator were born in ‘South’ and later went to ‘North;’ but Mustafa Saeed associates himself with the “cold” nature of the ‘North’ whereas the narrator associates himself with the warmth of the ‘South.’ This fascination with ‘North’ and ‘South’ can be reflected through various visual imagery; and through taking the help of Westphal's concept on “polysensoriality,” it can be perceived how both characters feel a sense of attachment and detachment with their surroundings existing in the “North” and “South.” Moreover, using Westphal's concept of “multifocalization,” it can be seen how both the characters perceive their surroundings, or are perceived by their surroundings through “endogenous” and “exogenous” perspectives. The conflict between ‘real’ and ‘fictional’ spaces is portrayed in the novel through Mustafa Saeed's secret spaces in Sudan and England. In Sudan, Saeed has created a secret space which represents the house of Europeans. On the other hand, in England, Saeed's bedroom is represented as if it is a house filled with various allusions to African-Arabian heritage. Therefore, the line between ‘real’ and ‘fictional’ spaces is getting blurred because the ‘real’ spaces are getting converted to ‘fictional’ spaces and signifying a specific ‘referent.’ Thus, in this chapter, firstly the application of “polysensoriality” will be shown to refer how the ‘sensory perceptions’ of the characters regarding their geographical spaces are helping them to form their own opinion about their spatial surroundings which implies a sense of attachment, or detachment with their space. Secondly, through “multifocalization,” it can be seen how the characters are viewing their space in multiple angles to show their

connections with their spatial surroundings. Thirdly, the conflict between ‘real’ and ‘fictional’ spaces will be shown through the description of Saeed’s houses in Sudan and London, which are portraying two misplaced spaces in different cultural environments. Moreover, through Shehrazade Emmambokus’ discussions on “Overlapping Space Model,” “enculturation,” and “situational ethnicity,” it can be seen how the narrator is using the process of “enculturation,” and Mustafa Saeed is using “situational ethnicity,” to negotiate and renegotiate their cultural identities among various cultural spaces. Furthermore, the relation between diasporic experiences and cultural identities of the characters could be explored using Hall’s essay on “Cultural Identity and Diaspora.”

“Polysensoriality” refers how characteristics of one’s spatial surroundings could be perceived through ‘sensory perceptions’ which could help an individual to form an opinion about their spaces. Westphal refers, “polysensoriality influences the subject’s representation of the environment” (147). “Polysensoriality” could be used to show how the characters perceive their spatial surroundings which would help to distinguish their attachment and detachment with their geographical spaces existing in the “North” and “South.” When Saeed was travelling to London from Cairo, he felt as if he was “encircled” by a “blue horizon” which “immediately” made him feel “an overwhelming intimacy with the sea” (Salih 27). He associated the “surface of the sea” with his “mother’s face” and perceived the “desert” to be “laid out in blue-green” which was “calling” him to London (Salih 27). Here, it can be seen that, Saeed perceives his spatial surroundings using visual imageries and ‘auditory’ sensations. He is emphasizing the color ‘blue’ as a “dominant hue” to project his subjective perception of the “visual landscape” (Westphal 147). Again, through “auditory geography” (Westphal 148), Saeed is implying how his heart “yearns for the North and the ice” (Salih 30) so much that he is imagining as if the

‘desert’ located at ‘South’ is telling him to come to ‘North.’ The visual image of the ‘sea’ made him feel a sense of attachment not only because the “color palette” (Westphal 149) of the ‘sea’ and its spatial surroundings is reminding him about the coldness of ‘North,’ but also because he is associating the visual image of the ‘sea’ with his mother’s facial appearance. Therefore, “polysensoriality” is being used by Saeed to perceive his spatial surroundings so that he can refer how he always feels attached with the ‘North’ despite of being in southern space.

On the other hand, through using “polysensoriality,” it can be shown how the ‘North’ hankers for the ‘South’ using various sensations. Both visual imagery and olfactory imagery could be used to imply the obsession with southern culture by the northern culture through the ‘sensory perception’ of the European lovers of Saeed named Ann Hammond and Sausan. Ann Hammond associates the visual image of Saeed with “tropical climes,” “cruel suns” and “purple horizons” (Salih 29), all of which represents the ‘visual landscape’ of the ‘South.’ On the other hand, Sausan perceives the bodily smells of Saeed with the “smell of rotting leaves in the jungles of Africa,” “smell of the mango and the pawpaw and tropical spices,” and “the smell of rains in the deserts of Arabia” (Salih 99). She also emphasizes her cravings for the “South” through associating various visual images which represents the cultural heritage of the southern and eastern culture. The “jungles,” “spices,” and “deserts” all signify the cultural surroundings of the eastern and southern culture. Saeed represents himself as the “South that yearns for the North” (Salih 30) for which he is being perceived through all these imageries which represents the cultural heritage of his root. Therefore, “polysensoriality,” is used here to show how the northern culture is obsessed and fascinated with the southern culture, for which, Saeed is using this fascination to get close to the ‘North’ and exploit the northern culture.

Through “polysensoriality,” approach, the character can use memories to enhance the perception of spatial surroundings. The memory of a place can be associated with “auditory geography” (Westphal 148). When the narrator thinks about his childhood memories, he begins to remember all sorts of sounds to imagine the spatial representation of his surroundings during that time. He says, “I would hear the groaning of the water-wheels on the river, the exchange of shouts between people in the fields, and the lowing of an ox or the braying of a donkey”(Salih 13). It can be said that, the narrator is recalling all those sounds to perceive the spatial representation of his surroundings. While the narrator remembers about all these sounds, he feels as if he is rooted to his place, to his southern identity. Though like Saeed, the narrator has also lived in the “North,” but he always used to carry the memories of his southern culture with him no matter wherever he went. For this reason, whenever he encounters the auditory sensations of his geographical space, he feels as if he possesses a “sense of stability;” he is “important,” and “continuous” and “integral” (Salih 13). That’s why he compares himself with “a seed sown in a field,” not “a stone thrown into the water”(Salih 13). The narrator is describing the “kinaesthetic qualities of environment”(Westphal 146), through comparing himself with a ‘seed’ which is being ‘sown’ in ‘field,’ or ‘stone,’ which is being dropped in ‘water.’ Therefore, the narrator is trying to show how much he feels attached and rooted with his southern identity; for which, he is trying to again reconstruct the spatial representation of his space based on his childhood memories with the help of his auditory sensations. However, if juxtaposition is shown between the two ‘kinaesthetic qualities,’ then it can be presumed that, probably the narrator’s mind is kind of in a dilemma regarding the validation of his own rootedness with his space. Thus, through the method of “polysensoriality,” it can be seen how much the characters feel attached or detached

with their spatial surroundings, which is helping to reconstruct their subjective perception of their geographical space and also helping them to view their spaces using multiple perspectives.

“Multifocalization” refers how an individual uses multiple perspectives to express their “relationship” with the “world” and to resist “objective determination” (Westphal 135).

“Multifocalization’ can be divided into three different types, such as- “exogenous,” “endogenous,” and “allogeneous.” In this novel, the application of “endogenous” perspective and “exogenous” perspective could be seen through the characters of the narrator and Mustafa Saeed. “Endogenous” perspective refers how a character perceives the geographical space as an intimate space because of being rooted in that place. On the other hand, “exogenous,” perspective implies how a character perceives a space as “exotic” due to not being rooted in that space, and because of being seen as an outsider of that space. When the narrator came to his village after seven years, he referred that the “warmth of the tribe” had melted “a piece of ice” within him; and regarding the preservation of his roots, he says, “I felt not like a storm-swept feather, but like that palm tree, a being with a background, with roots, with a purpose” (Salih 11). It can be seen that the narrator is sharing an intimate bond with his surroundings because of the familiarity of the place, and for possessing his ‘roots’ in his space. The narrator used to live in a European country for pursuing his higher studies; for which he had associated the European nation with the imagery of an “ice.” He sees the European people as cold like “ice.” For this reason, when he returns back to his own space, he mentions that how the warmness of his people has melted away the coldness in his heart, and he again feels like he is back to his roots. He sees himself not as a wanderer without a stable life, but as a person who possesses strong ancestral background with specific ‘roots’ and purpose. Therefore, this shows how he deeply feels attached with his surroundings because of perceiving his space from an ‘endogenous’ perspective.

When Mustafa Saeed moves to London and gets involved with various European women, both the European women and Mustafa Saeed perceives each other from “exogenous” perspective. Regarding the concept of “exogenous” perspective, Westphal refers how “exogenous” perspective can allow a “gazing culture” to focus “on a gazed-upon culture whose status as a “culture” is most often found to be minor or inferior” (136). Therefore, mostly the dominant cultures, which are the Western and European cultures use “exogenous” perspective because they perceive the “other” culture as both “exotic” and “inferior.” But, the “exotic” culture can also use “exogenous” perspective to look at the dominant culture and to show their inner yearnings for wanting to be a part of the dominant culture. For example- when Saeed describes the European women, he does not only show his fascination for their outward appearances, but he also kind of longs to be like them so he engages in sexual relationships with these women to satisfy his colonial desires. While referring to one of his sexual obsessions with a European woman, he says, “My caravans were thirsty and the mirage shimmered before me in the wilderness of longing” (Salih 109). Saeed’s ‘wild longing’ suggests how obsessed and desperate he was to be a part of European culture; for which he projected his fascination with the European culture through comparing the European woman with a “mirage.” Again, when Saeed was finally able to fulfill his sexual desires with the European woman, he mentions how he wants to “possess”(Salih 109) the European woman like the way colonizers used to possess the colonized. Therefore, Saeed sees the ‘European woman’ as an “exotic” object through “exogenous” perspective; at the same time, he also sees them as a way to take revenge against the colonizers. So, he wants to conquer those women with his genitals. However, when the European women described Saeed as a “cannibal” (Salih 35) and as an “African demon” (Salih 77), then it showed how Saeed is also being perceived both as an “exotic” object and as an

inferior being. Thus, through the processes of both “endogenous” and “exogenous” perspectives, the characters form a distinct individualistic perception about their spatial surroundings which helps to explore how the characters are forming connections with their geographical spaces.

Westphal refers the “fictional world” as “a possible world” which “corresponds to a world developed outside the processes of actualization that characterize the real world” (108). He mentions that the “real spaces and fictionalized spaces coexist on the basis of a common referent” (110). When the narrator went inside the secret room of Mustafa Saeed which was located at Sudan, he saw that secret room was actually a repository of English culture because it possessed a “real English fireplace,” “Victorian chairs,” and different English books covering a varied range of topics (Salih 95). Seeing a room which represented English culture at the house of a Sudanese village seemed out of place and almost unreal for the narrator; because that secret room almost feels like a ‘fictional world’ which is constructed in a real space. But that ‘fictional world’ does have a referent for its spatial representation, which is England. Again, when Saeed took one of his European lovers, to his home at London, his lover got charmed seeing the house because that house represented Sudanese culture within the real setting of the European space. Saeed describes his house as a “den of lethal lies” which he “had deliberately built up” with “the sandalwood and incense;” “the paintings and drawings of forests of palm trees along the shores of the Nile,” “camel caravans,” etc. (Salih 101). This showed how he constructed a fictional world which referred African culture in a real European space. In Sudan, Saeed constructed a room which represents English culture; on the other hand, in London, Saeed constructed a room which represents Sudanese culture. So, both the fictionalized spaces possess a referent. Thus, it can be seen, how real and fictional spaces are overlapping with each other which is blurring the

line between real and unreal; for which both the constructed real spaces of Saeed feel like a fictional space; because they seem out of place within their geographical surroundings.

According to Shehrazade Emmambokus, the “Overlapping Space Model” represents a “site” where the “individual is able to negotiate and renegotiate the cultural elements they want to use to create their cultural identity” (84). Both “enculturation” and “situational ethnicity” falls under “Overlapping Space Model.” The process of “enculturation” refers to how an individual internalizes different cultural traits from various cultural surroundings to create a hybridized form of identity. On the other hand, the process of “situational ethnicity” refers to how an individual tries to implement specific cultural traits based on their situation despite of getting exposure from multiple cultural surroundings. In Salih’s novel, the narrator is going through the process of “enculturation,” whereas, Mustafa Saeed is going through the process of “situational ethnicity.” Both narrator and Mustafa Saeed were born in Sudan, and later went to London to pursue their higher studies; for which, both of them possess cultural traits from European culture, and they have internalized those traits along with their Sudanese cultural traits. Though the narrator projects his new hybridized cultural identity in front of his people, for which his people sometimes criticizes him; Mustafa Saeed is always cautious about his hybridized cultural identity, for which he only projects those cultural traits which the people of the Sudanese village sees as dignified. For example- when his friend, Mahjoub emphasizes how Wad Rayyes’ forceful relationship with the widow of Mustafa Saeed is justified since her father and brothers have agreed to this relationship; then the narrator feels slightly infuriated because unlike his village people, his thought process is different due to living in a foreign country. The narrator does not agree to Mahjoub’s opinion when he implies that women are the properties of men, because the narrator’s mind is not confined within patriarchal ideologies like the people of his village. When

Mahjoub makes this comment on women, the narrator replies, “The world’s changed,” and “these are things that no longer fit in with our life in this age” (Salih 73). Therefore, narrator has acquired a liberal mindset through the process of “enculturation” due to travelling in other cultural spaces. But the narrator also cares about his people, for which he refers to how he always yearned to go back to his own cultural environment, implying the place where he was born. So, the narrator is projecting his hybrid cultural identity due to going through the process of “enculturation.” Unlike the narrator, Mustafa Saeed does not show his multiple cultural identities. Mustafa Saeed has travelled in Cairo, London; but when he travels back in Khartoum, he does not show the cultural traits of his previous cultural spaces. He only projects those identities which is suitable according to the norms of that specific cultural environment. For example- when he moved to London, he showed himself as a charming and admirable person so that he could become popular among the Europeans. On the other hand, when he resettled himself in Khartoum, he maintained a calm composure in front of village people and would help and give guidance to the people whenever they needed him. But, he always tried to maintain a low profile there so that people would not get too curious about his previous cultural identity that he is trying to hide. Saeed associates himself with Shakespeare’s famous character, “Othello” who is known for possessing Arabian and “African” roots. He says, “My face is Arab like the desert of the Empty Quarter, while my head is African and teems with a mischievous childishness” (Salih 34). His hybrid cultural identity is reflected through this line; but he does not show this hybrid tendency when he travels to various cultural spaces. Again, the narrator’s grandfather described Saeed as a well-dignified man who was never associated with any negative activities; and was very pious, religious-minded, helpful, and hard-working person. But the people in Cairo and London referred him as a clever, intellectual, and charming man who

possesses popular image among women. Therefore, people from different cultural spaces is perceiving the personality of Mustafa Saeed from different perspectives, which implies he was a man possessing various layers of personas; but he only shows those personas which is needed for him to show according to the codes of that specific cultural environment.

According to Stuart Hall, “diaspora does not refer us to those scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must at all costs return, even if it means pushing other people into the sea”(401). He mentions, “Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference” (402). He also refers “diaspora experience” as “the recognition of a necessary heterogeneity and diversity;” through “a conception of ‘identity’ which lives with and through, not despite, difference; by *hybridity*” (402). It can be seen how both the narrator and Saeed’s cultural identities are hybridized and the identities are always constantly changing due to being shaped and reshaped by the cultural traits of various cultural environments. None of the characters actually feels belonged within any specific cultural environment; which implies how they feel alienated due to being a part of diasporic community. Regarding the reason behind relocating himself to ‘Khartoum,’ Saeed says, “All my life I’ve longed to settle down in this part of the country for some unknown reason. I took the boat not knowing where I was bound for. When it put in at this village, I liked the look of it. Something inside me told me that this was the place” (Salih 17). Saeed used to be a wanderer all his life. He said that nobody could “tie” him “down as a tent peg to a particular spot, a particular domain” (Salih 23). He never felt rooted anywhere. But since Khartoum was his birth place, so after going through many hurdles in life, he decided to settle himself in his old place probably because that place gave him a familiar feeling and a sense of peace. Saeed was a man who always used to have fascination for “North”

and he also perceived himself as a person devoid of emotional attachments and possessing a ‘cold’ demeanor. Maybe for this reason he never felt rooted at any place, but at the end of his life, he came back to his original root which he used to disregard in the past. On the other hand, the narrator always thought that he was rooted to his Southern identity and he also refers how he carried his home in his heart and mind no matter wherever he went. But after the death of Saeed and his wife, Hosna, he got a glimpse that home does not feel so familiar anymore; because the place that used to provide him peace and sanity, is slowly making him to feel detached from his surroundings. The people whom he thought his close do not share same thought process like him, for which he felt betrayed by his surroundings, people, and was torn between two worlds, which are: “north” and “south.” While swimming in the sea, he says, “Turning to left and right, I found I was half-way between north and south” (Salih 115). Therefore, this shows like Saeed, the narrator also felt as if he was actually never rooted anywhere and was stuck between two worlds; for which both Saeed and narrator feels alienated from their surroundings due to their diasporic experiences.

This chapter tries to draw a parallel connection between Saeed and the narrator through using different theoretical concepts to show how despite of possessing opposite cultural traits, showing different emotional feelings, and having completely opposite perspectives in life; both the characters do not belong in any specific worlds for which they feel alienated and detached from their spaces. “Polysensoriality” is used to show the relationship between the characters and their geographical space, “multifocalization” is used to show whether the characters feel attached or detached from their spatial surroundings, the process of “enculturation” and “situational ethnicity” are used to show how both the characters are forming hybrid cultural identities but are using them in their own way; and lastly the concept of “diasporic experience” shows how neither

of them are actually rooted to any specific cultural and geographical spaces. Therefore, though both the characters are obsessed with two different worlds, which are: “north” and “south,” at the end, neither of them actually belongs anywhere which signifies how both the characters are dying at the end due to drowning in the river.

Chapter 5: Conclusion

Since both the novels namely V.S. Naipaul's *A Bend in the River* and Tayeb Salih's *Season of Migration to the North*, are considered as post-colonial novels, so most of the previous researches on these novels were related to identity crisis, cultural alienation, homelessness, rootlessness, etc. For this reason, in my thesis, I explored these two texts in a newer angle through focusing not only on their cultural and diasporic identities; but I wanted to show how geographical space can have a broader impact regarding one's connection with their spaces or spatial surroundings, how space can invoke certain emotions and feelings, the distinction and interconnection between spatial surroundings and cultural surroundings, the role of cultural space behind the formation and preservation of hybrid cultural identities, and how all these discussions about spaces can be connected with the characters' experience of living in diasporic space, which is the reason for which they are forming complicated relationships with diverse spaces. It is often not being discussed that how geographical space can also play an important role to analyze why characters are feeling rootlessness or what is the significance of geographical space for analyzing the psychological problems projected by the characters due to possessing diverse spatial-cultural identities. But while analyzing these two texts through multiple theoretical lenses, such as Westphal's concept on 'polysensoriality,' 'multifocalization,' and 'real and fictional spaces;' Emmambokus' concepts on "Over-lapping Space," "enculturation," and "situational ethnicity," and Hall's theoretical concept on "Cultural Identity and Diaspora," I was able to find out that geographical space does play a part behind knowing the reason of rootlessness of the characters and it also helps to analyze the psychological issues faced by the characters. Seeing the characters inability to distinguish between 'real' and 'fictional' spaces can imply the impact of geographical space on the psychological state of the characters.

While reviewing various archival sources, most researches were seen to be focused on the creation of spatial structure through colonial powers instead of discussing about the spatial politics or about aesthetic nature of geographical spaces. Therefore, in my thesis, I try to delve deeper regarding the aesthetic nature of spatial surroundings in both the texts to show how much space plays an important role to control a character's mind and how a character can project multiple emotions due to interaction with spaces which would feel as if they are interacting with their closed ones. But in my paper, I could not find out whether there is any chance for the characters to find their own sense of belonging through forming intimate bond with their geographical spaces despite of living in diasporic spaces and travelling across multiple cultural spaces. Therefore, further research could be done on how geographical space can help the characters to find a fixed 'root' in a space which would preserve their mental stability. Also, more research could be done to find out how geographical space can contribute to find the reason behind the formation of diasporic identity and how geographical space could play a part to reclaim the lost identities of diasporic people.

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